

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SELECTIONS FROM ALMEIDA PRADO'S *JARDIM SONORO*:

A CRITICAL EDITION FOR PIANISTS AND TEACHERS

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

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Norman, Oklahoma

2011

SELECTIONS FROM ALMEIDA PRADO'S *JARDIM SONORO*:
A CRITICAL EDITION FOR PIANISTS AND TEACHERS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

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to Pedro, Ivone and César

ACKNOWLEDGEMENTS

I would like to express my gratitude to several individuals who contributed through the various stages of the development of this document. I will be eternally grateful to the composer Almeida Prado, who generously provided numerous materials and kindly shared his time and patience giving interviews, answering editorial questions, and revising transcripts. One of the most inspiring musicians from whom I have had the opportunity to learn, Prado generously provided copies of *Jardim Sonoro* manuscripts, trusting me with the honorable mission to disseminate his music. My gratitude extends to his family—his daughters Ana Luiza Sawaia and Maria Constança Moreno, his ex-wife Helenice Audi and his sister Thereza Maria Xavier de Mendonça—who enthusiastically provided information and allowed access to other manuscripts after Prado’s death.

My deepest gratitude is extended to all members of my committee—Dr. Jane Magrath, Dr. Edward Gates, Dr. Michael Lee, Dr. Roland Barrett and Dr. Joseph Sullivan—for their time, expertise and support on this paper and throughout my program. I feel tremendously indebted to Edward Gates, who has served several roles as the co-chair of my committee, my academic advisor, my piano teacher, and mentor during my studies and throughout all stages of this paper. His artistry, advice, wisdom, dedication, remarkable kindness, and patience have served as both an inspiration and a model of musical and academic conduct. His expert writing skills and keen editor’s eye were indispensable for the scholarship of this document.

Special appreciation goes to Dr. Jane Magrath, chair of my committee, who also has been a remarkable source of inspiration and example of professionalism throughout my studies. Her enriching pedagogical guidance and experienced mentorship were an invaluable foundation during my studies at OU.

Thank you to the Center of Documentation of Contemporary Music at the State University of Campinas, in especially to Fabiana Benini, who has competently provided assistance with the manuscripts of Prado's music. Also of immensurable help was the advice of expert editor Marco Ruviaro, whose input was indispensable for my command of the editing software.

Finally I express my love and thanks to my friends, my family, and to all my students, whose faith in my work always touched me. Thank you to Jose, Jena, Miranda, Bruno, Lelê, Anne-Cécile, Cláudia and Mônica for being always there somehow. My deep gratitude goes to the Leucht family, especially to Christopher and Renate, for their incentive and help. I will be forever thankful for the unshakeable encouragement and support from my loving mother Ivone, all my siblings—Flávia, Márcio, César, Fábio, Nider and Alexandre—and their extended families. A special thank you to my brother Fábio and to my nephew Michel for being my support system. My love and thanks to my husband Robert, for everything.

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ABSTRACT

SELECTIONS FROM ALMEIDA PRADO'S *JARDIM SONORO*: A CRITICAL EDITION FOR PIANISTS AND TEACHERS

By: Carina Joly

Major Professors: Dr. Jane Magrath and Dr. Edward Gates

This study presents a scholarly, authoritative edition of fourteen selected pieces from the collection *Jardim Sonoro* (Sonorous Garden) for piano solo by José Antonio Rezende de Almeida Prado (1943-2010). One of the most celebrated Brazilian composers of his generation, Prado wrote these works between 1952 and 2004. In three volumes, the collection presents a wide spectrum of compositional techniques and idioms in assorted levels of difficulty ranging from early to advanced levels. It comprises original and attractive teaching possibilities of unknown Brazilian twentieth-century piano literature.

This document contains four chapters. Chapter one presents an Introduction, Statement of Purpose, Scope of the Study, Need for the Study, Design and Procedures and Related Literature. Chapter two elucidates major trends in Brazilian concert music during the twentieth century, includes biographical information on Prado, describes his different compositional periods and provides an overview of his vast piano-solo output. Chapter three consists of a printed edition of fourteen works

from *Jardim Sonoro*. Fingering and translations of French and Portuguese terms into English as well as historical background and interpretive suggestions, including stylistic guidance to Prado's piano music, are provided for each work. Chapter four presents a summary and conclusions. A bibliography precedes the appendices. Appendix A lists the titles of the seventy-nine works included in *Jardim Sonoro* as they appear in Prado's last compilation made in 2004. Appendix B includes notes from Prado to the author. Appendix C includes a transcription and translation of the only existing interviews given by Prado about the collection *Jardim Sonoro*.

The information provided through the close examination of these pieces contributes to the accessibility of Prado's music for piano teachers and pianists interested in broadening their repertoire possibilities. This study aims to disseminate the scarcely known teaching piano literature of Prado, especially in the light of his recent death, and expects to arouse an interest in the late twentieth-century Brazilian piano repertoire.

Chapter I

INTRODUCTION

José Antonio Rezende de Almeida Prado (1943-2010) is recognized as one of the most prominent Brazilian composers of his generation.¹ Mariz mentions the growing international recognition of Prado as a composer in the 1990s and the positive reception his music has received from international audiences and the press.² Upon Prado's sudden recent death, on November 21, 2010, many Brazilian newspapers and specialized magazines, dedicated significant portions of their cultural sections to him. Articles from two major newspapers of São Paulo State included the following comments:

Brazil lost yesterday one of its leading composers of the post-war.³

¹ Vasco Mariz and José Maria Neves are authors of the only two existing books that attempt to document the history of Brazilian music. Vasco Mariz, *História da música no Brasil* (Rio de Janeiro: Nova Fronteira, 2000); José Maria Neves, *Música contemporânea brasileira* (São Paulo: Ricordi Brasileira, 1984).

² Vasco Mariz, *História da música no Brasil* (Rio de Janeiro: Nova Fronteira, 2000), 391.

³ “O Brasil perdeu ontem um de seus principais compositores do pós-Guerra.” Irineu Franco Perpétuo, “Músico Almeida Prado more aos 67.” *Folha de São Paulo*, (November 22, 2010): E3.

A key figure of Brazilian music, [Prado] conversed with so many different musical tendencies throughout his career, that his works—in all his fundamental piano pieces as well as in his symphonic production—are an entryway into the most significant feats of music in Brazil in the second half of the twentieth century.⁴

In the past two decades, academic research on Prado's music produced numerous published articles and conference presentations, as well as thirty-four graduate degree projects defended at Brazilian, American and French universities. Commissions to produce works for a variety of events and media, such as Brazilian national celebrations, music festivals, international concerts and movies, marked Prado's musical production in the last decade. The broad demand for commissioned works and the high academic interest about his music attest to his recognition as a leading composer in his final years.

Prado's initial formal musical education took place at a moment in which the ideas of Mario de Andrade (1893-1945), the foremost theorist of the Brazilian nationalist movement, dominated the aesthetics of the majority of the few existing composition schools.⁵ As a student of Camargo Guarnieri (1907-1997) and Osvaldo Lacerda (b. 1927), Prado received intensive training in harmony, counterpoint, fugue, and musical forms. His composition classes focused on the fusion of these

⁴ “Figura-chave da música brasileira, ele dialogou com as mais diferentes tendências ao longo de sua carreira, o que faz de sua obra—tanto nas fundamentais peças para piano como na produção sinfônica—uma porta de entrada para o que de mais importante se fez em termos de música no Brasil na segunda metade do século 20.” João Luiz Sampaio, “Uma voz pessoal na música Brasileira,” *O Estado de São Paulo*, (November 22, 2010): C11.

⁵ Mário de Andrade was the major organizer of the *Semana de Arte Moderna* of 1922, a remarkable moment for the Brazilian Modernism. A writer, poet, music critic and musicologist, Andrade became the intellectual father of the Brazilian nationalist movement.

traditional forms with the typical rhythms and harmonic language from various regions of Brazil.⁶ Through informal meetings with Gilberto Mendes (b. 1922), Prado became then acquainted with European post-tonal serialism.⁷ In 1969, the then novice Prado won the first prize of the I Guanabara Music Festival competing with some of the most established Brazilian composers of the time, including his former teacher Guarnieri and others such as Claudio Santoro (1919-1989) and Ernst Widmer (1927-1990). This prize enabled him to go to Europe to study composition in Darmstadt with György Ligeti (1923-2006) and Lukas Foss (1922-2009), and in Paris with Nadia Boulanger (1887-1979) and Olivier Messiaen (1908-1992). Four years of intensive composition studies in Paris and exposure to the most current techniques enthused Prado to reconsider his approach to Brazilian nationalism.⁸ Instead of just folklore, he found new inspirational sources in Brazilian ecology, astronomy, Afro-Brazilian religions, Judaic-Christian rituals, and other topics, grouped by Prado into what he called his “Free Thematic” category.⁹ In this period,

⁶ Mozart Camargo Guarnieri was an influential nationalist composer, conductor and teacher, who in 1950 took a firm stand against atonality and serialism brought to Brazil by the German composer Hans Joachin Koellheutter (1915-2005). His concern for national musical expression highly influenced a whole generation of Brazilian composers. Osvaldo Lacerda is an example of one of Guarnieri’s students who absorbed the nationalist aesthetic into his compositional style. As an assistant of Guarnieri, he taught harmony, analysis, counterpoint and fugue to Guarnieri’s students.

⁷ Gilberto Mendes is a composer of the Brazilian avant-garde generation. He was member of the “Música Nova” group in the 1950s and was a pioneer of musical indeterminacy in Brazil.

⁸ Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999).

⁹ The inspirational sources, with their own individual styles, coexisted in Prado’s musical production. For a list of works categorized by such inspirational sources, see Adriana Lopes da Cunha Moreira, “A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical” (MM thesis, Universidade Estadual de Campinas, 2002), 47-53.

Prado also created his “Organized System of Resonances,” today referred to as *transtonalismo* (Corvisier translates it as “transtonality”), a harmonic system based on the exploration of resonances of chords built from the overtone series and organized into cluster structures.¹⁰ Through this new harmonic system, Prado intended to liberate the tonal chord from its traditional function making it “as independent as an atonal chord.”¹¹ His friendship and artistic exchange with a group of art professors at the Universidade Estadual de Campinas (Unicamp), where he taught composition from 1975 to 2000, led in 1983 to a new period classified by him as postmodern.¹² These artists proposed the re-reading of iconic art-work by Da Vinci, Bruegel, and Braque, among others, which enthused Prado to revisit musical textures and techniques of the past, adapting them to his own well-established musical language. Since then, Prado proposed a free fusion of all compositional techniques assimilated throughout his career, allowing himself the freedom to move between tendencies, completely free of the need for coherence.¹³ Prado believed that

¹⁰ The term *transtonal* was first used by the Brazilian musicologist Yulo Brandão after listening to the first volume of Prado’s *Cartas Celestes* for piano solo, in 1975. It was in *Cartas Celestes* that Prado developed transtonality. Vasco Mariz, *História da música do Brasil* (Rio de Janeiro: Nova Fronteira, 2000), 402; Fernando C. Corvisier, “The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style” (DMA diss., University of Houston, 2000), 29-30.

¹¹ Affirmation from a letter written to Corvisier in January 30, 1999. Fernando C. Corvisier, “The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style” (DMA diss., University of Houston, 2000), 30.

¹² Adriana Moreira, “A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical” (MM thesis, Universidade Estadual de Campinas, 2002), 58.

¹³ *Ibid.*, 59.

after composing his *Sonata* for cello and piano in 2003, he was living the height of his compositional maturity.¹⁴

The development of Prado's musical language can be observed in *Jardim Sonoro* (Sonorous Garden), a collection of seventy-nine piano solo works compiled by the composer between 1952 and 2004. The collection is comprised of individual works and sets of works that were rarely performed, even by the highly accomplished pianists to whom many of the pieces were dedicated. The great majority of these works were never published and still remain inaccessible to the public.

When Prado was requested to provide the author of this document with technically accessible piano works, *Jardim Sonoro* seemed the perfect match to a project with a pedagogical purpose. The level of difficulty of these works and the characteristics of their musical language make them an invaluable pedagogical source of fresh and original Brazilian piano music of the second half of the twentieth century.

For the first time, selected works from *Jardim Sonoro* will appear in a scholarly, authoritative edition. Celebrating Prado's spirit, it will bring closer music and interpreter.

The composer is, amongst all creators, the most fragile. The painter has the element with which he paints; it is possible to touch it, to move it to another position, it is there. The sculptor, idem. The moviemaker has the movie. The writer has the book. The composer has the musical score, which, if no one

¹⁴ Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

plays it, has no use. It is not possible to hang it on the wall. If you hang a musical score by Beethoven in the living room, to someone who does not know music it means nothing: the interpreter is necessary.¹⁵

Statement of Purpose

The overall purpose of this project is to produce a scholarly authoritative performance edition of fourteen piano pieces selected from *Jardim Sonoro*.

Scope of the Study

Jardim Sonoro is divided into three volumes and includes handwritten fair copies of seventy-two piano solo works composed between 1952 and 2004.

Fourteen works, either independent or belonging to sets, were selected for the production of a scholarly authoritative edition of the fair copies. The original titles of the selected works are listed under their respective volumes as follows:

¹⁵ “O compositor é, entre os criadores, o mais frágil. O pintor tem o elemento com que ele pinta; pode pegar, pode ver, pode colocar numa posição, está lá. O escultor, idem. O cineasta tem o filme. O escritor tem o livro. O compositor tem a partitura, que, se ninguém tocar, não serve para nada. Não dá para colocar na parede, por exemplo. Se você pendurar uma partitura de Beethoven na sala, para quem não conhece música aquilo não representa nada: é preciso o intérprete.” Almeida Prado, interviewed for *Revista Brasileira de Psicanálise*, 41/2, June 2007, 15-26, http://pepsic.bvs-psi.org.br/scielo.php?script=sci_arttext&pid=S0486-641X2007000200002&lng=pt&nrm=iso.

Volume I	Volume II	Volume III
<i>Adeus</i> (composed 1952 – revised 1991)	<i>Soneto no. 5</i> (1984)	<i>Lírica no.3</i> (1994)
<i>Vamos Brincar de Roda?</i> (1952)	<i>Esquisse d'un Voyage no. 1</i> (1987)	<i>Paisagens do Haras Gramado</i> (1997)
<i>Quatorze Variações para Piano sobre um Tema Afro-Brasileiro</i> (1961)	<i>Três Croquis de Israel</i> (three pieces - 1990)	
<i>Peças Brasileiras nos. 4 and 5</i> (c. 1965 – r. 1996)	<i>Ibeji: Cantiga para Cosme e Damião</i> (1994)	
<i>Abendstück</i> (2004)		

These compositions represent four distinctive moments of Prado's career.¹⁶

Adeus and *Vamos Brincar de Roda?* were written during Prado's childhood and reflect the musical environment in which he grew up.¹⁷ *Quatorze Variações para Piano sobre um Tema Afro-Brasileiro* and *Cinco Peças Brasileiras* represent his nationalistic period (1960-1965), when as a student of Guarnieri, he was encouraged to fuse Brazilian folk melodies, harmonies, and rhythms with traditional art-music

¹⁶ Adriana Moreira (2002) divided Prado's musical input into the following five compositional periods: Infancy (1951-1959), Nationalistic (1960-1965), Post-Tonal (1965-1973), Synthesis (1973-1983), and Postmodern (1983-2010). See Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002), 43-47. In the interview given to the author of this document, Prado proposed the start of a new period in 2003, which he entitled Post-Postmodern. When asked why *Jardim Sonoro* does not include works from the Synthesis period, Prado explained "there are no pieces from the time you mentioned because they were either sonatas or *Rosário de Medjugorje* (for solo piano), which is an individual cycle—that is, larger pieces." See Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

¹⁷ Prado's mother and older sister played piano. Regarding his sister's playing at home, Prado said: "My sister played from Beethoven to Villa-Lobos. The fact that she played a lot of Villa-Lobos left a strong mark on my first little pieces for the piano." Fernando C. Corvisier, "The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style" (DMA diss., University of Houston, 2000), 3.

forms. *Soneto no. 5*, *Esquisse no. 1*, *Três Croquis de Israel*, *Lírica No.3*, *Ibeji*, and *Paisagens do Haras Gramado* typify a wide array of compositional techniques from the postmodern period where Prado drew from all of the styles he had assimilated during his career. Some of his favorite inspirational sources, such as Afro-Brazilian religions, Judaic-Christian rituals, and Brazilian flora, among others, are represented in these works. *Abendstück*, the last piece integrated into *Jardim Sonoro* was also included in this study as a representative of Prado's final years, when he felt that he had achieved "total freedom."¹⁸

The selection criteria were based on a combination of pedagogical value, musical appeal, historical relevance and potential for future publication in the United States. In addition, diverse styles were especially selected in order to provide piano teachers and pianists with a wealth of original Brazilian twentieth-century piano solo repertoire.

Need for the Study

In the past two decades, Prado's music has been the focus of numerous studies in Brazilian, American and French academic institutions. Among these studies, only three are dedicated to intermediate-level pieces (Fraga 1994, Albrecht 2006, Benetti 2008). The fact that the majority of Prado's published piano output presents an advanced level of difficulty may contribute to the low number of studies

¹⁸ Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

focusing on his more accessible piano music.¹⁹ The scarcity of published intermediate-level works by such a prominent Brazilian composer demands the documentation and dissemination of this existing repertoire.

Jardim Sonoro contains pieces that were composed in the course of fifty-two years and testifies to significant moments in the development of Prado's compositional style. Moreover, the collection has a historical relevance as it illustrates the tendencies in Brazilian music during the second half of the twentieth century. The modern musical language and the more accessible technical level make it a valuable source of teaching repertoire. The discussion of historical and stylistic aspects allows a better understanding of Prado's musical idiom as well as of the various influences on Brazilian piano music during his life. The pedagogical and interpretative insights provide piano teachers and students who are not familiar with twentieth-century Brazilian piano music with guidance into this unique repertoire. The translation of terms and other text from Portuguese and French into English assure the accessibility of these works to a broader population.

Prado's death gave to this project even more historical relevance. Specifically, this document includes complete transcriptions of the only existing interviews in which Prado talked about *Jardim Sonoro*.

¹⁹ Only one collection of Prado's more accessible piano repertoire is published. Almeida Prado, *Kinderszenen* (Darmstadt, Germany: Tonos Musikverlag, 1984).

Design and Procedures

This document consists of four chapters, a bibliography and two appendices. The Introduction, Statement of Purpose, Scope of the Study, Need for the Study, Design and Procedures, and Related Literature, constitute chapter one. Chapter two includes a review of major trends in twentieth-century Brazilian piano music, information on the life and career of Almeida Prado, a description of his compositional style, and a brief overview of his piano works. Chapter three provides the scholarly edition of selected pieces from volumes I, II, and III of *Jardim Sonoro*, as well as critical, interpretive, and pedagogical commentaries for each piece.

Prado entrusted the author of this document with copies of handwritten fair copies of *Jardim Sonoro*, bound as a three-volume collection by the composer himself. The edited scores of the selected works include the translation of Portuguese and French terms into English, suggestions for fingering, and notes on any modified notation. An initial overview on editorial decisions clarifies general adjustments made in the edited version. Each edited composition is followed by historical and descriptive information provided by the composer.

Chapter four contains a summary and conclusions. A bibliography precedes the appendices. Appendix A lists all works included in the three volumes of *Jardim Sonoro*. Appendix B includes a complete transcription and translation of the interviews with Prado.

Related Literature

A significant number of scholarly research projects have been dedicated to Prado's music. In Brazil, where most of the projects have been produced in academic institutions, the focus has been on the musical analysis and interpretation of works that require high technical ability (Prado 1985, Silva 1994, Assis 1997, Grosso 1997a, Pimentel 1998, Costa 1999, Corvisier 2000, Monteiro 2000, Moreira 2002, Rocha 2003, Ramalho 2004, Bannwart 2005, Yansen 2005, Ferraz 2009). A few projects include an edited version of a manuscript or unpublished work (Grosso 1997a, Pimentel 1998, Moreira 2002, Yansen 2005, Albrecht 2006, Benetti 2008). The most relevant sources are discussed here.

The masters thesis by Adriana Lopes da Cunha Moreira entitled "A Poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (The poetic in the Sixteen Poesilúdios for piano by Almeida Prado: Musical analysis) has been especially useful as a structural model for this research.²⁰ In her two-volume project, Moreira provides an overview of techniques for the analysis of the *Sixteen Poesilúdios* for piano solo (1983-1985), biographical data on Prado, an interview with the composer discussing his own musical style, musical analysis of each *Poesilúdio* based on set theory, pictures of the art work that served as inspiration for the set, interviews with some of the artists to whom the works were dedicated,

²⁰ Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002).

manuscripts, and printed versions of the *Sixteen Poesilúdios*.²¹ A compact disc recording of the full work performed by the author is included.

Régis Gomide Costa wrote his masters thesis “Os Momentos Musicais de Almeida Prado: Fundamentos para uma interpretação” (The Musical Moments by Almeida Prado: Foundations for an interpretation) on volumes I and V of the collection *Momentos* (1965-1983), for piano solo.²² In his thesis, Costa includes a general introduction to the nine volumes of *Momentos* explaining discrepancies among different publishing companies regarding cataloguing this collection, biographical information related to the periods in which Prado composed volumes I and V, a musical analysis of selected works based on the approach of Cogan and Escot, and performance suggestions based on the results of this analysis.²³ The appendix includes letters exchanged and interviews with the composer.

Hideraldo Luiz Grosso’s masters thesis “Prelúdios para piano de Almeida Prado: Fundamentos para uma interpretação” (Preludes for piano by Almeida Prado: Foundations for an interpretation) offers performance suggestions on Prado’s *Twelve Prelúdios* (1989) for piano solo based on results of systematic analysis using Cogan and Escot’s approach.²⁴ Especially valid is the discussion on the importance

²¹ Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973).

²² Régis Gomide Costa, “Os Momentos Musicais de Almeida Prado: Fundamentos para uma interpretação” (MM thesis, Universidade Federal do Rio Grande do Sul, 1999).

²³ Robert Cogan and Pozzi Escot. *Sonic Design: The Nature of Sound and Music* (Englewood Cliffs, N.J.: Prentice Hall Inc., 1976).

²⁴ Hideraldo Luiz Grosso, 1997a, “Prelúdios para piano de Almeida Prado: Fundamentos para uma interpretação” (MM thesis, Universidade Federal do Rio Grande do Sul, 1997).

of musical analysis to the musical interpretation in Chapter II. The conclusion of this project presents a well-structured overview of the findings of the musical analysis of the *Twelve Prelúdios* and their interpretative implications. In the appendix, Grosso includes charts of the main musical elements encountered in the *Twelve Prelúdios* as well as copies of the manuscripts and editions of the works studied.

One of the few projects that includes pedagogical material by Prado, “O Livro das Duas Meninas de Almeida Prado: Uma outra leitura” (O Livro das Duas Meninas by Almeida Prado: Another reading) focuses on the eighteen piano solo pieces included in the collection entitled *Kinderszenen* (1981-1982).²⁵ This masters thesis by Elisa Maria Zein Fraga includes a thorough analysis of the pieces based on John D. White’s approach.²⁶ An interesting feature of this research project is the recording of the pieces arranged for instrumental ensemble with instrumentation similar to Stravinsky’s *L’histoire du soldat*.²⁷

The masters thesis by Alfonso Benetti Jr. focuses on a set of variations taken from the collection *Jardim Sonoro*. In “Comunicação Estrutural e Comunicação Emocional nas Variações Sobre um Tema Nordestino de Almeida Prado” (Structural communication and emotional communication in the Variations on a

²⁵ Elisa Maria Zein Fraga, “O Livro das Duas Meninas de Almeida Prado: Uma outra leitura” (MA thesis, Universidade Estadual de Campinas, 1994); Almeida Prado, *Kinderszenen*, (Darmstadt, Germany: Tonos Musikverlag, 1984).

²⁶ John D. White, *Analysis of Music* (Metuchen, N.J.: The Scarecrow Press, 1984).

²⁷ *Histoire du Soldat*’s original instrumentation includes the following instruments: clarinet, bassoon, trumpet, trombone, violin, double bass, and percussion (Fraga added the vibraphone).

Northeastern Theme by Almeida Prado), Benetti proposes a detailed examination of the development of his own interpretive decisions while learning a piece that was new to his own repertoire.²⁸ The study is based on the concepts of structural and emotional communications discussed in a book edited by Parncutt and Mcpherson.²⁹ The first of three stages centers on Benetti's learning process and the establishment of interpretive parameters based on the score indications and his own musical experience; in the second stage Benetti interviews and performs for Prado; and in the third and last stage, Benetti analyses the piece focusing on the phrase structure, harmony, metric, melody, and tempi. At the end of each stage, a recorded performance was produced and the results are discussed in the concluding chapter. An edited version of the *Variations on a Northeastern Theme* (1961), a transcription of an interview with Prado, and the recordings made in each of the three stages are included in the appendix.

The pianist Cíntia Albrecht also focuses on more accessible repertoire in her doctoral dissertation "Um Estudo Analítico das Sonatinas para Piano Solo de Almeida Prado, Visando sua Performance" (An analytical study of the Sonatinas for piano solo by Almeida Prado, Aiming at their Performance).³⁰ Similar to Benetti's

²⁸ Alfonso Benetti Jr, "Comunicação estrutural e comunicação emocional nas variações sobre um tema Nordeste de Almeida Prado" (MM thesis, Universidade Federal do Rio Grande do Sul, 2008).

²⁹ Richard Parncutt and Richard Mcpherson, *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning* (New York: Oxford University Press, 2002).

³⁰ Cíntia Macedo Albrecht, "Um Estudo Analítico das Sonatinas para Piano Solo de Almeida Prado, Visando sua Performance," (DMA diss., Universidade Estadual de Campinas, 2006).

project, the pianist Albrecht divided her learning process of the three *Sonatinas* (no.1, 1966; no. 2 and no. 3, 1998) into two major stages and observed changes in her musical conception throughout the process. In the first stage she compared the recordings of her performances previous to and after her contact with Prado; and in the second stage recordings were produced after an in-depth musical analysis based on set theory. For the set theory analysis, Albrecht went to the United States to receive instruction from music theorist Joseph Straus at the City University of New York. A compact disc with recordings of each stage in the project is included in the document as well as an interview with Straus about the works studied (in English with a free translation to Portuguese by Albrecht) and an edited version of the three *Sonatinas*.

Carlos Yansen's master thesis "Almeida Prado: Estudos para piano, aspectos técnico-interpretativos" (Almeida Prado: Etudes for piano, technical and interpretative aspects) originated from the idea of collecting all of Prado's etudes for piano solo and compiling them into one representative cycle.³¹ In 2003, Yansen and Prado initially investigated all works that received the title etude and, at a second stage, they selected works presenting a consistent technical difficulty. In the process of compiling the collection of fourteen etudes, seven pieces were taken from *Jardim Sonoro* (and as a consequence, they are no longer part of that collection).³² Yansen's

³¹ Carlos Alberto Silva Yansen, "Almeida Prado: Estudos para piano, aspectos técnico-interpretativos" (MM thesis, Universidade Estadual de Campinas, 2005).

³² Etudes that were part of *Jardim Sonoro* until 2003, under Prado/Yansen numbering: *Estudo* no. 2 (1962), *Estudo* no. 3 (1962), *Estudo* no. 4 "Em Três Ressonâncias" (1984), *Estudo* no. 8

thesis includes an introduction to the development of the piano etude as a genre, an interview with Prado on the origins of the *Fourteen Etudes*, and a detailed analysis of each of the etudes based on the ideas of John D. White followed by interpretative suggestions.³³ The document also includes a list of piano etudes written by other Brazilian composers born between 1846 and 1960, and provides manuscripts and edited versions of the pieces studied.³⁴

Although her masters thesis “A relação texto-música nas canções religiosas de Almeida Prado” (The relation text-music in religious songs by Almeida Prado) centers on religious songs for voice and piano, the pianist Mônica Farid Hassan describes specific idioms of Prado’s piano language and includes relevant performance suggestions for the piano accompaniment.³⁵ In two volumes, this extensive work discusses the interaction between text and music in the thirty-six selected songs and provides a theoretical analysis focusing on rhythm, harmonic and melodic structures, color, texture, and form. The detailed biography and catalogue of Prado’s works composed before 1995 are significant sources of information. The second volume contains copies of the manuscripts of the songs studied.

“Arcos de Melodias e Ressonâncias” (1989), *Estudo* no. 9 “Vibrações e Ondulações” (1989), *Estudo* no. 10 “Sombras e Luzes – Florações” (1989), and *Estudo* no. 11 “As Begônias do Quintal Celeste” (1996). Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

³³ John D. White, *Analysis of Music* (Metuchen, N.J.: The Scarecrow Press, 1984).

³⁴ For this non-comprehensive list of *etudes* by Brazilian composers, Yansen relied on the results of a research made at the National Library of Rio de Janeiro in September 2005. Carlos Alberto Silva Yansen, “Almeida Prado: Estudos para piano, aspectos técnico-interpretativos” (MM thesis, Universidade Estadual de Campinas, 2005), 25-26.

³⁵ Mônica Farid Hassan, “A relação texto-música nas canções religiosas de Almeida Prado” (MA thesis, Universidade Estadual de Campinas, 1996).

The Catholic priest and musicologist José Francisco Bannwart dedicated his masters thesis “A temática místico religiosa nos Nove Louvores Sonoros para piano de Almeida Prado” (Mystic and religious topics in the Nine Louvores Sonoros for piano by Almeida Prado) to a fascinating discussion on the mysticism present in the *Nine Louvores Sonoros* (1988) for piano solo by Prado.³⁶ In this project, Bannwart visited interesting aspects of influences on Prado, focusing on his devoted Catholic religiosity and the music of composers such as Messiaen, Liszt, and Debussy. Chapter III includes a musical analysis of the nine pieces based on Prado’s suggestion of an approach that looks into possible combinations of styles such as free tonality, free atonality, and absolute serialism within each work. The appendix includes transcriptions of interviews with Prado, who provided most of the references used in this project.

Prado’s own doctoral dissertation “Cartas Celestes, uma Uranografia Sonora Geradora de Novos Processos Compositivos” (Cartas Celestes: A sonorous uranography generator of new compositional processes) describes the compositional process of volumes I to VI of *Cartas Celestes* for piano solo (I, 1974; II, III and IV, 1981; V and VI 1982).³⁷ The composer explains the origins of this extensive work, presenting the structural elements that served as bases for each movement, and providing a descriptive analysis, clarifying all the musical ideas used to depict

³⁶ José Francisco Bannwart, “A temática místico-religiosa nos Nove Louvores Sonoros para piano de Almeida Prado” (MA thesis, Universidade de São Paulo, 2005).

³⁷ Almeida Prado, “Cartas Celestes, uma Uranografia Sonora Geradora de Novos Processos Compositivos” (DMA diss., Universidade Estadual de Campinas, 1985).

constellations, planets, satellites, and other spatial elements that can be observed in the Brazilian sky in the period of one year. In addition, the composer describes how he created the “System of Organized Dissonances,” known in Portuguese as *transtonalismo*. Aside from the unquestionable historical value of this document, it is an invaluable resource for the understanding of how this composer manages the relationship between concrete inspirational topics and his musical language. Moreover, it reflects Prado’s own understanding of *Cartas Celestes*, which he considered his “most important work” and “a landmark of music of Brazil.”³⁸

Another relevant source of biographical information is Prado’s memorial “Modulações da Memória” (Memory Modulations), written in 1985, where Prado describes his life in chronological order according to his memories of important events.³⁹ The document contains 380 pages and is organized in eleven sections under the following titles: *Prelúdio* (Prelude), *Os verdes anos azuis de Santos* (The green blue-years of Santos), *O piano: uma caixa mágica de ressonâncias* (The piano: a magic box of resonances), *O aprendiz de Macunaíma* (Macunaíma’s apprentice), *O aprendiz de Schoenberg* (Schoenberg’s apprentice), *L’Apprenti-sorcier* (The sorcerer’s apprentice), *Cubatão: Interlúdio ao pé da Serra do Mar*

³⁸ Almeida Prado, interviewed for *Revista Brasileira de Psicanálise*, 41/2, June 2007, 15-26, http://pepsic.bvs-psi.org.br/scielo.php?script=sci_arttext&pid=S0486-641X2007000200002&lng=pt&nrm=iso; and Almeida Prado, “Um Mestre da Música Contemporânea no Brasil,” interview with Matheus Gentile Bitondi, *Trópico*, December 03, 2004, <http://p.php.uol.com.br/tropico/html/textos/2492,1.shl>.

³⁹ Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

(*Cubatão*: interlude at the foot of *Serra do Mar*), *Os flamboyants da Unicamp* (Unicamp's flame trees), *Cartas Celestes: a continuação de uma viagem astral* (*Cartas Celestes*: the continuation of an astral projection), *Novos horizontes* (New horizons) and *Postlúdio* (Postlude). Besides Prado's own biographical narrative, the memorial contains numerous photos and assorted documents, including Brazilian and international journal articles either reporting concerts or other music-related activities and achievements, and photocopies of catalogues that include his published music, record covers, miscellaneous certificates and concert programs. A scanned copy of this document has been recently made available online at the library catalogue of the Universidade Estadual de Campinas.

Two doctoral documents fully dedicated to Prado's piano music were written by Brazilian scholars and defended in academic institutions in the United States. Both documents (Corvisier 2000, Ferraz 2009) focus on piano works of high level of difficulty. Fernando Corvisier's document "The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style," includes relevant biographical information, an overview of Prado's compositional style using selected major piano works as examples of the different phases of the composer's output, and a descriptive analysis of the sonatas based on formal structure, melodic and rhythmic organization, and harmonic language.⁴⁰ Corvisier strongly relies on

⁴⁰ Sonatas no. 1 (1965), no. 2 (1969), no. 3 and no. 4 (1984), no. 5 (1985), no. 6 (1986), no. 7 and no. 8 (1989), no. 9 (1992), no. 10 (1996). Fernando C. Corvisier, "The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style" (DMA diss., University of Houston, 2000).

information collected in interviews with Prado and provides relevant detail on the conception of each work.

Maria Ferraz's document "An Overview of Almeida Prado's 'Transtonal' System in His *Cartas Celestes*, First Six Volumes, for Piano Solo" provides an introduction to the "System of Organized Resonances" or *transtonal* system.⁴¹ The document also contains biographical information on the composer, including detailed lists of commissioned works and prizes, and provides a comprehensive chronological list of his original works and arrangements dated between 1952 and 1999 for piano solo, piano four-hands, two pianos, two pianos and harpsichord, and piano and orchestra.⁴² Ferraz relied on Prado's doctoral dissertation as major source of information.⁴³ This work is the most comprehensive source of information on *Cartas Celestes* available in the English language.

The Brazilians Vania Pimentel and Denise Pelusch also developed research projects on Prado's piano music in the United States. Pimentel's doctoral dissertation "The Piano Toccata by Brazilian Composers of the Twentieth Century: a Structural and Interpretive Analysis for Performance" introduces toccatas by

⁴¹ Maria Helena Peixoto Ferraz, "An Overview of Almeida Prado's 'Transtonal' System in his *Cartas Celestes*, first six volumes, for piano solo" (DMA diss., University of Arizona, 2009).

⁴² Ferraz proposes a division of compositional periods based on a handwritten catalog provided by Prado in 1999 that differs from the most recent interviews given by the composer. In Ferraz's document, Prado's musical output is divided into the following five compositional phases: Nationalistic (1960-1965), Experimental Atonal (1964-1969), Universal (1969-1974), Ecological (divided into two periods, 1963-1978 and 1996), and Free Tonal (1976 – present). Maria Helena Peixoto Ferraz, "An Overview of Almeida Prado's 'Transtonal' System in his *Cartas Celestes*, first six volumes, for piano solo" (DMA diss., University of Arizona, 2009), 31-37.

⁴³ Almeida Prado, "*Cartas Celestes*, uma Uranografia Sonora Geradora de Novos Processos Compositivos" (DMA diss., Universidade Estadual de Campinas, 1985).

several Brazilian composers and discusses interpretative aspects of the works based on descriptive commentary on the structure and score indications.⁴⁴ Two toccatas by Prado are discussed in this project: the *Toccatà* (1964) and the *Toccatà da Alegria* (1996), which was taken from the collection *Jardim Sonoro*.

Pelusch's masters thesis focuses on the analysis of the *Six Novos Episódios Animais* (1996), providing performance suggestions based not only on aspects of formal structure, harmonic language and rhythm, but also on the interpretation of programmatic elements included in the score.⁴⁵ These elements serve as means of communication between composer and performer, and they provide directions for interpretative decisions. Pelusch's observations are an invaluable source for performers that are unfamiliar with Prado's musical language. An interview with Prado on general insights for the performance of his music is included.

Other relevant sources on Prado available in English are Gerard Béhague's *Music in Latin-America* and entry in the *Grove Music Online*, as well as David Appelby's article *Trends in Recent Brazilian Piano Music*.⁴⁶ Both authors provide a

⁴⁴ Vania de Almeida Pimentel, "The Piano Toccata by Brazilian Composers of the Twentieth Century: a Structural and Interpretive Analysis for Performance" (DMA diss., University of Houston, 1998).

⁴⁵ Denise Cristina Pelusch, "Seis Novos Episódios de Animais by Almeida Prado: a Study with Special Emphasis on Issues of Analysis Related to Performance" (MM thesis, University of North Dakota, 2004).

⁴⁶ Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs, N.J.: Prentice hall Inc., 1979); Gerard Béhague, "Prado, José de Almeida," In *Grove Music Online. Oxford Music Online*, accessed September 19, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22233>; and David P. Appleby, "Trends in Recent Brazilian Piano Music," *Latin American Music Review* II/1 (Spring-Summer 1981): 91-102.

short biography of Prado and discuss general characteristics of his musical language. Béhague's article in *Grove* provides a selected list of Prado's works.

Most of the articles on Prado's piano music have been produced for journals in the Portuguese language, many from presentations in conferences held in Brazil. The great majority of these are derived from the graduate projects discussed above (e.g. Grosso 1997b, Albrecht 2003, Moreira 2003, Corvisier 2006).

Saloméa Gandelman, an authority on twentieth-century Brazilian piano repertoire, produced relevant articles and books on Prado's music. The article "A obra para piano de Almeida Prado" (Almeida Prado's piano works) discusses works composed before 1991.⁴⁷ It provides biographical information, an overview of his general musical output, short descriptions of each piano work cited, and a discussion on Prado's compositional styles and musical language.

In her pivotal book "36 compositores brasileiros: Obras para piano, 1950-1988" (36 Brazilian composers: Piano works, 1950-1988), Gandelman describes works according to structural division of movements, tempo and metronome markings, technical aspects of performance, and level of difficulty. The introduction includes an overview of the principal trends in Brazilian piano music in the second half of the twentieth century.

"A cartilha rítmica para piano de Almeida Prado" (Almeida Prado's rhythmic primer book for piano) is Gandelman's most recent non-academic project

⁴⁷ Saloméa Gandelman, "A obra para piano de Almeida Prado," *Revista Brasileira de Música*, 19 (1991): 115-120.

completely dedicated to Prado's piano music.⁴⁸ The uniqueness of this book lies in Gandelman's collaborative work with the pianist Sarah Cohen and Prado himself on a project of lofty pedagogical importance. It was the first time Prado consciously dedicated himself to composing rhythm exercises for the development of piano technique. The introduction includes an overview of Prado's career and musical style, discusses the evolution of rhythm in piano music in the twentieth century, and specifies the main aspects of the more than one hundred exercises of the collection. Gandelman provides a brief analysis of each exercise while the co-author, Sarah Cohen, performs most of the exercises in the enclosed compact disk.

An important bilingual source of information on Prado's biography and his music can be found in the 2006 edition of his works for violin and piano.⁴⁹ Including the first edition of unpublished works for violin and piano, this project provides biographical information organized by the musicologist Marcos Lacerda, a poetic and celebrative improvisation on Prado by the historian and writer Jorge Coli, a musical analysis of the included works by the conductor Lutero Rodrigues, comprehensive catalogues of Prado's musical output, a discography, and a compact disc including recordings of works for violin and piano, performed by Prado's daughter, the violinist Maria Constança Audi de Almeida Prado Moreno, and the

⁴⁸ Saloméa Gandelman and Sara Cohen, *A cartilha rítmica de Almeida Prado* (Rio de Janeiro: Editora Contracapa, 2006).

⁴⁹ Francisco Carlos Coelho, ed., *Música Contemporânea Brasileira: Almeida Prado* (São Paulo: Discoteca Oneyda Alvarenga, Centro Cultural de São Paulo, 2006).

pianists Helenice Audi and Achille Picchi.⁵⁰ All text in this book appears in Portuguese followed by translation into English.

Many authors have allotted significant sections of their historical overviews of the development of the Brazilian music to Prado and his musical production. Mariz (2000) and Neves (1984), authors of the most influential books on Brazilian music history, emphasize the paramount importance of Prado's output in the Brazilian musical scene during the twentieth century.⁵¹ Both authors discuss the development of Prado's musical style, provide biographical information, and briefly discuss works considered representative of Prado's input. They both confer on Prado a prominent position among composers of the Brazilian post-nationalist period.

⁵⁰ According to Prado himself, the catalogue of works provided in this book, even though excluding a few more recent works, is the most complete available today. The catalogue was provided by the Center of Documentation of Contemporary Music at the State University of Campinas. Francisco Carlos Coelho, ed., *Música Contemporânea Brasileira: Almeida Prado* (São Paulo: Discoteca Oneyda Alvarenga, Centro Cultural de São Paulo, 2006): 67-100.

⁵¹ Vasco Mariz, *História da música no Brasil* (Rio de Janeiro: Nova Fronteira, 2000); José Maria Neves, *Música contemporânea brasileira* (São Paulo: Ricordi Brasileira, 1984).

Chapter II

THE CONTEXT, THE COMPOSER AND HIS MUSIC

An Overview of Twentieth-Century Brazilian Music

The temporary residence of Portuguese prince Dom João VI in Rio de Janeiro between 1808 and 1821, and the subsequent sixty-two years under the reigns of his son Pedro I and grandson Pedro II, resulted in the adoption of European cultural values and aesthetics as models of civilization and modernity. The population of the once humble Rio de Janeiro suddenly witnessed major changes in the city's infrastructure and landscape. A further outcome was the rapid surge of an intense musical life: schools and other musical institutions were established, European musicians were brought to produce Italian opera, and theaters were built.

The musical activities in Brazil at the turn of the century centered on five main venues: churches, theaters, *academias* (concerts in benefit of a musician or

This overview centers on contexts and personalities that are relevant for the understanding of Prado's musical development.

charity), clubs, and other informal gatherings. Concerts at churches usually presented sacred repertory and European operas and operettas were constantly performed for the upper and the emerging middle class at the opera theaters.¹ While larger theaters, mainly government sponsored, held presentations of Italian operas and constantly brought in renowned international singers, smaller theaters held more affordable operettas and plays.² *Academias* and clubs were options for musical entertainment accessible to wealthy and politically influential members, who enjoyed “a heterogeneous blend of operatic excerpts, dances of operettas, and virtuoso instrumental solo numbers derivative of operatic airs.”³ European music was also dominant in informal gatherings at the residences of the upper class. The piano, indispensable in the upper-class household, served as the medium through which Brazilian families fulfilled their trendy social and musical needs. Through performances of arrangements and simplified reductions for piano solo or small ensembles with piano, family members and guests were first exposed to the repertoire most recently performed at the European centers. In a parallel reality, African traditions were frequent and vastly celebrated by another sector of the Brazilian society, comprised by blacks, mulattoes, and poor whites.⁴ Despite the

¹ Vasco Mariz, *História da música no Brasil* (Rio de Janeiro: Nova Fronteira, 2000), 49-62.

² Cristina Magaldi, “Music in Imperial Rio de Janeiro: European Culture in a Tropical Milieu,” (Lanham, MD: The Scarecrow Press, Inc., 2004), 12-22.

³ *Ibid.*, 22-27.

⁴ In 1888, Brazil was the last country in America to abolish over three hundred years of slavery. Even though officially free, the African descendents carried on the stigma of racial inferiority and remained objects of prejudice. See Marcelo Paixão, “Waiting for the Sun: An Account

noticeable presence of such a remarkable cultural heritage, middle and upper-class Brazilians continued to worship everything European and reject their African roots.⁵

The first experiments towards a national musical language came in the second half of the nineteenth century. Composers such as Brasília Itiberê da Cunha (1846-1913), Alexandre Levy (1864-1892), Alberto Nepomuceno (1864-1920), Leopoldo Miguez (1850-1902) and Henrique Oswald (1852-1931), composed works that included themes of Brazilian popular songs within a traditional European Romantic music framework.⁶ Pieces containing popular songs and folk melodies soon received a favorite spot in the programs of concerts held at *academias*, clubs, and informal gatherings. Some authors consider Nepomuceno's *Série Brasileira* (for symphony orchestra, 1892-1888) to be a "starting point for Brazilian music's nationalistic orientation."⁷

of the (Precarious) Social Situation of the African Descendant Population in Contemporary Brazil," *Journal of Black Studies* 34, no. 6 (July 2004), 743-765; Katya Wesolowski, "Hard play: Capoeira and the politics of inequality in Rio de Janeiro," (PhD diss., Columbia University, 2007); and John Charles Chasteen, "The Prehistory of Samba: Carnival Dancing in Rio de Janeiro, 1840-1917," *Journal of Latin American Studies* 28 (February 1996): 29-47.

⁵ Vasco Mariz attests that still in 1920 it was necessary to publish "sambas" disguised under the title "tangos" in order for them to be accepted and performed. The word "samba" was directly connected to the music, dance, and gatherings of the lower classes, comprised mostly of Afro-Brazilians. Using the Argentinean genre as a title prevented the direct connection with the Afro-Brazilians and their culture. Vasco Mariz, *História da música no Brasil* (Rio de Janeiro: Nova Fronteira, 2000), 113.

⁶ The Austrian Sigismund Neukomm (1778-1858), who accompanied the Duke of Luxemburg in a five-year visit to Rio de Janeiro (1816-1821), used a popular Brazilian theme for his piano piece *O Amor Brasileiro* (The Brazilian Love, 1819). As one of the few early experiments utilizing Brazilian popular themes, this work is nevertheless an homage from a visitor rather than a genuine nationalistic project. Ricardo Tacuchian, "As querelas musicais dos anos 50: ideário e contradições," *Claves* 2 (November, 2006): 9.

⁷ José Maria Neves, *Música contemporânea brasileira* (São Paulo: Ricordi Brasileira, 1984), 23.

Representing a second generation of nationalist composers, Francisco Braga (1868-1945), who studied at the Paris Conservatoire and was highly influenced by the styles of Debussy and Ravel, sought after a “national sensibility” by centering his orchestral and operatic output on Brazilian topics without directly quoting folk themes.⁸ At the same time, the Neapolitan Glauco Velásquez (1884-1914) explored a completely opposite musical perspective with non-nationalistic works according to the expressionistic principles of European musical modernism. Velásquez moved to Brazil in 1897, where he studied composition with Braga and harmony with the Portuguese Frederico Nascimento (1852-1924). Despite of his short life and the fact that he only began to compose in 1901, Velásquez’s music left a strong impact on a later generation of composers.

A third type of nationalism was created by Heitor Villa-Lobos (1887-1959) through both the assimilation of national folklore and the utilization of contemporary European techniques. Villa-Lobos’ output is divided into three phases: 1) works influenced by late-Romantic and Impressionistic styles; 2) mainly nationalist works composed after his ballet *Amazonas* (1917), in which he experimented with complex rhythms, less traditional harmonies (e.g. polytonality and atonality), dense orchestration, and through-composed forms; and 3) after 1930, works that explored the polyphony and neoclassicism observed in his universalist

⁸ Ibid., 23.

Bachianas Brasileiras (1930-1945).⁹ The works from the second phase, especially his *Choros* series, served as models for the modernist aesthetic ideals defended at the Modern Art Week held at *São Paulo*'s Municipal Theater in 1922.

The writer, poet, music critic, and musicologist Mário de Andrade (1893-1945) was one of the major idealists of the modernist movement in Brazil, which took place in the 1920s. Aiming to free Brazilian artistic expression of its academicism strictly rooted in European Romantic aesthetics, modernists proposed the renewal of artistic values through the search for and legitimization of an authentic national modern language. As part of a series of events that celebrated the one-hundredth anniversary of Brazil's independence, the Modern Art Week of 1922, organized by Andrade and other equally progressive intellectuals, included exhibitions, conferences, poetry readings, and concerts. Villa-Lobos' works were performed extensively and legitimized as representatives of Brazilian modern music. The developments of this project were later summarized in Andrade's *Ensaio Sobre Música Brasileira* (Essay on Brazilian Music, 1928), a book that became the bible for all his disciples. From 1912 until his death in 1945, Andrade taught music theory, piano, diction, aesthetics, art history, and music history at the Conservatório Dramático e Musical de São Paulo, where he received a distinguished professorship

⁹ The residence of French composer Darius Milhaud in Rio between 1917 and 1918, and Villa-Lobos' friendship with pianist Artur Schnabel (1887-1982) in 1918 resulted in Villa-Lobo's familiarity with the latest French musical trends as well as the music of Stravinsky.

after organizing the week of 1922.¹⁰ This position at the most important educational institution of São Paulo state gave extraordinary power to Andrade's discourse and ideas, which influenced a whole generation of music and art students. Among the first group of composers that were inspired by Andrade's ideal were Luciano Gallet (1893-1931), Oscar Lorenzo Fernandez (1897-1948), Francisco Mignone (1897-1986) and Mozart Camargo Guarnieri (1907-1993).

Despite Andrade's fervent campaign for a rupture with the traditional musical language, the music produced in the first three decades of the twentieth century, except for Villa-Lobos' and Velásquez', explored Brazilian folklore within the framework of conservative compositional techniques. The acceptance of folklore as the representation of the authentic Brazilian identity—indeed, a purely rural identity—reflected the country's agriculture-based economy. As a reaction to the Second World War, a process towards an economic independence was initiated by governmental investments. By the 1950s, the then clear economic shift from rural to industrial incited a gradual shift in the artistic Brazilian identity from “rural to urbane.”¹¹

¹⁰ The Conservatório Dramático e Musical de São Paulo graduated, between 1910 and 1932, a total of 1,411 students. Eighty per cent of these were piano students, reflecting the favoritism of this instrument within the upper and middle classes at the beginning of the twentieth century. Mário de Andrade called this phenomenon *pianolatria* (suffix -latry meaning worship). Elizabeth Ribeiro Azevedo, “Conservatório Dramático e Musical de São Paulo: pioneiro e centenário,” *Revista Histórica* 16 (November 2006), <http://www.historica.arquivoestado.sp.gov.br/materias/anteriores/edicao16/materia01/>.

¹¹ Ricardo Tacuchian, “As querelas musicais dos anos 50: ideário e contradições,” *Claves* 2 (November, 2006): 9.

In 1937, the German composer Hans Joachim Koellreutter (1915-2005) settled in Brazil, bringing with him extensive knowledge of expressionistic techniques. He taught theory and composition at the Conservatório Brasileiro de Música in Rio de Janeiro (1937-1952) and the Instituto Musical de São Paulo (1942-1944), and later, he became director of the Escola Livre de Música de São Paulo (1952-1955) and the Bahia University music department (1952-1962).¹² Koellreutter founded the Música Viva group (1939-1945), comprised of composers interested in the study of avant-garde techniques, the renovation of Brazilian musical pedagogy, the emancipation from the dominance of Romantic thought, and the inclusion of contemporary works in concert programs. Adapting dodecaphonic techniques to their own expressive needs, these composers approached atonality in a less strict way. Among concert music composers who joined this non-orthodox school are Cláudio Santoro (1919-1989), César Guerra Peixe (1914-1993), Brasília Itiberê (1896-1967), Frutuoso Viana (1896-1976), Luiz Cosme (1908-1965), Eunice Catunda (1915-1991), Esther Scliar (1926-1978), Edino Krieger (b. 1928), and Olivier Toni (b. 1926). Some popular music composers, such as Tom Zé (b. 1936) and Tom Jobim (1927-1994), also made experiments under these aesthetics.

The Música Viva group communicated their ideals through manifestoes that were published in newspapers and in Koellreutter's Música Viva magazine, and read in radio programs. In 1944, a first manifesto announced the existence of a

¹² Gerard Béhague, "Koellreutter, Hans Joachim," in *Grove Music Online, Oxford Music Online*, accessed April 1, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15250>.

group promoting the new music. In 1946, a more elaborate manifesto proposed the concept of the “functionality of art” as a reflection of social life, abandoning an exclusive “ideal of beauty” and emphasizing its support of anything new. Music education was highly defended as the only way to “elevate the artistic quality” of the musical composition. The group supported the creation and dissemination of “good popular music” and declared war against “works that harm the socio-artistic education of the people.”¹³ Such manifestoes caused strong reactions among composers who remained loyal to the nationalistic principles of Andrade.¹⁴ A few important deserters of the Música Viva group, such as Santoro and Guerra-Peixe, united with the nationalist composers to publicly attack Koellreutter and his supporters.

In 1950, the nationalist Camargo Guarnieri, later Prado’s teacher, published his *Open Letter to the Musicians and Critics of Brazil*, a fiery criticism of the musical aesthetics that were celebrated by the Música Viva group. Praising the rich Brazilian folklore and disdaining atonality, Guarnieri affirmed that it “will never be understood by the major public because it is essentially cerebral, antipopular, antinational and has no affinity with the soul of the people.”¹⁵ Guarnieri’s letter had

¹³ Ricardo Tacuchian, “As querelas musicais dos anos 50: ideário e contradições,” *Claves 2* (November, 2006): 11.

¹⁴ Villa-Lobos was an exception to this rule, remaining distant from these quarrels and keeping himself involved with his appointments in the U.S., composing for Hollywood and Broadway productions, conducting, recording and editing his own music.

¹⁵ Guarnieri’s Open Letter was published at the *O Estado de São Paulo* newspaper, on December 17, 1950. Ricardo Tacuchian, “As querelas musicais dos anos 50: ideário e contradições,” *Claves 2* (November, 2006): 12.

great repercussion in the media, bringing polemic discussions about the course of the Brazilian music. After this letter, folkloric nationalism prevailed throughout the 1950s.

In São Paulo, Guarnieri founded his composition school, which consisted of private lessons held at a rented studio.¹⁶ The entrance exam lasted for a period of three months in which the harmony and counterpoint skills of a prospective student were tested.¹⁷ Guarnieri initiated his pupils with variations and inventions, and only later he would teach more complex forms such as fugue or sonata.¹⁸ The themes were taken from Andrade's *Ensaio Sobre Música Brasileira*, which includes transcriptions of tunes sung in various regions of Brazil. Guarnieri encouraged the use of full folk themes only in variations and inventions, believing that through this initiation, students would internalize the national music language. Among students in Guarnieri's school besides Prado were Osvaldo Lacerda (b. 1927), Aylton Escobar (b.1943), Alceo Bocchino (b.1918), Sérgio Vasconcellos Corrêa (b. 1934) and Raul do Valle (b.1936).

In the 1960s, the seeds planted by Koellreutter finally started to bloom, reflecting the growing interest in works by Varèse, Cage, Penderecki and Stockhausen amongst Brazilian composers, such as Marlos Nobre (b. 1939),

¹⁶ Ana Lúcia Kobayashi and Dorotéa M. Kerr, "Considerações sobre a Escola de Composição de Camargo Guarnieri," in XVIII Congresso Nacional da ANNPOM: Proceedings of the meeting at the Federal University of Bahia, Salvador, Brazil, September 1 to 5, 2008, 206.

¹⁷ Ibid., 206.

¹⁸ Ibid., 207.

Lindembergue Cardoso (1939-1989), Edino Krieger and Jorge Antunes (b. 1942). In 1963, the Música Nova group was founded, in association to the development of *concrete* poetry, fostered by poets Décio Pignatari (b. 1927), and the brothers Augusto (b. 1931) and Haroldo de Campos (1929-2003).¹⁹ Basing their output on concrete poetry, the members of the group presented their works in venues that celebrated contemporary artistic expression, such as the São Paulo Art Biennials and the Música Nova Festivals, held in *Santos*.²⁰ Gilberto Mendes (b. 1922) was the most important composer of this group, due to the broad variety of techniques he used in his works. In the 1950s, Mendes wrote nationalist works with neoclassical tendencies. After participating in the International Summer Courses for New Music in Darmstadt in 1962 and studying with Pierre Boulez, Mendes moved towards the development of serialism. His experiments followed with aleatory, electroacoustic music, and the application of microtonal techniques.²¹ Mendes explored urbane

¹⁹ In the 1950s, poets Pignatari and the Campos brothers, inspired by the Ruptura group of concrete painters led by Waldemar Cordeiro (1925-1973), created the experimentalist Noigandres group and published in São Paulo City their first magazine in 1952. Their experiments considering the “typographic character of the words and the white space of the page as active structural elements of composition” originated the *concrete* poetry, which was first introduced to the major public in the Exposição Nacional de Arte Concreta (Concrete Art National Exposition, issued in December of 1956 in São Paulo, and in January of 1957 in Rio de Janeiro). Keneth David Jackson and Irene Small, “Introduction: POEM/ART Brazilian Concrete Poetry,” *Ciberletras* 17 (July 2007), <http://www.lehm.an.cuny.edu/ciberletras/v17/introjacksonsmall.htm>.

²⁰ The São Paulo Art Biennials started in 1951 with the purpose of making the contemporary art of Western Europe and the U.S. known in Brazil, to bridge the country’s access to the contemporary art scene at other metropolises, and to promote São Paulo as an international art center. The Música Nova Festivals have been organized annually by Gilberto Mendes since 1965. Held in Santos and São Paulo, they include concerts of Brazilian and international contemporary music performed by top musicians specializing of repertoire.

²¹ In 1964, the Música Nova group published their manifesto, which defined their total compromise all contemporary musical trends; supported a creative process based on concrete elements, in opposition to idealism; considered music education as a process of language learning

sonorities (e.g. sounds of household appliances), continual improvisation, and quoting melodies from popular and concert music. In the 1970s, he composed theater music. Continuing his exploration of sonorous solutions, most of them centering on aleatoric music and total art, Mendes pursued the “pluri-sensorial perception of the art work.”²² Among other members of Música Nova were Willy Corrêa de Oliveira (b. 1938), Damiano Cozzella (b. 1929), Rogério Duprat (1932-2006) and Júlio Medaglia (b. 1938).

Groups formed in other cultural centers of Brazil also supported contemporary techniques. In 1962, Santoro organized a group of professors who supported experimentalism at the University of Brasília. It consisted of Cozzella, Rogério and Régis Duprat (b. 1930), avant-garde enthusiasts brought from São Paulo. At the University of Bahia, a group for “conscious and intentional eclecticism” was led by the Swiss composer Ernst Widmer (1927-1990), with followers Lindembergue Cardoso, Fernando Cerqueira (b. 1941), Nicolau Kokron-Yoo, Rinaldo Rossi (b. 1945), Emílio Terraza (1929-2011), Conrado Silva (b. 1940) and Jorge Antunes.²³ In Rio, a few centers for the creation and the dissemination of avant-garde music were founded, having as supporters Música Nova group members

based on research; accepted the possibility of controlled chance; and valued the music as a collective art; among other ideals.

²² The term total art refers to the Wagnerian ideal of an art form that combines various media, such as dance, music and poetry. Barry Millington, “Gesamtkunstwerk,” in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online, Oxford Music Online*, accessed October 19, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O011027>; José Maria Neves, *Música contemporânea brasileira* (São Paulo: Ricordi Brasileira, 1984), 166.

²³ *Ibid.*, 170.

Krieger, Nobre and Guerra-Peixe, and the members of the Group of Composers of the Institute Villa-Lobos, Reginaldo Carvalho (b. 1932), Terraza and José Maria Neves (1943-2002). Other experimentalists such as Aylton Escobar and Jaceguay Lins (1947-2004) remained isolated.

By the middle 1970s, nationalistic music seemed to have become very out-of-date. In that respect, Almeida Prado was aware that he had to somehow rupture with the nationalist roots planted by his master Guarnieri in order to remain contemporary. To help in this project, nothing was more fortunate than having great vanguardist like Mendes as a friend and fellow citizen. From the mid-1970s on, Brazilian music assumed a “predominantly experimental position. . . . without however losing characteristics of nationality, present in an unconscious way.”²⁴ Prado’s conscious search for the new may have strengthened the old at the innermost level. Mário de Andrade referred to this moment in Brazilian music as the “National Unconscious” phase.

²⁴ Ibid., 191.

Biography of Almeida Prado

José Antonio Rezende de Almeida Prado (*Santos*, February 8, 1943 – *São Paulo*, November 21, 2010) was born and raised in Santos, port city in São Paulo State. His father, José Adelino de Almeida Prado (1898-1986), worked in coffee exportation and was an amateur bird collector.

In his free time, he [Prado's father] hunted birds in the forests of *Praia Grande* and *Itanhaém* [coastal cities in São Paulo State], and kept them in cages or big aviaries. There were various types of thrushes, sparrows, cardinals at our home. I was born listening to the birds, which means that I had an ornithological infancy just as Messiaen—I did not absorb this influence, I was born with it—but I heard the tropical birds and, in this sense, [it was] different from Messiaen.²⁵

Prado attributes his family's interest in music to both his mother and maternal grandmother. Maria Constança Benevides de Rezende (1870-1956), his grandmother, was a singer at soirées and had performed for the Brazilian opera composer Carlos Gomes (1836-1896) and the French actress Sarah Bernhardt (1844-1923), who visited Brazil in 1905 for the production of Puccini's *Tosca*.²⁶ His

This biography, like most other academic sources on Prado's life, is primarily based on Prado's own biographical writings and interviews. It therefore, inevitably presents biased account of Prado's life. The author of this document did not have the purpose to conduct rigorous historical research on Prado's life. Her primary goal is to offer the reader a glimpse of Prado's personality, through the gathering of this information.

²⁵ “Nas horas vagas, ele caçava passarinhos nas matas de Praia Grande e Itanhaém, e guardava-os em gaiolas ou em grandes viveiros. Havia vários tipos de sabiás, tico-tico, cardeal em nossa casa. Eu nasci ouvindo os pássaros, ou seja tive uma infância ornitológica tal e qual Messiaen – não absorvi esta influência, já nasci com ela – mas ouvi os pássaros tropicais e, neste sentido, diferente de Messiaen.” Full interview in Adriana Moreira, “A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical” (MM thesis, Universidade Estadual de Campinas, 2002), 54.

²⁶ Prado added that his grandmother did not become an opera singer because it was forbidden for a woman to sing at the opera in 1842. Almeida Prado, “Almeida Prado genialidade

mother, Ignez Rezende de Almeida Prado (1904-1994), was an amateur pianist who had studied in São Paulo with Alice Serva, an assistant of the celebrated piano teacher Luigi Chiafarelli (1850-1923).²⁷ Since Prado was the youngest of five, his daily routine as a baby included listening to his mother and older sister Thereza Maria (b. 1929) practicing the piano.²⁸

When I was a child, my older sister, Tereza Maria [correct spelling, Thereza], played piano very well, and in Santos, at our home, I stayed at the cradle. I was very small, a baby, and used to listen to her playing Beethoven, Schumann, Mozart. I absorbed all that. It was an indirect music therapy.²⁹

Encouraged by his mother, Prado and his middle sister Maria Elisabeth (b. 1934) started taking piano lessons in 1950, when Prado was seven, with a neighborhood piano teacher.³⁰

musical,” interview with Elcio Henrique Ramos, June 02, 2000, <http://www.usinadeletras.com.br/exibelotexto.php?cod=199&cat=Ensaio&vinda=S>.

²⁷ Luigi Chiaffarelli, an Italian pianist and former student of Ferruccio Busoni (1866-1924), settled in São Paulo city and started a piano school where he taught the most prominent Brazilian pianists of the time, such as Guiomar Novaes (1894-1979), Antonietta Rudge (1895-1974), João de Souza Lima (1898-1982), and Magda Tagliaferro (1893-1986).

²⁸ In 1944, Prado’s one-month-old brother died, an event that brought deep sadness to his mother. During the period which she needed to recover from the trauma, Prado was brought up by his older sister Thereza Maria. Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Rio de Janeiro, RJ: Academia Brasileira de Música, June 10, 1999).

²⁹ “Quando eu era criança, minha irmã mais velha, Tereza Maria, tocava piano muito bem, e em Santos, na nossa casa, eu ficava no cercadinho. Eu era bem pequeno, um bebê, e ficava escutando ela tocar Beethoven, Schumann, Mozart, aquilo foi entrando em mim, foi uma musicoterapia indireta.” Almeida Prado, “Almeida Prado,” interviewed for *Revista Brasileira de Psicanálise*, 41/2, June 2007, 15-26, http://pepsic.bvs-psi.org.br/scielo.php?script=sci_arttext&pid=S0486-641X2007000200002&lng=pt&nrm=iso.

³⁰ Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 14, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

I felt that I was a composer because for me, when I would practice the music of others, I wanted to change the text, I wanted to play [with it]. Then, the people did not allow me to do so. They used to say that I was playing with Beethoven. So, as I could not play with Beethoven, I started to play outside Beethoven. Then, I would read a children's story about the *Saci*, Hansel and Gretel, etc. I would go to the piano and would make the story through the music.³¹

Through this practice came Prado's first compositions for piano, which according to him, were heavily based on Villa-Lobos' style. He said that Lourdes Joppert, one of his first music teachers, introduced him at the piano to Czerny, Diabelli, and Bach, among other traditional European composers.³² Under her guidance, Prado composed his first piano works, *Adeus* and *Vamos Brincar de Roda?*, in 1952. Other piano works such as *Os Duendes da Floresta*, *Dança Espanhola*, *Procissão do Senhor Morto*, *O Saci* and *Um Gato no Telhado*, followed.³³ Another name that appears in various interviews as an important figure in his early formative years is

³¹ "Senti que era um compositor porque para mim quando eu ia estudar a música alheia queria mudar o texto, queria brincar. Aí as pessoas não deixavam, diziam que eu estava brincando com o Beethoven. Então como eu não podia brincar com o Beethoven eu começava a brincar fora do Beethoven. Então eu lia uma história de criança sobre o Saci, João e Maria, etc. Eu ia para o piano e fazia a história na musica." Almeida Prado, "Almeida Prado – música acima das referências," interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

³² In some sources, Joppert is mentioned as the first teacher to introduce Prado to music theory. Almeida Prado, "Almeida Prado genialidade musical," interview with Elcio Henrique Ramos, June 02, 2000, <http://www.usinadeletras.com.br/exibelotexto.php?cod=199&cat=Ensaio&vinda=S>.

³³ These two last pieces are published in the collection *Kinderszenen* (Darmstadt, Germany: Tonos Musikverlags, 1984). *Um Gato no Telhado* appears in this collection renamed as *O Gatinho no Telhado*. The piece *O Saci* appears in the same collection with the title *O Saci de Pano*, and is included in Prado's first Brazilian Suite as *Saci*. Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002), 36.

Maria José de Oliveira, who was cited as a music theory teacher who taught him “everything correctly,” including how to develop rhythms.³⁴

Prado’s older sister Thereza Maria, who restarted piano lessons a few years after getting married, mentioned her little brother and his wish to become a composer to Dinorá de Carvalho (1895-1980), a renowned composer and pianist from São Paulo city.³⁵ A teacher who preferred to work with young talented pianists, Carvalho immediately accepted Prado as a student after an interview in which he performed some of his early compositions, in 1953.³⁶ The most important influence during Prado’s infancy, Carvalho’s teaching style seems to have left a strong impact in her students.

But who worked with me since I was a child was Dinorah de Carvalho [correct spelling: Dinorá], to whom I owe everything and who was a mother for me. At the same time that she was good, she had the syndrome of non-motherhood and treated the “children” that studied there as her children. So it was a factory of prodigy children. Everybody soloed with orchestra at eight, nine years of age. . . . She used to give to the student the [so-called] Peter Pan syndrome, where one had to remain a child in order not to lose the

³⁴ It is unclear when exactly Oliveira taught him. Almeida Prado, “Almeida Prado e o gosto macunaímico,” interview with Arrigo Barnabé, *Supertônica*, May 01 2004, podcast audio, <http://www.culturabrasil.com.br/generos/instrumental/almeida-prado-e-o-gosto-macunaimico-2>; and in Almeida Prado, “Almeida Prado genialidade musical,” interview with Elcio Henrique Ramos, June 02, 2000, <http://www.usinadeletras.com.br/exibetotexto.php?cod=199&cat=Ensaio&vinda=S>.

³⁵ Prado’s sister was studying piano with Carvalho in this period. Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 22, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.

³⁶ Carvalho was the first woman to hold a position at the Academia Brasileira de Música (Brazilian Academy of Music) and to found the first Latin-American symphony orchestra of exclusively female musicians, in the 1930s. See Flávio Cardoso de Carvalho, “Canções de Dinorá de Carvalho: Uma Análise Interpretativa” (MM thesis, Universidade Estadual de Campinas, 1996), 3-15.

magic. And this, this unconscious maleficent side, was very unhealthy I think for everyone who studied there.³⁷

As a student of Carvalho, Prado appeared regularly in recitals and concerts in which he performed, in addition to the traditional piano literature of Brazilian and European composers, his own compositions (his first Brazilian suite with the movements *Saci*, *Iara* and *Macumba* was completed during this period). On two occasions Prado appeared as a concerto soloist: in 1954, when he played Mozart's Concerto-Rondo in D Major [?] with the Orquestra Sinfônica Juvenil do Museu de Arte de São Paulo under the direction of the Italian conductor Mario Rossini, and in 1958, when he performed Mozart's D Minor Concerto K. 466 with the Orquestra Sinfônica de Santos directed by Moacir Serra.³⁸

From his childhood, religiosity was an important aspect in Prado's life and a recurring topic in several compositions. In various interviews, he mentioned that he did not share interests with other boys of his same age, who, according to him, celebrated their masculinity mainly through sports and teasing. Religiosity and music became fundamental in his dealing with this exclusion at school.

³⁷ “Mas quem me pegou desde criança foi a Dinorah de Carvalho a quem devo tudo e foi uma mãe para mim. Ao mesmo tempo em que foi boa, ela tinha a síndrome da não maternidade e tratava as ‘crianças’ que estudavam lá como seus filhos. Então era uma fábrica de crianças-prodígio. Todos tocavam com orquestra aos oito, nove anos. . . . Ela dava para o aluno a Dinorah [*sic*], a síndrome de Peter Pan, quer dizer não se podia ficar adulto para não perder a magia. E isso, este lado maléfico que era inconsciente foi muito prejudicial acho que para todos que estudaram lá.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id= 2512>.

³⁸ Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 20-35, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

And to me masculinity was always something else – the rightness, the integrity. I was already submersed in God and I remember that I was seven and wanted to be a saint. I did not know what that was, but I stayed quiet and wanted to think about God. Then I would go under a tree and would stay a few minutes or even for half an hour trying to pray completely empty, which means that I did the most Zen prayer without knowing what it was... Namely, my discourse did not have anything to do with any of my schoolmates. And it was not my fault that I was like that and they were not obliged to accept me, a rare animal in their zoo. So they teased and humiliated me and the only revenge I had was my geniality. And when I would at nine-years of age play on television, and none of them would, then the teacher would say, “ah José Antonio I saw you,” and they all got jealous... It was the only moment that I had a little payback... In the end, I did not have the necessary trait to live in that tribe.³⁹

When Prado’s sister Maria Ignez (b. 1938) left home to become a Catholic nun, her departure for a religious cause was described by him as both “austere” and “beautiful,” and served as inspiration for his first piano composition, *Adeus* (Farewell), from 1952.⁴⁰

³⁹ “E para mim a masculinidade sempre foi outra coisa - a retidão, a integridade. Eu já estava todo mergulhado em Deus e me lembro que tinha sete anos e queria ser santo. Não sabia o que era isso, mas ficava quieto e queria pensar em Deus. Ai eu ia para debaixo de uma árvore e ficava alguns minutos ou mesmo meia hora tentando rezar completamente vazio, quer dizer que fazia a oração mais zen sem saber o que era... Ou seja, meu discurso não tinha nada a ver com o dos meus colegas. E eu não tinha culpa de ser assim como eles não tinham obrigação de me aceitar: um animal raro no zoológico deles. Então caçoavam me humilhavam e a única revanche que eu tinha era minha genialidade. E na hora em que eu ia aos nove anos tocar na televisão nenhum deles ia e a professora dizia: ah José Antonio vi você e tal e todos ficavam com inveja... Era a única hora em que eu tinha um pouco o troco... Enfim eu não tinha o clichê necessário para viver naquela tribo.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

⁴⁰ Ibid.

In 1960, Carvalho decided that Prado should receive more structured instruction in composition as she “did not have patience to teach composition.”⁴¹ When Camargo Guarnieri went to Santos for a concert, Carvalho introduced her talented pupil at a dinner offered to Guarnieri at the Prado family’s residence.⁴² At fourteen years of age, Prado started studying with this strictly nationalist composer, who was completely against atonality and serialism and who gave him technical preparation based on the aesthetic views of Mário de Andrade:

[Guarnieri] decided that I would study everything from zero—harmony, counterpoint and his composition method—the study of the folklore in variations, fugues and inventions, with the purpose that I would acquire tics [flavor] of folklore without using folk melodies. In this way, I would become an “unconscious” nationalist, which is Mário de Andrade’s thought, which I am not sure today is still valid, but in that time it was.⁴³

In this period Prado also learned harmony, analysis, counterpoint, and fugue with the composer Osvaldo Lacerda, who was “the most devoted and advanced”

⁴¹ It is unclear when Prado stopped having piano lessons with Carvalho. Almeida Prado, “Um Mestre da Música Contemporânea no Brasil,” interview with Matheus Gentile Bitondi, *Trópico*, December 03, 2004, <http://pphp.uol.com.br/tropico/html/textos/2492,1.shl>.

⁴² According to Prado’s memorial, this meeting was held at a dinner offered to Guarnieri at the residence of Prado’s family. Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 40, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.

⁴³ “Ele [Guarnieri] decidiu que eu estudaria tudo desde o zero, harmonia, contraponto e o seu método de composição: o estudo do folclore em variações, fugas e invenções, para que eu adquirisse os cacoetes do folclore sem usar melodias folclóricas. Assim, eu me tornaria um nacionalista “inconsciente”, que é o pensamento de Mário de Andrade, que eu não sei se hoje em dia ainda é válido, mas na época era.” Almeida Prado, “Um Mestre da Música Contemporânea no Brasil,” interview with Matheus Gentile Bitondi, *Trópico*, December 03, 2004, <http://pphp.uol.com.br/tropico/html/textos/2492,1.shl>.

student of Guarnieri.⁴⁴ In 1961, Prado entered the Conservatório Municipal de Santos, where he studied piano with Italo Tabarin (1897-1992) and music history with João da Cunha Caldeira Filho (1900-1982), graduating in piano two years later.⁴⁵ Five years under Guarnieri's guidance produced the following compositions: *XIV Variações sobre um Tema Xangô* (1961), *VIII Variações sobre um Tema Nordestino: Onde Vais Helena?* (1961), *Cinco Peças Brasileiras* (1962), *Oito Exercícios Polifônicos* (1962-1964), *Ponteio* (1965), *Variações para Piano e Orquestra sobre um Tema do Rio Grande do Norte* (1963).⁴⁶

The rupture with Guarnieri was described by Prado as a moment in which he felt the need to learn “the other side and not only compose music from 1890.”⁴⁷ Under Guarnieri, he had assimilated the nationalist perspective of Brazilian music celebrated by artists and intellectuals since the turn of the century. Aware that the discourse of the “other side” and its search for “new music” that supported a “real nationalism,” defended by his teacher's opponent Hans Joachim Koellreutter, was strengthening in the 1960s, Prado sought for an up-to-date musical language that was suitable to his own cultural roots.

⁴⁴ Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 40, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

⁴⁵ Caldeira Filho was as former pupil of Mário de Andrade and an influential music critic. Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Rio de Janeiro, RJ: Academia Brasileira de Música, June 10, 1999).

⁴⁶ This last one was his first composition for piano and orchestra.

⁴⁷ Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

Guarnieri was my teacher for five years and he gave me the nationalist sound craftsmanship according to post-Mário de Andrade views. But he was completely against any twelve-tone, serial, atonal way. He was against it. . . . [I wanted] at least to know what [atonality] was. . . . I mean it is not faith's dogma. Everything is sound. Indeed, it irritated me when I would have to make a hick discourse in my music when I was an urbane man. I was a sophisticated man, I already liked [poetry by] Hilda Hilst, I liked to read Valéry, I liked to read São João da Cruz, and suddenly I had to make strum, strum, strum. . . . (imitating the *viola caipira*). I mean, in the name of what? (laughs) I was not born in *Jaú*, in *Cariri*, I never planted beans, [I am] a highly sophisticated man, urbane from a snobbish family. . . . I am a coastal man of Santos, who used to hear Elvis Presley, rock [and roll], I did not hear viola in the moonlight (bursts out laughing). Of course I had friends that were born in the backcountry and lived all that.⁴⁸

Prado attested that he first demonstrated an interest in atonality when he brought to his lesson with Guarnieri the cadenza of his *VIII Variações para Piano e Orquestra sobre um Tema do Rio Grande do Norte* (1963, Theme: *Aeroplano Jahu*) with two serial bars, described by Prado as “a silly thing.”⁴⁹ His teacher's reaction was categorical: he tore up the score and blamed the influence of J.H. Koellreutter,

⁴⁸ *Viola caipira* is a Brazilian type of guitar with ten strings. *Jaú* is a countryside town in São Paulo state where Prado's father was born and raised. *Cariri* is a region in the northeastern state of *Ceará*. “Guarnieri foi meu professor cinco anos e ele me deu o artesanato sonoro nacionalista de acordo com a ótica pós Mario de Andrade. Mas ele era totalmente avesso a qualquer caminho dodecafônico, serial, atonal. Ele era conta [contra]. . . . [Queria] Pelo menos saber o que era [o atonalismo]... Quer dizer não é dogma de fé. Tudo é som. Aí me irritava que eu tivesse que fazer o discurso caipira na minha musica quando eu era um homem urbano. Eu era um homem sofisticado, já, [sic] gostava de Hilda Hilst, gostava de ler Valéry, gostava de ler São João da Cruz e de repente tinha que fazer nhém nhém, nhém ... (imita toada caipira) quer dizer em nome do quê? (risadas) eu não nasci em Jaú, no Cariri, nunca plantei feijão, um homem altamente sofisticado, urbano de família esnobe... Sou um homem litorâneo de Santos, que ouvia Elvis Presley, rock, não ouvia viola ao luar (gargalhadas). Lógico que eu tinha colegas que nasceram no sertão e vivenciaram tudo isso.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id= 2512>.

⁴⁹ These variations are dedicated to Guarnieri. Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999).

Gilberto Mendes, and others who supported Música Viva's manifestoes.⁵⁰ For his appearance as a soloist in a performance of these variations at the São Paulo's Municipal Theater in 1964 under the direction of Guarnieri, Prado rewrote the cadenza, including four more serial bars, without notifying his teacher. He performed it during the concert as Guarnieri conducted the orchestra. Guarnieri accused Prado to having become "conceited" and keeping "bad company," resulting in a definitive rupture. Prado recalled that Guarnieri did not talk to him for five years after this event.⁵¹

The next four years (1965-1969) marked a period in which Prado had informal lessons with Mendes, who also lived in Santos. Through these meetings, Prado became acquainted with the music of Schoenberg, Berg, Webern, Stockhausen, Boulez, Messiaen, Stravinsky, Varèse, Nono, Berio, and also other Brazilian contemporary and avant-garde composers such as Villa-Lobos, Mendes himself, Willy Correia de Oliveira, and Olivier Toni.⁵² Mendes nurtured Prado's

⁵⁰ Ibid.

⁵¹ Although in various later interviews Prado explained the origins of his rupture with Guarnieri coming from aesthetic differences, in his 1985 memorial, he wrote that his need for rupture came from a great disappointment experienced after a "brilliant" rehearsal "with no mistake or error" of his variations for piano and orchestra (*Variações para Piano e Orquestra sobre um Tema do Rio Grande do Norte*), in 1964. According to him, Guarnieri "liked very much the composition, but said nothing" about his competent performance. Prado "felt lonely" and decided to stop learning from Guarnieri. Almeida Prado, "Série Trajetórias: A obra e o pensamento do músico por ele próprio" (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999; Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 47, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.

⁵² Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002), 37; Fernando C. Corvisier, "The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style" (DMA diss., University of Houston, 2000), 9.

hunger for new compositional possibilities. On his own, Prado explored serialism, while Mendes showed him the basic rules of the technique.

Gilberto Mendes, an urbane man with an open mind, was indirectly my teacher, because, even not being [officially my teacher], he gave me tools. He used to give me books, which I would read, we listened to LPs, we discussed, and it was a learning process. I owe him this. . . . Guarnieri taught me to draw that man with the pipe at the sunset...what is very beautiful and good, and Gilberto Mendes taught me to paint the abstract.⁵³

In 1964, Prado started his career as a piano and music theory teacher, first at the Conservatório Municipal de Santos (1964-1969), and later in the São Paulo metropolitan area at Dinorá de Carvalho's school, at the Fundação de Artes de São Caetano, and at the Conservatório de Santo André (1968-1969).⁵⁴ Two works received APCA prizes, one for best symphonic and one for best chamber-music composition: *VIII Variações para Piano e Orquestra sobre um Tema do Rio Grande do Norte* (1963, Theme: *Aeroplano Jahu*) and *Paixão Segundo São Marcos* (1967) respectively.⁵⁵

⁵³ “Gilberto Mendes, um homem urbano com cabeça aberta e indiretamente foi ele meu professor, porque ele não sendo, foi me dando subsídios. Ele dava livros que eu lia, ouvíamos discos, discutíamos e era um aprendizado. Eu devo isso a ele. . . . O Guarnieri me ensinou a desenhar aquele homem de cachimbo na boca ao por do sol...E que também é muito bonito e bom, e o Gilberto Mendes me ensinou a fazer o abstrato.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id= 2512>.

⁵⁴ Prado moved to São Paulo city in December 1968. Almeida Prado, “Modulações da Memória: Um memorial,” scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 47, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.

⁵⁵ APCA stands for São Paulo Association of Arts Critics, a state sponsored organization that, on a yearly basis, distributes prizes to categories within the fields of visual arts, cinema, dance, literature, concert music, popular music, radio, television, and theater.

In 1967, Prado received a scholarship to participate in the X Curso Internacional de Música (in *Santiago de Compostela*, Spain), where under the guidance of the Italian musicologist and composer Clemente Terni (1919-2004), he studied composition and analyzed Spanish medieval and renaissance works.⁵⁶

It was very interesting because I realized that I knew more than what I imagined, and also much less. For instance, I had things from my formation as a composer that were much more advanced than my American course-mates, but I also had huge holes typical of Brazilian culture that made me see that I was not yet there. This gap I was able to bridge only two years later, with Nadia Boulanger and Messiaen.⁵⁷

In 1968, Prado's *Cantus creationis* (for four instrumental ensembles), commissioned by the Organization of American States, was presented in the Latin-American Festival in Washington DC.

The first prize at the I Festival de Música da Guanabara in 1969 was a turning point in Prado's career.⁵⁸ Sixty-five works were selected to be performed in

⁵⁶ The Cursos Universitarios e Internacionales de Música en Compostela started in 1958 with the ideal of Spanish guitarist Andrés Segovia (1893-1987) to divulge music of his country to international young musicians, so that Spanish music would appear more often in concerts worldwide. Scholarships were granted to foreign students with outstanding credentials. Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 56-71, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.

⁵⁷ "Foi muito interessante porque eu vi que sabia mais do que imaginava e muito menos também. Por exemplo, eu tinha coisas da minha formação de compositor muito mais avançadas que os colegas americanos e tinha falhas enormes também que é essa coisa cultural brasileira e que me faziam ver que eu ainda não estava no ponto. E esta desigualdade eu só vim a sanar dois anos depois com a Nadia Boulanger e o Messiaen." Almeida Prado, "Almeida Prado – música acima das referências," interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id= 2512>.

⁵⁸ The Guanabara Music Festival, held in Rio de Janeiro, was conceived by the Brazilian composer Edino Krieger (b. 1928) and took place twice, in 1969 and 1970. It proposed to improve the accessibility to Brazilian concert music in the same way other festivals did with Brazilian popular music (i.e. post-Bossa Nova urban popular music) and received much coverage in newspapers, the

public concerts held at the Municipal Theater of Rio de Janeiro, where both expert and popular juries would delegate distinct prizes. About his cantata *Pequenos Funerais Cantantes* (1969), based on text by his cousin, poet Hilda Hilst (1930-2004), Prado said:

I read that text...“sun ulcers, burning rosacea, those rivers of blood...”And the music came out absolutely brilliant—short and dense strophes: there is nothing better for music...“fire door, igneous path...” You already feel everything, because when there is too much bla-bla-bla, it becomes opera. I wrote this work in one week, I sent it and it was classified. When I heard the choir singing it, I said “What an ingenious work.” Indeed, I have total lucidity when I like my work, and that does not always happen. Some works give me the feeling that they are greater than me. I kneel before them. It is like a son that you generated, that became a king and you kiss his hand. It is humbleness because it is obvious that it does not belong to you. You were just an instrument.⁵⁹

The jury granted the first prize to Prado’s cantata, chosen among compositions by some already established names such as his former teacher Camargo Guarnieri,

major means of communication of the time. The high prize money and the fact that the festival did not impose either specific aesthetic or genre requirements or an age limit on the participants, attracted contestants from beginners to well-established composers. Among other Brazilian and international musicians, the jury included the Polish composer Krzysztof Penderecki (b. 1933). See Vania Carvalho Lovaglio, “Festival de Música da Guanabara: música contemporânea e latino-americanismo no Rio de Janeiro,” in XIX Biennial History Regional Meeting of ANPUH: Proceedings of the meeting held at the University of São Paulo, Brazil, September 08-12, 2008.

⁵⁹ “Eu li aquele texto... ‘chagas de sol, rosácea ardente, aqueles rios de sangue’.. E aí a música veio absolutamente genial - quadrinhas pequeninas e densas e para a música não tem melhor... ‘porta de fogo, caminho ígneo’. Você já sente tudo, porque quando tem muito blá blá blá já vira ópera. Eu fiz numa semana esta música e mandei e aí ela foi classificada e quando eu no Rio ouvi o coral cantando aquela coisa eu disse: que obra genial. . . . Porque uma coisa existe em mim: a total lucidez quando eu gosto do meu trabalho. E não é sempre que isso acontece. Algumas obras me dão esta sensação: ela é maior que eu. Eu me ajoelho diante dela. É um filho que você gerou, ficou rei e você beija a mão do filho. É uma humildade porque é óbvio que não é obra tua, você foi instrumento.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

Francisco Mignone, Radamés Gnattali (1906-1988), Cláudio Santoro, Ernst Widmer (1927-1990), and Olivier Toni.⁶⁰

Finally everybody heard the works, there were daily reviews in the newspapers, there was an atmosphere of Popular Music Festivals, because the audience booed and applauded—events like this never happened again in Brazil. The last day, June 1st 1969, I will never forget. I was hosted by my dear friend Monsignor Amaro Cavalcanti [Albuquerque]. . . .who had a great influence in my life, in both spiritual and aesthetic views—he introduced me to the whole of Penderewski’s works, which I hadn’t known and which influenced my *Pequenos Funerais Cantantes*. Then, they announced the prizes and I won the first prize. Part of the audience booed, part applauded. And [Albuquerque] told me: “There is no problem. You won the first prize, it is big money.” I was rich, because, imagine this, I could have bought an apartment. Where can you find a competition today where the first prize buys an apartment in cash plus a car? It does not exist!⁶¹

Instead of buying an apartment, Prado sponsored his studies in Europe.⁶² He took part in the International Summer Courses for New Music in Darmstadt, where

⁶⁰ The other finalists were Milton Gomes (1916-1974), Rufo Herrera (b. 1933), Sérgio Vasconcellos Correia (b. 1934), Marlos Nobre (b. 1939), Lindembergue Cardoso (1939-1989), Fernando Cerqueira (b. 1941), Jorge Antunes (b. 1942), Aylton Escobar (b. 1943), and Jmary Oliveira (b. 1944). Vania Carvalho Lovaglio, “Festival de Música da Guanabara: música contemporânea e latino-americanismo no Rio de Janeiro,” in XIX Biennial History Regional Meeting of ANPUH: Proceedings of the meeting held at the University of São Paulo, Brazil, September 08-12, 2008.

⁶¹ “Bem, finalmente todos ouviram as suas obras, tinham críticas diárias no jornal, um clima de Festival de Música Popular porque o público vaiava, aplaudia, uma coisa que nunca mais aconteceu no Brasil, no último dia foi 1o. de junho de 1969 eu não esqueço, eu estava hospedado na casa do meu grande amigo monsenhor Amaro Cavalcanti que depois vou falar a grande influência que exerceu. . . .ele me fez conhecer toda obra de Penderewski que até então que eu não conhecia, que me influenciou nos Funerais Cantantes e aí foi dada a anúnciação dos prêmios, tudo e eu ganhei o 1o. lugar, uma parte me vaiou, outra me aplaudiu. Ele dizia assim para mim: Não tem a menor importância, ganhou o primeiro prêmio, é um grande dinheiro, eu estava riquíssimo porque era o prêmio, você imagina que podia comprar um apartamento, onde é que tem concurso hoje em dia que você compra um apartamento "cash" e um carro não tem!?” Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999.

⁶² Prado received the equivalent of approximately US\$25,000.00 dollars. Vania Carvalho Lovaglio, “Festival de Música da Guanabara: música contemporânea e latino-americanismo no Rio

in 1969, according to Corvisier, integral serialism was not as dominant as it used to be.⁶³ Under Lukas Foss and Györgi Ligeti, Prado learned new ways of manipulating pitch, duration, dynamics, and timbre, techniques that influenced the second volume of *Momentos* for piano solo (1969).⁶⁴ Prado installed himself in Paris, where he sought to get in touch with the origins of Brazilian concert music.

The origins of Brazilian concert music are French, not American. There is Villa-Lobos, who has Debussy's and Ravel's influences; there is Guarnieri who studied in France with Nadia [Boulangier], so in truth, I fetched my musical and cultural grandparents...⁶⁵

Carrying a letter from musicologist Luiz Heitor Corrêa de Azevedo (1905-1992), Prado was also accepted into the class of the renowned teacher Nadia Boulangier in Paris, with whom he studied harmony, analysis, and counterpoint.

de Janeiro,” in XIX Biennial History Regional Meeting of ANPUH: Proceedings of the meeting held at the University of São Paulo, Brazil, September 08-12, 2008.

⁶³ The Darmstadt courses started in 1946, one year after the end of World War II, initially named Summer Courses for International New Music as a project to familiarize new generations of musicians with what had happened in the rest of the world during the Nazi dictatorship, when Germany remained culturally isolated. In 1948, the courses gained an international profile with the foundation of the International Music Institute Darmstadt (IMD), which until today foments and documents current trends in new music. Bringing in Olivier Messiaen, Edgard Varèse, Pierre Boulez, Milton Babbitt, Henri Pousseur, Karlheinz Stockhausen, György Ligeti, Theodor W. Adorno, Luciano Berio, Luigi Nono, John Cage, and many others as faculty members, it held the reputation of the most important center for contemporary music in twentieth-century Europe.

⁶⁴ Fernando C. Corvisier, “The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style” (DMA diss., University of Houston, 2000), 12.

⁶⁵ “A formação da musica erudita brasileira é francesa, não é americana. É Villa Lobos, que tem influência de Debussy e Ravel, é Guarnieri que estudou na França com a Nadia, então na verdade eu fui buscar meus avós musicais, culturais...” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

Boulanger encouraged Prado to expose himself to the most current trends and to “digest” them into his own works.⁶⁶ She also supported his search for originality.

When I arrived in Paris, I remember that I played some *Momentos* for piano for Nadia Boulanger and she liked the silliest one, the most simple *Momento*, which was a minimalist thing, almost like a *berimbau* [Brazilian musical bow] in perpetual variation, with four or five pitches. It moved nowhere. And she said: “This neither Boulez nor Messiaen have done. Maybe this should be a door for you to open...” So I did open this door.⁶⁷

At the same time Boulanger offered guidance and opportunities, her pedagogical philosophy was highly strict.

She was horribly demanding. She mistreated and humiliated me a lot in front of other students. She did this because she thought I was ingenious. She wrote this in a letter to my mother. That is why she punished me. I don’t think this was right. It was the mindset of the seventeenth century. Once, I had finished writing two very difficult works, I was exhausted, and she asked me to sight-read a Beethoven piece at the piano. I made mistakes and she said “you study with me for three years and still do not know anything?” That day I decided not to go back. I wrote her a letter saying that I would return to Brazil. She asked me to stay for one more year and gave me a scholarship. In the end, I stayed there for four years. This situation had a positive impact on me because I realized what I wanted and who I was. I was Almeida Prado and not the student of Nadia Boulanger.⁶⁸

⁶⁶ Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999).

⁶⁷ “Quando cheguei em Paris, me lembro que toquei uns *Momentos* para piano para a Nadia Boulanger e ela foi gostar do mais bobo, do *Momento* mais simplesinho, que era uma coisa minha minimalista, quase um berimbau em perpétua variação, com quatro ou cinco sons só, não saía do lugar. Ela disse: ‘Isso o Boulez não fez, nem o Messiaen. Talvez esta seja uma porta para você abrir’. (...) Aí eu abri esta porta.” Almeida Prado, “Almeida Prado e o gosto macunaímico,” interview with Arrigo Barnabé, *Supertônica*, May 01, 2004, podcast audio, <http://www.culturabrasil.com.br/generos/instrumental/almeida-prado-e-o-gosto-macunaimico-2>.

⁶⁸ “Ela era horripelmente exigente. Ela me maltratava, me humilhava muito diante dos outros alunos. Fazia isso porque me achava genial. Ela disse isso numa carta à minha mãe. E por isso ela me punia. Não achava isso certo. Era uma mentalidade do século 17. Uma vez, eu havia acabado de compor duas obras difíceilimas, estava cansado, e ela me colocou no piano para ler uma partitura de Beethoven. Eu erreí. Então ela me disse: ‘você está há três anos comigo e ainda não sabe nada?’.

In order to study with Messiaen, Prado took the entrance exam for composition at the Paris Conservatory:

I went to take the exam at the conservatory. I stayed there from six in the morning until midnight to write a four-part tonal fugue in first, second, third, fourth, and tenth line C clefs, all the lines you can possibly imagine, and I could not make one counterpoint mistake. It was that French tradition of counterpoint at the Paris Conservatory. In addition, I had to write a two-minute-long symphonic overture, and more, I had to write a song in French, a language which I did not speak. How could I respect the French prosody? All had to be handed in that day. They locked you in a room with a bathroom, gave you two sandwiches and water, and you had to compose all that in one day. I did nothing well, it was a disaster: the fugue was full of parallel fifths, ninths, elevenths. All that was forbidden came out in that fugue. And I knew how to write fugues...but the ones I learned with [Osvaldo] Lacerda not the ones from the [Paris] Conservatory.⁶⁹

This failure brought Prado great anxiety about the judgment in his home country, after his great success at the Guanabara festival.

Well, I did not pass. I went to Paris for that and not passing was clear despair. To imagine myself going back to Brazil...how could I face everyone? I won the first prize in Rio de Janeiro and did not pass a fugue

Naquele dia decidi que não voltaria mais. Mandei uma carta a ela dizendo que voltaria ao Brasil. Ela me pediu para ficar mais um ano e me deu uma bolsa. Ao todo, fiquei por lá quatro anos. Isso teve um impacto positivo porque senti o que eu queria e quem eu era. Eu era o Almeida Prado e não o aluno da Nadia Boulanger.” Almeida Prado, “Amazônia leva a música de Almeida Prado ao Carnegie Hall,” interview with Clayton Levy, *Jornal da Unicamp*, August 07-13, 2006, http://www.unicamp.br/unicamp/unicamp_hoje/ju/agosto2006/ju332pag4-5.html.

⁶⁹ “Eu fui fazer o exame no Conservatório, fiquei das seis da manhã a meia-noite para fazer uma Fuga a 4 vozes tonal nas claves de dó [na] 1a. linha, 2a. linha, 3a. linha, 4a. linha, 10a. linha tudo que é linha que você possa imaginar, que não podia ter nem uma licença de contraponto, era àquele contraponto do Conservatório de Paris que era tradição francesa, mais uma abertura sinfônica de dois minutos, não parou, uma canção em francês, eu não falava francês como é que eu podia fazer a prosódia em francês numa canção e aí isso tinha que ser entregue. Você era trancado, trancavam você numa sala com um banheiro e dois sanduíches e água, tinha que compôr aquilo naquele dia, eu não compus nada bem, foi um desastre, a fuga saiu cheia de 5a. paralela, nona, 11a., tudo, tudo que era proibido saiu a fuga e eu sabia fazer fuga ... que eu tinha feito com o Lacerda mas não aquela das vozes como o Conservatório queria.” Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999).

exam. They will think I know nothing, that I am a farce, won't they? Yes, a fraud.⁷⁰

An unexpected invitation to audit Messiaen's classes at the Conservatory led Prado to believe that possibly Messiaen "saw something in the middle of so many mistakes."⁷¹

Settled for four years in Paris (1969-1973), Prado learned about new musical perspectives that naturally brought him to question his own direction as a composer.

I started to think that I was not a composer anymore, that all that was useless, that I should go back to Brazil, to work at a coffee farm, because all the rest did not make sense.⁷²

⁷⁰ "Bem, eu não entrei e eu que tinha ido a Paris para isso, não entrar foi um desespero e eu voltar ao Brasil agora com que cara? Ganhei o 1o. prêmio no Rio de Janeiro e não passar num exame de uma fuga e não saber nada, é um embuste, não é? É uma fraude." Almeida Prado, "Série Trajetórias: A obra e o pensamento do músico por ele próprio" (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999).

⁷¹ In one interview Prado mentioned that Messiaen sent him an invitation letter in which he wrote that neither he nor Ravel had passed this exam. In another interview, Prado said that Messiaen sent a student to transmit the invitation. In his 1986 memorial, Prado wrote that he was able to show one of his compositions in the hallway to Messiaen, who reacted with enthusiasm to his work. Two days later, the list of approved students did not include his name and one member of the jury stated that Prado was "a great talent" and that not passing him was "an injustice." Messiaen then called Prado inviting him to audit his course. See Almeida Prado, "Série Trajetórias: A obra e o pensamento do músico por ele próprio" (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999; Almeida Prado, "Almeida Prado – música acima das referências," interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>; and Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 77-78, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.

⁷² "Comecei a achar que não era mais compositor, que aquilo era inútil, que eu devia vir para o Brasil, trabalhar numa fazenda de café, porque o resto não tinha sentido." Almeida Prado, "Almeida Prado," interviewed for *Revista Brasileira de Psicanálise*, 41/2, June 2007, 15-26, http://pepsic.bvs-psi.org.br/scielo.php?script=sci_arttext&pid=S0486-641X2007000200002&lng=pt&nrm=iso.

Prado studied at the same time with Messiaen and Boulanger, and received supporting lessons with Annette Dieudonné (1896-1991), the assistant of Boulanger.

The conflicting directions given by his teachers intensified his compositional crisis.

Then I asked myself “so, where do I go?” In Paris, I had the absurd opportunity to study with teachers of completely opposite directions. According to psychoanalysis, I unconsciously sought that: Nadia Boulanger, Olivier Messiaen, Annette Dieudonné. I think I wanted the martyrdom. I remember that I would write something and Nadia would say “it is too much like Messiaen.” Then, I would show the same work to Messiaen and he would say “it is too Neoclassical.”⁷³

Boulanger guided Prado towards the aesthetic of an unrestricted tonal language. She preferred to analyze works from the past, especially those of Stravinsky.⁷⁴ At the same time she used more traditional models to teach composition, although she emphasized that Prado should, instead of copying others, search for his music inside of himself.

She said: “If you do it à la Boulez style, Boulez does it better than you. Stockhausen can do better than you. Therefore, nobody will do better Prado than yourself.” And she also used to say something that is very clever: “Some composers are nationalists on the outside and others are on the inside. Be it on the inside.” It means that if I am dressed like an Afro-Brazilian or a *baiana* [woman from *Bahia* state], everybody will look at me in the street. However, if I am dressed like this [he points to his clothes], I could be a Frenchman, but my music is not. I never forgot that. It is the wisdom of

⁷³ “Aí comecei a me perguntar: Então aonde é que eu vou? Porque, em Paris, eu tive a capacidade absurda de estudar com mestres de orientação oposta. Segundo a psicanálise, eu *quis* isso, mas não conscientemente: Nadia Boulanger, Olivier Messiaen, Annette Dieudonné. Eu queria, acho, o martírio. Lembro que eu fazia uma obra e a Nadia falava assim: *Trop Messiaen*. Eu então mostrava a mesma obra para o Messiaen e ele dizia: *Trop neoclassique*.” Ibid.

⁷⁴ Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Academia Brasileira de Música, Rio de Janeiro, RJ, 10 June 1999).

people who have years of experience, and I did not have it at that time. I was just starting.⁷⁵

Messiaen inspired Prado to make compositional experiments exploring new rhythmic perspectives.⁷⁶

[Messiaen] would take an etude by Debussy, and forget the pitches, forget the chords and keep only the rhythmic skeleton, which would become a drawing, trans-Debussy, transcending the harmony and the melody in only one beat. And he would treat it as a mode, not a tonal or an atonal, but a rhythmic mode. He would forget the music and think only rhythm. He worked the variations of that rhythmic mode he transformed it into another entity. Later he would fill in the music. It is brilliant. And this he passed on to his students, Stockhausen, Boulez, Almeida Prado. He made me take Brazilian sambas and write them only as rhythm, without thinking of samba or anything, and work on them...transforming, destroying the original identity, until I arrived at another rhythmic object that is not samba anymore but became another thing. It is deconstruction. He did this in such a way that there had been no important student who had not received this influence from Messiaen.⁷⁷

⁷⁵ “Ela falou assim: ‘Se você fizer à La Boulez, o Boulez faz melhor que você. O Stockhausen faz melhor que você. Então, ninguém vai fazer melhor do que Prado do que você próprio.’ E ela dizia uma coisa que é muito inteligente: ‘Tem compositores que são nacionalistas pela roupa, e outros são nacionalistas dentro. Seja o dentro.’ Quer dizer, se eu me vestir de baiana ou de afro-brasileiro, todo mundo vai olhar na rua, mas se eu estou assim [mostra suas vestimentas], eu posso ser um francês também, mas a minha música não é. . . . Isso eu nunca esqueci. É a sabedoria de pessoas que tem anos de janela, coisa que eu não tinha naquela época. Eu estava começando.” Almeida Prado, interview with author, mini disc recording, São Paulo, August 8, 2006.

⁷⁶ Fernando C. Corvisier, “The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style” (DMA diss., University of Houston, 2000), 14.

⁷⁷ “[Messiaen] tomava um estudo de Debussy, esquecia as notas, esquecia os acordes e colocava só o esqueleto rítmico, e que se tornava um desenho, trans-Debussy, transcendendo a harmonia e a melodia, numa só pulsação. E ele trabalhava isso como um modo. Não um modo tonal ou atonal, mas um modo rítmico. Esquecendo a música, só o ritmo. Ele trabalhava variações sobre aquele modo rítmico até transformar numa outra entidade. Depois ele preenchia a música. É genial. E isso ele passou para os alunos, Stockhausen, Boulez, Almeida Prado. Ele me fez pegar os sambas brasileiros, e colocá-los simplesmente como ritmos, sem pensar em samba, em nada e trabalhar. . . transformando, destruindo a identidade original, até chegar a um outro objeto rítmico que não é mais samba, mas uma outra coisa. É a desconstrução. Isso ele fez de fez de tal maneira que não houve nenhum aluno importante que não tenha tido essa influência de Messiaen.” Full interview in José Francisco Bannwart, “A Temática Místico-Religiosa nos Nove Louvores Sonoros para Piano de Almeida Prado” (MA diss., Universidade de São Paulo, 2005), 105.

Prado also studied Hindu modes and Messiaen's *Modes of Limited Transposition* thoroughly and witnessed Stockhausen, Ligeti, and Xenakis analyzing their own works.⁷⁸ Even outside his formal studies, he realized that the musical tendencies celebrated in Paris went further away from what he believed to be the most current.

One of the first composers to question the utility of that cerebral atonality was Luciano Berio, who wrote a symphony in 1968. When I arrived in Paris in 1969, he was a must, because in his symphony, there was a diminished seventh chord, there was a Mahler quotation. I wanted to make music from 1923, like Schoenberg, purely atonal. They looked at it and said "it is outdated, Prado!"⁷⁹

Prado's search continued through the following years until after his return to Brazil, when he composed what he considered to be his breakthrough works.

The period in Europe marked the beginning of Prado's international career. He received scholarships, won competitions, performed his music in various venues, received a publishing contract and produced commissioned works. In 1970, he received a scholarship from the Friends of Lili Boulanger Association for his *Sinfonia no. 1* (for symphony orchestra, 1970). In 1971, his piano trio titled *Trio de Fontainebleau* (1970) won the Prix Fontainebleau. For two consecutive years he

⁷⁸ Almeida Prado, "Um Mestre da Música Contemporânea no Brasil," interview with Matheus Gentile Bitondi, *Trópico*, December 03, 2004. <http://pphp.uol.com.br/tropico/html/textos/2492,1.shl>.

⁷⁹ "Um dos primeiros a questionar a utilidade daquele atonalismo cerebral foi Luciano Berio, que compôs a *Sinfonia* em 1968. Quando cheguei em Paris, em 1969, o *must* era ele, porque ali tinha um acorde de sétima diminuta, ali usava uma citação do Mahler. E eu querendo fazer uma música de 1923, como o Schoenberg, toda atonalzinha. Eles olhavam e diziam: *Démodé, Prado!*" Almeida Prado, Almeida Prado, *Revista Brasileira de Psicanálise*, June 2007, http://pepsic.bvs-psi.org.br/scielo.php?script=psi.org.br/scielo.php?script=sci_arttext&pid=S0486-641X2007000200002&lng=pt&nrm=iso.

won the composition prize of the Lili Boulanger Memorial Foundation (University of Massachusetts, Boston)—in 1972 with his Sonata no. 2 (for piano solo, 1969) and his *Cerimonial* (for bassoon and orchestra, 1971), and in 1973 with both *Portrait de Lili Boulanger* (for piano, flute and string quartet, 1972) and *Portrait de Nadia Boulanger* (for piano and soprano, 1972). In this period, his music appeared in programs of the radio Suisse Romande and in concert halls and music festivals throughout Europe. Through contact with the former cultural attaché of Brazil in Switzerland, Emanuel von Lauenstein Massarani, he signed an exclusive contract with the German publishing company Tonos Musikverlags in Darmstadt and scheduled two years of events in Switzerland.

[The contract with] Tonos happened through a friend of mine, Manuel [*sic*] Massarani, who was cultural attaché of the Brazilian embassy in Geneva, a very important fellow in my life. . . . [The Brazilian pianist] Ana Stella Schic [1925-2009] told me “you must meet Massarani because he can help you to make a career in Switzerland.” Then I took the train and humbly called the embassy from the train station. I ended up hosted at his house for fifteen days. At this time, incredible things happened: [Massarani] scheduled a recital for me at the conservatory of Geneva, the best ensembles of the city commissioned four works, Massarani called Darmstadt and talked to [Franz] König who was an editor. Then, I went there, signed a contract and got some cash advance. When I got back to Paris, I already had works performed and had two years of scheduled events in Switzerland. All this because [Massarani] was a man who was used to doing things on the spot. He also did this for painters: he scheduled exhibitions—he took care of everything.⁸⁰

⁸⁰ “A Tonos apareceu através de um amigo meu que era o Manuel [*sic*] Massarani que era adido cultural da embaixada do Brasil em Genebra, um rapaz muito importante na minha vida. . . . A Anna Stella Schic me disse: você tem que conhecer o Massarani porque ele pode te ajudar a fazer uma carreira na Suíça. Aí peguei o trem, modestamente, liguei da estação para a embaixada falei com ele e acabei hospedado em sua casa quinze dias. Neste tempo aconteceram coisas incríveis: ele marcou um recital meu no Conservatório de Genebra, recebi quatro encomendas de obras dos melhores grupos da cidade, ele ligou para Darmstadt falou com o Koenig [*sic*] que era editor, fui lá, assinei um contrato, ganhei um dinheiro adiantado. Quando cheguei a Paris já tinha obra tocada, tudo já marcado para dois anos de atividade na Suíça. Porque era um homem que fazia tudo na hora. E ele

The contract with Tonos made possible Prado's participation in international festivals, such as Spain's International Festival (Madrid, 1971), the International Festival of Chartres (1972), the International Symposium of UNESCO (Rome, 1972), and the Coloquio Latinoamericano (Caracas, 1972).⁸¹ In 1971, the French ministry of cultural affairs commissioned two works for the celebration of the four-hundredth anniversary of the French knight Nicolas Durant de Villegaignon (1510-1571): the oratorio *Villegaignon, Les Isles Fortunées* (for two narrators, choir, voice soloists, and symphony orchestra, 1973) and the oratorio *Thérèse L'Amour de Dieu* (for narrator, voice soloists, and symphony orchestra, 1973), both based on texts by Henri Doublier (1926-2004).⁸²

Continuing as a celebrated composer in Switzerland, Prado returned to the country in two consecutive years. In 1973 he participated in a symposium on the "new Brazilian music," in Freiburg. In 1974 he participated in two events: a conference held in Vevey to discuss the current trends of Brazilian composition, and a conference held in Geneva on his own piano works.⁸³

Bfazia isso para pintores, marcava exposições, tudo." Almeida Prado, "Almeida Prado – música acima das referências," interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

⁸¹ Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 88, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

⁸² In some interviews Prado said that this commission enabled him to stay for one more year in Paris. This conflicts with another interview in which he said that it was a scholarship from Boulanger that made this possible. Almeida Prado, "Almeida Prado – música acima das referências," interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

⁸³ Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002), 40.

While in Europe, Prado received a few prizes from institutions based in Brazil. In 1972, with the oratorio *Trajatória da Independência*, he won the first prize at a composition competition created to celebrate the one-hundred fiftieth anniversary of Brazil's independence from Portugal. In 1973, with *Magnificat* (for six-part choir) and *Livro Sonoro* (for strings quartet), he received two second prizes from the Brazilian Goethe Institute.⁸⁴

Back in Brazil in 1973, Prado took the position as director of the conservatory in *Cubatão*, a city in the coastal mountains of São Paulo state, near his birth town of Santos. During his one year in this position, he promoted important institutional reforms.

As soon as I returned to Brazil, I was invited to be the director of the conservatory of Cubatão. Imagine yourself leaving Paris to teach at a school located one floor above a grocery shop in one of the most polluted cities in the world. It is like graduating at the university and becoming the director of a tribe in Angola! If you do not have the spirit of a missionary, you fall into crisis, because all you have learned means nothing. It was useless! But, despite this disappointment, I promoted reforms at the conservatory. I convinced the mayor to build a new building, I implanted new pedagogical methods, and I prepared the teachers. After one year, I left Cubatão with the wonderful feeling of a mission accomplished.⁸⁵

⁸⁴ Ibid., 39-40.

⁸⁵ “Voltando ao Brasil, fui convidado para ser diretor do Conservatório de Cubatão. Imagine você sair de Paris para dar aulas em uma escola que ficava em cima de um supermercado, numa das cidades mais poluídas do mundo. É como se formar na universidade e ir ser diretor de uma tribo em Angola! Se você não tem formação de missionário, você entra em crise. Porque tudo o que você aprendeu não representa nada. Foi inútil! Mas, nessa decepção, eu promovi uma reforma no conservatório. Convenci o prefeito a construir um prédio, implantei métodos didáticos e preparei as professoras. Após um ano, deixei Cubatão, com um sentimento maravilhoso de missão cumprida.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

Prado pursued a professorship at the University of São Paulo (*USP*), but to his disappointment, the institution did not show any interest in hiring him.

My first big professional disillusion was my attempt to teach at USP, in São Paulo. They did not have many musical exponents and even with all my merit, they said that there was no room for me to teach there. I was thirty years old at that time and had many scheduled concerts in Europe. I did not understand how USP did not have room for Almeida Prado.⁸⁶

But, in 1974, upon the invitation to help to build the music department at the Arts Institute of the State University of Campinas (*Unicamp*), including a high salary offered by the physicist Rogério Cerqueira Leite, Prado immediately accepted a position as a professor of composition.⁸⁷

I was well paid and liked the [Cubatão] conservatory, but then, came the invitation from Rogério Cerqueira Leite, Benito Juarez (who for many years was the conductor of the Campinas Symphony Orchestra) and [composer] Raul do Valle to go to Unicamp. I went to have lunch with Rogério and it was a historical lunch—very interesting and fast. I arrived at eleven o'clock. He offered me a coffee and said “I heard that you are a great composer.” Then he invited me for lunch. At lunch, he said “would you like to work at Unicamp? We will start a music department.” I said “No, I am well paid, I get 2,500 *cruzeiros*, I pay 400 for rent, I go [to the conservatory] by taxi”—I used to go [from Santos] to Cubatão by taxi. He said “I am offering you 13,500.” Then, I remember that both fork and knife fell from my hands

⁸⁶ “Minha primeira grande desilusão profissional foi minha tentativa de dar aula na Usp, em São Paulo. Eles não tinham grandes expoentes musicais e mesmo com todo meu mérito disseram não haver espaço para eu dar aulas. Tinha trinta anos nessa época e diversos concertos agendados na Europa. Não entendia como a Usp não tinha espaço para Almeida Prado.” Almeida Prado, “Almeida Prado genialidade musical,” interview with Elcio Henrique Ramos, June 02, 2000, <http://www.usina.deletras.com.br/exibelotexto.php?cod=199&cat=Ensaaios &vinda=S>.

⁸⁷ In a later interview, Prado told the same story, but he said that the invitation to work at Unicamp came from the founder of the university, Zeferino Vaz (1908-1981). According to that account, during their lunch meeting Vaz said “My son, Unicamp needs people like you.” Almeida Prado, “Amazônia leva a música de Almeida Prado ao Carnegie Hall,” interview with Clayton Levy, *Jornal da Unicamp*, August 07-13, 2006, http://www.unicamp.br/unicamp/unicamp_hoje/ju/agosto2006/ju332pag4-5.html.

(laughs). 13,500 *cruzeiros novos*... from two to thirteen. Then I stopped everything and asked “where can I find a telephone here so I can call Cubatão, because I quit now.” It was an absurd situation. And I asked “Are you serious?” and he said “Yes, I want to offer you the *MS 4*.” And I asked “When?” and he answered “Now, but you will do the following: you start getting paid from today on, you bring your C.V. and all documents [for the hiring process]. Then you will leave the money in the bank, go to Europe and only come back in February.” It was too good to be true... He gave me the trip to Europe and in February 1975, I had ninety million in the bank. Then, I rented an apartment—I bought furniture, piano, everything. Unicamp was a gift from God.⁸⁸

The composition of the first volume of *Cartas Celestes* for piano solo in 1974, just a few months before the invitation for the professorship at Unicamp, represented the end of Prado’s period of search for his own musical language that had started back in Paris in 1969. *Cartas Celestes* was commissioned by the Ibirapuera Planetarium in São Paulo city and inspired Prado to make a musical portrayal of the celestial maps of the sky of Brazil.

⁸⁸ *MS 4* is an academic position equivalent to the American associate professor. In Brazil, it is granted to professors who have published their second book. “Eu... ganhava bem, eu gostava do Conservatório, mas aí veio um convite do Rogério Cerqueira Leite, do Benito Juarez (que foi maestro da Orquestra Sinfônica de Campinas durante anos) e do Raul do Valle para eu ir para a Unicamp. Aí fui almoçar com o Rogério e foi um almoço histórico, muito interessante e muito rápido. Eu cheguei às 11 horas, ele me deu um cafezinho e me disse: soube que você é um grande compositor e em seguida me convidou para almoçar. No almoço ele disse: escuta aqui, você quer trabalhar na Unicamp? Nós vamos fundar um departamento de musica. Eu disse não, estou ganhando muito bem, 2.500,00 cruzeiros, pago 400 de aluguel, andava de táxi, ia para Cubatão de táxi. Ele me disse: mas estou te oferecendo 13.500,00. Aí me lembro que caiu o garfo e a faca (risos). . . . Treze mil e quinhentos cruzeiros novos... Quer dizer de dois para treze. Aí parou tudo e perguntei: tem telefone aqui para ligar para Cubatão porque me exonero já. Não, porque aí já é uma coisa absurda. Mas daí eu disse: você está brincando? Ele: não, é o que vou te oferecer, *MS 4*. Sim, mas quando? Ele: já agora. Só que você vai fazer o seguinte: você já está ganhando a partir de hoje, você leva o currículo, etc. Mas vai deixar o dinheiro no banco e vai para a Europa, só volta em fevereiro. Mas era bom demais... me deu viagem para a Europa e em fevereiro de 1975 eu tinha no banco uns 90 milhões (lembrar que eram cruzeiros novos). Aí aluguei apartamento, comprei móveis, piano, tudo. Então a Unicamp foi um dom que Deus me deu, um presente.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

When I was back in Brazil I wrote *Cartas Celestes*, which I consider to be my most important work—it made me come out of the crisis. I was able to use resonances of C major, without being Beethoven, and to use the harmonics C, C, G, the harmonic series to work that static thing, with serial and resonating moments. I mean, I made a much more intellectual fusion. It was like a Eureka! I found a new way.⁸⁹

With this work Prado was finally able to take a new compositional direction with his *Organized System of Resonances* or *transtonalismo*.

I believe it to be the most important piano work, not only of national, but of world literature. It is one of the most important works because it is the longest piano work that exists. Not even Messiaen has a work like this, structured on the same material. In truth, it is a huge fresco, a huge cosmic mural that changed lots of things in the piano discourse and that highly influenced Brazilian music. All young composers went to drink from *Cartas Celestes*. In the same way, *Cartas Celestes* has influence from Messiaen, Debussy, Villa-Lobos. However, is it a new thing.⁹⁰

The first six volumes were the topic of Prado's doctoral dissertation, defended in 1986 at Unicamp. According to Prado, his was the first doctorate in music granted at

⁸⁹ “Na volta ao Brasil, fiz as Cartas celestes [sic], que acho a minha obra mais importante – me fez sair da crise. Consegui usar as ressonâncias de dó maior, sem ser Beethoven, os harmônicos dó, dó, sol, a série harmônica, trabalhar a coisa meio estática, com momentos seriais e de ressonância, quer dizer, uma fusão feita muito mais intelectualmente. Como se fosse um Heureka!, encontrei um caminho novo.” Almeida Prado, “Almeida Prado,” interviewed for *Revista Brasileira de Psicanálise*, 41/2, June 2007, 15-26, http://pepsic.bvs-psi.org.br/scielo.php?script=sci_arttext&id=S0486-641X2007000200002&lng=pt&nrm=iso.

⁹⁰ “Eu acho a obra mais importante para piano da literatura mundial, não só nacional. É uma das mais importantes porque é a obra mais longa para piano que existe, nem Messiaen tem uma obra assim, feita com o mesmo material. Na verdade ela é um grande afresco, um grande mural cósmico que mudou muita coisa no discurso do piano e influenciou muito a música brasileira, todos os compositores jovens foram beber lá. Todos os que compõem para piano foram beber nas Cartas Celestes. Como também as Cartas Celestes têm influencia de Messiaen, Debussy, Villa Lobos, mas enfim ela é uma coisa nova.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

a Brazilian academic institution.⁹¹ The collection *Cartas Celestes* reached fourteen volumes, most of them for piano solo.⁹²

During his fifteen years as a professor at Unicamp (1975-2000), Prado was highly productive. He participated in international conferences and courses discussing the development of Brazilian music and presented his own compositions, adjudicated national and international competitions, won various composition prizes, became the director of Unicamp's Arts Institute (1981-1986), and was nominated for honorary memberships in important associations.⁹³ He appeared twice in Germany, first in 1975, when together with composer Claudio Santoro and pianist Paulo Affonso Ferreira (b. 1940), he discussed Brazilian music and presented his own works in twenty-eight western German cities, and then in 1980, when he presented at the Brazilian Music Week of Cologne.⁹⁴ In 1977, he was a member of the jury in the international composition competition of the International Society of Contemporary Music in Helsinki, Finland. From January to April of 1984, he taught composition courses at Indiana University in Bloomington. Between 1989 and 1990,

⁹¹ Almeida Prado, "Almeida Prado genialidade musical," interview with Elcio Henrique Ramos, June 02, 2000, <http://www.usinadeletras.com.br/exibelotexto.php?cod=199&cat=Ensaio&vinda=S>.

⁹² Volumes I (1974); III and IV (1981); V and VI (1982); X, XII and XIII (2000); and XIV (2001) are for piano solo. The others volumes have the following instrumentation: guitar solo (II, 1981); two pianos and symphonic band (VII, 1988); violin and symphony orchestra (VIII, 1999); piano and percussion ensemble (IX, 1999); and piano, percussion and marimba (XI, 2000).

⁹³ Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002), 41-42.

⁹⁴ In 1975, while touring in Germany, Prado signed a ten-year contract of exclusivity with Tonos Musikverlags. Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 120, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

he taught courses on Brazilian music at the Rubin Academy in Jerusalem. During this period he received composition prizes from APCA for his *Aurora* for piano and symphony orchestra (1976), his oratorio *Paixão Segundo São Marcos* (1977), his *Concerto para Violino* (1978), his *Trio Marítimo* for piano trio (1984), his *Sonata para Violino* (1993), and his *Arcos Sonoros da Catedral Anton Bruckner* for symphony orchestra (1996). Among other Brazilian prizes were the Carlos Gomes for *Monumento a Carlos Gomes* for symphony orchestra (1977), the Ars Nova Competition (Federal University of Minas Gerais) for the cantata *Bendito da Paixão de Jesus de Nazaré* (1979), the Ezzo Prize for Brazilian Concert Music for *Crônica de Um Dia de Verão* for clarinet and string orchestra (1979). Also in 1979 he received the FUNARTE National Music Prize for his entire musical output. In 1986 he won the XI Francesc Civil Competition in Gerona, Spain, for his *Cantares do Sem Nome e de Partidas* (for soprano and string orchestra). Also in 1986 he became a member of the Brazilian Academy of Music (occupying the fifteenth chair, once occupied by Carlos Gomes and Lorenzo Fernandes), the Campinas Academy of Music, the Brazil-Israel Cultural Center, and the Nadia and Lili Boulanger Foundation. In 1997, he wrote the *Fantasia* for violin and orchestra, a work that was commissioned by Rio-Arte to celebrate the visit of Pope John Paul II to Brazil.

Prado had been a religious person since his childhood. In various interviews he described three events in which he experienced a strong presence of God. The first, which brought him back to Catholic practices in 1965, happened when he had “a mystic vision of God” while travelling by bus between Santos and São Paulo,

through the chain of mountains called *Serra do Mar*.⁹⁵ He said he then understood “how God embraces the whole universe” as he witnessed “His presence in all things.”⁹⁶ A second occurred in 1987 when he was in Switzerland waiting between the performances of the ballet adaptation of his *Sinfonia dos Orixás* (October) and his *Missa de São Nicolau* (December). His narrative of his visit to *Medjugorje*, a place in Bosnia and Herzegovina known for apparitions of Our Lady, attests to the strong impression this trip left on him.

I did not have anything to do in Europe. I had money and I remembered Medjugorje, but I was reluctant, I was afraid. . . . of the demands of Jesus, because I was not living a proper life, I knew that it was not going to bring me anywhere. I saw God as a great hunter watching me. . . . Because God hunts you, he wants you. . . . I knew that if I would arrive there and He would ask me to renounce everything, all my illusions. . . . But then, once more I found excuses. I thought “I can’t spend money. If I would have two thousand francs, I would go.” In the next day, I went to the bank and there were two thousand francs in my account already from the copyright of the ballet. Then, I thought “it is an insult to God’s provision if I don’t go.” So, I packed my suitcase and went to the train station. I took the train to *Bern*, and went to the embassy. I stamped my passport: what usually takes one month took me two minutes. I went to the airport and took the flight to *Zagreb*, then I took the train to *Mostar* and I arrived at 10pm. There was a man waiting for me at the station. . . . He asked “are you going to Medjugorje?” I mean, Saint Gabriel (the communication archangel) or Saint Michael, an angel of God there, dressed as a taxi driver! He drove me there. I thought “either this man will kill me or it is true.” He brought me to the house of a woman who spoke only Croatian. And I said “sleep, *dormire, recostare, dormitatum*,” I spoke Greek, and nothing (laughs). And then I said “Our Lady, you brought me here, please, arrange at least a Celtic language, that is at least close to French. . . . Then I heard “mais non, parce que je. . .” Then I felt relieved—it was someone speaking French. This Canadian lady. . . . Lise Leclerc, who goes to Medjugorje two times per year, and is a very rich and important

⁹⁵ Fernando C. Corvisier, “The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style” (DMA diss., University of Houston, 2000), 10.

⁹⁶ *Ibid.*

woman. She works for Our Lady. . . . And finally they housed me. I was exhausted. . . . at 4am they called me to attend the mass at the chapel of the apparitions—it was minus 10 Celsius [14 Fahrenheit], ice on the way. Then, the whole work started, I felt the need to confess, to let things out, and things were going well until during one apparition, I felt the presence of Mary coming close to me and I was in heaven—then came the certainty that God loves me as I am, and that God is not a tyrant, that heaven is a jubilation. It is impossible to believe: it lasted for a few minutes, but for me it felt like years. And in that minute I understood and forgave everything. I was so disturbed that I started to work this gift through prayer. I would go to the hill and I would pray for four hours, I would go to my room and pray more, then I would go for a walk.⁹⁷

After this second religious experience, Prado believed that he had a mission in

Brazil.

⁹⁷ “Eu não tinha o que fazer na Europa. Estava com dinheiro, mas aí me lembrei de Medjugorje, que eu relutava em ir, eu tinha medo. . . . Das exigências de Jesus, porque eu não estava vivendo uma vida de acordo, estava vivendo de um jeito oba e eu sabia que isso não ia me levar a lugar algum. E via Deus como um grande caçador me espreitando. . . . Porque Deus é um grande caçador, ele te caça, ele te quer, . . . Eu sabia que se chegasse lá e ele me pedisse para renunciar a tudo, todas as ilusões... Mas aí mais uma vez arranjei desculpas, eu não posso gastar dinheiro, se eu tivesse dois mil francos, pensei, eu ia. No dia seguinte fui ao banco e lá havia dois mil francos a mais na minha conta já dos direitos autorais do ballet. Aí eu pensei: é um insulto a Providencia de Deus eu não ir. Então arrumei uma maleta e fui para a estação de trem, peguei o trem para Berna, fui à embaixada carimbei o passaporte, em geral isso leva um mês, eu consegui em dois minutos. Fui para o aeroporto peguei o avião, fui a Zagreb, peguei o trem até Mostar e cheguei as 10 h da noite e havia um homem me esperando na estação... Ele perguntou: vai para Medjugorje? Quer dizer-São Gabriel (o arcanjo das comunicações) ou São Miguel, um anjo de Deus ali, vestido de chofer de táxi! Ele levou de táxi até lá. Eu pensava ou este homem vai me matar ou então é verdade. Ele me levou na casa de uma senhora que só falava croata. Eu dizia: sleep, dormire, recostare, dormitatum, falava em grego, a mulher nada (risadas). Aí eu disse: Nossa Senhora, já que me trouxe aqui, arranje pelo menos uma língua celta, que é pelo menos mais perto do francês... Aí eu ouvi: mais non, parce que je... Aí fiquei mais aliviado - era alguém falando francês. Era a tal canadense. . . . A Lise Leclerc que vai a Medjugorje duas vezes por ano, uma mulher rica e importante. Ela ficou trabalhando para Nossa Senhora. . . . e finalmente me alojaram, eu estava quebrado. . . . às quatro da manhã para eu assistir a missa na capela das aparições - fazia menos dez graus, gelo no caminho. Aí começou todo o trabalho, eu senti necessidade de confessar, de procurar soltar e as coisas que foram dando certo até que durante uma aparição senti a presença de Maria chegando perto de mim e eu estava no céu - me veio uma certeza que Deus me ama, como eu sou, e que Deus não é um tirano, que o céu é uma jubilação, não dá para entender, foram minutos que para mim pareceram anos. E naquele minuto eu tudo entendi, eu tudo perdoei. E fiquei tão perturbado que comecei a trabalhar este dom e então comecei a rezar. Ia para a colina e ficava quatro horas em oração, ia para o quarto rezar, ia andar.” Almeida Prado, “Almeida Prado – música acima das referências,” interview with Ana Lúcia Vasconcelos, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id= 2512>.

I could not open a stall and stay there. I had to go back, work, etc. I went to Fribourg and I had a lonely and secluded life, with all that snow. I started to write the *Rosário de Medjugorje* (for piano solo) and waited for the debut of *Missa de São Nicolau*. But things started to go wrong, I went back with the image that She [Our Lady] blessed and a whole movement started here in Brazil. I went to *Belém* in *Pará* state and the thing is growing, the dissemination of the messages and the apparitions. . . . There nobody knows my social security number. There I am just a man who went to Medjugorje and who lays on his hands and asks: may Jesus save you. In this moment I am an instrument of Christ and I had to get used to that.⁹⁸

Prado's religiosity seems to have been renewed for the third time in 1989-1990, when he spent five months in Israel. There he held teaching duties at the Rubin Academy in Jerusalem and took the opportunity to visit biblical sites.

The period in Jerusalem was a very important mystic period because I rediscovered the Gospel at places through which Jesus walked. For historical circumstances the places remained untouched, so you see a herdsman in the field, in Jerusalem, who wears the same clothes that a herdsman from Jesus' times wore. . . . I took notes of everything and I wrote very Eastern works, very Middle-Eastern, nothing Brazilian. I like very much this period of Jerusalem.⁹⁹

⁹⁸ “Eu não podia por uma tenda e ficar lá e eu tive que voltar, trabalhar, etc. Fui para Fribourg e levei uma vida entre o retiro e a solidão, aquela neve e comecei a escrever o Rosário de Medjugorje e fiquei esperando a Missa de São Nicolau, a estréia da minha Missa. Mas então começou a dar errado e voltei com a imagem que ela abençoou e começou todo um movimento aqui no Brasil. Fui para Belém do Pará e a coisa está crescendo, a divulgação das mensagens, das aparições...Ninguém sabe meu RG. Ali eu sou apenas o homem que foi para Medjugorje e que põe as mãos e pede: que Jesus te salve. Nesta hora eu sou instrumento de Cristo e eu tive que me acostumar com isso.” Ibid.

⁹⁹ “Esse período em Jerusalém foi um período místico muito importante para mim que eu redescobri o Evangelho nos lugares que Jesus andou, quer dizer, porque por circunstâncias históricas, os lugares estão intactos, então você vê um pastor em plena no campo em Jerusalém que tem a mesma roupa que usava o pastor do tempo de Jesus. . . . Isso tudo eu anotava os temas e fiz um trabalho bem, bem oriental, bem Médio Oriente, nada brasileiro e que eu gosto muito essa fase de Jerusalém.” Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Rio de Janeiro, RJ: Academia Brasileira de Música, June 10, 1999).

The significance of these moments can be observed in Prado's prolific production of works inspired in Judaic-Christian topics.

In 1997, Prado was diagnosed with diabetes and suffered serious health problems that brought him to take a sabbatical from his teaching duties at Unicamp.

In 2000, he decided to retire.

When the moment in which I realized that I had done many things came, I decided to retire. I became diabetic and I decided to retire to have more free time for everything I wanted to do without the obligation of teaching.¹⁰⁰

Alleging political differences, Prado turned down an invitation to work with art historian Jorge Coli, who became secretary of culture of the city of Campinas in 2001. Instead, he decided to move to Rio de Janeiro.¹⁰¹

I went to live in an apartment-hotel in *Copacabana*. My goal was to compose. But, that city was too hot. In addition, I realized that I would not blossom in Rio. The courses that exist in São Paulo do not exist in Rio. Private teaching is too difficult there. Then, I thought "my two daughters are in São Paulo and so are my sisters. Why not?" And I ended up moving to São Paulo. I adapted to the city very well.¹⁰²

¹⁰⁰ "Quando chegou o momento em que percebi que já havia feito bastante coisa, resolvi me aposentar. Eu havia ficado diabético e resolvi me aposentar para ter o meu tempo mais livre para aquilo que eu tinha vontade de fazer sem a obrigação de dar aula." Almeida Prado, "Amazônia leva a música de Almeida Prado ao Carnegie Hall," interview with Clayton Levy, *Jornal da Unicamp*, August 07-13, 2006, http://www.unicamp.br/unicamp/unicamp_hoje/ju/agosto2006/ju332pag4-5.html.

¹⁰¹ Almeida Prado, "Amazônia leva a música de Almeida Prado ao Carnegie Hall," interview with Clayton Levy, *Jornal da Unicamp*, August 07-13, 2006, http://www.unicamp.br/unicamp/unicamp_hoje/ju/agosto2006/ju332pag4-5.html.

¹⁰² "Fui morar num apart-hotel em Copacabana. Meu objetivo era compor. Só que aquela cidade é muito quente e depois percebi que não iria florescer no Rio. Os cursos que existem em São Paulo não existem no Rio. Aula particular é muito difícil. Aí, pensei: em São Paulo estão as minhas duas filhas, minhas irmãs. Por que não? E acabei vindo morar em São Paulo. Me adaptei muito bem." Ibid.

Spending his last years in São Paulo city, Prado divided his time between composing, teaching, and presenting a radio program on contemporary music called *Kaleidoscópio*, at Radio Cultura FM (2005-2010).¹⁰³ His teaching activities included private lessons given at his apartment in the *Pompéia* neighborhood, and evening courses first at Casa do Saber and later at the residence of pianist Maria Thereza Russo.¹⁰⁴

In the last decade of his life, Prado taught and had his music performed at various seasons of the Campos do Jordão International Winter Festival, the most important Brazilian music festival. Among the most relevant of these performances are the premiere of his Sonata for cello and piano (commissioned and performed by cellist Antonio Meneses and pianist Sonia Rubinsky, in 2003), his *Variações Sinfônicas* (commissioned by conductor Roberto Minczuk, performed by the festival's Acadêmica Orchestra in 2005), and his *Requiem Sem Palavras* (for string quartet, composed in 1989, first performed by the Cidade de São Paulo String Quartet in 2010). Prado was the honorary professor in residence of the 2005 season of the festival and he gave a speech to the students of the festival in 2010.

¹⁰³ It is unclear when exactly Prado moved to São Paulo city.

¹⁰⁴ Casa do Saber is a non-governmental institution with branches in the cities of São Paulo and Rio de Janeiro self-defined as a center for debates and dissemination of knowledge that provides access to culture. In this institution, non-degree courses on a variety of topics and areas are offered by well-known professionals to any individual who is interested and able to afford the relatively high fees. In order to make his courses more affordable, Prado started teaching them at the residence of pianist Maria Thereza Russo. Each course lasted three to four weeks and centered on works of an individual composer. Among the composers studied in both locations are F. Liszt, R. Wagner, R. Schumann, F. Poulanc, J. Brahms, P.I. Tchaikowsky, A. Scriabin, S. Rachmaninov, S. Prokofiev, and D. Shostakovich. Information provided by Thereza Maria Xavier de Mendonça, phone conversation with author, May 29, 2011.

Due to his diabetes, Prado suffered from impaired vision, which caused him difficulties in his composing.

Before the diabetes, my eyes were perfect. Now I have difficulties in my retina and I need a magnifying glass to read. To compose [the cantata] *Hiléia*, I had to greatly enlarge the paper, I had to glue two pages together: it was an extremely difficult process. Before, I could compose a symphony in twenty days—it was my timing, since my childhood I was fast. But, [I was] a conscious fast, as fast as Mozart was. Beethoven was slower. Brahms was even slower. Villa-Lobos was super fast. Because of my eyes, I had to adapt to a liturgy of slowness. It is a limitation, but I accepted that I must live with it.¹⁰⁵

In an interview given in 2002, Prado declared that he was living a compositional hiatus after the 1997 health crisis.

The *féerique* [fairylke times] of the 1980s also passed. The stimuli have been exhausted. And I am in an F[chord] without a third hole for years. Is it coming back? I don't know. In 1997, with the arrival of the diabetes, God demanded: "Fall down!" This deeply affects the composer's output. But, you cannot always live the *féerique*. It is not possible. But, that I miss it, it is for sure!¹⁰⁶

¹⁰⁵ “Antes da diabetes meus olhos eram perfeitos. Agora fiquei com dificuldades na retina e preciso de uma lupa para ler. Para compor a *Hiléia* tive de aumentar o papel enormemente, colar duas folhas, foi um processo extremamente difícil. Antes eu conseguia compor uma sinfonia em vinte dias, era o meu timing, desde criança sou rápido. Mas um rápido com consciência, como Mozart também fazia rápido. Beethoven, não. Era mais lento. Brahms mais lento ainda. Villa-Lobos, rapidíssimo. Por causa dos meus olhos, tive de me adaptar a uma liturgia da lentidão. É uma limitação, mas assumi que tenho de viver com ela.” Almeida Prado, “Amazônia leva a música de Almeida Prado ao Carnegie Hall,” interview with Clayton Levy, *Jornal da Unicamp*, August 07-13, 2006. http://www.unicamp.br/unicamp/unicamp_hoje/ju/agosto2006/ju332pag4-5.html.

¹⁰⁶ To represent the hiatus in his compositional activity after the diabetes, Prado mixed two distinct images: a chord without a third and a hole in the ground. “O ‘féerique’ dos anos 80 também passou. Acabaram aqueles estímulos. E eu estou num buraco do Fá sem a terça há anos. Será que vão voltar? Não sei. Em 97, com a vinda da diabete, Deus fez assim: ‘Caia!’ Isso mexe muito com a obra de um compositor. Mas, você não pode viver sempre de ‘féerique.’ Não dá. Mas que eu tenho saudades, tenho!” Adriana Lopes da Cunha Moreira, “A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical” (MM thesis, Universidade Estadual de Campinas, 2002), 70.

Nevertheless, his musical production after 1997 included a representative number of compositions, among them many commissioned and prize-winning works. In 1999, he wrote the eighth and ninth volumes of *Cartas Celestes*. The eighth volume, together with *Concerto do Descobrimento do Brasil* (for piano and percussion ensemble) and *Da Carta de Pero Vaz de Caminha* (for piano, violin and French horn) are works that were commissioned by the Brazilian Ministry of Culture for the celebration of the five-hundredth anniversary of the discovery of Brazil in 1500 by Portuguese navigators. In 2000, Prado produced volumes ten, eleven, and twelve of *Cartas Celestes*, and in 2001 he closed the series with volumes thirteen and fourteen. In 2004, he composed *Preambulum* for cello solo, another work commissioned by the cellist Antonio Meneses. In the same year he wrote his *Variações Sinfônicas* (2005). He returned to his ecological topic with the cantata *Hiléia, Um Mural da Amazônia*, a work that was commissioned by conductor João Carlos Martins for a concert with his Bachiana Chamber Orchestra, at Carnegie Hall in New York City (January, 2007).¹⁰⁷ *Gravuras Sonoras a D. João VI* for piano and orchestra was commissioned by the Culture Secretary of the State of Rio de Janeiro for the two-hundredth anniversary of the arrival of the Portuguese royal family in Brazil in 1808. Commissioned by the foundation of the São Paulo Symphony Orchestra and conductor John Neschling, *Etudes sur Paris* (symphony orchestra, 2008) was composed as incidental music for a silent movie of the same title made in

¹⁰⁷ Prado proudly spoke about the 2007 Carnegie Hall concert for various published interviews. However, for unspoken reasons, Martins changed the program and did not perform the cantata. *Hiléia, Um Mural da Amazônia* remains a work never performed.

1929 by the French movie director André Sauvage (1891-1975). Two works were finalized before Prado's death in 2010: *Cenas Stravinskianas* (for piano solo) and *Pana-paná no. 3* (for chamber orchestra, commissioned by the National Foundation of Arts, FUNARTE).¹⁰⁸ Two other prizes from APCA were granted to Prado in his last years: the great prize of the critics in 2003 and the great prize in 2010 (announced a few weeks after his death).

On November 11, 2010, Prado was brought to the Panamericano hospital by his younger daughter, after suddenly suffering a pulmonary embolism at his apartment in *Pompéia* neighborhood. After ten days in intensive care, he passed away on November 21. The funeral was held at the São Pedro Theater where his family, together with a crowd of friends and admirers including important figures of the Brazilian musical scene, paid their last tribute to him. Prado left two daughters, architect Ana Luiza Audi de Almeida Prado Sawaia (b. 1977) and violinist Maria Constança Audi de Almeida Prado Moreno (b. 1978), both fruits of a seven-year-long marriage with pianist Helenice Audi (b. 1950).¹⁰⁹ He was buried at the Consolação cemetery on November 22.

¹⁰⁸ Information about the last works provided by the daughter of the composer. Maria Constança Audi de Almeida Prado Moreno, e-mail message to author, March 22, 2011.

¹⁰⁹ Prado and Audi married in 1976. Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 189, <http://www.bibliotecadigital.unicamp.br/document/?code=vtls000043756>.



Figure 1: *O Sonho de José* (José's Dream) by Almeida Prado¹¹⁰

¹¹⁰ This watercolor was reproduced in cards that were distributed to every person who was present in Prado's funeral. Courtesy of Thereza Maria Xavier de Mendonça, Prado's sister.

Inspirational Sources and Extramusical Elements

An important aspect of Prado's compositional process was his practice of extracting ideas from inspirational sources and transforming them into musical elements. These ideas varied from concrete (shape, color, sound, organization, movement) to abstract (emotion, feeling), and they served as starting points for Prado to structure each work.

I can't compose from nothing. I must be inspired either by a beautiful painting or a sculpture or a good movie, namely, there must be in the air, with the feeling for the art. It is possible that I compose from nothing, but it won't become Almeida Prado.¹¹¹

Imaginative titles include *Poesilúdios* (a combination of the words poetry and prelude), *Poema* (poem), *Fragmentos* (fragments), *Momentos* (moments), *Lírica* (lyric), and *Soneto* (sonnet), among others. Prado's descriptive titles leave clear the source of inspiration: *Cartas Celestes* (Celestial Maps), *Halley: O Viajante Sonoro* (Halley: The Sonorous Traveler), *Rios* (Rivers), *Ilhas* (Islands), *Savanas* (Savannas), *Partita em Bach Maior* (Partita in Bach Major), *Paisagens do Haras Gramado* (Landscapes of the Gramado Horse Ranch), *Louvores Sonoros* (Sonorous Praises), *Flashes de Jerusalém* (Jerusalem Flashes), and *Episódios Animais* (Animal Episodes).

¹¹¹ “Não consigo compor do nada. Tenho que estar inspirado seja por um belo quadro, uma escultura ou um bom filme, ou seja, tem que haver no ar o sentimento pela arte. Até posso compor do nada, mas não vai ficar Almeida Prado.” Almeida Prado, “Almeida Prado genialidade musical,” interviewed by Elcio Henrique Ramos, June 02, 2000, <http://www.usinadeletras.com.br/exibelo texto.php?cod=199&cat=Ensaio&vinda=S>; Internet (accessed December 27, 2010).

It is common to find annotations in the score suggesting a musical depiction of a concrete element. These annotations are a means of communication between Prado and the interpreter. They serve either to clarify the elements and their function or to stimulate the imagination of the interpreter. Through these images Prado provided tools for musical interpretation at the same time he shaped the final product.

In *Croquis de Israel* (Israel Sketches), Prado's annotations announce musical depictions of the sea (*o mar*), the desert (*o deserto*) and the mountains (*as montanhas*).

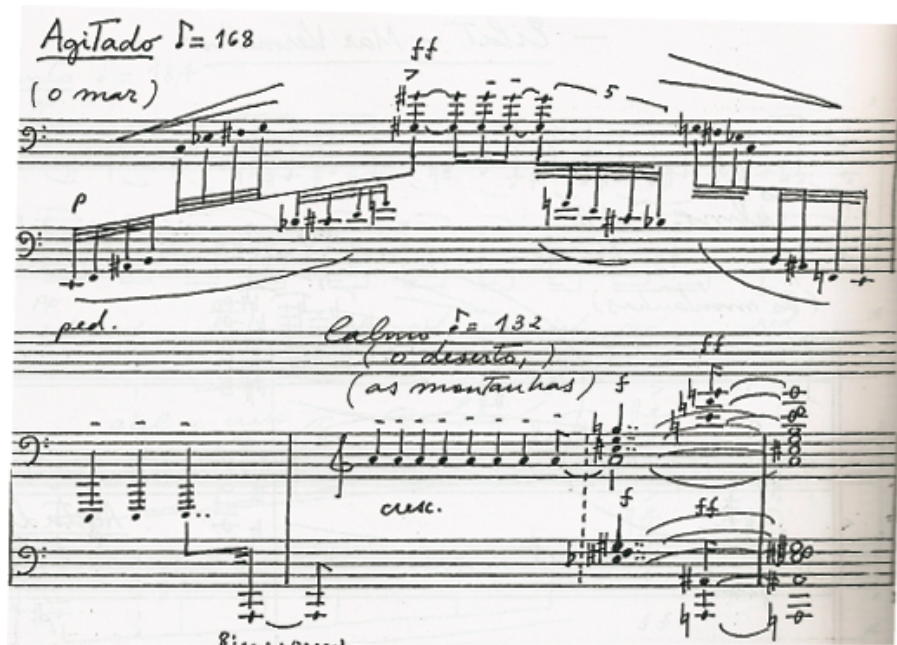


Figure 2: *Eilat – Mar Vermelho*, from *Croquis de Israel*, mm. 7-10

In *Paisagens do Haras Gramado* (Landscapes of the Gramado Horse Ranch) the annotations reflect what he sees while walking through the ranch. They include

the mystic chapel (*a mística capela*), the blue color of the sky (*o azul do céu*), and the blue color of the pool (*o azul da piscina*), among others.



Figure 3: *Paisagens do Haras Gramado*, mm. 21-29

It is also common to encounter a long explanatory introduction to inspirational sources of a piece—dedications, poems, and descriptions of compositional techniques or a particular event for which the piece was composed. In *Homenagem a Camargo Guarnieri* (Homage to Camargo Guarnieri), Prado clarified his utilization of the early Renaissance *soggetto cavato* technique as well as the formal scheme of the piece.¹¹²

¹¹² A term first employed by Zarlino in his *Le istituzioni harmoniche* (1558), *soggetto cavato* refers to the practice of matching the vowels of a name or phrase with the corresponding vowels of the solfège syllables to create a theme for a polyphonic work.

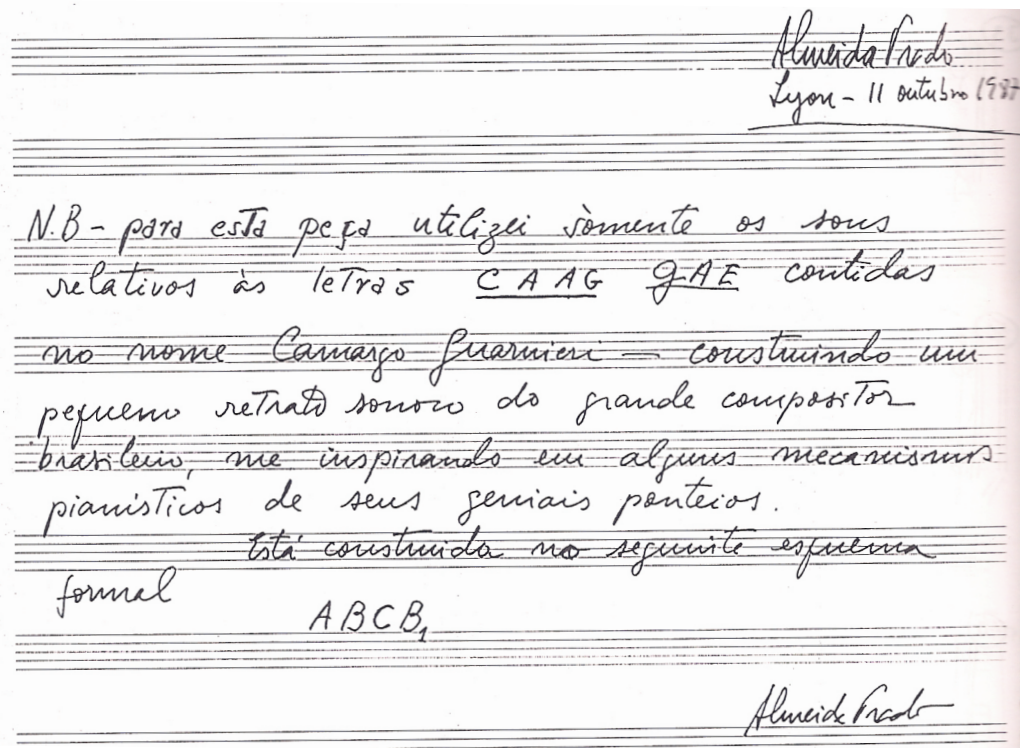


Figure 4: Back page of *Homenagem a Camargo Guarnieri*¹¹³

In *Begônias do Quintal Celeste* (Begonias of the Celestial Backyard), Prado included a text in which he mentioned the loving relationship of his deceased parents had with the flowers and the gardens they may cultivate in their home in heaven.

¹¹³ “N.B.—for this piece I used only the sounds related to the letters CAAG GAE taken from the name Camargo Guarnieri – constructing a small sonorous portrait of the great Brazilian composer. I was inspired by some pianistic mechanisms of his brilliant *Ponteios*.”

The piece is built on the formal scheme A B C B¹.”

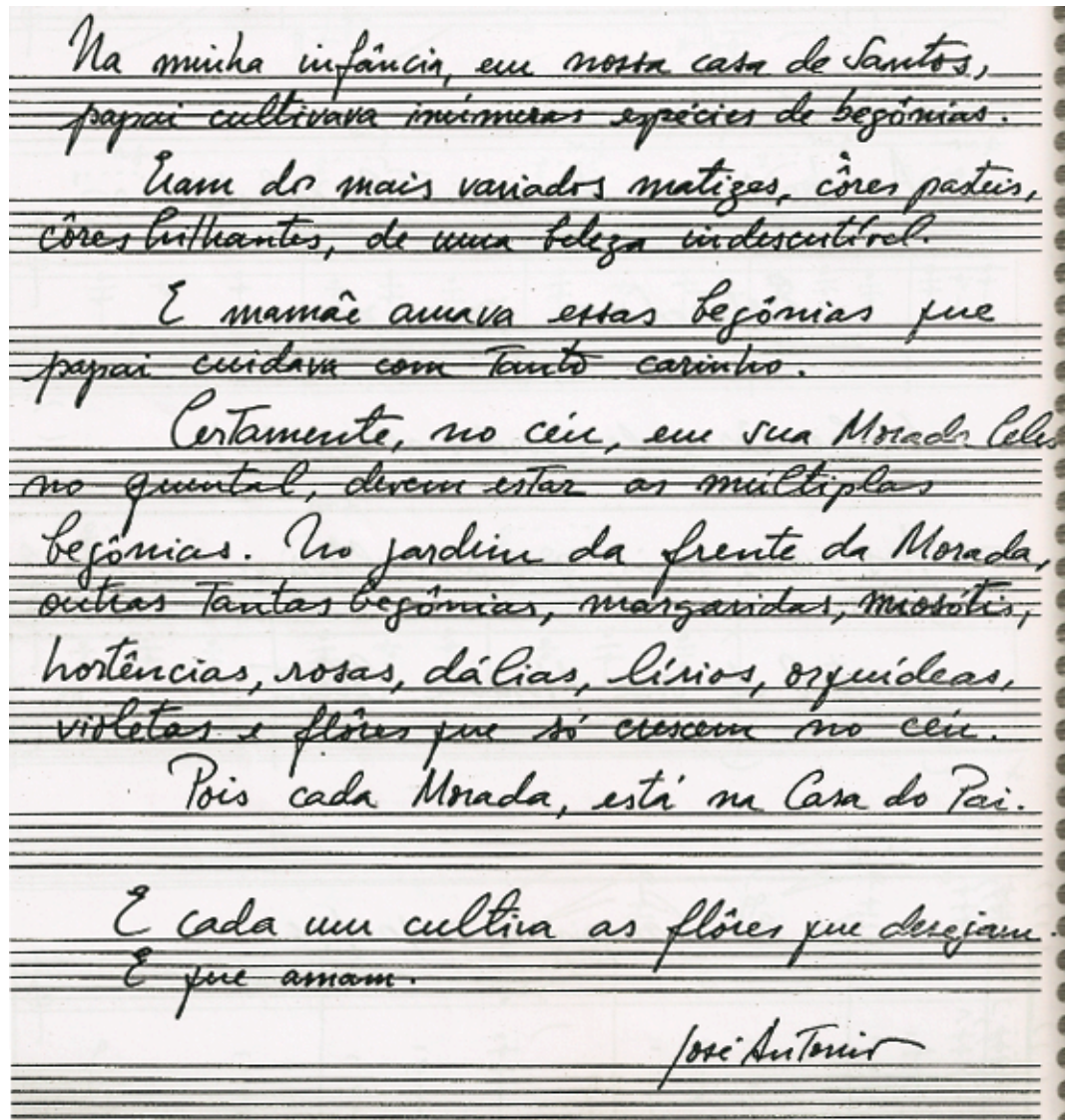


Figure 5: Cover page of *Begônias do Quintal Celeste*¹¹⁴

¹¹⁴ “In my childhood, at our home in Santos, daddy planted numerous types of begonias. They had the most varied hues, pastel and brilliant colors, of indescribable beauty. Mommy loved these begonias which daddy took care with so much endearment.

Certainly, in heaven, in their celestial residence at the backyard, there must be multiple begonias. In the front yard, there might be more begonias, daisies, forget-me-nots, hydrangeas, roses, dahlias, lilies, orchids, violets and other flowers that only grow there.

Because each home is in the House of Father.

And everyone plants the flowers they desire and love.”


In three of his *Sonetos* (Sonnets), Prado included excerpts of evocative poetry by Sylvia Plath.

Soneto no 1
- 'A Beatriz D'Ambrozio -

The claw of the magnolia,
drunk on its own scents,
asks nothing of life.
(Sylvia Plath)

Almeida Prado
Bloomington
22/01/84

Continuo, calmo [♩ = 84]



The musical score for Soneto no 1 is written for a single melodic line on a grand staff. It begins with a piano (p) dynamic and a piano-piano (pp) dynamic. The tempo is marked 'Continuo, calmo' with a quarter note equal to 84 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The melody is characterized by smooth, flowing lines with some grace notes and slurs.


Figure 6: *Soneto no. 1*, excerpt of poetry by Sylvia Plath

Soneto no 2
" Aos amigos George and Anne Marie Springer

Look, how white
everything is, how quiet,
how snowed - in.
(Sylvia Plath)

Almeida Prado
Bloomington 22/01/84

Lento. [♩ = 40]



The musical score for Soneto no 2 is written for a single melodic line on a grand staff. It begins with a piano (p) dynamic and a piano-piano (ppp) dynamic. The tempo is marked 'Lento.' with a quarter note equal to 40 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The melody is characterized by smooth, flowing lines with some grace notes and slurs. There are markings for '15' and '15' in the score, and a note 'pud. até o fim!' at the bottom left and '(o ped. continua)' at the bottom right.

Figure 7: *Soneto no. 2*, excerpt of poetry by Sylvia Plath

As an amateur visual artist, Prado used to include his own drawings for the cover or ending pages of some pieces.

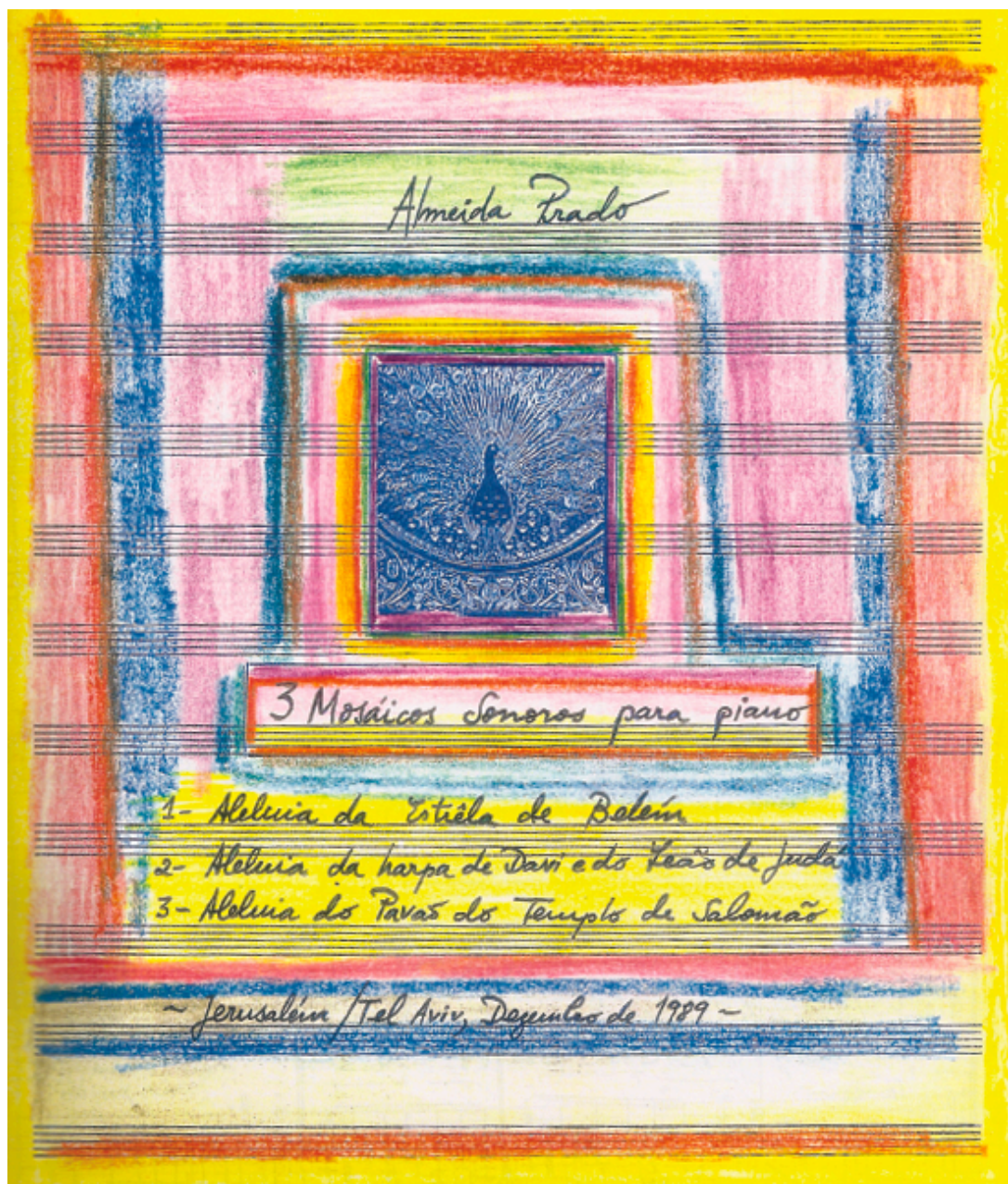


Figure 8: Cover page of *Três Mosáicos Sonoros para Piano* (Three Sonorous Mosaics)

Prado also had the habit of including dedications in his works. They are usually emotional (to family members and friends) or professional (to important artistic figures and musicians). Regarding the professional dedications, Prado did expect that the dedicatee would perform the work. It was common for him to mention whether a dedicatee had or had not performed a work. An event related to the dedicatee, such as birth, death, or a celebrative date, could also serve as inspirational source. A few examples of dedications of piano works to renowned musicians are: *Elegia* (dedicated in the memory to Messiaen, composed the day after Messiaen's death), *Paisagem Sonora* (Sonorous Landscape; piece written in the year of the death of pianist Claudio Arrau), *Toada* from *Cinco Peças Brasileiras* (Five Brazilian Pieces; dedicated to Leonard Bernstein), and *Estudo no. 2* (Etude no. 2; dedicated to Brazilian pianist and conductor João Carlos Martins).

Favorite topics returned throughout Prado's career: Brazilian folklore, ecology, astronomy, poetry, and religiosity (Judaic-Christian and Afro-Brazilian). Other topics were related to places, people, celebrative dates and other events. It is possible to identify the topics by the suggestive titles. Even works with more abstract titles, such as sonata, symphony, or nocturne, may have been based on an inspirational source.

Prado's Compositional Periods

Prado used to describe his development as a composer through phases or periods, organizing them according to different moments of his career. Many times he used the topic of a specific work to name a period (e.g. Ecological period, Astronomic period, Oriental-Mystic period). Since favorite topics returned throughout his life, his classifications can cause confusion among scholars. Another confusing terminology used by Prado in some interviews was his use of the word “mechanism” when the topic of a work was a compositional phase (e.g. Ecological mechanism, Astronomic mechanism, Afro mechanism).

Academic sources based on interviews or Prado's writings, show some discrepancies concerning his compositional periods. These are probably a result of Prado's confusing terminology as well as changes in his discourse throughout the years. The following table contains descriptions of Prado's compositional periods by three authors:

Corvisier 2000^a	Scarduelli 2008w^b	Ferraz 2009^c
	Childhood 1952-1960 Works inspired in the daily-life of a child.	Nationalistic 1952-1965 Strong influences of Heitor Villa-Lobos, studies with Guarnieri, nationalist aesthetics (1960-1965)
(Nationalistic Aesthetics) 1960-1965 Years of apprenticeship, studies with Camargo Guarnieri and influence of nationalistic aesthetics	Guarnierian 1960-1965 Studies with Guarnieri, Brazilian folklore	
(Exploration of Serialism) 1965-1969 Private studies with Mendes, exploration of serialism	Autodidact 1965-1969 Rupture with Guarnieri and nationalism, meetings with Mendes, atonal and serial languages	Experimental-Atonal 1964-1969 Self teaching period, informal lessons with Mendes, experiment with twelve-tone, polytonality, serial and aleatory techniques
1969-1973 Influences of Messiaen, Ligeti, Penderecki, and Stockhausen	Universalist 1969-1973 Studies in Paris, exposure to avant-garde, studies on rhythm, counterpoint, and traditional harmony	Universal 1969-1974 Studies in Paris with Boulanger, Messiaen, and Dieudonné; free-tonal, atonal, serial and modal techniques, complex rhythmic structures, created <i>System of Organized Resonances</i>
(Astronomical/Ecological) 1973-1983 Consolidation of Prado's musical language, astronomical and ecological periods exploration of new sounds <i>transtonalismo</i>	Ecological-Astronomic 1973-1983 Inspiration in Nature, sounds of birds, onomatopoeic figures and Astronomy	Ecological 1973-1978 and 1996 ^d Exploring Brazilian fauna and flora, sounds and sites of Brazilian nature
(Postmodernism) 1983-1993 Pluralism and eclecticism, collages and quotations as means of music expression	Postmodern 1983-1993 Revisiting traditional forms, quotations, return to elements from Guarnieri times, fusion of modal, serial, atonal, new timbres and rhythms	Free-Tonal 1976-present Profound mysticism and religious consciousness, neo-Impressionistic style, total freedom from previous attachments
Synthesis 1994-present Free tonal period	Synthesis 1993-present Free tonal period, all techniques learned were applied as Prado desired	

Sources (a) Corvisier does not always identify clear titles for the periods. Titles mentioned appear in parenthesis. Fernando C. Corvisier, "The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style" (DMA diss, University of Houston, 2000), 21-37; (b) Scarduelli includes two divisions of Prado's compositional periods. This author attributed the letter w for Scarduelli's division based on other academic writings and the letter s for Scarduelli's new division. Fábio Scarduelli, "A produção para violão de Almeida Prado," in *Annals of the II Embap's Guitar Symposium held in Curitiba, Brazil* (October 6-8, 2008): 3; (c) Maria Helena Peixoto Ferraz, "An Overview of Almeida Prado's 'Transtonal' System in his *Cartas Celestes*, first six volumes, for piano solo" (DMA diss, University of Arizona, 2009), 31-37.

(d) The split of this phase is justified by Prado's return to the fauna topic in 1996 with his *VI Novos Episódios Animais* (Six New Animal Episodes, for piano solo).

The table below shows two proposals for a new division of Prado's periods by Moreira and, more successfully, by Scarduelli:

Moreira 2002 ^a	Scarduelli 2008s ^b
<p>Infancy 1951-1959</p> <p>Pieces composed freely</p>	<p>National 1952-1965</p> <p>Aesthetic based on Brazilian folklore, modal or tonal language</p>
<p>1st Nationalist Phase 1960-1965</p> <p>Studies with Guarnieri, under the influence of the nationalist aesthetics of Mário de Andrade, folkloric modalism</p>	
<p>2nd Post-Tonal Phase 1965-1973</p> <p>Contact with post-tonal European techniques, set-theory, indeterminacy, serialism and others. Influence of Mendes, Boulanger and Messiaen</p>	<p>Universal 1965-1983</p> <p>Rupture with the nationalist language, search for universality, inspired in the new European movements; atonal, serial, and rhythmic experiments, formal freedom</p>
<p>3rd Synthesis Phase 1974-1982</p> <p>Mastery of learned techniques, freedom of application of varied techniques, fusion of concepts and development of the <i>Organized System of Resonances</i></p>	
<p>4th Postmodern Phase 1983-present</p> <p>Process of self re-reading, saturation of all mechanisms (Ecological, Astronomic, Afro), collage, absence of the need for coherence, attitude of greater freedom</p>	<p>Synthesis 1983-present</p> <p>Moment in which Prado starts to mix diverse elements from his trajectory, returning to elements from Guarnieri's teachings; modal, atonal, serial, complex rhythm and timbre, and going back to traditional genres elaborations</p>

Sources: (a) Adriana Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (M.M. thesis, Universidade Estadual de Campinas, 2002): 43-47; (b) Fábio Scarduelli, "A produção para violão de Almeida Prado," in *Annals of the II Embap's Guitar Symposium held in Curitiba, Brazil (October 6-8, 2008)*: 4.

The proposals may not have been welcomed by Prado. In 2006, when asked for clarifications about his compositional periods using Moreira's division as a model, he requested the addition of a new Post-Postmodern phase starting in 2003. However, this may just have been a change in his own attitude towards his work rather than a drastic stylistic change.

It is the post-postmodern, because in the postmodern I still identified with my father (or is it Chopin, or Field, or Clementi) or they are collages I made from Mendelssohn, and so on. After that no; I am free. You can find some influence, but not because I intended it. . . . [The compositional periods] are going towards a total freedom. I believe I am free now. . . . since I wrote the sonata for cello and piano [2003], which Antonio Meneses played in [the] Campos do Jordão [festival] with Sonia Rubinsky in 2004. It is universal. Then there are the *Variações Sinfônicas* which I wrote for the Campos do Jordão festival of 2005. Even so, there are moments in which it is Brazilian, but not because I want it to be, but because it simply is. Back when I was nationalistic, then I really wanted to be that. I made a point to be that.¹¹⁵

General Aspects of Prado's Piano Music

Prado's pianism comes from his great intimacy with the instrument. An accomplished pianist and impressive improviser, his command of the instrument is reflected in highly pianistic writing. Due to his large hands, his compositions commonly demand wide hand openings. The execution of his concert repertoire requires endurance, competent control of the instrument, specific rhythmic training, great imagination, and fantasy.¹¹⁶ In his piano music one clearly recognizes the virtuosity and extended textures of Liszt, the percussive resonances of Villa-Lobos, figurations and arpeggiated passages inspired by Chopin, and the harmonic

¹¹⁵ “É o pós pós-moderno. Porque no pós-moderno, eu ainda identificava o meu pai: ou é Chopin, ou é Field, ou é Clementi, ou são as colagens que eu fiz de Mendelssohn, e assim vai. Depois não, eu sou livre. Você pode encontrar uma influência, mas não porque eu quis. . . . Elas vão caminhando para uma total liberdade. Eu acho que agora eu estou livre. . . . Depois que eu escrevi a sonata para violoncelo e piano [2003], que o Antonio Meneses tocou em Campos do Jordão com a Sonia Rubinsky em 2004. Ela é universal. E depois tem também as *Variações Sinfônicas* que eu fiz para o festival de Campos do Jordão de 2005. E mesmo assim, tem horas em que é brasileiro, mas é porque é, mas não porque eu quero ser. Porque quando eu era nacionalista eu queria ser. Eu fazia questão de ser.” Almeida Prado, interview by author, 8 August 2006, São Paulo, mini disc recording.

¹¹⁶ Saloméa Gandelman, “A Obra para Piano de Almeida Prado” *Revista Brasileira de Música*, 19 (1991): 120.

excursions and descriptive sonorities of Debussy. His piano output includes traditional keyboard genres such as sonata, sonatina, nocturne, etude, ballade, toccata, invention, fugue, prelude, variation, and fantasia.

A composer who mastered a breadth of compositional resources, Prado was able consciously or unconsciously, to switch between diverse styles and simultaneously leave his own personal signature. Modal counterpoint, traditional and free tonalism, non-strict atonality, serialism, *transtonalismo*, polytonalism, quartal and quintal harmonies, clusters, chromatism, and tonic-dominant polarity are among his favorite harmonic resources. Structurally, he sought for the balance of antagonistic concepts such as arsis-thesis and movement-elasticity.¹¹⁷ References to traditional forms are common in his structures. Brilliant transitory passages are used to increase the dynamic energy. The melodies include themes built on small intervals and repeated notes (such as in Gregorian chant) with clearly indicated gestures (mostly by slurs, accents and tenutos), which reappear varied and ornamented with trills, tremolos, arpeggios, and glissandi.¹¹⁸ His search for new timbres combines extreme dynamic ranges, overtone explorations, and much variation in texture. Pedaling is a resource for accumulated resonance effects. Rhythmically complex, Prado's music shows his preference for asymmetry,

¹¹⁷ Ibid., 119.

¹¹⁸ Ibid.

organization based on odd numbers, tuplets, polyrhythm, acceleration and deceleration, and sudden tempo changes.¹¹⁹

Saloméa Gandelman compared Prado's music with a painting:

A painting where the stains, lines and dots, colors, textures and luminosities are combined. A painting in which, according to the composer's own words, there is a nostalgia for the tonal, which may be manifest through the evocation of a cadence or in what he calls *transtonalismo*. . . . A painting in which one realizes, from the repetition of elements (even though almost always in an unpredictable manner), a deliberate construction of aural references and supporting points, and one can hear the elapse of time—it is possible to feel the past, present and future, as the elements return.¹²⁰

Overview of Prado's Piano Solo Repertoire

Prado's catalogue of works published in 2006 comprises 525 titles, including vocal, piano and other solo instruments, chamber and orchestral works.¹²¹ The

¹¹⁹ Ibid., 120.

¹²⁰ “Um quadro em que se combinam manchas, linhas e pontos, cores, texturas e luminosidades. Um quadro em que, nas palavras do compositor, há uma nostalgia do tonal, que pode manifestar-se na evocação de uma cadência ou naquilo que ele chama de transtonalismo. . . . Um quadro no qual se percebe, pela repetição dos elementos (embora organizados quase sempre de maneira imprevisível), a construção deliberada de referenciais e pontos de apoio para a escuta e se ouve o transcorrer do tempo, se sente o passado, presente e futuro, na medida em que os elementos retornam.” Ibid., 119.

¹²¹ Only representative works for piano solo repertoire will be discussed in this overview. For a list of works for two pianos, piano four hands, piano and orchestra, and arrangements for two pianos written before 1999 see Maria Helena Peixoto Ferraz, “An Overview of Almeida Prado's ‘Transtonal’ System in his *Cartas Celestes*, first six volumes, for piano solo” (DMA diss., University of Arizona, 2009), or consult the catalogue included in Francisco Carlos Coelho, ed., *Música Contemporânea Brasileira: Almeida Prado* (São Paulo: Discoteca Oneyda Alvarenga, Centro Cultural de São Paulo, 2006): 67-100.

catalogue includes 300 titles for piano solo, listing either individual works or collections.¹²²

Fifty-five *Momentos* (moments, 1965-1983) are works that were based on “flashes of fast ideas,” written sketches deprived of further polishing for use in other compositions.¹²³ These short works comprised a period of eighteen years, so they reveal techniques and aesthetic views assimilated by Prado in different moments of his career. Two initial influences played an important role in the conception of the whole collection: the short and concentrated structures imbued with typically Romantic moods encountered in Schubert’s *Moments Musicaux Op. 94*, and the organization of the musical elements within time and form observed in *Momente*, by Karlheinz Stockhausen (1928-2007).¹²⁴

After returning from his studies in Paris, Prado’s interest in ecology led him to explore Ecology to explore the superior and inferior harmonics within the piano’s full range, a practice that culminated in some of his most representative piano solo works. *Ilhas* (Islands, 1973) includes eight movements depicting seven islands and the archipelago as a whole through a great variety of sonorities and textural contrasts. *Rios* (Rivers, 1976) is a three-movement large-scale work based on the

¹²² Francisco Carlos Coelho, ed., *Música Contemporânea Brasileira: Almeida Prado* (São Paulo: Discoteca Oneyda Alvarenga, Centro Cultural de São Paulo, 2006): 67-100. Although incomplete, this is the most comprehensive existing catalogue of works by Prado. As this catalogue was published in 2006, it does not include works composed after its publication.

¹²³ Interview with Prado in José Francisco Bannwart, “A Temática Místico-Religiosa nos Nove Louvores Sonoros para Piano de Almeida Prado” (MA diss., Universidade de São Paulo, 2005), 103.

¹²⁴ Régis Gomide Costa, “Os Momentos Musicais de Almeida Prado: Fundamentos para uma Interpretação” (MM thesis, Universidade Federal do Rio Grande do Sul, 1999), 3-4.

Brazilian native myth of the *Iamulumulú*, which tells the legend of the formation of the rivers. *Savanas* (Savannas, 1982-83) depicts eleven African landscapes through African folk melodies and includes percussive effects of bamboos and drumsticks used in prepared-piano techniques. *Six Novos Episódios Animais* (New Animals' Episodes, 1996) and the eight-movement work *Fantasia Ecológica* (Ecologic Fantasy, 1996) are among other descriptive works that pay homage to the Brazilian fauna.

Considered by Prado his most important work, the series *Cartas Celestes* (Celestial Maps) contains fourteen volumes of which nine are for piano solo.¹²⁵ The first volume was commissioned in 1974 by the São Paulo Planetarium, which requested music for a multi-media show on the skies of Brazil seen between the months of August and September.¹²⁶ It was in this collection that Prado developed the *transtonalismo* or *Sistema Organizado de Ressonâncias* (System of Organized Resonances). This new compositional technique explored resonances of tertian harmonies “without using the hierarchical progressions of the common tonal practice.”¹²⁷ Twenty-four chords appear grouped in cluster structures throughout the whole piano range, emphasizing resonant possibilities of the overtone series.

¹²⁵ Volumes I (1974); III and IV (1981); V and VI (1982); X, XII and XIII (2000); and XIV (2001).

¹²⁶ Prado consulted the atlas of the constellations by astronomer Ronaldo Mourão in order to structure all volumes of this series. Ronaldo R. de F. Mourão, *Atlas Celeste* (Petrópolis: Vozes, 1984).

¹²⁷ Fernando C. Corvisier, “The Ten Piano Sonatas of Almeida Prado: The Development of His Compositional Style” (DMA diss., University of Houston, 2000), 30.

Through this new harmonic system, he intended to liberate the tonal chord from its tonal function making it “as independent as an atonal chord.”¹²⁸

The first ten Sonatas, written between 1969-1996, were highly influenced by Villa-Lobos, Guarnieri, Ginastera, Messiaen, Ligeti, and Boulez.¹²⁹ The first two sonatas (1965 and 1969) represent Prado’s transition to new compositional techniques post Guarnieri. The third and fourth sonatas (1984) are marked by the influence of *transtonalismo* and the exploration of clusters. The fifth, sixth and seventh sonatas (1985-1989) mark postmodern experiments within topics such as Afro-Brazilian (fifth) and Christian (sixth and seventh) religions and “free use of tonality, modality, pandiatonicism and quotations.” The eighth, ninth and tenth sonatas (1989-1996) represent a synthesis of Prado’s style and display his preference for tonal elements (triads and diatonic pitch collections) in dissonant contexts. In 2001, Prado wrote a one-movement bithematic sonata for the left hand dedicated to the Brazilian pianist João Carlos Martins (b. 1940), who had suffered an irreparable right-hand injury. Prado’s last work in this genre listed in the 2006 catalogue is the twelfth sonata, composed in 2004.¹³⁰

Prado wrote a few works consciously exploring extensive piano technique throughout his career. The collection of exercises included in the book entitled “A cartilha rítmica para piano de Almeida Prado” (Almeida Prado’s rhythmic primer

¹²⁸ Affirmation from a letter written to Corvisier in January 30, 1999. Ibid., 30.

¹²⁹ Ibid., 165-168.

¹³⁰ The author was not able to find more information on the twelfth sonata.

book for piano), mostly composed between 1992 and 1999, originated from an informal commission by the music scholar Salomea Gandelman, who suggested he should create progressive rhythm exercises for approaching the rhythmic difficulties in his own piano works. Published in 2006, the collection is divided into four volumes, including a total of one-hundred-three short exercises, approaching concepts such as polyrhythm, polymeter, polytempo, asynchronicity, controlled tempo changes, ametric rhythm, and Brazilian, Greek, Hindu, and African rhythms.¹³¹ In 2003, after a request by the pianist Carlos Yansen, who intended to produce a master's thesis discussing Prado's piano works in the etudes genre, the composer compiled works from his existing output that either received the etude title or that fit to the genre. This research brought out thirteen works written either when Prado studied with Guarnieri (*Estudos* no. 1-3, 1962) or from the years post 1983, when he made postmodern experiments and ultimately explored all techniques assimilated throughout his career (*Estudos* no. 4, 1984; nos. 5-7, 1988; nos. 8-10, 1989; no. 11, 1996; no. 12, 1998; and no. 13, 1999).¹³² Dedicated to Yansen, the fourteenth etude was composed in 2003 to close the project.¹³³

The sixteen *Poesilúdios* (a combination of the words poetry and prelude, 1983 and 1985) represent the starting point in Prado's postmodern experiments.

¹³¹ Saloméa Gandelman and Sara Cohen, *A cartilha rítmica de Almeida Prado* (Rio de Janeiro: Editora Contracapa, 2006).

¹³² Carlos Alberto Silva Yansen, "Almeida Prado: Estudos para piano, aspectos técnico-interpretativos" (MM thesis, Universidade Estadual de Campinas, 2005), 31-35.

¹³³ *Ibid.*, 44.

Inspired by the artwork of a group of professors in the arts department of the State University of Campinas, the set displays a mixture of free-tonality and modal language. The fourteen *Noturnos* (Nocturnes, 1985-87 and 1991) is a postmodern set in which Prado intended to make a “design of Chopin’s style, taking elements from Chopin that could be brought to contemporary music.”¹³⁴ Another set of short pieces highly influenced by Chopin’s piano works is the twenty-five *Prelúdios* (Preludes, 1989-1991). Following a key scheme similar to Chopin’s Op. 28, the set closes with an extra prelude in C major.¹³⁵

Prado’s Catholicism is reflected in the celebration of biblical and other related texts, elements of Judaic-Christian religions, and religious sites in his works written mainly after his visit to Medjugorje, in 1987. *Le Rosaire de Medjugorje* (The Rosary of Medjugorje; I-III, 1987; IV, 2002), the nine *Louvres Sonoros* (Sonorous Praises, 1988), three *Profecias em Forma de Estudos* (Prophecies in the Form of Etudes, 1988), and fifteen *Flashes de Jerusalém* (Flashes of Jerusalem, 1989), are representative of this output.¹³⁶ Full of texts annotated by Prado either at the beginning, throughout a piece, or at the end, these cyclic works are

¹³⁴ Interview with Prado in José Francisco Bannwart, “A Temática Místico-Religiosa nos Nove Louvores Sonoros para Piano de Almeida Prado” (MA diss., Universidade de São Paulo, 2005), 103-104.

¹³⁵ Although the general harmonic structure of the preludes is free-tonal, Prado included an annotation specifying the key of each prelude by its title. Unlike Chopin’s key scheme, the enharmonic D-sharp minor, C-sharp major and A-sharp minor are used for *Prelúdios no. 14-16* respectively. Hideraldo Luiz Grosso, 1997a, “Prelúdios para piano de Almeida Prado: Fundamentos para uma interpretação” (MM thesis, Universidade Federal do Rio Grande do Sul, 1997), 54.

¹³⁶ Prado wrote four works in the manner of Chopin’s Ballades for piano solo: First *Balada* (1984), Second *Balada: Shirá Israeli* (1990), Third *Balada* (1999) and Fourth *Balada* (2004).

programmatic in nature. In these works a common gesture used to depict the Christian cross comes from the combination of chords in extreme opposite registers played with the crossed hands.¹³⁷

¹³⁷ José Francisco Bannwart, “La Musique Religieuse pour Piano d’Almeida Prado” (PhD thesis, Paris-Sorbonne University, 2011).

Chapter III

JARDIM SONORO AND SELECTED PIECES

Origins and Different Versions

Jardim Sonoro is a three-volume piano-solo collection comprising seventy-two works produced between 1952 and 2004.¹ It includes some of Prado's earliest pieces written during his childhood, works written in the 1960s during his nationalist period, a few works from 1970s. The great majority, written between the 1980s and the 1990s, represent the times in which Prado synthesized all the techniques he acquired during his formative years. Early works were written for his composition lessons with Guarnieri. Others either came out of inspiring experiences or paid homage to special circumstances or people. Regarding the first steps given towards compiling *Jardim Sonoro*, Prado said

When I started to put this collection together in 1992, I had folders like these [he points to his bookshelf], with songs, manuscripts, and most of them were

¹ Prado provided this author with a copy of *Jardim Sonoro* as it appeared in 2004, the last complete edition he produced. The number of pieces cited here reflects additional modifications he made in 2005. See a full list of the seventy-nine titles included in the 2004 version with indications for the changes after 2005 in the Appendix A.

drafts. They were not sonatas, sonatina, not even cycles. They were ideas or exercises that I had done during my training with Camargo Guarnieri, which I started keeping and then forgot all about them. Then, one day I decided to look over those folders and said to myself: “I can pass away suddenly and I will leave a big problem to my family, penciled things that are fading, things I have to correct, and if I do not do something, it will remain all incomplete. So I will make a fair copy of them without considering if they are good or not.”²

For Prado this collection was “like a garden with plenty of flowers.” Remembering titles from the Renaissance and Baroque periods that prompted the connection between flowers and assorted music, such as Vivaldi’s *Il Giardino Armonico*, Prado finally decided to name the collection *Jardim Sonoro*.³

The dedication on the first page says

To the very dear Mommy, Aninha and Constancinha, my pieces from 45 years of music! All care and love from dear Pappy, Campinas, May 28, 1998.

It refers to Prado’s ex-wife Helenice Audi and two daughters Ana Luiza Audi de Almeida Prado Sawaia and Maria Constança Audi de Almeida Prado Moreno.

The Center of Documentation of Contemporary Music (CDMC) at Unicamp holds a copy of a first version of the collection produced in the late 1990s, which

² Almeida Prado, interview by author, Almeida Prado, mini disc recording, São Paulo, December 8, 2005.

³ The process of deciding on the title is fully described in Prado’s interview with the author. Ibid.

may have been deposited by Prado himself.⁴ Organized in four volumes, this older version contains a few differences from the 2004 three-volume version. The order of appearance of the pieces in the second, third and fourth volumes is different in the older version. Two *Sonetos* (nos. 9 and 10, dated from 1999) present in the older version were removed from the 2004 version⁵ and *Abendstück*, a short piece composed in 2004, was added at the end of the first volume of the 2004 version. The cover pages of the 2004 version continued to carry the annotation “Almeida Prado - *Jardim Sonoro* - Pieces for piano from 1952 to 1997.”



Figure 9: *Jardim Sonoro*, cover page

⁴ The CDMC is a branch of the French CDMC, which was established at the State University of Campinas in 1989. While working as a professor at Unicamp, Prado deposited copies of his output at the CDMC's catalogue, which holds today more than 500 works by Almeida Prado.

⁵ See Prado's full commentary about the *Sonetos* in the interview to the author. Almeida Prado, interview by author, Almeida Prado, mini disc recording, São Paulo, December 8, 2005.

When asked about the date discrepancy in the cover pages, Prado said “yes, now you can put 2004.”⁶

Even though Prado did not produce another complete version after 2004, he made a third modification in the structure of the collection. Requested by Yansen, Prado searched for works to compile for Yansen’s 2005 masters project on Prado’s etudes for piano.⁷ The search brought up thirteen pieces, out of which seven were taken from *Jardim Sonoro*. For this reason, when counting the total number of pieces in the collection, this author excludes seven works that no longer pertain to the last 2004 version.

Overview of Works from *Jardim Sonoro*

The great majority of the pieces in *Jardim Sonoro* range from small to medium in scope. They appear as individual pieces or as parts of an internal set. Only a few are lengthier and technically more demanding works.

Among the works with strong nationalist influence, a few are inspired by children’s topics, while the remaining works include variations on folk themes, Brazilian dances, and other national genres. *Adeus* (Farewell, 1952) and *Vamos Brincar de Roda?* (Let’s Play Circle Dance?, 1952) are two works written during Prado’s childhood that were heavily based on Villa-Lobos’ melodies and pianistic

⁶ For the cover pages in both versions, Prado chose a segment of a painting by Martin Johnson Heade (1819-1904) titled *Cattleya Orchid and Three Brazilian Hummingbirds* (1871, oil over wood). This painting can be seen at the National Gallery of Art, in Washington DC.

⁷ Carlos Alberto Silva Yansen, “Almeida Prado: Estudos para piano, aspectos técnico-interpretativos” (MM thesis, Universidade Estadual de Campinas, 2005).

writing. The *VIII Variações para Piano sobre um Tema Nordestino “Onde Vais Helena?”* (Eight Piano Variations on a Northeastern Theme, 1961) and *XIV Variações para Piano sobre um Tema Afro-Brasileiro “Canto de Xangô”* (Fourteen Piano Variations on an Afro-Brazilian Theme, 1961) exemplify works based on folk melodies in which Prado explored polyphonic writing, modalism, and Brazilian rhythms. Other works that explore modal counterpoint within the structure of J. S. Bach’s inventions and fugues are the *Eight Polyphonic Exercises on Brazilian Folk Themes* (1862-4 and 1985). The *Five Brazilian Pieces* (1962), formerly named *Brazilian Suite*, include modal language and free-tonal innovations within typical Brazilian rhythms.

Two works were written in the mid-seventies when Prado concentrated on avant-garde techniques, but only one approaches the new aesthetics. The one-page piece *Fragmento: Os Agapantos ao Amanhecer* (Fragment: The Agapanthus in the Dawn, 1977) is a clear experiment in atonal language. *Cantiga de Amor* (Love Song, 1977), an arrangement of one of the themes of Prado’s own music composed for the Brazilian movie *Doramundo* (1976), displays an accompanied tonal harmony, a lyrical melody, and polyrhythm.⁸

The remaining works represent a wide variety of experiments in different compositional techniques. *Prelúdio em Três Ressonâncias Predominantes* (Prelude in Three Predominant Resonances, 1984) is a monophonic toccata-like work based on Prado’s *System of Organized Ressonances* or *transtonal* system, in which the

⁸ The film *Doramundo* was directed by João Batista de Andrade.

pitch material originated from the superior and inferior overtones of the harmonic series. An example of Prado's utilization of *soggetto cavato* technique, *Homenagem a Camargo Guarnieri* (Homage to Camargo Guarnieri, 1987), has its main theme structured on the letters CAAG GAE taken from the name of Prado's first important composition teacher. The concise structure of 1977's *Fragmento: Os Agapantos ao Amanhecer* inspired three other works with the same title; however in two of them, the mostly atonal language makes room for superposed non-functional tertian harmonies (*Fragmento: O Pensador de Rodin*, *Fragment: Rodin's Thinker*, 1984) and modalism (*Fragmento*, *Fragment*, 1988). Eastern scales, drone sonorities, atonal excursions, expansive resonances, polyrhythm, and extreme dynamics are explored in a few works with Middle-Eastern flavors: *Momento Raga* (*Raga Moment*, 1985), the large-scale and multi-sectional *Balada no. 2: Shirá Israeli* (*Ballade no. 2: Song of Israel*, 1990), and the set of three *Croquis de Israel* (*Israel Sketches*, 1990).⁹ Another large-scale work *Prelúdio, Tema, Variações e Fuga sobre um tema de Sócrates Nasser* (*Prelude, Theme, Variations and Fugue on a Theme by Sócrates Nasser*, 1986) returns to baroque forms and textures within a non-strict atonal perspective. In the second piece from *Deux Esquisses d'un Voyage* (*Two Sketches from a Trip*, 1987), Prado explored accumulated resonances extensively. *Guarânia* (1992), an experiment exploring the lyrical spirit of this rhythmic Paraguayan genre,

⁹ The second *Balada* includes allusions to the national anthem of Israel and to Yemenite singing. This is a highly demanding work, comparable to the technical level of Chopin's *Ballade no. 4 Op. 52*. Changing symmetrical and asymmetrical meters, layered textures, virtuoso passages, and wide hand spreads are some aspects of this remarkable work.

is a large rhapsodic work that includes polyrhythm within free-tonal harmonies. *Ciranda das Andorinhas* (The Swallow's Ring-Around-the-Rosy, 1989) is a flashy encore piece full of chromatic running passages over jumping quartal harmonies, where a fragmented folk-like melody arises just before the end. *Ibeji* (1994) is a modal work inspired in Afro-Brazilian mythology that includes asymmetrical meter, irregular rhythm, and clusters. The two *Peças Infantis* (Children Pieces, 1995) are both structured on triads exploring free-tonality (*Uma Valsinha para Vivian*, A Little Waltz to Vivian) and polytonality (*A Dança dos Gnomos*, The Gnomes' Dance). Two of the four *Líricas* (Lyrics, 1994) include formal experiences such as mirrored form (*Lírica no. 1*) and permutations of short segments (*Lírica no. 4*), while *Lírica no. 3* presents what Prado named *peregrine harmonies*, where chromatic harmonies that surround the established tonal center are explored. In 1997, Prado took works by Brahms (*Intermezzo Op. 116 no. 4*), Schubert (*Moments Musicaux Op. 94* and *Impromptus Op. 90*), Clementi (*Sonatina Op. 36 no. 1*), Vanhal (*Sonatina no.1* from *Four Progressive Sonatinas*), and Mendelssohn (*Song Without Words Op. 85 no. 6*), and proposed modern re-readings of these works through harmonic and structural distortions of them.¹⁰ In the highly imaginative multi-movement work *Cores e Construções e Texturas: Sonora Arquitetura* (Colors and Constructions and Textures: Sonorous Architecture, 1996), elements such as

¹⁰ The respective titles are *Divagações oníricas - antes de um tema de Brahms*, *Momento musical*, *Sonatinas nos.1* and *2*, and *Canção sem palavras*. Photocopies of the original versions of the cited compositions by Brahms, Vanhal, Clementi and Mendelssohn either precede or follow each re-reading. *Momento Musical* is the only re-reading that does not include the inspiring models by Schubert. When provided by Prado, the inspiring model should be played before the distortion.

colors, types of illustration (watercolor, oil over canvas, tempera, charcoal drawing, crayon, dry pastel, collage, and mosaic), and sculpture materials (marble, bronze, and crystal) are represented by superposed non-functional tertian harmonies, hand-and-forearm clusters, extreme dynamics and registers, tremolo and glissandi gestures, pointillistic writing, accumulated resonances, and quotations of various J. S. Bach preludes and fugues, in a great variety of textures. Inspired by Saint John's writings, the fluid *Tocatta da Alegria* (Tocatta of Happiness, 1996) presents Scarlatti-like textures within a ternary form, where a Gregorian Chant is quoted as the main theme in the middle section.¹¹

Editorial Decisions

This authoritative edition has been kept as faithful as possible to the fair copies provided to the author by Prado in 2004. For the creation of this collection, the composer himself corrected possible mistakes, especially in earlier works. Prado's writing is mostly quite legible; only in rare cases his annotations created confusion. Probably for the purpose of holding a certain level of control over the performance of his music, it was typical of Prado to include detailed interpretive information. This practice was very helpful in the editorial process.

The layout of the pages has been kept as close as possible to the original in respect to its measure positioning. Occasional repositioning of elements such as

¹¹ The *Tocatta da Alegria* (1996) is the only work from this collection that was edited in 1999, in celebration of the 10th anniversary of the CDMC.

dynamic markings, slurs and other articulations, octave signs, stemming and beaming (when not indicating hands), were done solely for the purpose of printing clarity. Doubled symbols or repetitive annotations were not included when considered redundant. An example of this is the deletion of the *pp* symbol for the right hand in the last *Tempo Libre* section of *Soneto no. 5*.

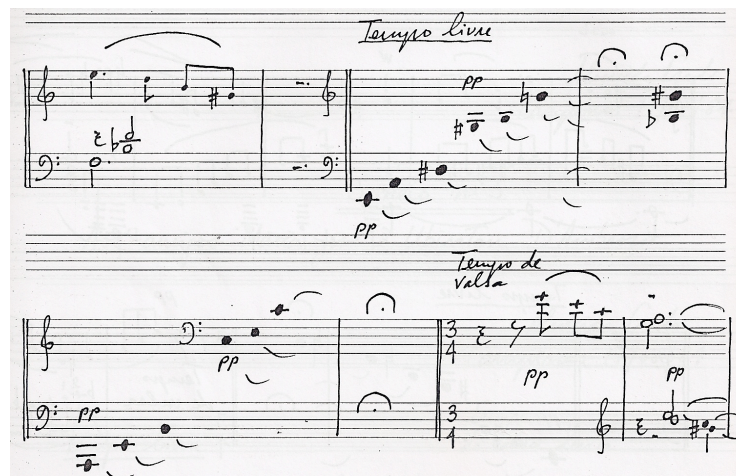


Figure 10: *Soneto no. 5*, last *Tempo Libre* section

Prado liked to create resonances through extensive use of the pedal. In addition to the pedal symbols, he often applied open tie-marks to indicate accumulated resonances (as in the example above). These slurs were reproduced, however more economically. Unclear beginning and ending of slurs marks, a common issue in music editing, were thoroughly discussed and clarified with the composer.¹²

¹² It is crucial to point out that regarding phrasing slurs, Prado always emphasized his openness for different options, as far as they are “musically convincing.”

Prado included a few helpful hand-distribution markings (e.g., *m.s.* and *m.d.*), which were all retained in this edition. Editorial suggestions for hand distributions appear in parenthesis. In rare cases, this required stemming that is different from Prado's original. All modifications are listed after the critical commentaries for each piece. It is rare to find fingering annotations in Prado's music. All fingerings in this edition are editorial.

Prado was presented with a draft of this edition in a meeting held in his apartment in São Paulo City on December 29, 2006. In this meeting, he clarified a variety of questions related to slurring, note heads, stemming, types of touches, dynamics, repetitions, pedaling, accidentals, hand distribution, and other rare unclear annotations. Subsequent phone conversations solved additional minor questions. All clarifications were added to this edition. Any editorial question left unanswered after Prado's death are discussed in the critical commentary.

Prado agreed with the substitution of Portuguese and French directions for Italian terms where these are commonly found in standard concert music. When less usual, the terms were translated into English in parenthesis. Any idiomatic Portuguese terms appear defined at the end of each work. Other editorial modifications not discussed above are also indicated at the end of each work.

ADEUS
(FAREWELL)

1ª composição aos
9 anos de idade

- Adeus -

dedicado a minha irmã Maria Cruz

Almeida Prado
Santos - 1952

Calmo [♩ = 80] ou [♩ = 72]

The musical score is written in 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4, and continues with quarter notes G4, F#4, E4, and D4. The bass staff starts with a bass clef and a 4 in the bottom line. It features a series of chords: G4, F#4, E4, and D4, each with a quarter note and a sharp sign. The piece concludes with a double bar line and a final sharp sign in the treble staff.

p cantabile

pp

Dedicado a minha irmã Maria Ignez
(Dedicated to my sister Maria Ignez)

Adeus

(Farewell)

Almeida Prado

Santos, 1952 *

Calm (Calm) (♩ = 72 - 80)

p cantabile

pp

* Primeira composição, aos nove anos de idade. Cópia feita de memória em Campinas, 20 de Abril de 1991. (First composition, written at nine years of age. Rewritten from memory in Campinas, April 20, 1991.)

6

5 4 3 1 5 3 3 3 5 1

5 2 1

1 5

Fine

7

3 4 3 2 1 2 1 1 3 5

8

4 5 3 1 3 5 4 1 3 5 4 1 3

10

5 3 3 3

1 5

*D. C.
al fine*

Critical Commentary

Adeus is Prado's first composition, written in 1952, when he was between eight and nine years of age.¹³ As in all childhood pieces, Prado used composition to portray experiences of his daily life:

I started learning piano and one day, when I was eight-years old, I went to the piano and made-up a piece. It is called *Adeus*... "*Adeus*" because my sister Maria Luiza [correct name, Maria Ignez], who became a nun, went to the convent, moved away. It is a simple piece of music, but it was made fully by me. It has a coherent form, a correct tonal harmony, and I started to play like this. [I mean to play] like the English word: play. It is not in the Portuguese sense of [the word] play [as children play in the garden], it is play, as well as *jouer* in French. In Portuguese, it is to play [an instrument]; to compose is to gather. And many other works followed, little pieces.¹⁴

Although it was inspired by the departure of Prado's sister, *Adeus* presents a joyful character. Accentuated repeated notes and dotted rhythm in the right-hand melody establish a general martial feel, which is enhanced by the left-hand accompaniment in leaping melodic octaves. The intrinsic optimism of the chosen structural elements is enhanced by the dominating major mode. The naivety of a child's world surely compelled the underlying cheerfulness of this piece.

¹³ Prado's four childhood pieces are: *Adeus* and *Vamos brincar de roda?* included in *Jardim Sonoro*, and *O gato no telhado* e *O Saci* included in the collection *Kinderszenen*.

¹⁴ "Comecei a estudar piano e um dia, com oito anos, fui para o piano e fiz uma música. Se chama Adeus... 'Adeus' porque minha irmã Maria Luiza, que se tornou freira, tinha ido para o convento, foi embora. É uma música muito simples, mas eu fiz inteira. Tem uma forma coerente, uma harmonia tonal correta, e comecei a brincar assim. Como a palavra em inglês: play. Não é brincar, é tocar, como jouer em francês também. Em português, é tocar; compor é juntar. E várias obras foram se sucedendo, pequenas pecinhas." Almeida Prado, Almeida Prado, *Revista Brasileira de Psicanálise*, June 2007, 15-26 http://pepsic.bvs-psi.org.br/scielo.php?script=sci_arttext&pid=S0486-641X2007000200002&lng=pt&nrm=iso (accessed February 17, 2010).

Adeus is monothematic and is divided in two sections that are highly connected. The presence of a *Da Capo* marking at the end of the piece announces the ternary form. The middle section, shorter and predominantly structured on elements of the first section, provides continuity rather than contrast. The connection of both sections is made evident by the presence of the same closing idea.

The main melody strongly recalls the long and asymmetrical melodies created by Heitor Villa-Lobos, in particular the main melody of the Toccata in the second *Bachianas Brasileiras*. This influence at an early age is explained by the intense musical activity in Prado's household, which promoted his exposure to a great variety of musical styles including the music of the most prominent Brazilian composer of the time:

Since I was a child I heard my sister playing from Czerny, to Beethoven, and a lot of Villa-Lobos. The fact that she played Villa-Lobos left a strong mark on my first little pieces for the piano, which were almost plagiarism of the *Cirandinhas*, the *Petizada*, of all those little pieces which my sister played, and even the *Cirandas*, which I re-read almost without changing anything. There were bars and more bars which were identical to Villa-Lobos.¹⁵

¹⁵“Ouvia desde criança minha irmã tocar desde Czerny, Beethoven e muito Villa-Lobos e esse item do Villa-Lobos marcou muito as minhas primeiras pecinhas para piano que eram quase que plágios das cirandinhas, da petizada, de todas aquelas pecinhas que minha irmã tocava e mesmo as cirandas e que eu relia aquilo e não modificava, chegava a fazer quase que compassos idênticos a Villa-Lobos.” Almeida Prado, “Série Trajetórias: A obra e o pensamento do músico por ele próprio” (Rio de Janeiro, RJ: Academia Brasileira de Música, June 10, 1999).

Prado's special talent for absorbing different musical styles is confirmed in this first piece as it already contains the "embryo of [his] future sound conquers."¹⁶

Interpretive and Teaching Suggestions

Adeus may be a first, more demanding piece to a student in the early intermediate level. Compatible to the level of difficulty of J.S. Bach's *Musette in D Major*, Anh. 126, from the *Notebook for Anna Magdalena Bach*, it includes a greater mixture of technically more complex elements. Works by composers from the Classical period may serve as models for the ideal overall sonority.

This short piece contains in small doses a variety of challenging elements such as Classical style articulations, change of time signatures, leaps, dotted rhythm and triplets. The moving octave accompaniment is most demanding and may be managed by a discrete use of the pedal. Special attention should be paid to make sure that the detached and accentuated repeated notes of the right-hand melody are not blurred. Pedal may also assist in the connection of the leaps at the end of each section and in any other passage that cannot be connected by hand.

¹⁶ Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 18, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

VAMOS BRINCAR DE RODA?
(LET'S PLAY CIRCLE DANCE?)

Vamos Brincar de Roda?

Almeida Pedro
Santos 1952

Alegre

The image shows a handwritten musical score for the piece 'Vamos Brincar de Roda?'. The score is written on two systems of staves. The first system consists of two staves in 4/4 time. The upper staff is for the treble clef and contains a melodic line with various ornaments and slurs. The lower staff is for the bass clef and contains a bass line with chords and a dynamic marking of 'f'. The second system also consists of two staves in 4/4 time. The upper staff continues the melodic line, and the lower staff continues the bass line. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

Vamos Brincar de Roda?

(Let's Play Circle Dance?)

Almeida Prado
Santos, 1952 *

Alegre (Happy)

8^{va} *tr* 2

5 5 5 4 3 2 1 3

5 6 6 6

1 2 1 4

f 1 3

3 (8^{va}) 1 *tr* 1 3 2 1

(8^{va}) 5 1

6 6 6 6

5 6 6 6

* Cópia feita de memória em 26 de Maio, 1998. (Rewritten from memory in May 26, 1998.)

Na repetição, vá direto ao Fine
(At the repetition, go directly to Fine)

8

8

11

Poco meno

p

11

20

accel.

cresc.

8va

20

27

Fine

22:16

ff

27

Critical Commentary

Vamos brincar de roda? was composed when Prado was nine years-old, and contains no specific dedication. As in other pieces of Prado's childhood, the influence of Villa-Lobos is evident.

Villa-Lobos was undoubtedly my spiritual father. My first pieces are notably full of his mannerisms. I filtered the unnecessary, the accidental, the twitches, and left the essential: a certain disorganization within an organized sound matter, gigantic accumulated resonances, long phrases fluctuating over an agitated sea of superposed rhythms.¹⁷

Prado's imaginative exploration of the piano's range at such an early stage of his compositional development is striking. Similar to introductions found in pieces from Villa-Lobos' suite *Prole do Bebê*, the first section of this ternary form includes running passages and trills over a rhythmic cell, polytonality, and the absence of a dominant melody. These descriptive elements mirror circular movements that are typical of children running around and playing circle-dance.

The melody in C major presented in the middle section recalls *Ciranda*, *Cirandinha*, a circle dance song that is familiar to Brazilians. Accompanied by parallel fifths, the melody is changed to C minor right before the bridge back to the first section.

¹⁷ "Villa-Lobos foi sem dúvida nenhuma o meu pai espiritual. Minhas primeiras pecinhas se notavam cheias de seus maneirismos. Fui depurando o que era desnecessário, acidental, cacoetes, e deixei permanecer [*sic*] o essencial: uma certa desorganização organizada da matéria sonora, acumulações gigantescas de ressonâncias, frases longas que flutuam sobre um mar agitado de ritmos sobrepostos." Almeida Prado, "Modulações da Memória: Um memorial," scanned copy of typed document, Campinas, Universidade Estadual de Campinas, 1985, 378, <http://www.biblioteca.digital.unicamp.br/document/?code=vtls000043756>.

Interpretive and Teaching Suggestions

Comparable to easier collections by Villa-Lobos, such as *Petizada* and *Brinquedos de Roda*, this *Vamos Brincar de Roda?* presents trills, running passages, leaps and hand position changes. The rhapsodic first section requires interpretive imagination while the middle section is musically more accessible.

Technically more demanding, the first section requires finger dexterity (mm. 1-10). Even though the trills and sixteenth-note passages contain mainly sequences on white-keys that are not wider than a five-finger position (i.e. passages that do not require extension of the thumb), they may be challenging to the mid-intermediate student. Based on elements derived from the first section, the scalar texture in the codetta (mm. 27-28) involves thumb crossing.

The technically less challenging second section emphasizes legato as the main touch for both melody and accompaniment. Careful fingering is needed in measures 14-15 and 18-19, when the hands must play close to each other a sequence of repeated Gs.

Even though Prado included no pedaling suggestions, pedal may be applied throughout. In the first section as well as in the codetta, greater resonances may be emphasized by the use of only one unchanging pedal. If a less mixed sonority is preferred, the pedal may be changed on every beat of measures 2-3 and 5-7. In the second section, the pedal may assist the legato touch of the left-hand.

XIV VARIAÇÕES SOBRE UM TEMA AFRO-BRASILEIRO
(XIV VARIATIONS ON AN AFRO-BRAZILIAN THEME)

XIV VARIAÇÕES para piano
sobre um Tema afro-brasileiro

À José Muricy

Almeida Prado
Santos - Junho 1961

Tema - Canto de Xangô
Rio de Janeiro - Tirado do
livro "Ensaio sobre a Música Brasileira"
de MARIO de ANDRADE pag. 104
Livreria Martins Editora - São Paulo

Tema

Lento [$\text{♩} = 84$]

The musical score is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Lento' with a metronome marking of quarter note = 84. The first measure is marked 'ff' and 'pesante'. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. There are various ornaments and accents throughout the piece.

ao José Muricy
(to José Muricy)

XIV Variações para Piano sobre um Tema Afro-Brasileiro

(XIV Variations for Piano on an African-Brazilian Theme) ^{a) b)}

Almeida Prado
Santos, Jun 1961 ^{*}

Lento (♩ = 84)

TEMA
(Theme)

ff *pesante*

fff

Se puder, coloque o 3.º pedal Steinway
(If available, use Sostenuto pedal) ^{c)}

Distante (Distant) (♩ = 80)

pp *pp* *p*

^{*} Revisão e cópia realizada pelo compositor em Campinas, Janeiro, 1992. (Revised and rewritten by the composer in Campinas, January, 1992.)

4

pp

5 2 1

5 2 1

5 2 1

5 2 1

7

pp

5 2 1

5 2 1

5 2 1

5 2 1

pp

Calmo (♩ = 63)

II

p

cantante (singing)

pp

1 2 1

1 1

1 1

3

3 2 1 (m.d.) 1 1 1 (m.d.) 1 2

6

(m.d.) 3 2 1 *p* *rall.* *pp*

Appassionato (♩ = 104)
intimo (intimate)

III

p 1 4 1 2 1 *p* 4 5 4 1 2 1

3

1 5 1 1 2 1 2 1

6

9

13

Alegre (Happy) (♩ = 116)

8^{va}

IV

(8va)

3

Musical notation for measures 3 and 4. The right hand features a triplet of eighth notes on a dotted quarter note, followed by a half note with an accent (>). The left hand has a triplet of eighth notes on a dotted quarter note, followed by a half note. A fermata is placed over the final notes of both hands.

(8va)

5

Musical notation for measures 5 and 6. The right hand has a quarter note followed by a half note. The left hand has a quarter note followed by a half note with a slur and a triplet of eighth notes. A fermata is placed over the final notes of both hands.

(8va)

7

dim.

poco rall.

Musical notation for measures 7 and 8. The right hand has a quarter note with a slur and a triplet of eighth notes, followed by a quarter note with a slur and a triplet of eighth notes. The left hand has a quarter note with a slur and a triplet of eighth notes, followed by a quarter note with a slur and a triplet of eighth notes. The key signature changes to 3/4 time. The piece ends with a double bar line.

Saudoso (Longing) ^{d)} (♩ = 60)

V

p

pp

sentido (heartfelt)

4

3

7

pp

Nostálgico (Nostalgic) (♩ = 72)

VI

p 1 2

p 3

misterioso (mysterious)

pp 5

(*m.s.*) (*m.s.*)

5

3

1-2 1

3-5

9

3

(*m.d.*) 1

(*m.s.*) 3

3

14

3

3

3

pp

pp

Com humor (With humor) (♩ = 88)

VII

p *alegre* *p* *simile*

5

9

13 *cresc.* *f*

17

Musical score for measures 17-20. The right hand part features a melodic line with slurs and accents. The left hand part features a bass line with slurs and fingerings (4, 5).

21

Musical score for measures 21-24. The right hand part features a melodic line with slurs, accents, and fingerings (5, 1, 2, 1). The left hand part features a bass line with slurs and fingerings (4).

25

Musical score for measures 25-28. The right hand part features a melodic line with slurs, accents, and fingerings (2, 1, 3-5, 4). The left hand part features a bass line with slurs, accents, and fingerings (4, 5, 5, 5, 4).

Choroso ^o (♩ = 58)

VIII

p *sonoro*

p *un poco rubato*

3

6

9

Musical score for measures 9-11. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. Measure 9 features a treble clef with a half note G4, a quarter note F4, and a quarter note E4, with a slur over the last two notes. The bass clef has a half note G3, a quarter note F3, and a quarter note E3, with a slur over the last two notes. Measure 10 continues with a half note D4, a quarter note C4, and a quarter note B3 in the treble; and a half note D3, a quarter note C3, and a quarter note B2 in the bass. Measure 11 has a treble clef with a half note A4, a quarter note G4, and a quarter note F4, with a slur over the last two notes and a '4:6' fingering above the first note. The bass clef has a half note A3, a quarter note G3, and a quarter note F3, with a slur over the last two notes and a '3' fingering above the first note.

12

Musical score for measures 12-14. Measure 12 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4, with a slur over the last two notes and a '4' fingering above the first note. The bass clef has a half note G3, a quarter note F3, and a quarter note E3, with a slur over the last two notes and a '2' fingering above the first note. Measure 13 has a treble clef with a half note D4, a quarter note C4, and a quarter note B3, with a slur over the last two notes and a '3' fingering above the first note. The bass clef has a half note D3, a quarter note C3, and a quarter note B2, with a slur over the last two notes and a '1' fingering above the first note. Measure 14 has a treble clef with a half note A4, a quarter note G4, and a quarter note F4, with a slur over the last two notes and a '5' fingering above the first note. The bass clef has a half note A3, a quarter note G3, and a quarter note F3, with a slur over the last two notes and a '4' fingering above the first note.

15

cresc.

Musical score for measures 15-17. Measure 15 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4, with a slur over the last two notes and a '4' fingering above the first note. The bass clef has a half note G3, a quarter note F3, and a quarter note E3, with a slur over the last two notes and a '4' fingering above the first note. Measure 16 has a treble clef with a half note D4, a quarter note C4, and a quarter note B3, with a slur over the last two notes and a '3' fingering above the first note. The bass clef has a half note D3, a quarter note C3, and a quarter note B2, with a slur over the last two notes and a '1' fingering above the first note. Measure 17 has a treble clef with a half note A4, a quarter note G4, and a quarter note F4, with a slur over the last two notes and a '3' fingering above the first note. The bass clef has a half note A3, a quarter note G3, and a quarter note F3, with a slur over the last two notes and a '5' fingering above the first note. A 'cresc.' marking is placed above the first measure of this system.

18

ff *dim.*

ff

21

mf *p*

24

p *pp*

p

Saltitante (Jumpy) (♩ = 200)

IX

mf *delicado (delicate)*

mf

cresc.

7

cantante

f *sonoro*

13 *dim.*

Musical score for measures 13-16. The piece is in a minor key. Measure 13 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 14 and 15 continue with similar rhythmic patterns. Measure 16 ends with a dynamic marking of *dim.* (diminuendo).

17 *poco rall.* **a Tempo** *p*

Musical score for measures 17-20. Measure 17 begins with a *poco rall.* (slightly slower) marking. Measure 18 returns to the original tempo, marked **a Tempo**. The dynamic marking *p* (piano) is present in both the right and left hands. Measures 19 and 20 continue with the melodic and harmonic development.

21 *dim.*

Musical score for measures 21-24. Measure 21 features a melodic flourish in the right hand. The dynamic marking *dim.* (diminuendo) is present in the right hand. Measures 22, 23, and 24 continue with the melodic line in the right hand and supporting bass in the left hand.

25 *p* *p* *pp*

Musical score for measures 25-28. Measure 25 features a melodic flourish in the right hand. The dynamic marking *p* (piano) is present in both hands. Measures 26, 27, and 28 continue with the melodic line in the right hand and supporting bass in the left hand, ending with a dynamic marking of *pp* (pianissimo).

Sereno (Serene) (♩ = 40)

cantando

saudoso^{d)}

X

13

16

18

rall.

p

m.s. 2

ppp

Grazioso (♩ = 84) *mf* *ben marcato in loco*

XI

(8va)

4

(8va) *f* *in loco*

7

f

10

13

ff

16

dim. poco a poco

19

pp *f* *ff secco*

Com ternura (With tenderness) (♩ = 72)

XII

p

3

5

7

amoroso (lovingly)

f sonoro

9

Musical score for measures 11 and 12. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 11 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 12 continues the melodic and rhythmic patterns. Fingerings are indicated with numbers 1-5. A dashed vertical line separates the two measures.

Musical score for measures 13 and 14. The key signature changes to one flat (B-flat) and the time signature changes to 3/8. Measure 13 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 14 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano). Fingerings are indicated with numbers 1-5. A dashed vertical line separates the two measures.

Musical score for measures 15 and 16. The key signature changes to one sharp (F-sharp) and the time signature changes to 3/4. Measure 15 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 16 continues the melodic and rhythmic patterns. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-5. A dashed vertical line separates the two measures.

Musical score for measures 17 and 18. The key signature changes to two sharps (F-sharp and C-sharp) and the time signature changes to 3/4. Measure 17 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 18 continues the melodic and rhythmic patterns. Fingerings are indicated with numbers 1-5. A dashed vertical line separates the two measures.

19 *rall.*

5 4 5 2 4 5

mf *pp sub.*

1 1 1 1 1 3 1 2 *mf* 5 *pp sub.*

XIII *Agitato* (♩ ± 84)

f *ben marcato*

3 5 1 2 3 1 2 5 1 2

2 *simili*

6 16 6 16 6 16 6 16

4 *dim.*

6 16 5 16 6 16 5 16

7

Musical score for measures 7-9. The piece is in 2/4 time. Measure 7 has a treble clef and a 5/16 time signature. Measure 8 has a 4/16 time signature. Measure 9 has a 5/16 time signature. The bass clef part has a 2/4 time signature. Fingerings are indicated: 5, 2, 1 in the treble and 1, 2, 3 in the bass.

10

Musical score for measures 10-12. The piece is in 2/4 time. Measure 10 has a treble clef and a 2/4 time signature. Measure 11 has a 7/16 time signature. Measure 12 has a 6/16 time signature. The bass clef part has a 2/4 time signature. Dynamics include *mf*. Fingerings are indicated: 5, 3, 1 in the treble and 3, 2, 1 in the bass. Additional fingerings 4, 2, 1 and 5, 2, 1 are shown above notes in measures 11 and 12.

12

Musical score for measures 12-14. The piece is in 6/16 time. Measure 12 has a treble clef and a 6/16 time signature. Measure 13 has a 5/16 time signature. Measure 14 has a 4/16 time signature. The bass clef part has a 6/16 time signature. Fingerings are indicated: 5, 3, 1 in the treble and 4, 2 in the bass.

15

Musical score for measures 15-17. The piece is in 4/16 time. Measure 15 has a treble clef and a 4/16 time signature. Measure 16 has a 3/16 time signature. Measure 17 has a 4/16 time signature. The bass clef part has a 4/16 time signature.

19

ff

sonoro

21

simili

23

cresc.

26

fff

fff

Festivo (Festive) (♩ = 44)

XIV

fff

fff *sonoro, vibrante! (vibrant!)*

fff

fff *sonoro, vibrante! (vibrant!)*

ff

ff *sonoro, vibrante! (vibrant!)*

7

Musical score for measures 7-8. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measures 7 and 8 show complex chordal textures with triplets and slurs. The lower Bass staff contains a simplified bass line with slurs and accents.

9

Musical score for measures 9-10. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 9 features a triplet of eighth notes in the Bass staff and a triplet of quarter notes in the lower Bass staff. Measure 10 features a fortissimo (*fff*) chord in the Bass and Treble staves, and a fortissimo (*fff*) chord in the lower Bass staff. Dynamics include *m.d.*, *m.s.*, and *fff*.

Critical Commentary

The *XIV Variações sobre um tema afro-brasileiro* were composed in 1961, when Prado was studying composition with Camargo Guarnieri. As one of the regular assignments, Guarnieri provided a hand-written copy of half of *Canto de Xangô* and asked the students to compose variations on it. Prado explained that only later he found out that the theme was taken from *Ensaio sobre a música brasileira*, written by Mário de Andrade, and made sure to include a detailed annotation in the manuscript.¹⁸ Below is an excerpt from the page where the song appears:



Figure 14: Song of *Xangô*

Xangô is an Afro-Brazilian deity that is responsible for administering justice and mercilessly punishing thieves and liars. Andrade travelled throughout Brazil, collected, catalogued, and published melodies, rhythms, and music-related rituals performed at informal gatherings, religious rites and regional festivities. According

¹⁸ Mário de Andrade, *Ensaio sobre a Música Brasileira* (São Paulo, SP: Livraria Martins Editora, 1962), 104.

to Andrade, this particular song of *Xangô* was taken from Afro-Brazilian religious rituals he witnessed in Rio de Janeiro, which were referred to as *macumbas*.¹⁹ The melody is modal and the tempo marking suggests a performance with enchantment. Andrade emphasizes that the rhythmic transcription is “exact, according to the possibilities [referring to the limitations of traditional notation],” and that a prominent *rubato* is constant, especially considering the oral nature of these rituals.²⁰

In Prado’s version of the song of *Xangô*, the first half of the original theme appears in parallel octaves with slight metric and rhythmic alterations. The modal character of the A minor theme may be the strongest unifying aspect of the work. Five variations are melodically and formally closer to the theme, while the others display a freer treatment of the thematic elements. Prado stated that the idea behind this work was to create more individual variations, each one with a specific character, as a caricature, of composers, musical styles and genres that he liked.²¹ He listed the influences in each variation as follows:

Variation I contains quartal and quintal harmonies recalling Claude Debussy.

¹⁹ The word *macumba* is related to religious cult of African origins.

²⁰ Mário de Andrade, *Ensaio sobre a Música Brasileira* (São Paulo, SP: Livraria Martins Editora, 1962), 104.

²¹ Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

Variation II is a *ponteio* in the style of the ones written by Camargo Guarnieri, with counterpoint in the inner voices.²²

Variation III is a waltz like those by Francisco Mignone.²³

Variation IV is a *ponteio* in the style of the modal *ponteios* of the inland of São Paulo state.

Variation V also recalls the modal character of the music of São Paulo state, where the seventh scale degree is not lowered. However, this variation presents segments where the seventh appears both lowered and raised.

Variation VI is the most personal of all the variations, with polyrhythm and polytonal polyphony. Prado believed that this variation announces the style of his future works.

Variation VII is a Beethovenian scherzo with a pedal-point of trills.

Variation VIII recalls the *modinha* or the *seresta*, featuring a texture suitable for flute and guitar.²⁴

Variation IX: is a type of *scherzo*.

Variation X is a prelude in guitar style.

²² Camargo Guarnieri wrote fifty short preludes between 1931 and 1959, which he entitled *Ponteios*, following the trend of his time of utilizing national elements as major inspirational sources absorbing not only musical elements, but also using terms commonly attached to these elements as titles. The word *ponteio* is related to the verb *pontear* related to plucking the strings of the guitar.

²³ Francisco Mignone wrote three sets of waltzes for piano trying to recreate the improvised waltzes performed in the first decades of the twentieth century by the serenade ensemble groups known as *seresteiros*.

²⁴ *Modinha* is a Portuguese and Brazilian sentimental song, typically accompanied by the guitar, that was cultivated between the eighteenth and nineteenth centuries. The word *seresta* (serenade) refers to performances of small ensemble groups that included guitar, mandolin, clarinet, flutes, saxophones and tambourines. Among the genres performed by the *seresteiros* were waltzes, *choros* and *modinhas*.

analyze this work by Beethoven and to use it as a basis for the variations on the song of *Xangô*.

These variations are dedicated to José Muricy, the husband of Dinorá de Carvalho, who was Prado's piano teacher between 1953 and 1958. Muricy was the godfather of Prado at his confirmation.

Interpretive and Teaching Suggestions

This set of fourteen variations presents musical and technical challenges suitable for students at the late-intermediate or early-advanced level. The most difficult variations are comparable to pieces in the *Ciclo Brasileiro* and *Suíte Floral* by Villa-Lobos. Rhythmic clarity is fundamental to an authentic musical conception for each variation. With its imaginative exploration of sonorities, the set is infused with nationalistic character and may be treated as a Brazilian suite. Familiarity with the styles, genres, and dances Prado used as inspirational sources can be especially helpful.

Prado's large hand size is apparent in numerous passages. Regarding these passages, he places no restrictions on arpeggiating wide intervals and chords. Although his only pedal suggestion is the optional use of the *sostenuto* pedal in the transition from the theme to variation I, he encourages the performer to use the

pedal throughout the piece for connecting unreachable intervals and for exploring colors and resonances.²⁸

The theme and variations I, II, IV, V, IX, and X, may be the least demanding to assimilate, even though they still present technically challenging aspects. While the theme is stated in parallel octaves, variation I allows for the exploration of bell-like effects with legato double-notes in the high register. Here Prado keeps the triplets and the phrase structure of the theme. In variation II, the left hand accompaniment imposes a first challenge with two layers: a bass line with held notes that directly affect the realization of the moving upper voice, demanding careful fingering. In variation IV, the melody appears in octaves in the right hand, while the left hand accompaniment provides fingering challenges similar to those in the variation II. Although the texture of variation V is similar to the second variation, the level of difficulty is somewhat greater due to the predominance of polyrhythm. Variation IX presents a two-part texture in asymmetric meter and a section with wide leaps in the left-hand accompaniment. Variation X contains polyrhythm within a tripartite texture. It requires wide hand stretches, finger pedal, and intricate finger sequences.

Similar technical demands appear at a higher level of complexity in variations III, VI, VII, VIII, XI, XII, XIII and XIV. Various passages in these variations involve hand stretches that call for carefully planned fingering. Variation

²⁸ Prado suggests that in case the *sostenuto* pedal is not available, the performer can use the right-foot pedal throughout Variation I. Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

III presents a two-part texture where both voices restlessly converse until splitting into three in the second half. Variation VI features constant polyrhythm between hands. Its texture, with four independent voices, demands very intricate fingering and careful pedaling to keep the longer notes sounding. The most remarkable aspect of variation VII is the constant trill in the inner voice, while a counterpoint between the right hand melody and the moving bass line develops in polyrhythm. The left hand is constantly challenged to play both the trill and the bass line at the same time. In variation VIII, while the left hand performs an active guitar-like walking bass line, the right hand deals with two voices that involve wrist rotation and finger pedal. As in variations V and X, each staff displays a different time signature resulting in constant polyrhythm. Variation XI's most prominent technical aspect is the steady realization of the rhythmic inflexion of the left hand against the articulated melody of the right hand. In variation XII, the technical aspects of previous variations, especially from variations II, III, and IV, are developed in a four-part texture. Left-hand finger pedal involving hand stretches, an inner voice demanding intricate fingering (which in some moments must be shared in between hands), and right hand moving octaves are combined to make this variation one of the most technically difficult. Another highly challenging section is variation XIII, with the constant alternation between moving parallel chords in the right hand and a leaping left hand that is consistently ornamented with grace notes. A mixture of both symmetric and asymmetric changing meters is certainly a test of the pianist's conception of the phrase structure. The last variation closes the set with the theme

returning in a combination of harmonically expanded dense chords and octaves moving between registers.

Editorial Markings

Notes included by the composer on the cover page:

a) “Esta obra foi gravada em L.P. pela pianista Eudóxia de Barros pelo selo Ricordi em 1962, com o título ‘Eudóxia de Barros apresenta jovens compositores paulistas’.”
(This work was recorded in L.P. by the pianist Eudóxia de Barros under the label Ricordi in 1962, with the title “Eudóxia de Barros presents young composers from São Paulo state.”)

Notes included by the composer on the page of the theme:

b) Tema Canto de Xangô, [proveniente do] Rio de Janeiro - Tirado do livro “Ensaio sobre a Música Brasileira” de Mário de Andrade, página 104, [publicado pela] Livraria Martins Editora [em] São Paulo, [1928]. (Theme Canto de Xangô [from] Rio de Janeiro - Taken from the book “Ensaio sobre a Música Brasileira” by Mário de Andrade, page 104, [published by] Livraria Martins Editora [in] São Paulo, [1928].)

Theme

c) *mm.* 7-8: In Portuguese, instead of “If available, use Sostenuito pedal,” Prado wrote “If possible, use the third Steinway pedal.”

Variations V and X

d) *Saudoso*: The adjective *Saudoso* is attributed to someone who experiences *saudade*, “a feeling more or less melancholic of incompleteness, connected through memory to situations related to a lack of someone’s or something’s presence, to the distance from a place or thing, to the absence of certain experiences and determined pleasures already lived and considered desirable by the person in question.”²⁹

Variation VIII

e) *Choroso*: “Someone who cries or who is crying at the moment; tearful; it indicates sadness, sorrow.”³⁰ The stem word *choro* literally means cry (noun) and it became connected to urban instrumental ensemble music that originated from the practice of playing European dances, such as the polka, waltz, and schottische, with the stylistic influence of musical genres of African origin, such as the *maxixe* and the *lundu*. Originally, these instrumental groups known as *chorões* included flute, *cavaquinho* (a type of ukulele) and guitar. Later the clarinet, ophicleide, trombone,

²⁹ Antônio Houaiss, Mário de S. Villar and Francisco M. de M. Franco ed., *Dicionário Houaiss da Língua Portuguesa*. Rio de Janeiro: Editora Objetiva Ltda, 2001.

³⁰ *Ibid.*

and percussion instruments (particularly the tambourine) were integrated. During the twentieth-century, other genres in duple meter such as the Brazilian tango and the *samba* aroused and were incorporated into the repertoire of the *choro* groups. The tempo marking of this variation refers to the typical improvised bass line executed by the seven-string guitar and to the rhythmic figures intrinsic of the *choro*.

Variation X

For easier hand distribution, the following notes were changed from treble to bass clef:

m. 1: the left-hand c'

m. 2: the left-hand b

m. 3: the left-hand b flat

m. 7: the left-hand f sharp

m. 10: the left-hand b

m. 11: the left-hand b

m. 12: the left-hand b

m. 13: the left-hand a

m. 14: the left-hand g

The following notes were changed from bass to treble clef:

m. 16: the right-hand d sharp, a, and c'

m. 18: the right-hand g

Variation XII

The following notes were changed from bass to treble clef:

m. 4: the right-hand b and a

m. 15: the right-hand a, d', and c sharp'

m. 17: the right-hand a and b

m. 18: the right-hand b and a

m. 19: the right-hand a and g

m. 20: the right-hand g and f sharp

m. 21: the right-hand g sharp

ROMANCE AND BAIÃO FROM CINCO PEÇAS BRASILEIRAS
(ROMANCE AND BAIÃO FROM FIVE BRAZILIAN PIECES)

4 - Romance
À Dimora de Carvalho Almeida Prado
Santos 23/03/1962

Triste, com ternura [♩ = 72]

cantando

5 - Baiao
Ao Gilberto Timelli Almeida Prado
Santos - 1962

Alegre, bem gingado [♩ = 92]

bem cantado!

pouco pedal

à Dinorá Carvalho
(to Dinorá Carvalho)

4 - Romance

Triste, com ternura (♩ = 72)
(Sad, with tenderness)

Almeida Prado
Santos, Mar 23, 1962

cantando (singing)
p
pp
pp
cresc.
f
mf
p
amoroso (amorous)
rall.
m.s.
m.d.
m.s.
m.d.
m.d.

Musical score for measures 7-8. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 7 features a melodic line in the treble staff with notes G4, A4, B4, C5, and a bass line with notes G3, F3, E3, D3. Measure 8 continues the melodic line with notes D5, C5, B4, A4, G4. Fingerings are indicated with numbers 1-5. Dynamic markings include *mf* and *f*.

Musical score for measures 9-10. The system consists of two staves. Measure 9 features a melodic line in the treble staff with notes G4, A4, B4, C5, and a bass line with notes G3, F3, E3, D3. Measure 10 continues the melodic line with notes D5, C5, B4, A4, G4. Fingerings are indicated with numbers 1-5. Dynamic markings include *cresc.*, *mf*, and *f*.

Musical score for measures 11-12. The system consists of two staves. Measure 11 features a melodic line in the treble staff with notes G4, A4, B4, C5, and a bass line with notes G3, F3, E3, D3. Measure 12 features a melodic line in the treble staff with notes D5, C5, B4, A4, G4. Fingerings are indicated with numbers 1-5. Dynamic markings include *f*, *p*, and *pp*. The instruction *cantando (singing)* is present above the treble staff.

Musical score for measures 13-14. The system consists of two staves. Measure 13 features a melodic line in the treble staff with notes G4, A4, B4, C5, and a bass line with notes G3, F3, E3, D3. Measure 14 continues the melodic line with notes D5, C5, B4, A4, G4. Fingerings are indicated with numbers 1-5. Dynamic markings include *mf*, *p*, *pp*, and *ppp*.

ao Gilberto Tinetti
(to Gilberto Tinetti)

5 - Baião

Alegre, bem gingado
(Happy, with a swaying motion) (♩ = 92)

Almeida Prado
Santos, 1962

The musical score is written for piano and right hand in 2/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and the instruction *ben cantato!*. The second system continues the melodic and harmonic development. The third system features a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The fourth system concludes with a final *f* dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) for both hands. The key signature is one sharp (F#).

15

ff

molto pedale

ff

18

ff

sonoro! (sonorous!)

21

ff

ff

24

fff

27 **Poco più mosso** (♩ = 104)
cantante! (singing!)

fff *fff* *p*
pp senza pedale

esperar bastante ressoar o Mi bemol!
(let the E-flat ring for a while)

30

p *p* *p*

33

p *p* *p*

36

mf *mf* *mf*
gliss.
8vb
Red.



39 *ff* *molto pedale*

Measures 39-41: Right hand (RH) features a melodic line with slurs and accents, marked *ff*. The left hand (LH) provides a bass line with chords and slurs, marked *ff molto pedale*. Fingerings are indicated throughout.

42 *f* *p sub.*

Measures 42-44: The right hand continues the melodic line, marked *f*. The left hand has a bass line with chords, marked *p sub.* Fingerings are indicated throughout.

45 *f sub.* *p* *f sub.* *p*

Measures 45-47: The right hand has a melodic line with slurs and accents, marked *f sub.* The left hand has a bass line with chords and slurs, marked *p*. Fingerings are indicated throughout.

48 *p* *rall.* *p* *p rall.* *ff sub. senza pedale*

Measures 48-51: The right hand has a melodic line with slurs and accents, marked *p*. The left hand has a bass line with chords and slurs, marked *rall.* and *p rall.*. The final measure is marked *ff sub. senza pedale*. Fingerings are indicated throughout.

Tempo I (♩ = 92)

52

pp

p cantante! (singing!)

pp

poco pedale

55

58

61

cresc.

cresc.

64 *f* *f* *f* *f*

f molto pedale

67 *dim. e rall.* *mf* *p*

p

70 *p* *p* *p*

senza pedale

75 *dim.* *rall.* *pp* *pp*

Critical Commentary

Romance and *Baião* are the fourth and fifth pieces of a set titled *Cinco Peças Brasileiras* (Five Brazilian Pieces). Each piece is dedicated to a different artist, with *Romance* dedicated to Prado's former piano teacher, composer Dinorá de Carvalho and *Baião* to pianist Gilberto Tinetti.³¹ The set was composed in 1962, when Prado was studying with Guarnieri. It originated from an exercise in which students had to write a Brazilian suite inspired by dances and other Brazilian genres without directly quoting folk melodies.

The *Brazilian Suite* is like a Guarnieri but a little more modern. He would ask you to write a suite because he thought you would absorb nationalism without doing folklore. . . . Then he would say: "You are going to make a *chorinho*, a *toada*, a waltz, a *romance* and a *baião*." Each student wrote in a different way.³²

As a student Prado called this set *Suite para piano* (Suite for piano), but, in November 1996, after revising it to include it in *Jardim Sonoro*, he changed the title.³³ He also included the annotation "In the manner of Camargo Guarnieri" following the new title, on the cover page.³⁴ The specific sequence of suite movements and the exploration of free-modal harmonies are trademarks of Guarnieri's music. The title change and the inclusion of the annotation were

³¹ The first piece *Chorinho* is dedicated to pianist Caio Pagano; the second, *Toada*, to Leonhard Bernstein; and the third, *Valsa*, to pianist Ciro Gonçalves Dias.

³² Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

³³ Ibid.

³⁴ "À maneira de Camargo Guarnieri." Ibid.

justified by Prado's intention to avoid possible criticism for the great similarity to the style of his former teacher.³⁵

Romance is a short piece with an intimate character. Prado said it has "something personal" because of the original harmonies he chose.³⁶ The right hand carries the main lyrical melody, with a modal aspect, giving it a folk flavor. The polyphonic left hand includes a counter melody above a guitar-like bass line, both conversing with an emphasis on open fourths, fifths, sixths, and sevenths. Syncopated rhythms within the irregular meter (5/8) create a timeless feeling. Although there are three distinct sections, the structural material remains the same throughout the piece. The first section ends with a shadowed cadence in G, which can be interpreted as the dominant of the melody's tonal center C (m. 6). The harmonically more unstable second section elaborates the elements presented in the first section, moving towards a dramatic chord with bass on D, which includes the juxtaposition of openly voiced D minor and A major chords together with an alien D sharp (m. 11).³⁷ The last section starts after a bridge, which now emphasizes the D major harmony. A feeling of a restart is created by the left hand recalling the beginning of the piece (m. 12); however, the flow is interrupted by the sudden ending, with open fifths that move from G, which can still be felt as dominant to A.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Prado mentioned that Guarnieri highly praised this chord. Ibid.

Baião is a dance genre typical of Northeastern Brazil that was adopted by Guarnieri in his project of developing a national identity in Brazilian music. This genre is characterized by a peculiar basic instrumentation that includes an accordion, a low drum and a triangle. Occasionally it may also include a *viola caipira* (ten-string guitar), a flute, and other percussion instruments. Played by the accordion, instrument that also provides the harmonies, the melody is usually in the Mixolydian mode. The ground rhythm is performed by prominent low drum figures in the following variations:



A triangle subdividing the measure into two groups of four sixteenth notes each, with accents on the first and fourth notes of every group, is another prominent feature of the *baião*. The characteristic rhythm of this dance can be observed in the stylized left-hand polyphonic accompaniment that Prado created for his *Baião*. Low notes tied across the bar and playing against shorter syncopated figures in a higher range mimic the typical conversation between the triangle and low drum. Prado makes initial excursions towards the Aeolian and Phrygian modes in the first and last sections of this ternary form (mm. 1-28 and mm. 53-79). The Mixolydian mode appears only in the low right-hand melody at the start of the middle section (mm. 28-52).³⁸ An allusion to the Locrian mode starts in m. 39, when the right hand

³⁸ According to Prado, Guarnieri thought that this *Baião* shows traces of Prado's personal language through a few new features: the texture of the middle section and the unobvious ending. Ibid.

moves back to the higher register. C sharp appears as the main tonal center of the first and last sections (mm. 1-28 and mm. 53-79), and E flat is highlighted in the middle section (28-52).

Like the other pieces in this set, *Romance* and *Baião*, evoke the nationalist spirit that was highly celebrated during Prado's youth. Only eighteen years old, Prado already took a path that was different from the one of his teacher.

It is a more advanced Guarnieri than Guarnieri himself from that time. I always say that when you are a real composer, it does not matter if you copy a master, you will always add something of yourself. And [Guarnieri] thought that it was so good that he said "Yes, that would be me at 18 years of age."³⁹

Prado did not have strict ideas regarding the performance of individual pieces rather than the full set. He encouraged the inclusion of one or another piece in recitals under the argument that he wants his compositions to be performed. Even though the pieces were dedicated to accomplished pianists, according to Prado, nobody has ever performed them.

I made a copy at that time and gave it to some pianists who never played it. They never gave it to their students either. It was kept in the drawer. I made a clean copy *Ipsis literi*, and who knows...maybe one day it will come out of the drawer, because it is flashy and very Brazilian, with an updated language.⁴⁰

³⁹ Ibid.

⁴⁰ Ibid.

Interpretive and Teaching Suggestions

The polyphonic aspect of *Romance* and *Baião* makes them comparable in level of difficulty to J. S. Bach's three part *Inventions*. Rhythmically they can be compared to Ginastera's *American Preludes* or other dances. Both present an early advanced level of difficulty, due mainly to the rhythmic aspect. A student unfamiliar with syncopations will need to practice the rhythms isolated until a natural flow is achieved. The same can be said of the 5/8 meter of the *Romance*.

Wide ranges are present especially in the left-hand accompaniments increasing the technical challenge in both pieces. In *Romance*, arpeggiating may be needed for the wider intervals, and the constant crossing over and under of the left hand thumb results in intricate fingering decisions. In *Baião*, the left hand of the first and last sections deals with wide leaps within the polyphonic writing.

Romance's intimate character allows more use of the pedal, which may help to connect the bass line played by the fifth finger. However, the polyphonic aspect calls for careful listening of the independent lines. The right-hand melody is less demanding technically, even though it still requires efficient fingering. Complex hand crossings occur in mm. 5-6, where, due to wide arpeggiated chords, the melody may be shared alternately by both hands. A second moment involving hand crossing takes place in m. 11, due to another wide arpeggiated chord.

Baião has a remarkable rhythmic character led by the challenging accompaniment. In the first and last sections (mm. 1-28 and mm. 53-79), while the right hand performs a monophonic syncopated melody built over unconventional

scales, the wide intervals of the left hand require hand spreads and agile leaps. Moreover, finger pedaling and thumb crossings in the left hand must support the polyphonic writing. Even in the more homophonic texture of the middle section (mm. 28-52), the fifth finger must hold bass pedal notes as long as possible. Careful attention to the level of stress in the fifth finger may contribute to a freer performance of this passage. The melody in this section moves to a lower range, requiring freedom in the elbow and shoulder for the right hand to cross over the left hand (mm. 29-39). Another moment that involves hand crossing occurs in measures 45 and 47. Except where Prado requests “a lot of” pedal (mm. 17-28 and mm. 39-47) pedaling should be restricted to subtle assistance in connecting voices and to emphasizing the left-hand ties.

Baião is more optimistic and humorous than the warm and melancholic atmosphere of the *Romance*. The tempo markings clearly suggest contrasting moods that can be imaginatively explored. Both pieces should carry a continuous flow, but *Romance* gives more opportunity for Romantic rubato. The dance character of *Baião* requires a more precise and less flexible sense of pulse.

Explanation of Portuguese Terms

Baião

In the tempo marking of *Baião* the word *gingado*, derived from *ginga*, is connected to the basic swaying movement of the *capoeira*, a mock fight involving several dance figures brought to Brazil in the sixteenth-century by Angolan slaves. *Ginga* is

defined as a “movement with which the *capoeira* player tries to deceive and bewilder his/her opponent, either as an attack or self-defense.”⁴¹ The word is commonly used to emphasize a person’s physical agility, and it sometimes appears translated into English as “swing.” The tempo marking *Bem Gingado* suggests a strong rhythmic feel, conveying the dance character of the *Baião*.

Editorial Markings

Prado included the following information on the cover page of the set: “Revisão e cópia realizada pelo compositor em Novembro, Campinas 1996” (Revision and transcription realized by the composer on November, Campinas 1996), besides the full title, city and date of composition, titles of all five pieces, and names of respective dedicatees. At the end of the set, Prado wrote “Revisão e cópia terminada em Campinas a 08 de Novembro e 1996” (Copy and revision finished in Campinas on November 08, 1996). This information is omitted from the score in this edition.

⁴¹ Antônio Houaiss, Mário de S. Villar and Francisco M. de M. Franco ed., *Dicionário Houaiss da Língua Portuguesa*. Rio de Janeiro: Editora Objetiva Ltda, 2001.

ABENDSTÜCK
(EVENING PIECE)

① [♩ = 63] Abendstück *Almeida Prado*
para piano *p* *S. Paulo, 23/08/2004*

Poético, lírico

The musical score is written on two staves. The first staff is a treble clef with a 2/4 time signature. It contains a few notes: a whole rest, a dotted quarter note, a quarter note, and a quarter note. The second staff is also a treble clef with a 2/4 time signature. It contains a continuous melody of eighth and quarter notes, with a piano accompaniment of chords. The tempo is marked as quarter note = 63. The piece is marked 'para piano' and 'p'. The composer is Almeida Prado, dated 23/08/2004. The style is described as 'Poético, lírico'.

à Maria Thereza Russo, uma lembrança dos Encontros com Schumann
(to Maria Thereza Russo, a souvenir from "Meetings with Schumann")

Abendstück (Evening Piece)

Miniatura para Piano
(Piano miniature)

Almeida Prado
São Paulo, Aug 23, 2004

$\text{♩} = 63$

poético, lírico
(poetic, lyrical)

p

pp

6

cresc.

12

accl. *(sopra)* *f*

17

cresc. *ff* *calmo* *pp*

Ped.

22 *p*

* *Red.*

28 *f*

* *Red.* *

33 *pp* *f* *(m.s.)*

* *Red.* * *

37 *pp* *pp* *pp* *(m.s.)*

* *Red.* *

Critical Commentary

This short character piece was composed after a course Prado taught at the *Casa do Saber* in São Paulo city on the piano literature of Robert Schumann.⁴² It is dedicated to Maria Thereza Russo, a pianist and friend who, like Prado, lamented the end of the course. Despite Prado's annotation "Pieces for piano from 1952 to 1997" on the cover pages of the three volumes of *Jardim Sonoro, Abendstück* was inserted by the composer at the end of volume I in 2004:

The last piece [which I included,] was the *Abendstück*, because it is not part of a Schumannian cycle of twenty pieces. It is just a little piece, like a little bouquet I gave to a friend of mine during the Schumann course, which she enjoyed and I put in my collection. It is the last [piece] from the *Jardim Sonoro*.⁴³

In *Abendstück*, the left-hand accompaniment consists almost entirely of descending chromatic triads in syncopated rhythm, shadowing the meter. Two-note motives in the right hand are varied and elaborated throughout the piece.

Formally, there are three sections, the second (m. 20) being a variant of the first, plus a coda (m. 31). Prado used the English terms "walk in progress" and "form in progress" to define this type of gradually evolving form.⁴⁴ The short pieces of Schumann's *Fantasiestücke Op.12* were a major influence in the formal conception of the piece.⁴⁵

⁴² See footnote 104 in chapter two about *Casa do Saber*.

⁴³ Almeida Prado, interview by author, mini disc recording, São Paulo, August 8, 2006.

⁴⁴ Ibid.

⁴⁵ Ibid.

The harmonic structure is mainly triadic, however with a general absence of tonal function. Prado suggested that this piece “is not atonal, but it is not tonal either.”⁴⁶ The stepwise motion of the left-hand chords simulates a chain of suspensions that is typical in tonal harmony. The coda may be seen as an elaborate harmonic cadence in E Major.

Full of poetry, this piece calls for a modern reading of Schumann’s style. Initially recalling Eusebius’ contemplative character, the intimate atmosphere is disturbed by a Florestanian expansive dramatic gesture at the end of the first section (mm. 15-19).⁴⁷ The introspective mood returns (m. 20) until a resonant fermata interrupts the flow and announces the coda (m. 31). Initially sounding improvisatory, the coda evolves into a veiled tonal final cadence. The fluid Schumannesque musical discourse of *Abendstück*, built over free tonality, drifts through unpredictable, yet cunningly blended harmonies. It is Prado’s invitation to a new perception of the familiar.

⁴⁶ Ibid.

⁴⁷ The referred Eusebius and Florestan were Robert Schumann’s imaginary characters.

Interpretive and Teaching Suggestions

The most prominent technical aspect of *Abendstück* is the crossing over of the hands throughout almost the whole piece, especially with black keys in the lower register played by the right hand. Another aspect that may require guidance is the feel for the quintuplets and septuplets. The tuplets themselves may be flexible, but a consistent underlying pulse should be maintained.

The passage between measures 15 and 19 may be the most challenging. It involves a combination of melody and chords within the right hand while the main melody is doubled by the left hand. Proper fingering and connecting pedaling are necessary for the fluidity of this passage. Timing plays an important role to avoid the right-hand chords interrupting the declamatory character of the quintuplets.

Prado included pedal markings in only a few passages, but he desires resonance with pedal throughout.⁴⁸ Pedal will also improve melodic projection.

This intimate miniature piece may be treated as a romantic work with natural flexibility of the phrases. Long-range rhythmic continuity of the left hand can create a timeless effect. A more expansive sound can be explored when the quintuplets drive towards the highest point of tension in measure 19, before a variant of the main melody calmly starts the path towards the end of the piece. The long, resonant fermatas (mm. 31-37) with their greater elasticity may be used to wind down the energy. The contrasting dynamics in the arpeggiated gestures expand the effect of

⁴⁸ Ibid.

suspension-resolution present in most of the syncopated left hand. The return of the syncopated chords in the last measures calls for a precise, but light *ritardando*.

Chopin's Preludes Op. 28 in E minor and in B Minor can serve as reference for the sonority, phrasing, pedaling, and balance between melody and accompaniment in *Abendstück*.

SONETO NO. 5

(SONNET NO. 5)

Soneto no 5

Aos amigos Maria José e Ubiratan D'Ambrozio

Almeida Prado
Campinas 17/05/84

Tempo livre Tempo
de valsa lenta

(Como um violão)

ped.

aos amigos Maria José e Ubiratan D'Ambrozio
(to the friends Maria José and Ubiratan D'Ambrozio)

Soneto Nº 5

(Sonnet no. 5)

Almeida Prado
Campinas, May 17, 1984

Tempo livre
(Free tempo)

como um violão
(like a guitar)
p

Tempo de valsa lenta
(Slow waltz tempo)

pp

5

9

14

Tempo livre
(Free tempo)

Tempo de valsa
(m.s.) (Waltz tempo)

pp

19

m.d.
1

1 2

23

1 5

1-5

Tempo libre
(Free tempo)

27

pp

Tempo de valse
(Waltz tempo)

31

pp

pp

pp

$\frac{3}{4}$

35

pp

pp

p

Critical Commentary

By the time Prado compiled the first version of *Jardim Sonoro*, the set of *Sonetos* (Sonnets) included ten pieces. However, during 1999 and 2000, he wrote another two *Sonetos* and numbered eleventh and twelfth. In the 2004 version of *Jardim Sonoro*, he removed *Sonetos nos. 9 and 10* from the collection.⁴⁹ He said that “the first eight are coherent among themselves” and that “there is a big gap” between the first eight and the last four.⁵⁰ He seemed unsure if the last four sonnets should be added to the group because he felt that “maybe they do not belong with the other eight.”⁵¹

The sonnet idea originated from Prado’s search for an original title for the first piece of the set, which was composed while he was professor in residence at the University of Indiana, in Bloomington (January, 1984).⁵² At that time, he was reading poems by the American writer Sylvia Plath (1932-1963).

Why did I name it *Soneto*? There is no transcendental explanation. I already had *Cinqüenta e Cinco Momentos*, I had *Dezesseis Poesilúdios*, and I made pieces called *Poemas*, and so on. I had never made a *Soneto*. . . . [*Soneto*] is generally four, four, three, three; but I did not think of the sonnet form per

⁴⁹ At the time of his interview with the author on December 8, 2005, Prado no longer had the manuscripts of these last four *Sonetos*. The author was able to obtain scanned copies of them from Prado’s friend, the pianist Marcelo Luís Spinola Pereira, to whom the tenth *Soneto* is dedicated (Spinola used to document recordings of Prado’s music). Today, the catalogue of the CDMC at Unicamp holds copies of all the twelve *Sonetos*. Almeida Prado, interview by author, mini disc recording, São Paulo, December 8, 2005.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² It is unclear how long he spent in Bloomington. Prado used the expression “for a couple of months.” Ibid.

se. There is a rhythmic rhyme, which in fact is this thing here [he sings the right hand melody of the first sonnet].⁵³

By “rhythmic rhyme” Prado meant a recurrent motive that appears throughout the first sonnet.

The *Oito Sonetos* (Eight Sonnets) are either one-, two-, or three-page long pieces. They differ greatly in style, recalling harmonically more modern versions of a prelude by either Chopin (no. 1) or Debussy (no. 2 and no. 3), a Mozartean texture (no. 4), guitar inspired piano music of Ginastera or Gnatali mixed with a Brazilian waltz from the turn of the century (no. 5), a polyphonic work by Bartók (no. 6), a melodic Brazilian folk song (no. 7), and a colorist exploration à la Boulez (no. 8). The first three sonnets contain excerpts of poems by Sylvia Plath and were written in Bloomington.⁵⁴ All remaining sonnets are not connected to texts and were written in Campinas, after Prado’s return from Bloomington.⁵⁵ Among the dedicatees are friends Prado met in Bloomington as well as other friends from Brazil.⁵⁶

The *Soneto no. 5* was dedicated to mathematician Ubiratan D’Ambrósio and his wife Maria José.⁵⁷ D’Ambrósio was a close friend who was the vice-president of Unicamp between 1986 and 1990. According to Prado, D’Ambrósio liked to hear a

⁵³ Ibid.

⁵⁴ The first sonnet quotes *Paralytic* (1963); the second, *Tulips* (1961), and the third, *Berck-Plage* (1961).

⁵⁵ *Sonetos no. 1, no. 2 and no. 3* were written in January; *Sonetos no. 4 and no. 5* were written in May; *Sonetos no. 6, no. 7 and no. 8* were written in August (1984).

⁵⁶ All dedications are affective as none of the dedicatees are musicians. Almeida Prado, interview by author, mini disc recording, São Paulo, December 8, 2005.

⁵⁷ Prado spelled the last name of the dedicatee as D’Ambrozio.

lyrical slow type of waltz that was very commonly performed by street ensembles called *seresteiros*.⁵⁸

Ubiratan liked very much things like *valsa seresteira*. [*seresteiros*' style waltz]. And I used to say, "Oh, but it is so tacky, kitsch." But I had to compose something he liked.⁵⁹

It opens with an allusion to a slow strumming of the open guitar strings (mostly open fourths), from the lower to the higher register, in free tempo, as a guitarist would be tuning his instrument. The slow waltz (m. 3) displays a highly lyrical right-hand melody and a typical guitar-like walking bass in the left hand. As the waltz starts to flow, a sudden silent interruption is followed by the return of the free tempo guitar-tuning gesture (m. 15), but with slight harmonic alterations, implying E major with unresolved suspensions. After the dissipation of this second guitar gesture, the slow waltz carries on (m. 17), however driving in a new direction, as if a section that would have completed the previous slow waltz's discourse had been missed. Another dramatic silence brings back the free tempo guitar gesture, now expanded to reach a clear cadence in A minor. The opening motive of the waltz is then followed by a quick strum of the original open strings, now with A in the bass.

I included the tuning of the guitar, with the open strings. Ginastera does this a lot and also does [Radamés] Gnatali in one of his pieces. Others did this too. This is an A [*Tempo Livre*] and this is a B [*Tempo de Valsa Lenta*]. And

⁵⁸ These *seresta* ensembles are part of the history of street music during the colonial period and post-Brazilian independence. The groups included guitar, mandolin, clarinet, flutes, saxophones and tambourines, and performed waltzes, *choros* and *modinhas* in the open air, usually late in the evenings.

⁵⁹ Almeida Prado, interview by author, mini disc recording, São Paulo, December 8, 2005.

there is always a change in tuning during the interruptions. It ends with a chord from the usual tuning of the guitar strings, but I added an A, so it is not that obvious.⁶⁰

Highly imaginative and full of humor, Prado craftily captures the essence of the musical language of the Brazilian street waltz with a modern treatment. This short piece leaves in the air a flavor of the bohemian life style of a *seresteiro*, who would seek the window of his beloved to sing about his feelings. It is a short homage to the overly emotional and passionate spirit of the so-called urbane troubadours of Brazil at the turn of the century.

Interpretive and Teaching Suggestions

Soneto no. 5 can be a great introduction to the style of Brazilian waltzes that may be more demanding, such as Francisco Mignone's *Valsas de Esquina*. Although much shorter, its level of difficulty is compatible to Chopin's waltzes. It contains an ideal pedagogical feature, presenting a well-balanced exchange between more and less challenging passages. A middle-intermediate student faces the more challenging slow waltz and has a chance to relax during the passages in free tempo.

The left-hand accompaniment of the slow waltz is the most challenging aspect. Polyphonic in its structure, the flowing walking bass sometimes faces a declamatory counter melody in the upper voice. Free and circular movements of the wrist and lower arm can help with the leaps. Special attention must be given to the

⁶⁰ Ibid.

fingering of the upper voice, with its many thumb crossings. An ideal approach is to treat the accompaniment as an independent left hand piece until the necessary feel for the phrasing is developed. Ultimately, one must project the melody over this very active left hand. The less technically demanding right-hand melody involves some thumb crossing and arpeggios moving upward and downward. The articulations, with their typical shorter slurs, allude to guitar playing.

Due to their street origins and emotional quality, *Seresta* waltzes are performed with a high level of *rubato*, which explains Prado's use of the words "tacky" and "kitsch." Technical difficulties in the left hand may be minimized through the exploration of more flexible phrasing.

Despite Prado's single pedal marking, one may change pedal according to the harmony, holding important bass notes and connecting wide leaps. Holding the pedal during the last slow waltz can produce a beautiful bell-like effect at the end of the piece.

ESQUISSE D'UN VOYAGE NO. 1

(SKETCH FROM A TRIP NO. 1)

Esquisse n° 1
"Les roses de la Rocque-sur-Cèze"
A Bernard Lamber
le 20/10/87

Calme nocturne
cantabile

④

⑦

a Bernard Gamper
(to Bernard Gamper)

Esquisse d'un Voyage I – Pour le Piano

(Sketch of a Journey I – for Piano)

Les Roses de la Rocque-sur-Cèze
(The Roses of Rocque-sur-Cèze)

Almeida Prado
La Rocque sur Cèze, Oct 20, 1987

Calme, nocturne (Calm, nocturnal)

p *cantabile*

4

7

10

13

m.d.

8vb

16

19

pp

pp

plus rapide
(più mosso)

lumineux (luminous) 5

28 8va f

31 31 32 33 p sub. rall. pp sub.

34 p

37 38 39 40 mf 8va in loco in loco Ped.

Critical Commentary

Deux Esquisses d'un Voyage (Two Sketches from a Trip) were written in October 1987, when Prado spent a season in Europe due to two important concerts in Switzerland. The first concert in October included the ballet adaptation of his *Sinfonia dos Orixás* and the second included the premiere of his *Missa de São Nicolau*, in December.⁶¹ In between these two performances, Prado visited the French Riviera, including Nice, Cannes, and other smaller villages. The first *Esquisse*, *Les Roses de La Rocque-sur-Cèze* (The Roses of *La Rocque-sur-Cèze*), was inspired by the roses of the garden at the house of his friend Bernard Gamper, located at *Rocque-sur-Cèze* (rock over the Cèze river), a medieval village built over a rocky hilltop. The second *Esquisse*, entitled *Les Roues-à-eau de L'Isle-sur-la-sorgue* (The Water Wheels of *L'Isle-sur-la-sorgue*), was inspired by *L'Isle-sur-la-sorgue* (Island over the *Sorgue*), the neighboring medieval village, which is known for its water wheels. Both pieces are dedicated to Gamper, who hosted Prado during this trip.

Fluidity and freedom are characteristics of the first *Esquisse*, a hypnotic character piece. It is a perfect soundtrack for a stroll through the streets of the medieval village. Extensive views downhill from the twelfth-century castle, the bridge with its arches over the beautifully shaped river, and the little stone houses

⁶¹ The adaptation of his symphony was performed at the *Grand Théâtre* of Geneva. The mass was performed at the church of Villars-sur-Glâne and at the Saint Nicolas Cathedral in Fribourg. Almeida Prado, interview by author, Almeida Prado, mini disc recording, São Paulo, August 8, 2006.

(mm. 16 and 31) without previous preparation. Harmonic ambiguity is emphasized by segments of D major (mainly in the right hand) coexisting with D minor (mainly in the left hand). The only clear cadence occurs at the end, where an enigmatic chord, with the effect of a Neapolitan chord, resolves into D major.

Interpretive and Teaching Suggestions

Maintaining steadiness may be the biggest challenge in the performance of *Esquisse no. 1*. The four-note *ostinato* figure should serve as the structural basis for the direction of the natural flow. All triplets and other new elements that appear throughout the piece should work together with the *ostinato* rather than interrupting it.

The improvisatory right hand melody features wide intervals with intricate thumb crossings. In addition, the leaping double-notes mainly with sixths and sevenths (mm. 9-13, 21-25, and 35-36) may strain a small hand.

Tuplets occur in parts of the melody, as well as in the second transitory passage, calling for special care with the polyrhythm between hands. One will need to internalize the 7/8 meter, emphasizing four plus three, before approaching the triplets included in the melody.

Transitory arpeggio-like passages are common in Prado's music. For these passages, it is important to keep a global sense of pulse according to Prado's own groupings. The first transitory passage (mm. 14-15) should convey a declamatory

character. The second (mm. 26-30) calls for a faster flow and may be treated in a virtuosic way.

Prado includes only one pedal marking, at the end (m. 38), to mix the harmonies. However, the pedal may be applied throughout the piece to emphasize the intrinsic resonating sonority, to connect leaps, and especially to hold the long bass notes that appear below the *ostinato*. In the transitory passages, the pedal should change according to the harmony.

The atmosphere and technical level of this piece make it comparable to some of the less technically demanding Debussy's *Preludes*, such as *Des pas sur la neige* and *Danseuses de Delphes*.

Editorial Markings

The following notes were changed from bass to treble clef:

m. 15: the right-hand f'

m. 28: the right-hand g sharp"

The following notes were changed from treble to bass clef:

m. 15: the left-hand b

m. 28: the left-hand d"

TRÊS CROQUIS DE ISRAEL
(THREE ISRAEL SKETCHES)

YAM KINNERET

Calmo ♩ = 92

Handwritten musical score for 'YAM KINNERET'. The score is written on a grand staff with treble and bass clefs. The tempo is marked 'Calmo' with a quarter note equal to 92. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include piano (p) and pianissimo (pp). Pedal markings are present at the bottom of the bass staff.

KIBBUTZ ORTAL

Lento ♩ = 184

Handwritten musical score for 'KIBBUTZ ORTAL'. The score is written on a grand staff with treble and bass clefs. The tempo is marked 'Lento' with a quarter note equal to 184. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include pianissimo (pp). Pedal markings are present at the bottom of the bass staff.

EILAT – MAR VERMELHO

Calmo ♩ = 132

(as montanhas)

mf

pp

ped.

mf

Agitado ♩ = 168

p

ped.

Handwritten musical score for 'EILAT – MAR VERMELHO'. The score is written on a grand staff with treble and bass clefs. The tempo is marked 'Calmo' with a quarter note equal to 132. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include pianissimo (pp) and mezzo-forte (mf). Pedal markings are present at the bottom of the bass staff. The score includes a section marked 'Agitado' with a quarter note equal to 168.

à Sonia Rubinsky
(to Sonia Rubinsky)

3 Croquis de Israel

(3 Israel Sketches)

I

Yam Kinneret

Almeida Prado

Haifa, Feb 14, 1990

Calmo (Calm) (♩ = 92)

na repetição, liga a nota mi
(at the repeat, hold the E)

8

And.

cresc.

11

f *ff* *p*

sonoro! (sonorous!)

And. até o fim (until the end)

II
Kibbutz Ortal

Lento (♩ = 184)

Haifa, Feb 19, 1990

pp *pp*

And. *And.* *And.* *And.* *And.* *And.*

21

p *ff*

8va

(m.d.)1

And.

3 **Lento** (♩ = 184)

pp *pp*

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo. *

4 *p* *pp* *ff* *8va* *ff*

accel. e cresc. *ff*

Reo. *accel. e cresc.* *ff* *

5 **Lento** (♩ = 184)

pp *pp*

Reo. Reo. Reo. Reo. Reo. Reo. Reo. *

6

pp *pp*

Reo. Reo.

III

Eilat - Mar Vermelho

Calmo (♩ = 132)

as montanhas
(the mountains)

Eilat, Feb 20, 1990

Musical score for the first system. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The piece is in 3/4 time. The first section, 'Calmo', is marked with a tempo of ♩ = 132 and includes fingerings (1, 2, 3, 4) and a '2 4 (m.s.)' marking. The dynamic is *mf*. The second section, 'Agitato', is marked with a tempo of ♩ = 168 and includes fingerings (1, 2, 4, 5). The dynamic is *p*. There are 'Led.' markings in the bass staff.

3 o Mar Vermelho (the Red Sea)

Musical score for the second system. It features a grand staff with three staves. The piece is in 3/4 time. The dynamic is *f*. There are fingerings (5, 3, 2, 1, 1, 2, 3, 5, 5) and a 'p' marking at the end. There is a 'Led.' marking in the bass staff.

Calmo (♩ = 132)

as montanhas

Musical score for the third system. It features a grand staff with three staves. The piece is in 3/4 time. The dynamic is *p*, which changes to *ff*. There are fingerings (1, 5) and a '3' marking. There is an '8vb' marking in the bass staff and a 'Led.' marking.

7 **Agitato** (♩ = 168)
o mar

ff

p

And.

8 **Calmo** (♩ = 132)
o deserto (the desert)
as montanhas

f *ff*

cresc.

mf *8vb* *And.*

11 o deserto

p *mf* *mf* *mf*

m.s. *m.d.* *m.s.* *m.d.*

3 2 3 3 3

12

pp *f* *p*

5 5 4 3 3 3 3 3 3 3 3

13 as montanhas *ff* *m.d.*

f *ff* *p* *p*

8vb *Ped.*

Agitato **Calmo**

17 *pp* o mar

5 *5* *1*

Ped.

as montanhas

19

p *3* *3* *3*

Ped.

Critical Commentary

The *Três Croquis de Israel* were written when Prado went to Israel in 1989-1990 to teach a course on Brazilian music at the Rubin Academy in Jerusalem:

When I went to Jerusalem, right after 1989, I had a strong experience of Christ, of Jesus and the apostles, of the church's beginning, of Judaism—Judaism and Christianity are one thing. In Jerusalem, I composed the “Flashes de Jerusalem” [for piano solo], the cantata “O Senhor é meu pastor,” the “Requiem sem palavras” [for string quartet], the “Croquis de Israel” and the “Mosaicos Bíblicos” [for piano solo, correct title: *Mosaicos Sonoros*]. I felt above all that I was in the core, in the nucleus, in the center of a unique biblical experience. After that, I am someone else.⁶²

During his whole life, Prado, a devout Catholic, wrote various works inspired by biblical texts. Trips to places such as Medjugorje (1987) and Israel (1989-1990) strengthened Prado's understanding of his own mission within his religious faith.⁶³ In various published interviews it is common to find Prado's anecdotes on spiritual experiences while visiting sites important to Christianity. Prado travelled through Israel and used the sites visited as sources of inspiration for highly descriptive musical compositions.

⁶² “Quando fui a Jerusalém, logo depois de 1989, tive uma forte experiência do Cristo, de Jesus e dos apóstolos, do começo da igreja, do judaísmo – judaísmo e cristianismo são uma coisa só. Em Jerusalém, compus os ‘Flashes de Jerusalém’, a cantata ‘O Senhor é meu pastor’, o ‘Réquiem sem palavras’, os ‘Croquis de Israel’ e os ‘Mosaicos Bíblicos’. Senti sobretudo que estava no cerne, no oco, no centro de uma experiência bíblica única. Depois disso, sou outro.” Adriana Moreira, “A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical” (MM thesis, Universidade Estadual de Campinas, 2002), 66.

⁶³ Ana Lúcia Vasconcelos, “Almeida Prado – música acima das referências” interview with Almeida Prado, *Cronópios*, November/December, 1988; and January, 1999, <http://www.cronopios.com.br/site/artigos.asp?id=2512>.

The first piece of *Croquis de Israel* was inspired by Prado's visit to the largest lake of Israel, called *Yam Kinneret*, known as the Galilee Sea, close to the city of Tiberias. The piece flows in a calming, pleasing perpetual motion, allowing the listener to travel through typical Middle Eastern sonorities of the varying scales. The movement of the water is dominant in this short and hypnotic piece. Both hands depict wave-like shapes that coexist independently. The greater and slower waves of the left hand, in a varying *ostinato*, are based on the B harmonic and natural minor scales, reinforcing E as an arrival point. The shorter and less symmetric waves in the right-hand also center on fragments of the B harmonic and melodic minor scales and avoid emphasis on B as tonic. The ornamental passages in the right hand recall the whistle of the wind.

Prado spent one week at a kibbutz close to the city of Haifa, which served as inspiration for the second piece of the set, *Kibbutz Ortal* (i.e. Dew Glow Kibbutz). Shorter than *Yam Kinneret*, it has a more subjective character, with no purely descriptive aspects. It is built on two contrasting musical elements, the first more contemplative and contained (m. 1), the second increasingly energetic (m. 2). Both elements are modified as they alternate throughout the piece. The dominant/tonic harmonies in the first and third statements of the first element (mm. 1 and 5) allude to C major and C minor respectively. The middle statement of the first element is tonally more ambiguous. The much more dissonant second element is literally repeated only once (m. 4). Serving as an interlude between the first and the third piece, *Kibbutz Ortal* ends with an "extra" measure, settling on B major.

The port city of Eilat, the setting of the last piece, lies on the Red Sea at the extreme south of Israel. The score contains various descriptive annotations from Prado. Mountains are first depicted by an ascending movement that rises toward a sustained and dense chord (mm. 1-2 and 5). Later, the mountains reappear in resonating chords using the same pitch collection of the chord in m. 2 (mm. 9-10, 14-16, 19-22). The *Agitato* sections with a wave-like gesture represent the Red Sea (mm. 2-4, 7-8, 12-13, 17-18). Continuous repetitions of notes portray the horizontality of the desert seen from a distant perspective. These three elements are combined and modified according to Prado's plan to depict the changes of the sunlight:

The mountains change colors according to the sunlight. Early in the morning they are golden. At noon they get red, in the afternoon they are purple, and at sunset they are dark purple, almost black. And then I showed the changes in light and colors because of the sun. . . Then I suggest the colors of the mountains, but I do not want people to see them. I want people to feel the changes of colors without necessarily seeing them [through the new resonances].⁶⁴

The three pieces were dedicated to the Brazilian pianist Sonia Rubinsky and received their first world premiere on November 26, 1996, in Rome, at the Instituto Italo-Latino-Americano.⁶⁵

⁶⁴ Almeida Prado, interview by author, Almeida Prado, mini disc recording, São Paulo, December 8, 2005.

⁶⁵ Information provided by Sonia Rubinsky. Sonia Rubinsky, e-mail message to author, March 22, 2011.

Interpretive and Teaching Suggestions

All three pieces in this set lack a time signature, allowing the performer flexibility to explore the musical gestures. The metronome markings simply show the relationship of the tempos among the pieces and their respective sections.

In *Yam Kinneret*, the greatest technical challenge may be the independence of the hands. The left-hand accompaniment requires careful fingering for uninterrupted fluidity. The right hand is full of ornamental passages, with sixteenth notes performing written-out trills and other motives requiring some dexterity. The overall effect should be hypnotic, full of resonance that is carefully controlled to avoid overly blurred sonorities.

Technically less demanding, *Kibbutz Ortal* presents two distinct elements that are varied throughout the piece. The sixteenth notes of the first musical element call for quick hand position changes and rhythmic coordination between hands. A span of a seventh is required between the fifth and second fingers of the right hand in m. 3, or a quick thumb motion or redistribution between hands may also be options. Prado's subtle allusion to a full cadence in the first and last statements of the first element may serve as guide for timing and phrase direction. In spite of the first element's characteristic wandering character, the Lento tempo should hold stable. Due to its atonal qualities, the second and more energetic element (m. 2) must be natural and fluent as an *accelerando* gesture. The fermata at the end of the second element serves as a bridge between the elements' contrasting moods, allowing time for a natural transition.

Eilat – Mar Vermelho is the most challenging of the set. Its most difficult aspect may be the crossing of the hands in the *Agitato* and the desert passages (mm. 2-3 and m. 9-15 respectively). The layering of materials requiring quick hand shifts is another challenging feature in mm. 9-15. Wide hand spreads involving the right-hand thumb playing two keys at the same time are required in the repeated desert figures in mm. 12-13. The performer is encouraged to use great imagination in the exploration of coloristic touches over the full range of the keyboard.

The three pieces are full of reverberation, demanding sensitive timing and pedaling from the performer. The pedal markings are mainly clear, emphasizing the resonance of Prado's harmonies. The only unclear moment regarding the absence of pedal in the manuscript occurs in the third piece.⁶⁶ The symbol for a pedal release in m. 14 opens the possibility for a missing pedal marking somewhere between mm. 11-12. Since the desert is first presented in m. 9 with pedal that must be released at the end of m. 10, one may assume that the desert in m. 11 starts with similar resonant sonority, therefore with a new pedal. As m. 12 includes the elements of the sea, it is presumable that the pedaling should be similar to other *Agitato* passages and that the release symbol in m. 14 refers to the pedaling from the sea element. Another possibility would be to gradually include pedal as the chords in the middle staff appear.

⁶⁶ This missing pedal marking was observed after Prado's death, therefore, it was not possible to clarify it with the composer.

The level of difficulty of this set is comparable to works from Claude Debussy's *Children's Corner*. In terms of sonority, it is possible to connect these works with early works by Olivier Messiaen, such as the imaginative preludes for piano.

IBEJI: CANTIGA PARA COSME E DAMIÃO

(IBEJI: SONG FOR COSMO AND DAMIEN)

- Ibeji -

- Cantiga para Cosme e Damião - Arceida Frede
Campinas - 1985

Suave, com a emoção do coração
[♩ = 66]

pp ped.

cantando

Ibeji* - Cantiga para Cosme e Damião

Ibeji - Song for Cosmas and Damien

Almeida Prado

Campinas, Oct 24, 1994

Suave, com a emoção do coração (♩ = 66)

(Soft, with emotion from the heart)

cantando (singing)

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with a soprano clef. The score includes dynamic markings such as *pp*, *p*, and *mf*, and performance instructions like "cantando (singing)". The tempo is marked as "Suave, com a emoção do coração (♩ = 66)" and "(Soft, with emotion from the heart)". The score includes fingerings (e.g., 5 2 1, 1, 2, 3, 4, 5) and articulation marks like "Leg." (legato). The key signature has one flat (B-flat), and the time signature changes from 3/4 to 4/4 and back to 3/4.

* Versão livre de um dos temas da "Sinfonia dos Orixás" de 1985, para orquestra. (Free version of one of the themes of the "Symphony of the Orixas" of 1985, for orchestra.)

17

mf

Ped.

Ped.

20

mf

Ped.

Ped.

Ped.

ossia

f

8va

etc.

24

mf

f

f

f

sonoro!
(sonorous!)

mp

Ped.

Ped.

Ped.

(8^{va})

28

(8^{va})

32

pp sub. *pp* *p sub.* *pp* * *Leg.* *p* * *Leg.* *Leg.*

cantando (singing)

37

41

rall. *pp* *pp* *Leg.* *Leg.* *Leg.* *Leg.* *pp* *Leg.*

ritardando 8^{va}

46

pp

8^{va} 5

52

pp
m.s.

mf *m.d.* *mf* *mf* *mf*

8^{va} 5

in loco

* *Red.*

58

mf *mf* *mf* *mf* *mf*

in loco *in loco*

8^{va} 5

pp

* *Red.*

64

pp *pp* *mf*

Gliss. *Gliss.*

8^{va} 5

p *mf*

* *Red.*

Critical Commentary

Ibeji: Cantiga para Cosme e Damião was composed in October 1994, as a free version of one of the themes of the *Sinfonia dos Orixás* (for orchestra, January 1985). Each movement of this symphony is dedicated to a different *orixá* (orisha), deities of *Candomblé*, an Afro-Brazilian religion that originated as a forged connection between African deities and Catholic saints. African slaves created this connection as an attempt to receive permission to practice their religion in colonial Brazil.⁶⁷ The title signals the typically Brazilian religious syncretism: *ibejis*, according to *Candomblé*, are twin child deities who protect children and who can make any wish come true in exchange for candies, while Cosmo and Damian are the Catholic names for the twin brothers elected as the patrons of the surgeons due to their power to cure.

Prado's connection with Afro-Brazilian rituals was distanced. He explored the topic for inspirational purposes, as he explained in one interview:

The Afro-Brazilian wasn't a mystic experience, but an aesthetic one. I do not have interest in these religions as acts of faith. I find it very beautiful the *Candomblé* ritual, the clothes, the themes, the spirit possession, the drums, the connection with earth—it is very primitive. All this fascinated me when I wrote the *Sinfonia dos Orixás* and the *Sonata Omulú* [fifth piano sonata]. I respect those who believe in any religion. Jesus' divinity is in every religion. If God is in everything, the Holy Spirit also acts in *Candomblé*—to the ones who believe in it.⁶⁸

⁶⁷ Carlos Fernando Fiorini, "Sinfonia dos Orixás de Almeida Prado: Um Estudo Sobre sua Execução Através de Uma Nova Edição, Crítica e Revisada" (DMA diss., Universidade Estadual de Campinas, 2004), 35.

⁶⁸ Adriana Lopes da Cunha Moreira, "A poética nos 16 Poesilúdios para piano de Almeida Prado: Análise musical" (MM thesis, Universidade Estadual de Campinas, 2002), 66.

In *Symphony of the Orishas*, the section that precedes *Ibeji*, entitled *Ogum-Obá*, is considered to be the climax of the whole symphony.⁶⁹ Positioned among the central sections of the symphony, *Ogum-Obá* is technically more demanding, with remarkable percussive character and involving the full orchestra in louder dynamics. For the first time in the symphony, a moment of silence occurs between *Ogum-Obá* and *Ibeji*, in opposition to the *attacca* markings between all previous sections.⁷⁰ The calmer and contemplative character of *Ibeji*, which involves only the strings, may be explained by its function in the symphony: to create contrast and to serve as a resting point after the stormy *Ogum-Obá*.

In this piano version, a nocturne-like left hand, with resonating open fifths in 5/8 meter, sets a calm atmosphere in A minor, while the melody emphasizes the pitch collection of C major. Syncopation, changing meters and crossbar groupings in the accompaniment obscure a sense of pulse, creating a weightless feel. The lyrical melody floats over the resonating accompaniment and gradually grows in intensity. In the second statement (m. 11), it moves to a higher register and becomes doubled in octaves (m. 17). In the third statement, it is embellished by clusters, and the accompaniment clearly affirms C major (mm. 25-32). A new quieter melody back in A minor is then accompanied by bell-like seconds in the right hand (mm.

⁶⁹ This symphony includes an introduction plus three movements, where the middle one, is longest and includes seventeen sub-movements in which each *orixá* is presented. *Ogum-Obá* and *Ibeji* are the ninth and tenth sub-movements respectively. Carlos Fernando Fiorini, “Sinfonia dos Orixás de Almeida Prado: Um Estudo Sobre sua Execução Através de Uma Nova Edição, Crítica e Revisada” (DMA diss., Universidade Estadual de Campinas, 2004), 78.

⁷⁰ Ibid, 84.

33-44). A light glissando opens an eight-measures long sonority under one pedal (m. 45-52), which includes an ornamented descending scale towards C. The ensuing *fermata* invites contemplation of resonances remaining in the pedal. In the coda (m. 53), a new texture is explored: the melody appears augmented in the highest voice, embellished by grace notes (right hand) that emphasize the interval of a second (recalling the accompaniment in mm. 33-44) and accompanied by an *ostinato* (left hand), which is structured by fragments of the melody harmonized with double notes in fifths, thirds and seconds. Another interruptive resounding empty measure (m. 63) precedes a *codetta* (m. 64-68), which is structured of ascending glissandi over an arpeggiated bass accompaniment, both emphasizing C major.

Interpretive and Teaching Suggestions

The rhythmic coordination of the hands is the most challenging aspect of *Ibeji*. A well-planned choreography that incorporates the various gestures involved in each passage is essential for a flowing performance of this lyrical piece. Both its inherent Romantic character and its rhythmic challenge make *Ibeji* comparable to a less demanding *Nocturne* by Chopin.

Crossbar slur groupings constantly overshadow the irregular meter. Leaps are another predominant aspect, appearing within the right-hand's octave (mm. 17-24) and optional cluster (mm. 25-32) versions of the melody as well as throughout the left-hand arpeggiated figures. Section practice attentively observing Prado's

groupings (slurs) as gestures will be very helpful for the automatization of a choreography that harmoniously incorporates both aspects.

Glissandi are present in two moments: before the transition to the coda (m. 45-52) and at the end of the piece (mm. 65-66). As the *glissando* takes over a whole measure, its rising gesture should be slower. For the second *glissando* the left hand accompaniment imposes a faster motion. A helpful strategy to accomplish both passages is to play the left hand alone, while mimicking each *glissando* without pressing the keys.

Less challenging than they appear, the quintuplets in the transitory passage fit well to the hand, despite the wide interval in the right hand (mm. 46-51). This bridge should flow, remaining light and resonant.

As for the last appearance of the melody in its augmented form (mm. 54-62), the use of the thumb for both grace notes is essential. The same fingering should be applied in the right hand section between measures 33 and 44.

Bell-like effects within softer dynamics contribute to the primarily contemplative character of this highly appealing work. The overall sonority of *Ibeji* recalls Ginastera's more lyrical works, such as the second Argentinean Dance, Op.

2.

Editorial Markings

Observation on dedicatees:

Ibeji has no dedicatee.

Date of Composition:

The cover page of the fair copy included Prado's annotation of two dates of composition. The earlier date (1985) refers to the year of composition of the *Symphony of the Orishas*. The piano version of the *Ibeji* movement was written in 1994. In this edition, the date of composition of the piano version substituted the earlier date included in the header of the piece.

Notes included in the music:

m. 25: Below the *ossia*, Prado wrote "Pode ser também em oitavas simples." (It can also be in simple octaves). Considered redundant, this annotation was not included.

LÍRICA NO. 3

(LYRIC NO. 3)

Lírica nº 3
— A Maria Amália Fragelli — Almeida Vianna
Contínuo, cantante [♩ = 56] *Campinas* 19/07/90
cantabile

pp

à Maria Amália Fragelli
to Maria Amália Fragelli

Lírica Nº 3

(Lyric No. 3)

Contínuo, cantante (Continuous, singing) (♩ = 56)

Almeida Prado
Campinas, Jul 19, 1994

pp

cantabile

p

5

6va

8va-----

poco rubato

a tempo

f

p

5

6

7

8

9

rall.

Animato (♩ = 138)

10

sonoro
(sonorous) *f*

8^{va}-----

f

8^{vb}-----

13

16

19 **Vibrante**
(Vibrant) *f* *8va*

22 *in loco*

25

28 *ff*

31

p

cresc.

p

p sub.

33

f

ff

p sub.

cresc.

(*m.f.*)

35

f

p sub.

f

37

ff

ff

p sub.

38 *rall.*

ff

39 *Meno in loco*

ff

ff

8vb

40 *fff* *Lento*

fff

pp

Lento

Red.

*

42 *Continuo, cantante* (Continuous, singing) (♩ = 56) *cantabile*

pp

p

cantabile

43

pp

3

This system contains measures 43 and 44. The right hand has a melodic line with slurs and ties. The left hand features a triplet of eighth notes in the first measure of each system, followed by chords and eighth notes. The dynamic marking *pp* is at the start of measure 43.

44

3

This system contains measures 44 and 45. The right hand continues the melodic line. The left hand has a triplet of eighth notes in the first measure of the system, followed by chords and eighth notes.

45

3

This system contains measures 45 and 46. The right hand continues the melodic line. The left hand has a triplet of eighth notes in the first measure of the system, followed by chords and eighth notes.

46

3

This system contains measures 46 and 47. The right hand continues the melodic line. The left hand has a triplet of eighth notes in the first measure of the system, followed by chords and eighth notes.

47

pp

(m.s.)

(m.d.)

p

sc.

This system contains measure 47. The right hand has a melodic line with slurs and ties, ending with a fermata. The left hand has a triplet of eighth notes in the first measure, followed by chords and eighth notes. The dynamic marking *pp* is at the start, and *p* is at the end. There are also markings *(m.s.)*, *(m.d.)*, and *sc.*

Critical Commentary

The four *Líricas* included in *Jardim Sonoro* were written within four days, in July, 1994. The first *Lírica*, dedicated to Brazilian pianist and music theorist Elizabeth Rangel Pinheiro de Souza, presents an atonal musical language and a mirrored form, in which the second half is constructed based on retrograde versions of the elements of the first half. The second *Lírica*, dedicated to Brazilian musicologist and organist Dorotea Machado Kerr, explores the organ full range, free tonal harmonies and toccata form.⁷¹ The fourth *Lírica* contains the subtitle *Os Peixes* (The Fish) and was inspired by a painting of the same title given to Prado as a present for his fiftieth birthday, by the dedicatee, Brazilian artist Rachel Correia Vaz de Arruda. The form of *Lírica no. 4* presents twelve distinct short musical gestures in atonal language, which appear rearranged, portraying the fish movements in an aquarium.⁷²

Lírica no. 3, dedicated to Brazilian pianist Maria Amália Fragelli, recalls Chopin's *Nocturnes*, with a lyrical accompanied melody and a contrasting middle section.⁷³ Free tonality is explored with emphasis on chromatic alterations. The F tonal center is constant in the bass at every downbeat throughout the first and the last sections.

⁷¹ The cover page of *Lírica no. 2* includes the annotation "for piano," however in the first page, Prado included a short instruction in case the piece is performed at the organ.

⁷² Information provided by pianist Felipe Vaz de Arruda Durval, grandson of Rachel Correia Vaz de Arruda and responsible for the Latin-American debut of *Lírica no. 4*.

⁷³ Prado wrote fourteen *Nocturnes* for piano and in the interview to the author, he affirmed that *Lírica no. 3* could have been his fifteenth nocturne. Almeida Prado, interview by author, mini disc recording, São Paulo, December 8, 2005.

The first part, section A, has a series of harmonies which I call pilgrim harmony, because it is an F minor, an F sharp minor, a G major seventh, an E flat major, and an E major. In fact, it is chromatism based on F. I think in F, but a chromatic F, which is neither major nor minor, and I use the degrees altering them freely. [The music theorist] Maria Lúcia Pascoal named it pilgrim harmony.⁷⁴

The main melody, with its improvisatory character, wanders through a variety of chromatic developments. Chopin's *Berceuse* Op. 57 may have influenced this opening section.

The tempestuous middle section travels through unexpected progressions built mostly on major seventh chords. Rhapsodic broken chords (mm. 10-41) emphasize the upper register.

The B section, it is like Chopin's nocturnes, which have a fast section that has nothing to do with what comes before. It is something agitated.⁷⁵

A transition, called by Prado a "timbre cadence" (mm. 39-40), includes a downward arpeggio reaching the lowest register of the piano, where the resonances of the lower frequencies are explored: "it is a resting moment in the bass range, almost like a cluster."⁷⁶ Another downward arpeggio prepares for the return of the first section's material (m. 41). The new 7/4 meter (m. 42), with one extra beat, incorporates an

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

additional B major seventh at the end of the *ostinato* pattern.⁷⁷ Instead of a final cadence in F, the listener is surprised with a cadence in E major.

There is a reason. I said: “I don’t want to end it in F because F had appeared too much. However, I do not want it to end in something that does not make any sense.” And because of the B major seventh: dominant of E.⁷⁸

Prado’s treatment of free tonality usually pays reference to tonal harmonic function. Even though he included chromatic alterations in the main melody, which is strongly affected by the harmonic progression of the *ostinato*, segments of the F major and minor scales are frequent in the first and last sections. His emphasis on the dominant-tonic polarity is clear at the end of the middle section, where the bass in C (m. 40) prepares for the return of F (m. 42), and at the end of the piece, when the B seventh resolves to E Major (mm. 46-47). These references to tonal elements bring familiarity to *Lírica no. 3*, a harmonically modern nocturne with an unmistakable Romantic spirit.

Interpretive and Teaching Suggestions

The intrinsic mixture of free-tonality and Romantic spirit of *Lírica no. 3* allow for a smooth introduction to twentieth-century sonorities. Students who are unfamiliar with modern harmonic language may find in this highly appealing piece a possible compromise towards their exposure to new sounds. With a level of

⁷⁷ When asked if there was any special reason for this new chord, Prado said “Just for a change. *Un caprice* [a quirk].” Ibid.

⁷⁸ Ibid.

difficulty that is comparable to some of the easiest Chopin's nocturnes, *Lirica no. 3* encourages imaginative timbre explorations.

Both the first and last sections present similar technical demands. The same improvisatory right-hand melody appears in both sections, however, the longer first section includes running arpeggio passages (m. 4-5) and ornamented figures (m. 5). The chromatic structure of the melody in the opening section requires constant thumb crossings and unusual scalar passages. The less demanding version in the last section presents the melody re-barré and includes a final cadence that involves hand crossing (m. 47). The broken-chord *ostinato* of the left hand becomes more challenging in the last section, when the bass F appears ornamented with triplets jumping three consecutive octaves.

The middle section includes technical aspects commonly encountered in the denser textures of Brahms' character pieces. The most challenging passage includes wide hand spreads for quickly shifting major seventh broken chords in the first half of the middle section (mm. 10-30). Measures may be grouped according to their musical inflection and harmonic progression, allowing for breaks between groups. (Suggested groupings include mm. 10-11, 12-15, 16-18, 19-20, 21-25, and 26-30.) The following measures (31-37) present ascending harmonized scales that are doubled in both hands. Well-planned fingering is necessary for fluency in this passage. Three measures (mm. 33, 36-37) include written out trills that are doubled in both hands. The transition passage (mm. 38-41), with descending arpeggios and

octaves, fits well into the hand and is the least demanding passage in the entire piece.

Although Prado included only two pedal markings, one at the end of the transition (m. 40) and one at the last measure (m. 47), the pedal should be applied throughout the piece mostly for coloristic reasons. The slurs in the left hand may guide pedaling decisions. Two highly effective moments when the left-hand *ostinato* appears incomplete suggest a less resonant texture (mm. 9 and 46).

PAISAGENS DO HARAS GRAMADO: AQUARELA SONORA

(LANDSCAPES OF GRAMADO HORSE RANCH:

SONOROUS WATERCOLOR)

*A Dona Anita Bore,
com muito carinho
e amizade.*

- Paisagens do

Almeida Prado

Calmo [♩=100] *Haras Gramado* *Campanas 14/02/97*

Cantante!

(Tempo Lento)

p *pp*

pp (os verdes gramados)

ped.

à Dona Anita Bove, com muito carinho e amizade
to Ms. Anita Bove, with much affection and friendship

Paisagens do Haras Gramado - Aquarela Sonora

(Landscapes of the Gramado Horse Ranch – Sonorous Watercolor)

Almeida Prado
Campinas, Mar 14, 1997

Calmo (♩ = 100) **Cantante!** (Singing!)

Tempo livre (Free tempo)

pp Os verdes gramados (The green lawns) *

pp Os agapantos roxos e brancos (The purple and white agapanthus) *

sonoro! (sonorous!) *f* *p sub.*

mf *

21 *ff* *f* *f* *pp* *sub.* *pp*

f *pp* *sub.* *pp*

Leo. *
A mística capela
(The mystique chapel)

26 *f* *sub.* *f* *sub.* *sonoro! (sonorous!)*

f *sub.* *f* *sub.* *sonoro! (sonorous!)*

Leo. >
O azul do céu
(The blue [color] of the sky)

O azul da piscina
(The blue of the swimming pool)

29 *ff* *pp* *cantando (singing)*

ff *pp* *cantando (singing)*

ff *p* * Leo.

35 *pp* *pp*

pp *pp*

Os reflexos do sol na água azul
(The reflexions of the sun in the blue water)

pp *

40

accel. cresc.

Ped. Ped. Ped. Ped.

44

f f

Ped.

49

dim.

* Ped. * Ped.

53

pp pp

Ped. Os flamboyants
(The flame trees)

56

Red. *Red.* *f* *f*

59

Red. *ff* *ff*

Delicado
(Delicated)

62

pp *p* *f* *(m.s.)* *(m.s.)*

Red. Os bouganvilles cor-de-maravilha
(The magenta paper-flower) *

63

p sub. *pp* *p* *f* *pp*

p sub. *pp* *p* *f* *pp*

Led. * Led.

65

Cantante!
(Singing!)

Os verdes gramados
(The green lawns)

p *pp* *p*

pp * *Led.* *Led.*

71

Led. * *Led.*

77

Led. * *Led.* *p* *p*

Critical Commentary

Paisagens do Haras Gramado was written in the occasion of the 86th birthday of the dedicatee Anna Bove (1911-1999), in 1997.⁷⁹ Known as Anita, the dedicatee was the mother of José Aristodemo Pinotti (1934-2009), a physician and politician who held the position of president of the State University of Campinas (Unicamp) when Prado was director of Unicamp's Arts Institute (1981-1986). The close relation of the two families can be observed by Prado's numerous dedications to members of the Pinotti family.⁸⁰

Pinotti is not only my and my family's friend, but he is the family doctor, and still my ex-wife's physician. He also helped bring my granddaughter into this world.⁸¹

The residence of the Pinotti family, the *Gramado* horse ranch, was remembered by Prado as "a very beautiful place," which he tried to describe musically when he composed this piano work.⁸² Full of suggestive images, this programmatic piece invites the listener for a stroll through the ranch. Bell-like resounding sonorities mainly in softer dynamics support the calm and meditative atmosphere inspired by the green lawns, the white and purple agapanthus, and the blue sky over reflective waters. Occasional louder dynamics announce astounding

⁷⁹ The piece was written on March 14, 1997, two days before the birthday of the dedicatee.

⁸⁰ The catalogue of Prado's works includes fifteen compositions that were dedicated to direct members of the Pinotti family. Francisco Carlos Coelho, ed., *Música Contemporânea Brasileira: Almeida Prado* (São Paulo: Discoteca Oneyda Alvarenga, Centro Cultural de São Paulo, 2006): 67-100.

⁸¹ Almeida Prado, interview by author, mini disc recording, São Paulo, December 8, 2005.

⁸² Ibid.

visions, such as of the mystic chapel, bringing contrast to this pleasant excursion. A short dissonant climax reflects the warm colors of the flame trees and the paper-flowers. Calming sonorities return to the same green lawns seen at beginning of the stroll announcing the end of this unforgettable wander.

Modal in its harmonic structure, the piece includes passages in Mixolydian (e.g. the green lawns theme, mm. 2-10) and Lydian modes (e.g. second half of the agapanthus theme, mm. 16-20), in addition to a reference to the Acoustic Scale (first half of the agapanthus theme, mm. 11-15). Prado's suggested pedaling encourages the exploration of the open-fifths resonances of the accompaniment. Ventures into clusters drive to the climax (mm. 54-64), creating harmonic contrast before the return to modality (m. 65). A is the tonal center in the beginning and ending of the piece.

Formally, one could easily hear an exposition (mm. 1-39), a development (mm. 40-64) that includes a false recapitulation (m. 51) and introduces new themes, and a proper recapitulation plus coda (m. 65-82). In the exposition, elements such as the modal melodies of the green lawn (m. 2), the agapanthus (m. 11), the mystic chapel (m. 21) and the blue sky (m. 26) themes appear varied over the open-fifths accompaniment. Long-held, bell-like octaves are introduced by the agapanthus theme and retained in the mystic chapel and the blue sky themes. The thinner texture of the swimming pool (m. 29) and reflections of the sun (m. 35) themes include variations of bell-like effects. Both emphasizing E, dominant of the piece's tonal center A, they function as the exposition's closing themes.

Harmonic instability marks the development, where the green-lawns theme appears transposed to B (m. 51-53). Two new themes, the flame trees (m. 54) and the paper-flower (m. 62), act as a retransition, driving away from modality and increasing contrast with cluster sonorities. The tension subsides after a resonating fermata containing an E flat harmony captured by the pedal (m. 64). The recapitulation includes one statement of the green lawns theme in its original key (mm. 66-74). The coda displays ascending perfect fifths that drive towards the final A major chord (m. 74).

Interpretive and Teaching Suggestions

As in other typically calm Romantic character pieces, *Paisagens do Haras Gramado* emphasizes lyrical accompanied melodies within a layered texture. It includes layers that explore the entire piano keyboard typical of Debussy's *Preludes* or various Villa-Lobos' piano works, such as the *Coral of Bachiana no. 4*. Technically easier, this piece can serve as an introduction to more complex layered textures.

The most challenging aspect is the handling of the hand shifts in the bell-like octaves while keeping the fluency of the accompanied melodies. This texture is intensified at the beginning of the development (mm. 40-44). The melody's wider intervals call for constant thumb crossings, making it more difficult to keep continuity. The overlapping of the slurs between the hands is not as challenging as it

may seem at first and it is facilitated by the *Tempo Libre* marking at the beginning of the piece.

The dissonant transitory passage at the end of the development (mm. 54-64) is awkward to read, but it fits the hands well. The left-hand leaps from the bass notes between mm. 56-58 and the intricate hand crossings and leaps within the running figures of m. 62 pose the most difficult technical aspects of this retransition.

Rubato and resonant pedaling are essential to create the appropriate atmosphere for this piece. Phrase flexibility can be combined with the sense of ease that is typical of a stroll in a beautiful place, where the vision of remarkable things invites us to take time to observe, absorb, and then continue. Prado's clearly annotated pedaling encourages exploration of the layered textures. A special focus on the melodic direction and hierarchy within the layers is essential.

Chapter IV

SUMMARY AND CONCLUSION

Summary

The Brazilian composer José Antonio Rezende de Almeida Prado (1943-2010) was born and raised in the city of Santos. Considered a child prodigy, he enjoyed his infancy giving concerts, which included works by traditional classical composers in addition to his early compositions. Prado's formal studies in composition (1960) started under the teachings of strictly nationalistic composer Camargo Guarnieri (1907-1997). During his development, Prado witnessed the growing aesthetic schism between Brazilian composers: on one side, the nationalists, and on the other side, the supporters of avant-garde techniques. After interrupting lessons with Guarnieri (1965), he intensified his friendship with vanguardist composer Gilberto Mendes (b. 1922), who was responsible for Prado's contact with the aesthetics of European avant-garde techniques. A few experiments

in the new aesthetics preceded a major event in Prado's career. In 1969, competing with other veteran composers, including Guarnieri himself, the then twenty-six years-old Prado won the I Guanabara Music Festival. With the prize, he sponsored most of his four years of study in Paris (1969-1973), where he was confronted with two opposite aesthetics as a student of Nadia Boulanger (1887-1979) and Olivier Messiaen (1908-1992). A period of paramount importance, the years in Paris permitted Prado to master a variety of compositional techniques in addition to his exposure to the most current trends in European music.

Prado's frantic search for a personal musical language subsided after his return to Brazil and the birth of his *transtonal* system in the first volume of *Cartas Celestes* for piano solo (1974). During his professorship at the Universidade Estadual de Campinas (1975-2000), he found the appropriate environment to produce works in a variety of styles. Upon his saturation with the use of atonal material, he felt the need to return to a more traditional harmonic language with his works produced from 1983 on.

Until his death in 2010, Prado gradually allowed himself the freedom to revisit different aesthetics whenever and however he desired. Awarded numerous Brazilian and international prizes, his music has been the center of numerous scholarly projects since the early 1990s. It continues to be extensively performed worldwide with noteworthy acceptance from the public and the press.

Prado's compositional development may be organized into three distinctive periods. The first period (1952-1965) includes works written during his childhood

and the years under Guarnieri's guidance, when Prado studied traditional forms, tonality, modality, and Brazilian folklore. The middle period (1965-1983) includes Prado's first experiments with avant-garde techniques, such as atonality, serialism, set-theory, and indeterminacy; the influence of Boulanger and Messiaen, with his studies on Eastern-modes, rhythmic transformations, and formal freedom; and the development of *transtonalismo*. The third period (1983-2010) marked the synthesis of all techniques mastered throughout his career and a growing creative freedom.

Prado got his initial compositional ideas from his life experiences. Among a great variety of topics, Brazilian ecology, astronomy, and Afro-Brazilian and Judaic-Christian religions, recur often. Extramusical elements such as written texts, short programmatic annotations, and assorted drawings are recognized as Prado's trademark and serve as means of communication between Prado and the interpreter.

Prado's piano output includes more than 300 works. His titles are usually descriptive and may include originally created words or expressions. An accomplished pianist, Prado wrote music that is idiomatically and technically suitable for the piano. Rhythmic control, technical ability, and emotional intensity are required from the interpreter. The harmonic language may vary from modal, tonal, free-tonal, to atonal, at the same time the core harmonic structure even in atonal works exhibits an implicit nostalgia for functional harmony.

The collection *Jardim Sonoro* originated in 1992 from Prado's decision to organize manuscripts of unpublished works written throughout his career. The collection contains less known small sets and individual works at more accessible

level of difficulty than his other published piano concert repertoire. An invaluable pedagogical source of alluring twentieth-century Brazilian music, *Jardim Sonoro* is imbedded with Prado's imaginative ideas and distinctive musical language.

Fourteen pieces from *Jardim Sonoro* were selected for the production of a critical edition.

Adeus (Farewell) and *Vamos Brincar de Roda?* (Let's Play Circle Dance?) are two early compositions, written when Prado was nine-years old (1952). Two years after he had his first piano lessons, he already showed great musical inventiveness, transforming into music his experiences from a childhood world. Dotted rhythms in the melody and walking octaves in the accompaniment give a martial feel to *Adeus*. *Vamos Brincar de Roda?* begins with a highly imaginative rhapsodic introduction with resonating trills and running passages followed by a section with a melody recalling circle-dance songs. Technically accessible, both pieces are suitable for a mid-intermediate level student (levels 7-8).¹ The remarkable aspect of these early pieces is the already clear influence of the great Brazilian composer Heitor Villa-Lobos, either in the melody of *Adeus* or in the formal structure of *Vamos Brincar de Roda?*. They confirm Prado's exceptional talent to absorb the music played at his home during his childhood.

The *Quatorze Variações Sobre um Tema Afro-Brasileiro* (Fourteen Variations on an Afro-Brazilian Theme, 1961) were composed when Prado

¹ All levels cited in this summary are based on Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, C.A.: Alfred Publishing Co., 1995), xi.

thoroughly studied Brazilian folklore and specialized in regional genres and modes. Built on a theme taken from Afro-Brazilian religious rituals, each variation presents a different style, either paying homage to a national musical genre, such as *ponteios*, *serestas*, *modinhas* and *baião*, or to Prado's favorite composers of the time, such as Francisco Mignone, Camargo Guarnieri, Paul Hindemith, and Igor Stravinsky. A highly attractive set of variations, it can certainly be an original and motivating challenge to a late-intermediate level student (level 10).

The *Cinco Peças Brasileiras* (Five Brazilian Pieces, 1962) were formerly titled *Brazilian Suite*. For this remarkable set, Prado composed five pieces according to the Guarnierian suites although his harmonic language is innovative: "the Brazilian Suite is a Guarnieri a little more modern."² The fourth and fifth pieces were selected from this set: *Romance* and *Baião*. The highly lyrical *Romance* with the texture of a three-part Bach invention is suitable for a late-intermediate level student (level 9). The cyclic quasi-*ostinato* accompaniment that supports the folk-like melody creates a nostalgic atmosphere. The ravishing syncopated rhythm of *Baião* will engage even the most distracted listener. Besides the rhythmic challenge, the intricate contrapuntal writing will help the late-intermediate level student to advance to the next level (level 10). Their contrasting characters work well in a recital program.

² Almeida Prado, interview by author, Almeida Prado, mini disc recording, São Paulo, August 8, 2006.

Abendstück (Evening Piece, 2004) is “a little bouquet” conferred to a friend after a course Prado taught on the piano works of Robert Schumann.³ Full of typically Schumannesque musical poetry, this short piece presents a melody that is based on two-note slurs. Non-functional tertian harmonies moving stepwise create a continuous feel. With texture that is similar to Chopin’s Preludes Op. 28 in E minor and B minor, this charming character piece is suitable to mid-intermediate level students (level 5-6).

The set of Eight Sonnets includes short pieces that also work individually. *Soneto no. 5* (1984) sounds like a Brazilian waltz typical of street ensembles from the turn of the century called *seresteiros*. With a highly interesting effect, Prado quotes Ginastera and Gnatali when he utilizes guitar-inspired music for interruptive interludes. The waltz-like accompaniment with its occasional contrapuntal middle voices is specially demanding. A modern version of the passionate and overly emotional music of the *seresteiros*, this may be an exciting piece for the mid-intermediate student (level 8).

Esquisse d’un Voyage no. 1 (Sketch of a Journey no. 1, 1987) was inspired by a trip to a small village called *La Rocque-sur-Cèze* in the south of France. Fascinated with the gardens and their roses, Prado wrote music that recreates the atmosphere of some of the most melancholic preludes by Debussy. Full of harmonic ambiguity, this piece presents a hypnotic *ostinato* supporting a cyclic, improvisatory melody. Hand spreads and intricate thumb crossings may pose a challenge to the

³ Ibid.

late intermediate student (level 10). Pleasantly steady, this piece creates a timeless feel.

The set of three *Croquis de Israel* (Israel Sketches, 1990) contains works written during Prado's remarkable visit to Israel. Inspired by fascinating surroundings, these three pieces present contrasting moods. *Yam Kinneret* (Galilee Sea) creates a hypnotic Middle-Eastern atmosphere through wave-like moving lines and wind-blown ornaments built over mixed scales. The enigmatic *Kibbutz Ortal* (Dew Glow Kibbutz) is concise and harmonically undefined, presenting only two contrasting elements that alternate without much modification. *Eilat – Mar Vemelho* (Eilat – Red Sea), displays free-tonal musical depictions of the mountains, the sea, and the desert through contrasting elements, such as rising lines, wave-like passages, and repeated notes, respectively. Technically more accessible, this set can be a motivating insight for the musical imagination of a mid-intermediate level student (levels 8-7-8). It certainly will stimulate the exploration of a wide variety of sonorities.

Ibeji: Cantiga para Cosme e Damião (Ibeji: Song for Cosmo and Damien, 1994) is a piano version of a movement of Prado's *Symphony of the Orishas* (1985). Inspired by deities from Afro-Brazilian religions, this lyrical piece uses a nocturne-like accompaniment for a lyrical melody. Crossbar slurs and an irregular time signature require a pulseless flow. The complex rhythm of the accompaniment added to the leaping octaves and clusters of the melody may challenge the more

experienced late-intermediate student (level 10). With its contemplative character, this passionate piece can enchant most audiences.

About *Lírica no. 3* (Lyric no. 3, 1994) Prado said “it could be my fifteenth nocturne.” This modern version of a Chopin nocturne is built on free-tonal harmonies, although tonal hierarchies are occasionally evoked. Scalar and arpeggio passages, hand spreads, and ornamented figures are among the most demanding technical features of this piece (level 10). The stormy middle section recalls the difficult chord textures of Brahms while the outer sections present a beautiful accompanied melody in a typically Romantic spirit. The originality of Prado’s “pilgrim harmonies” will certainly hold the audience’s attention.⁴

Paisagens do Haras Gramado (Landscapes of Gramado Horse Ranch, 1997) portrays the calm and meditative atmosphere of a stroll through a breath-taking place. Prado enjoyed each detail of this remarkable visit and transformed into sound what he saw. This imaginative work explores the wide piano range through layered textures. Hand shifts for bell-like effects in the upper register may be the biggest challenge for the late-intermediate level student (level 9). The audience may close their eyes and envision images of the mystic chapel, the flame trees, the paper-flowers, the agapanthuses, and the sky over reflective waters.

In this edition all editorial decisions received Prado’s approval. The edition includes suggested fingering and Prado’s original terms translated from Portuguese

⁴ Ibid.

and French into either English or Italian. A critical commentary containing historical background, interpretive and teaching suggestions follows each work.

Between 2005 and 2006, the author conducted interviews with Prado in which, for the first time, he talked about *Jardim Sonoro*. The interviews also include comments on works not studied in this document. Prado fully revised the transcripts of the interviews in February 2010, nine months before his death. The Appendixes of this document contain a full list of the pieces in the 2004 version of *Jardim Sonoro* followed by transcripts of the interviews translated to English.

Conclusion

It was a very difficult undertaking to select fourteen pieces out of the seventy-two included in *Jardim Sonoro*. The collection offers a wide variety of appealing pieces produced in the second half of the twentieth-century. It represents not only the development of Prado's compositional style but also mirrors distinctive facets of Brazilian piano music of this period. It is hoped that this document disseminates this invaluable source of original music to a broader population encouraging interest in other piano literature produced in Brazil post Villa-Lobos. Further studies promoting other works from *Jardim Sonoro* are strongly encouraged.

Prado's piano music is highly idiomatic. His special talent for sound depictions together with his great intimacy with the piano allowed for a deep exploration of the instrument's possibilities. It was interesting to note that Prado

preferred to remain faithful to traditional piano notation without resorting to extended piano techniques.

Prado's every work is inspired by something concrete. This aspect certainly facilitates the understanding of the musical ideas and thus gives direction to the interpreter's creative process. Imagination is the key tool for the realization of Prado's imaginative sonorities.

Prado's pedal directions appear regularly—through standard pedal signs and slurs—especially in moments in which he expects special resonances. The absence of pedal markings does not preclude the use of this resource. The performer may apply the pedal where it is not indicated. A helpful guide for pedal use is to observe when Prado emphasizes either shorter articulations or dry silence. In general, his music calls for rich sonorities.

When Prado performed his own music, one could observe his great concern with the gesture imbedded in the shape of each phrase. His music naturally calls for a Romantic treatment of the phrasing and his performances tended more towards a flexible and elastic conception rather than a metronomic feel. This may be especially helpful for performers who, unlike Prado, have small- to medium-sized hands. He approved extended timing and non-written arpeggiation to facilitate the performance of passages requiring large hand spreads.

Prado's most important goal was to reach people through his music. His generosity would become evident at a first contact, when he would provide performers and scholars with copies of his manuscripts for no charge. The wish to

have his music performed resonated in every class he taught and in every interview he gave. For Prado, each performer had a voice and should contribute to his art. Although he included performance directions even through extramusical elements in his manuscripts, he encouraged and welcomed new interpretations. This should have a liberating effect on interpreters who experiment with his music for the first time. A man with the soul of a real artist, Prado sought to transcend his own human limits.

In my opinion, they bring us balance: the sublime and the mundane sides. Mozart had ingenious and the mundane sides. The letters he wrote are pornographic, he used low vocabulary. Beethoven never wrote a letter like those. [Beethoven] used to say “unfortunately, yesterday I had to go to a bordello, to be with those women, to fulfill the needs of my animalized body, but I feel very bad with my conscience.” Mozart would go to the bordello and thought it was nice. And it is not because of this that his music is not sublime. . . . These are contradictions of the human being. Shadow and light. Bright and dark. Not even psychoanalysis understands it. . . . I am a devoted Catholic, I go to the mass. But, I am not a saint. There are Catholic people who are saints. I am not. I would like to be one, but it is not possible. In my dark and bright, my dark is too strong. In truth, the composer’s desire to write a great work is like the desire to achieve sanctity, sublimation—trying to compose a great work, even knowing that it was already done by Beethoven, Bach, Mozart. But, he tries. If you don’t seek the sublime, there is no reason for anything and you hunker in mediocrity.⁵

⁵ “Na minha opinião, isso equilibra a gente. O lado sublime e o lado mundano. Mozart tinha o lado genial e o lado mundano. As cartas que ele escreveu são pornográficas, usava palavras chulas. Beethoven nunca escreveu uma carta destas. Beethoven dizia assim: ‘ontem infelizmente tive de ir a um bordel, com aquelas mulheres de má vida, para atender às necessidades do meu corpo animal, mas fiquei muito mal com a minha consciência’. Mozart ia ao bordel e achava nice. E nem por isso a música de Mozart não é sublime. As contradições do ser humano. Sombra e luz. Claro e escuro. Nem a psicanálise entende isso. . . . Eu sou católico praticante, de ir à missa. Mas não sou santo. Há católicos que são santos. Eu não sou. Gostaria de ser santo, mas não dá. No meu claro e escuro, o escuro é muito forte. Na verdade, o desejo que o compositor tem de compor a grande obra é como o desejo de alcançar uma espécie de santidade, a sublimação. Tentar compor a grande obra, mesmo sabendo que ela já foi feita por Beethoven, Bach, Mozart. Mesmo assim ele tenta. Se você não busca o sublime não há razão para nada e você se instala na mediocridade.” Almeida Prado, “Amazônia leva a música de Almeida Prado ao Carnegie Hall,” interview with Clayton Levy, *Jornal da Unicamp*, August 07-13, 2006, http://www.unicamp.br/unicamp/unicamp_hoje/ju/agosto2006/ju332pag4-5.html.

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APPENDIX A

LIST OF WORKS IN *JARDIM SONORO*

	SET TITLES	INDIVIDUAL TITLES	YEAR	PLACE
VOLUME I		Adeus	1952	Santos
		Vamos Brincar de Roda?	1952	Santos
		8 Variações - Tema Nordestino (Côco de Ganzá – folk)	1961	Santos
		14 Variações - Tema Afro-Brasileiro (Xangô - folk)	1961	Santos
		Invenção a 2 Partes (Despedida - folk)	1962	Santos
		Invenção a 2 Partes (Ciranda – orig.)	1985	Ribeirão Preto
	8 Exercícios	Invenção a 3 Partes (Côco do Aeroplano Jahu - folk)	1963	Santos
	Polifônicos Sobre	Invenção a 3 Partes (Mariá - folk)	1963	Santos
	Temas Folclóricos	Invenção a 3 Partes (Cará, Batuque – folk)	1962	Santos
	Brasileiros	Invenção a 3 Partes (Onde Vais Helena – folk)	1962	Santos
		Fuga a 2 Partes (Sum-Sum – folk)	1964	Santos
		Fuga a 2 Partes (Cajueiro, Coro de Côcos – folk)	1964	Santos
	2 Estudos	Estudo n. 1*	1962	Santos
		Estudo n. 2*	1962	Santos
		Chorinho	1962	Santos
	5 Peças	Toada	1962	Santos
	Brasileiras	Valsa	1962	Santos
		Romance	1962	Santos
		Baião	1962	Santos
		Ponteio	1965	Santos
	Abendstück	2004	São Paulo	

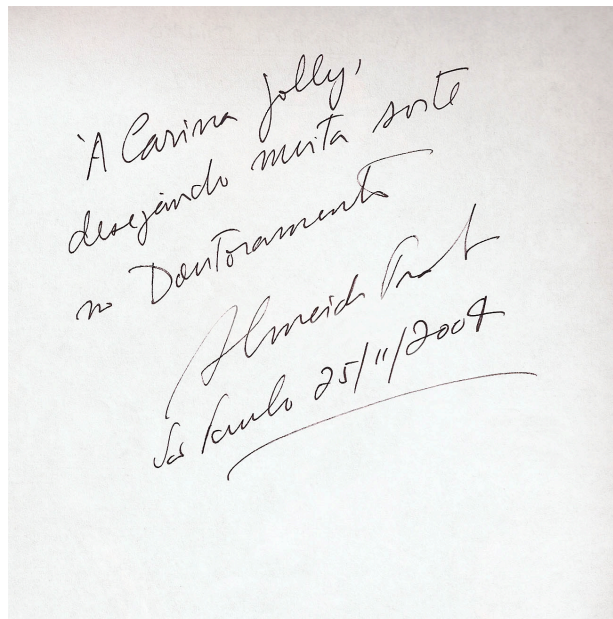
All works are listed as they appeared in each volume of *Jardim Sonoro* in 2004. In 2005, Prado and Yansen extracted seven works to create the etude collection. The referred works have been marked with the symbol *.

	SET TITLES	INDIVIDUAL TITLES	YEAR	PLACE
VOLUME II		Prelúdio em Três Ressonâncias/Predominantes: Em memória de B. Britten*	1984	Bloomington
		Homenagem a Camargo Guarnieri	1987	Geneva/Lyon
		Fragmento: Os Apagantos ao Amanhecer	1977	Campinas
		Cantiga de Amor	1977	Campinas
	8 Sonetos	Sonetos 1-3	1984	Bloomington
		Sonetos 4-8	1984	Campinas
		Fragmento: O Pensador de Rodin	1984	Campinas
		Momento - Raga	1985	Campinas
		Fragmento	1988	Campinas
		Paisagem Sonora: In memoriam Claudio Arrau	1991	Campinas
		Fragmento: Os Narcisos de Delphos	1990	Campinas
		Prelúdio, Tema, Variações e Fuga sobre um tema de Sócrates Nasser	1986	Campinas
	2 Esquisses d'un Voyage	Les Roses de La Rocque-sur-Cèze	1987	La Rocque-sur-Cèze
		Les Roues-à-eau de L'Isle-sur-la-sorgue	1987	La Rocque-sur-Cèze
	Water-Lilies (Nemifares) - Tríptico de Claude Monet	Arcos de Melodias e Ressonâncias*	1989	New York
		Vibrações e Modulações*	1989	New York
		Sombras e Luzes: Florações*	1989	New York
		Balade n. 2: Schirá Israeli	1990	Campinas
	3 Croquis de Israel	Yam Kinneret	1990	Haifa
		Kibutz Ortal	1990	Haifa
		Eilat: Mar Vermelho	1990	Eilat
		Ciranda das Andorinhas	1989	Campinas
		Lacrymosa: Meditação Sonora	1990	Campinas
		Guarânia	1992	Campinas
		Coral: In memoriam César Frank	1991	Campinas
		Ibeji	1994	Campinas
	As Begônias do Quintal Celeste*	1996	Campinas	
2 Peças Infantis	Uma Valsinha para Vivian	1995	Campinas	
	Dança dos Gnomos e das Fadas	1995	Campinas	
	Recordare	1995	Campinas	

	SET TITLES	INDIVIDUAL TITLES	YEAR	PLACE
VOLUME III		Poema	1994	Campinas
		Dinorá Radiosa	1995	Campinas
	4 Líricas	Lírica 1-4	1994	Campinas
		Intermezzo	1997	Campinas
	Cores e Construções e Texturas: Sonora Arquitetura	Prólogo, Construção I, Texturas, Construção II, Bronze, Texturas, Construção III, Cores	1996	Campinas
		O Profeta Daniel	1995	Campinas
		Divagações Oníricas, Antes de um Tema de Brahms	1997	Campinas
		Momento Musical	1997	Campinas
	2 Sonatinas baseadas em modelos de Jan Kititel Vanhal e Muzio Clementi	Sonatina n.1	1997	Campinas
		Sonatina n. 2	1997	Campinas
		Canção sem Palavras	1997	Campinas
		Nhá Euphrazina, Bela Cabocla, Flor-de-Maracujá: Instalação Sonora em Papel-Crepom, Pós Caipira	1997	Campinas
		Paisagens do Haras Gramado	1997	Campinas
	3 Andantes Líricos	Andantes Líricos 1-3	1996	Campinas
		Toccata da Alegria	1996	Campinas

APPENDIX B

NOTES FROM PRADO TO THE AUTHOR



The above message was written by Prado on the back of the cover page of the second volume of *Jardim Sonoro*. Prado mailed the whole collection to the author in 2004. It translates as follows:

To Carina Jolly [*sic*],
Wishing great luck in your doctorate,

Almeida Prado
São Paulo, November 25, 2004

São Paulo 01/02/2010
Querida amiga Joly -
Fico muito feliz de você ter
retornado a Tese -
Felicidades pelo seu
casamento e que o sucesso
a acompanhe em sua
Tese.
Corrigi poucas coisas e
creio que está O.K.
Grande abraço
Almeida Prado

The above message was written by Prado after revising the transcripts of the interviews, on February 1st, 2010. It translates as follows:

Dear friend Joly,
I am very happy that you got back to the dissertation.
I wish you great happiness in your marriage and that success
accompanies your project.
I corrected a few things and I find it O.K.
A big hug,
Almeida Prado

APPENDIX C

TRANSCRIPT OF THE INTERVIEWS

ENGLISH TRANSLATION

About *Jardim Sonoro*

Carina Joly: How do you define *Jardim Sonoro*?

Almeida Prado: Well, I have always liked to name my pieces, not only with names such as sonata, sonatina, etude, exercise and so on. These are names any person can use. When I started to put this collection together in 1992, I had folders like these [he points to his bookshelf], with songs, manuscripts, and most of them were drafts. They were not sonatas, sonatina, not even cycles. They were ideas or exercises that I had done during my training with Camargo Guarnieri, which I

The author of this document conducted two interviews with Prado, the first on December 8, 2005, and the second on August 8, 2006. Both interviews were held at the former apartment of Prado in São Paulo city and were recorded in mini disc. In the first interview among other things, Prado talked about *Jardim Sonoro* and discussed possible works to be selected for this project. In the second interview, Prado clarified points related to the collection, to his compositional periods, and to selected works. The parts of both interviews relevant to *Jardim Sonoro* have been combined and arranged in the order of their appearance in the collection. Relevant topics are announced by underlined bold headings. Due to their historical value, Prado's commentaries on works not selected for this project were also included. In February 2010, Prado revised the Portuguese transcriptions of the interviews organized as they appear in this Appendix.

started keeping and then forgot all about them. Then, one day I decided to look over those folders and said to myself: “I can pass away suddenly and I will leave a big problem to my family, penciled things that are fading, things I have to correct, and if I do not do something, it will remain all incomplete. So I will make a fair copy of them without considering if they are good or not.” Therefore, what name should I choose? Forgotten pieces? Pieces without *Opus*, because I do not use *Opus*? Like Beethoven, the *WoO*? It is like a garden with plenty of flowers... a Sonorous Garden. There are names in the renaissance and baroque such as *Giardino Armonico*, that were used by Monteverdi, Vivaldi, and so on. Therefore *Jardim Sonoro*, because it can contain from an orchid to an impatiens to a tulip, it has a bit of everything. It is a great mix. However, while copying them, I put them in a certain chronological order. In this manner, the pieces from the first volume are somewhat simpler than the others. When the time came I said: “Now the garden [*Jardim*] is complete.” The last piece [which I included,] was the *Abendstück*, because it is not part of a Schumannian cycle of twenty pieces. It is just a little piece, like a little bouquet I gave to a friend of mine during the Schumann course, which she enjoyed and I put in my collection. It is the last [piece] from the *Jardim Sonoro*.

Carina Joly: Is that for sure the last one from this collection?

Almeida Prado: Up to now, 3:30 pm, it is the last one.

Carina Joly: That is another thing I was going to ask you about, because you put “from 1952 to 1997” on the cover...

Almeida Prado: Yes, now you can put 2004.

Carina Joly: Still on this subject, Carlos Yansen, who wrote a thesis about the studies for solo piano from Almeida Prado, said that he looked for you to make a collection of the studies written during your life and you ended up using some pieces from the *Jardim Sonoro*...

Almeida Prado: Well, I can say something about that now. After I finished the three volumes of the *Jardim Sonoro*, I wasn't worried about them anymore since I was sure people would find them neatly arranged in case I passed away, and they could be published or not, but they would be there, thank God. And it so happened that Carlos Yansen wanted to write about etudes. In my life as a composer, I had never thought of writing etudes, unlike [Osvaldo] Lacerda, who said: "I am going to write etudes." Then he wrote six, then three, volume one. I made numbers one and two back in 1962, forty-four years ago. I copied and included them here. The first one was dedicated to [pianist] Eudóxia de Barros, and the second one to João Carlos Martins, but I am not sure if he liked it, because he never played it. At that time João was at the heyday in his career. Then, when Yansen decided to write about etudes, it was like a shepherd who searches for sheep that are astray. It is not a herd. *Cartas Celestes* is a very tight herd, like *Rosário de Medjugorje*, the sonatas. This one is not. Then, Yansen took etude number one, which is called *Estudo no. 1*, he took number two, then there is no number three. Then, I think he took the *Homage to Britten*...

Carina Joly: This one is in the *Jardim Sonoro* too...

Almeida Prado: Yes! He started taking from here and then he took *Tripticos de Monet...*

Carina Joly: That is also from the *Jardim...*

Almeida Prado: It also became an etude. Then he took *Begônias*, which is an etude of changed notes. And there are three others, which are not from the *Jardim*, which I made for [pianist] José Eduardo Martins. They are the *Profecias* and were commissioned by him. After that, I wrote an etude for Yansen, and when it was ready he found out an *embolada*, which was not in the *Jardim Sonoro*.¹

Carina Joly: Where does this *embolada* that you wrote for Eudóxia de Barros come from?

Almeida Prado: It came from something that was supposed to become a suite, as homework from Guarneri's classes, and then was left only as *embolada*. Actually, this is the first piece I made for Guarneri. It is my *Opus 1*, already grown up, not *Opus 1* from *Adeus*.

Carina Joly: And Yansen put it as number one.

Almeida Prado: Because, in truth as it presents tied notes, it is like an etude. In fact, it became an etude. Then there were fourteen studies.

Carina Joly: And in case somebody asks in the near future for pieces to use in other projects like Yansen's, would you take more pieces from the *Jardim Sonoro*?

¹ *Embolada* is a folksong originally from the northeast of Brazil in which each syllable is set to an eight note and is sung rapidly. Villa-Lobos used the term for instrumental music.

Almeida Prado: I think that now the *Jardim Sonoro* is yours. The etudes were an exception, but not the rest.

Carina Joly: About your four periods, which are described in Adriana Moreira's thesis, the *Jardim Sonoro* includes pieces from your childhood, the nationalistic phase between 1960 and 1965, and the postmodern phase, from 1983 up to now. There is not any piece from the post-tonal period between 1965 and 1973 and from the synthesis period between 1973 and 1983.

Adeus and Vamos Brincar de Roda?

Almeida Prado: Yes, there are the childhood pieces *Adeus* and *Vamos Brincar de Roda?*...

Carina Joly: Are these the only pieces you wrote during your childhood?

Almeida Prado: As a matter of fact, there are four pieces from the childhood period, these two from *Jardim Sonoro* and another two in the *Kinderszenen*'s collection, which were published by *Tonos Musikverlags*. I wrote them when I was ten years old: *O gato no telhado* and *O saci*. I was modern and I did not know it.

On His Compositional Periods

There are no pieces from the time you mentioned because they were either sonatas or *Rosário de Medjugorje*, which is an individual cycle, that is, larger pieces. Although the *Jardim Sonoro* has the second *Balada*, which is from 1989 or 1990, and is a more substantial piece.

Carina Joly: Still on the periods, can you differentiate the synthesis phase from 1973 to 1983, in which, according to Moreira's thesis, you are making the synthesis of everything you have learned until then, and the postmodern phase where, also according to her, you apply the acquired knowledge?

Almeida Prado: The postmodern is from 1983 on. It happened from the *Espiral* cycle [for voice and piano], which I wrote using doctor [José Aristodemo] Pinotti's poems. At the time he was president of *Unicamp* [State University of Campinas]. They are short, romantic poems. Niza [de Castro Tank] recorded *Espiral* with me and in this recording made at *Unicamp* there are another two of my [piano] sonatas [numbers 3 and 6] the *Triptico Celeste* [for voice and piano]. And in this piece, I started to use tango gestures and remembrances of the French waltz—I was allowing myself to not be Brazilian, but universal. As if I were saying: “Why can't I? Who is watching me? [Osvaldo] Lacerda? Guarnieri?” What I do is nobody's business but mine. I did not have to prove anything. After that comes a piece that I think is important. It is called *Trio Marítimo*, which is for violin, cello and piano, and it was dedicated to the *Trio Brasileiro* of [pianist] Gilberto Tinetti [with the cello player Watson Clis and the violinist Erich Lehninger]. It is a very nice piece and it is postmodern in the sense that I use all the techniques from the *Cartas Celestes*. I go back to a very clear melody, to a free pre-tonalism, and it is strictly built as a classical trio. There is a fugue at the end. It has four movements, based on Fernando Pessoa's poems. Then, I have the fourteen nocturnes, which start more or less in 1985 and go up to 1991, in which I really use clichés of Chopin and Field,

masters of the nocturne. I take Field's clichés, which are more archetypical, and sometimes Chopin's. Then I go into a mythical phase in 1987, when I went to Medjugorje and composed *Rosário de Medjugorje*. There are also some earlier pieces such as *Missa de São Nicolau* and some chorales for piano. Following those, there are *Croquis de Israel* [for piano solo], the *Balada B'nei B'rith* [for violin and piano], *Flashes Sonoros de Jerusalém* [for piano solo] and all these pieces are related to Israel. I call this phase mystic-oriental. Then from 1996 on I think my music became really universal. I am not concerned with my home country or with nothing else. It is music like Beethoven is music.

Carina Joly: So, does your postmodern phase include all that?

Almeida Prado: I would say it is the post postmodern, because in the postmodern I still identified with my father (or is it Chopin, or Field, or Clementi) or they are collages I made from Mendelssohn, and so on. After that no; I am free. You can find some influence, but not because I intended it. For instance, the last work I wrote, [cantata] *Hileia* [*sic*], I really needed to capture the essence of the Amazon, because it was written for an event in New York, and it had to include clichés from the Amazon forest. Otherwise people would not understand it as Amazon. There were Amerindians' elements; there was the need for a certain harmony that suggested the flora, fauna and so on, and therefore I went back to Villa-Lobos, to the exuberant forest and so forth. But it was something special—it was commissioned. I am not so concerned about the Brazilian factor as when I

wrote *Cartas Celestes*. The Brazilian element, if any, must have been unconscious, definitely not conscious.

Carina Joly: Then the description of your phases has changed.

Almeida Prado: They are going towards a total freedom. I believe I am free now.

Carina Joly: Since when?

Almeida Prado: After I wrote the sonata for cello and piano [2003], which Antonio Meneses played in [the] *Campos do Jordão* [festival] with Sonia Rubinsky in 2004. It is universal. Then there are the *Variações Sinfônicas* which I wrote for the *Campos do Jordão* festival of 2005. Even so, there are moments in which it is Brazilian, but not because I want it to be, but because it simply is. Back when I was a nationalistic, then I really wanted to be one. I made a point to be one.

Carina Joly: And there was that moment when Nadia Boulanger encouraged you to search for your own identity at the time when you studied with her. So could you say that in the midst of such search, is it tempting to play the Brazilian card?

Almeida Prado: In fact, she said: “If you do it à la Boulez style, Boulez does it better than you. Stockhausen can do better than you. Therefore, nobody will do better Prado than yourself.” And she also used to say something that is very clever: “Some composers are nationalists on the outside and others are on the inside. Be it on the inside.” It means that if I am dressed like an Afro-Brazilian or a *baiana*,

everybody will look at me in the street.² However, if I am dressed like this [he points to his clothes], I could be a Frenchman, but my music is not. I never forgot that. It is the wisdom of people who have years of experience, and I did not have it at that time. I was just starting.

Quatorze Variações Sobre Um Tema Afro-Brasileiro

Almeida Prado: These *Quatorze Variações para Piano Sobre um Tema Afro-Brasileiro* are from June 1961. It was the time when I studied with Camargo Guarnieri and I lived in Santos. It was premiered by Eudóxia de Barros in a recital [called] *Jovens Compositores Paulistas* [young composers from the state of São Paulo] in 1962, and it was recorded in 1963 on the *Ricordi* label. I do not have this record, but it was the only recording ever made of that piece. Eudóxia plays it very well, by the way.

Theme:

This piece uses half of a *Xangô*'s theme, which Guarnieri took... here it is from where he took it [pointing at a citation in the manuscript which says: *Tema Canto de Xangô*, Rio de Janeiro, taken from the book *Ensaio sobre a Música Brasileira* by Mario de Andrade, page 104, Livraria Martins Editora, São Paulo]. That is why I do it like that [referring to his annotations], so it helps whoever wants

² Prado refers to the typical clothes worn in celebrations by women from the state of Bahia, known as *baianas*.

to do research. And I used half of it because he gave it to me in his handwriting [and said]: “Do a variation.” Only years later I researched to see where this theme was, in which book, because at that time I only used the theme in the way he had given it to me.

Carina Joly: Did you keep the original rhythm?

Almeida Prado: Yes, I did. It is like in Mario de Andrade’s book.

This theme was used twice by [Heitor] Villa-Lobos [in a piece] for choir and [in another piece] for baritone and piano, if I am not mistaken; and [Francisco] Mignone used it for the *Maracatu Chico Rei* ballet with variations for choir and orchestra. I just discovered that.

The piano announces the theme in a very simple way: there are descending intervals which rest on A, [that means, the theme is] modal. Then I hold the pedal; it can be the *sostenuto* pedal...

Carina Joly: In case the *sostenuto* pedal is not available, what would be another acceptable way to play this part?

Almeida Prado: By holding the right-foot pedal.

First Variation

This first variation continues with this low resonance [remaining from the theme]. It would be clearer with the *sostenuto* pedal or it would be with a Debussyst mist, which is not a problem at all, because the high pitches filter the sound. It is like some of Beethoven’s sonatas, in which he mixes [sounds] in the Waldstein [Op.

53], at the end; it does not matter if the major mixes with the minor, because the bass is guaranteed, which is the resonance of the harmonics. Thus, the theme is almost equal [to the original], harmonizing with these dissonant fourths and fifths; however, the pedal makes them more consonant. Consequently, the first variation does not vary that much. Only the texture does.

Second Variation

This variation is a *ponteio* à la Camargo Guarnieri. It is precisely his style with counterpoint in the middle voice.³

Carina Joly: How would the pedal be used here?

Almeida Prado: It can be used in the traditional way, by changing it where the harmony changes.

Third Variation

The third variation is a waltz. I was heavily criticized by Mozart Araújo, who was a music scholar from Rio. He was very good at that time, a real expert in Brazilian music. He was friends with Camargo Guarnieri and used to say that, for a waltz, the change from A minor to F minor [at the beginning of this variation] was too sudden. Then Guarnieri explained [to him] that I had not followed a plan of variations from Mozart and Beethoven, which would keep the same key, [but] that

³ The word *ponteio* is related to the verb *pontear* attributed to the act of plucking the strings of the guitar. It was used by Guarnieri as title for fifty of his piano works.

[this piece] was like a big suite; and it had as a model the variations of Beethoven in F major on an original theme Op. 34 [Prado sings the theme], where each variation has a key: D major, E flat major, C minor, and so on. Guarnieri asked me to study Beethoven's variations - not the thirty-two variations in chaconne style, but this one in which each [variation] is independent; so I would base myself on this work. It is neither a variation model nor chaconne or passacaglia, but from a suite. Therefore, this waltz starts and the theme is far away. It is very much hidden here.

Fourth Variation

The theme will come back in this fourth variation, which is also in *ponteio* style—that kind of *ponteio* [Prado sings the melody of the right hand in this variation] with traits from Tietê, Jaú, from the São Paulo state inland.

Carina Joly: What exactly is the *paulista* aspect?⁴

Almeida Prado: It is *paulista* because it has some *moda-de-viola*, what is homey for us [referring to himself and the interviewer, both from São Paulo state].⁵ But it is modal—with F natural. [He sings the right hand melody with F sharp and with F natural].

⁴ *Paulista* is something/someone original from the State of São Paulo.

⁵ *Moda-de-Viola* is a type of guitar-accompanied song commonly present in the folklore of the inlands of São Paulo State.

Fifth Variation

This one in which I wrote *Saudoso* is also *paulista*. Then there is [he sings the right hand melody of this variation], because the *paulista* does not lower the F—they keep the major seventh. People from the Northeast lower the seventh. But then we have a contradiction with the fourth variation: here you find F [sharp] in the left hand [he shows the first, second and fourth measures]. It is a false relation of the octave. It is something from contemporary music.

Sixth Variation

This is the most personal variation, out of all others, this is very intimate. It has polyrhythm all over. It is very close to the theme, but it has polytonal polyphony, because you have C minor and B flat major and the left hand is free. It ends up having a certain harmonic oddity that would, somehow, foretell my future works. I did something that was very personal, all of a sudden, without being like Guarnieri. It is almost atonal. Almost, without being it.

Seventh Variation

This is a *scherzo*, which also has a very interesting texture because the theme [he sings the right hand] will enter here [in the ninth measure], which was very far from our memory.

The trill is a pedal point. You can imagine that it is the fifth from the tonic triad or a pedal on the dominant. You can analyze it both ways. It stays the whole

time. And this is very Beethovenian, it is something he used in sonatas and bagatelles too.

Eighth Variation

This variation recalls *modinha* procedures.⁶ The interesting thing here is the polyrhythm. In fact, I wrote in 6/8 for the right hand and in 2/4 for the left. And you have the theme [he sings the high pitches of the right hand] on this upper voice, the voice in the middle [he sings the notes of the right hand, middle register], and the other one [he sings the left hand melody] which is the guitar. It is a flute and a guitar. Thus, it is a *modinha* or *seresta*.⁷ You can see it both ways. It is a beautiful variation.

Ninth Variation

The ninth variation is also a kind of *scherzo* in 5/8. [He sings the left hand rhythm.] Pedagogically speaking it is a study in rhythm, which is excellent for the student, because it will never change. It always remains one, two, three, one, two [3 plus 2 meter], except here [measures 18 and 19], where it is going to be a little different because I have omitted the rest in these two measures. The student may get confused here, but the rest continues [he sings again the left hand rhythm].

⁶ *Modinha* is a Portuguese and Brazilian sentimental song, typically accompanied by the guitar, that was cultivated between the eighteenth and nineteenth centuries.

⁷ The word *seresta* (serenade) refers to performances of small ensemble groups that included guitar, mandolin, clarinet, flutes, saxophones and tambourines. Among the genres performed by the *seresteiros* were waltzes, *choros* and *modinhas*.

Tenth Variation

I thought of a guitar for this variation. It is in the same register as the guitar, and it is a type of prelude for guitar inside of the variations. Now, for this voice that stays in the upper register you can imagine an oboe, a clarinet, a flute, or voice—a soprano with a guitar. I like this variation very much and I think it is original.

It is important to consider the three distinct voices. And here again [there is] 4/8 in the right hand and 5/8 in the left hand. I did not use triplets, but it is like triplets. It is the same. Maybe nowadays I would write triplets. However, I was concerned to be as close as possible to what I had written at that time. I did not make any correction when I copied [these pieces]. It is the 18-year-old Almeida Prado.

Eleventh Variation

This variation is a *baião*.⁸ It is very Guarneri and I am not ashamed of that. It had to be that way.

Twelfth Variation

This variation has an influence of Hindemith, specially the preludes of *Ludus Tonalis*. It has the meter of 5/8 which is very interesting; however, I use a type of

⁸ Related to the word *baiano*, term attributed to the person from Brazilian state of *Bahia*, *baião* is a musical genre. It is characterized by rhythmic melodies mainly in the Mixolydian mode accompanied by prominent syncopated low drum figures.

harmony that includes open fifths, somewhat quartal, which is Hindemith's influence.

Carina Joly: What's the purpose of these dotted lines?

Almeida Prado: The dotted line is to clearly show the division and to prevent wrong articulation.

Thirteenth Variation

This variation has Stravinsky's influence - from *Sacre du Printemps* and from Concerto for Piano and Winds. It has a rhythmic influence, a certain inconstancy, a rhythmic restlessness, which Guarneri thought I did pretty well. I told him I had gotten the idea from Stravinsky and then he said: "Wonderful! To be influenced by a master is enriching."

Carina Joly: Then the initial idea of basing yourself on Beethoven, who wrote a theme with harmonically independent variations, developed itself in a conscious way to give the variations styles from very distinct composers?

Almeida Prado: The idea for this piece was to create variations that would be more distinctive through tonality, but each variation is a caricature, in away, of a composer I liked. You can find Guarneri, you can find Mignone in that waltz, you can find a hick style on those *ponteios*. I think that only the sixth variation is mine, because I imitate in the other ones, which is not plagiarism, but imitating in the sense of absorbing. It is impossible for an 18-year-old [to imitate somebody], not even [a talented young composer] like Mozart [could do that well]. He had Haydn's

influence and some from the Italians of that time, and only later he became purely Mozart.

Fourteenth Variation

For this last one I imagined an orchestral *tutti*. If I were to orchestrate it, it would be a *tutti*, a choir. It has a festive mood. The theme is back in major and there is a lot more freedom in the chords. It is an A major which I soil with alien notes, which I call ETs, intruders. When a composer of contemporary music writes in A major, he can do it as Beethoven: for the keys that did not belong to A major, Beethoven would resolve the dissonance. From Debussy on, one can assume the appoggiaturas without resolving them, and then you have the strangest chords. It is more apparent in Ravel. Then in 1961, I could make a totally altered chord, as far as it has as bass, a dominant, a subdominant, a tonic, but dirty. So, it is an amplified and free A major.

It is the pianism of a student who is more or less at the fourth or fifth year at a conservatory in the old days. But if he is really good, maybe earlier than that. But it is not for a child because the chords are big.

Carina Joly: On that subject, if a student cannot reach the chords which demand a wider opening of the hand, is there any problem with arpeggiating the chords?

Almeida Prado: To arpeggiate the chords does not hinder much. These variations can be played by a teenager, but not a child. Because I did not think of

pedagogy in the beginning. Now I do. This was a mature piece for me at that time. It was the best I could do at 18 years of age.

Carina Joly: Who is the dedicatee José Muricy?

Almeida Prado: José Muricy was Dinorá de Carvalho's husband. She was my piano teacher and also a great composer. He was my confirmation godfather. This dedication was more affective.

Peças do Caderno de Contraponto

Almeida Prado: For a child who learns Bach's invention, to play something with Brazilian rhythms, in the spirit of Bach, is very interesting. At the same time that it is partly Bach, it has the freedom Bach does not have. And [these pieces] are Brazilian.

This was from a notebook. They were not pieces for concert, this was just an exercise notebook of counterpoint. However, Guarnieri had the brilliant idea to make the counterpoint Brazilian, because the counterpoint you learn at conservatories in Europe and other places is hybrid, it does not have a personality. And Guarnieri wanted it to have a Brazilian theme, with Brazilian articulation, but within the counterpoint principles. And this is genius. It is a very limited freedom, it is an exercise: I could not make parallel fifths, I could not make [parallel] octaves, there was a rule, but the theme was folklore. I think that it is interesting to edit, so you can give it to a student to play. I included these pieces in *Jardim Sonoro* because of Saloméa Gandelman, who knows my work very well. And she also gives

these pieces to her students. I copied them including all corrections done by Guarnieri.

This one for instance [he points at the second invention in two voices], I composed it on a blackboard, during a composition class in *Ribeirão Preto*, in 1985, in order to give an example for the students to compose.⁹ Then I erased it. One of the students copied it and gave it to me later.

Cinco Peças Brasileiras

Almeida Prado: The Brazilian Suite is like a Guarnieri but a little more modern. He would ask you to write a suite because he thought you would absorb nationalism without doing folklore.

Carina Joly: How did he work with the rhythms? Did he have a catalogue of Brazilian rhythms?

Almeida Prado: No, we studied Mário de Andrade. We studied the themes and incorporated them.

Carina Joly: From the book *Ensaio sobre Música Brasileira*?

Almeida Prado: Yes. Then he would say: “You are going to make a *chorinho*, a *toada*, a waltz, a *romance* and a *baião*.” Each student wrote in a different way. And when I made the pieces, in the original manuscript it was [written] “Suite for piano.” When I did the revision in 1996, I wrote “Five Brazilian Pieces in the manner of Camargo Guarnieri.” Because his influence is so great, it is

⁹ *Ribeirão Preto* is a city in the State of São Paulo.

to avoid hearing people say: “Oh, this is so Guarnieri!” And I say: “But of course it is!” I come ahead of the crime scene, so to speak: “Look, I killed him, so you can arrest me, take me to court, ok?” That’s why I wrote “in the manner.” It is not like an influence, it is—it had to be that way.

Chorinho

This first one is a two-part fugue. I did not write “fugue theme,” but it is one. It is entirely classic, a fugue in the manner of Bach, but with the [rhythm of] *chorinho* from [Ernesto] Nazaré. And [the dedicatee, pianist] Caio Pagano never played it.

Toada

The second one I dedicated to Leonard Bernstein, who was a genius for me. I made an arrangement for strings.

Carina Joly: Was it because of the dedication to Bernstein that you made it for strings?

Almeida Prado: No, it wasn’t. I dedicated the version for piano to him. I sent him the piece and he replied asking: “Why not strings?” I lost this letter. Then I sent him the orchestration that Guarnieri had taught me. It was the first thing I had orchestrated. Then he told me, “I like it better now.” Years later, when I was in Paris and had dinner with him at Nadia Boulanger’s house, I said: “Do you remember that I dedicated *Toada* for strings to you?” And he replied: “Yes! I am not sure if I

played it or not, but I will play it.” But he never did, of course, because there were thousands of people dedicating pieces to him. But it was very *nice*, it was *darling* of his to say “Look, I liked your piece.”¹⁰ And this *Toada* is very atonal, and that’s why I say it is a more advanced Guarnieri than Guarnieri himself from that time.

I always say that when you are a real composer, it does not matter if you copy a master, you will always add something of yourself. And he [Guarnieri] thought that it was so good that he said “Yes, that would be me at 18 years of age.” The whole end he liked very much, he thought the mix of textures to be very interesting.

Valsa

This waltz is atonal. It is not serial, but atonal. It starts with D minor and goes to about anything you can imagine. Then it is neither Mignone, nor Carmargo Guarnieri. It is both Mignone and Guarnieri’s clichés made atonal. It is a waltz with guitar bass, of Brazilian *valsa seresteira*, but it is atonal. Not even [pianist] Ciro Gonçalves Dias played this waltz.

Romance

The *Romance* is very intimate for me, although it is also like Guarnieri. The harmonies are mine and I like them a lot. This *Romance* is something personal. It

¹⁰ Prado used the English terms emphasized in italic.

was dedicated to Dinorá de Carvalho. This chord here, he liked it a lot [third beat of measure 11] it has a beautiful texture.

Baião

And of course *Baião* is like Guarnieri, but there is a part here that he thought had a lot of new stuff. In this part B [beginning at measure 28], he thought there were some different textures, that I had added something personal, and at the end, when it starts to disappear, without being obvious.

I got a lot of compliments from him, but the piece has never been played...up to now, it remains untouched. I made a copy at that time and gave it to some pianists who never played it. They never gave it to their students either. It was kept in the drawer. I made a clean copy *Ipsis literi*, and who knows...maybe one day it will come out of the drawer, because it is flashy and very Brazilian, with an updated language.

Nowadays I would never compose in such a way, not even if I wanted to. At the same time, it has the ideal size.

Carina Joly: In case one student wants to play an isolated piece from the suite, or maybe two, without playing the whole thing, what would you think of that?

Almeida Prado: It can be done, because the pieces are in a suite, but they are individual pieces. “I am playing *Baião*” or “I am playing a *Valsa*.” I do not see any problem with that, because the most important thing is that people play my music.

Abendstück

Almeida Prado: So, *Abendstück* is an afternoon [*sic*] piece.¹¹ It is a typical name from Schumann. Then you play with this [he sings the melody, emphasizing the idea of the motive with two keys—first ascending and then descending]...It is intimate and a miniature. The form is a continuous line...

Carina Joly: Through-composed as it is said in English...

Almeida Prado: That's right—*walk in progress, form in progress*...like Schumann did.¹² This is like one of the pieces from *Carnaval* [Op. 9] or the *Fantasiestücke* [Op. 12]...more from *Fantasiestücke*. It is a short piece, of great poetry and this form that continues. It is not atonal, but it is not tonal either. There are pedal resonances.

It is a recent piece. I put it here [in the *Jardim Sonoro*], to pay homage to a friend of mine [Maria Thereza Russo]. We were in a course at T.H. Hall, which is now called *Casa do Saber*, which is basically a hall on *Itambé* street [in *Higienópolis, São Paulo* city], where there are conferences, concerts, recitals, and so on. I am also teaching a course there about *The Well-Tempered Clavier*. *Casa do Saber* offers literature and poetry courses, discussions about Plato, psychoanalysis and Freud, and many other subjects. And *Abendstück* was composed when I was teaching a course about Schumann's complete work for piano.

¹¹ The German term *Abend* means evening.

¹² Prado used the English terms emphasized in italic.

Carina Joly: You included various precautionary accidentals in this piece. Is there any special reason for that?

Almeida Prado: I include them so the person is not unsure. Since it is free tonalism, it is better to avoid any confusion. But when it is time to edit, you can remove what you find unnecessary. For instance, when Stravinsky ties chords which have accidentals, he includes them in the second one. And I learned that from him. But there are people who think that, due to the fact it is tied, it is unnecessary. However, due to what comes later, I am always concerned they will make a mistake. Maybe I am worrying too much, but for me it is obvious, and for the neighbor downstairs it is not. When it is tonal, it is very obvious that it is going to be a certain pitch, but when it is different, a little hesitation can cause the person to lose the rhythm. That's the reason for my possible overkill.

Sonetos

Almeida Prado: When I made this album [*Jardim Sonoro*], there were eight pieces [the *Sonetos*]. When I left Campinas, there were twelve. I do not have the last four though. I think the first eight are coherent among themselves. There is a big gap between the first eight and the ninth, the tenth, the eleventh and the twelfth. Maybe they do not belong with the other eight.

Carina Joly: Do you still have those manuscripts?

Almeida Prado: They are with some friends of mine. But the first eight pieces are grouped as one set.

Carina Joly: Do they have a unifying coherence?

Almeida Prado: Yes, they do.

Carina Joly: And the last four pieces?

Almeida Prado: They are very different. Most of the first eight pieces I composed in Bloomington [Indiana, USA], when I lived there for a couple of months. I was reading Sylvia Plath, who was a great American poet, and I was inspired by her writing. For instance:

“The claw of the magnolia,
drunk on its own scents,
asks nothing of life.”¹³

This is a Zen state, because the magnolia is pure beauty, and it does not ask for anything else, but to be a magnolia. And this sounds very beautiful in English. It is part of her collection. I am just making a *quotation* from a very long poem.¹⁴

Soneto no. 1

I like this piece very much. Why did I name it *Soneto*? There is no transcendental explanation. I already had *Cinquenta e Cinco Momentos*, I had *Dezesseis Poesilúdios*, and I made pieces called *Poemas*, and so on.¹⁵ I had never made a *Soneto*, which is generally four, four, three, three; but I did not think of the

¹³ Excerpt from *Paralytic* (1963), by Sylvia Plath.

¹⁴ Prado used the English term emphasized in italic.

¹⁵ *Momento* means moment. The word *poesilúdio*, invented by Prado, derives from the mixture of poem and prelude. *Poema* means poem.

sonnet form per se. There is a rhythmic rhyme, which in fact is this thing here [the predominance of a rhythmic cell—he sings the right hand melody]. It is very intimate.

Soneto no. 2

I dedicated the second *Soneto* to an American couple, who used to teach in Bloomington. I never saw them again but they were extremely kind to me. This *Soneto* is about the snow, because it snows a lot in Bloomington during the winter season. Then one morning everything was white, immaculately white, and you could not see anything else but the pure white. Then [he reads from the score]:

“Look, how white
everything is, how quiet,
how snowed-in.”¹⁶

Then I made that. This is the quietness in the piano, the steps on the snow [he imitates the sound of walking on the snow slowly rubbing his hands on the paper]. And the harmony repeats itself, there is no variety. And this gesture is always AB [the two contrasting elements which are predominant: one mostly made of half notes and the other mostly eight notes].

Carina Joly: How do you play measure 11?

Almeida Prado: The pianist should improvise—I mean, repeat this sequence as many times as he/she wishes. It can go faster, slower, it is free, so that I put a *fermata*. When you finish this section, you let it resonate.

¹⁶ Excerpt from *Tulips* (1961), by Sylvia Plath.

Soneto no. 3

The third one is a wave [that comes] and [then] stops on the sand. [Prado reads from the manuscript]:

“This is the sea,
then, this great abeyance.”¹⁷

It means, that thing from the sea which is an abyss. Then the wave comes, reaches the sand and stays there [he sings the rhythm of the *Lento*]. That means, this line is like you are looking at the sea from the beach and then you see a wave that spoils your peace. Then it stops, right? This A flat is the waveless blue sea on the horizon. When the wave crashes, the sea is apparently quiet, until another one comes. The idea is arsis and thesis in rhythm, movement and rest. There are two gestures, AB. This one is always the same [the gesture of the sixty-fourths]. It will probably change here [at the second to last measure], where it becomes A major; however, the pedal is in A flat. You have two keys, it is polytonal. This is one of the most beautiful out of the *Sonetos*.

Soneto no. 4

I wrote the fourth *Soneto* to a friend of mine from Campinas, called Luiz Cury. I used his phone number. Sometimes I did that with my friends. For instance: 1 is C, and so is 0, 2 is D, 3 is E, 4 is F, and so on. When it comes to the octave is eight, then nine; E goes back down. Then it should be 8812938... I cannot recall. At

¹⁷ Excerpt from *Berck-Plage* (1962), by Sylvia Plath.

that time, the phone numbers were short in Campinas. Cury was the organizer of a tour for CPFL [the power company from *São Paulo*]. I teamed with Gualberto Estades Basavilbaso, who played viola. Sadly he died about a year ago. We went on tour in many cities in the state of *São Paulo*. Cury was a kind of agent, who booked hotels, theaters, handled the money, like a manager. Then I said, “I will write a piece using your phone number.” [He sings the melody.] It came out as something Mozartian, like a Mozartian overture. It is a visitation to Mozart.

Soneto no. 5

The fifth *Soneto* was dedicated to Ubiratan D’Ambrozio [orthographical variation, Ambrósio], who was a mathematician and the vice-president [of *Unicamp*] at the time I was the director of the Arts Institute. He was a good friend of mine and also an old friend of [the university’s president José Aristodemo] Pinotti, to whom I wrote *Poema*. [Pinotti] was my family’s doctor. And Ubiratan liked very much things like *valsa seresteira*.¹⁸ And I used to say, “Oh, but it is so tacky, kitsch.” But I had to compose something he liked. Then I included the tuning of the guitar, with the open strings. Ginastera does this a lot and also does [Radamés] Gnatali in one of his pieces. Others did this too. This is an A [*Tempo Livre*] and this is a B [*Tempo de Valsa Lenta*]. And there is always a change in tuning during the

¹⁸ *Valsa seresteira* is a slow and lyrical waltz, usually performed by the street ensemble groups known as *seresteiros*.

interruptions. It ends with a chord from the usual tuning of the guitar strings, but I added an A, so it is not that obvious.

Sonetos nos. 6, 7, and 8

The sixth, seventh and eighth *Sonetos* I dedicated to a good friend of mine called Fernando Kassab. Although he was not a musician, he loved to attend my recitals. Nowadays I think he owns a restaurant and makes a lot of money. These pieces form a small triptych of sonnets, since they are dedicated to the same person.

The sixth one is a game of colors, of textures with both hands, the seventh one is a very melodic *cantiga*, and the eighth one is completely abstract.¹⁹ In the eighth *Soneto*, you make the student hold the pedal up to the sign, and he will have *fortes, pianos*, the sound will be mixed, it will be a rich experience, and it is easy to play. It is a contemporary sound like Boulez, but it is easy to play.

Sonetos nos. 9, 10, 11, and 12

Then this cycle ends in 1984. And in 1999 I made four sonnets. The first one I dedicated to (you have to hold on to your chair for this one) Clodovil.²⁰ He is not my friend and I have never met him, but I used to love his show, which I watched

¹⁹ The word *cantiga* is originally connected to folksongs brought to Brazil by the Portuguese colonizers. *Cantigas* differ in function and mood, according to their lyrics (e.g. lullaby, songs to play circle dance, love songs). It became common amongst the nationalist composers at the end of the nineteenth century, to associate the title *cantiga* to a melodic instrumental piece.

²⁰ Clodovil Hernandes (1937-2009) was a Brazilian clothes designer and TV presenter, who became a polemic politician in 2006, three years before his death.

on TV back in 1999, when I was sick and had to rest a lot. I found his show very funny. Then I composed a sonnet using his name: Clo-do-vil Her-nan-des [Prado sings the melody using the syllables of Clodovil's name, a key to each syllable]... the theme of his name, then I sent it to him. In one of his shows, he took the score and showed it to the camera while saying: "I am not going to tell who this is from, but it is a beauty. Next week I am bringing somebody to play it." However, he quit his job on the following week...

I composed the tenth *Soneto* to Marcelo [Luís] Spínola [Pereira], who is a great friend of mine. He was my student and he makes all my CDs.²¹

Carina Joly: Is it Marcelo Spínola, the owner of the Santa Cruz notary office in Campinas, who studied piano at *Unicamp*?

Almeida Prado: Yes, that is him. Actually, whenever you need some of my work, you can order CDs and he will remaster it for you.

I composed the eleventh *Soneto* to the son of Fred Barreto, who was the violinist that played for the *Campinas* Symphony Orchestra.

Carina Joly: His son with Nara Vasconcelos?

Almeida Prado: No, the one from the first marriage, who is now a grown man. He was named after his father - Frederico Barreto Filho.

I composed the twelfth *Soneto* to the eye doctor from the *Instituto Penido Burnier* who operated on me using laser. At that time I was having a hemorrhage

²¹ Marcelo Spínola Pereira assisted Prado in the compilation of all existing recordings of his works.

and he saved my eyes. His name is Nilson Romariz Pinto. And the sonnets are over. I do not have these last four, but I think Marcelo must have them.

Deux Esquisses d'un Voyage

Esquisse is sketch, it is when you draw something quickly which will become something else. But [in this case] it came out like this.

I wrote these pieces when I went to Europe to watch the *Sinfonia dos Orixás*, which became a ballet named *Panthéon*.²²

Carina Joly: When and how did that happen?

Almeida Prado: In 1987, Oscar Araiz, an Argentinian who was the choreographer of the *Grand Théâtre* of Geneva (which by the way has the best ballet of Switzerland), listened to one record of the *Sinfonia dos Orixás*, which had been recorded by [then conductor of the Campinas Symphony Orchestra] Benito Juarez, and he went crazy about it. I think that he bought the record at *Unicamp*, took it to Switzerland and listened to it together with the ballet dancers. Then he called me at *Unicamp* and said: “Where can I get the score?” Then I replied: “At *Tonos*.” Then he said: “But I want to rehearse with this record.” It is a very good recording, by the way. Then he did it—he made the choreography using that recording. He rented the material and the orchestra made a live performance, with a thousand *atabaques* [drums] and *agogos* [cowbells], and he went to *Bahia* and

²² *Ibeji* for piano solo, piece included in *Jardim Sonoro*, is a free version of one of the movements of *Sinfonia dos Orixás*.

bought fifteen pairs of agogos, eighty *atabaques*, Yemanjá's rattles, everything authentic. He put together a very beautiful performance in the beginning of October. It opened the 1987-1988 season, and the name *Orixás* became *Panthéon*, because *Panthéon* means the dwelling of the gods, and the Swiss audience understands that. But [the word] *Orixás*, they do not get. It was written in the program: "However, *Panthéon Afro*, which has *Xangô, Oxalá, Iemanjá...*" and everything was well explained and there were pictures of each deity. It was beautiful. But he did not make folklore: the ballet dancers wore white and the stage portrayed the blue sky, there was a rope and a piece of white linen. That was all. The rest was music. He said: "If I put Carmen Miranda, it will be a disaster. The music will be Carmen Miranda, not the dancers." It was divine, presented together with Bartók's *The Miraculous Mandarin*. There were two ballets, the whole night.

I went to Medjugorje at that time because I had made a good profit from the copyright of this presentation that Our Lady had arranged for me. She had planned it all. [He talks and moves his hands as if it were Our Lady planning the events in his life:] "He goes this way, he does this and that, here he falls down, here he picks himself up..." And it was a spiritual revolution in my life. It was wonderful.

On this same trip, I traveled with a friend of mine, Bernard Gamper to the south of France, *Nice, Cannes*, the French Riviera. *Rocques-sur-Cèze* is a medieval town which stands on a mountain rock. The houses are made of stone. And here [*Les Roses de la Rocques-sur-Cèze*], was his garden, and there were beautiful roses.

And *Les Roues-à-eau de L'Isle-sur-la-Sorque* is a neighboring town. There is a water mill from the Middle Ages that still pumps water to the town.

Carina Joly: Which you drew here [pointing to the cover page of the *Esquisses*]?

Almeida Prado: Exactly, that's right. It is minimalist, because it always repeats itself.

Carina Joly: There is a repeat sign at the end [measure 90]. Do you mean it to go back to the start and play it all over again?

Almeida Prado: Yes, I do. It is really monotonous. These pieces are very interesting, and it is a shame they have never been played before.

Carina Joly: Another thing I would like to ask about these French pieces is the fact that they do not have metronome markings. Can you estimate the timing of these pieces?

Almeida Prado: In *Les Roses*, the [tempo marking] *Calmo* is enough. In *Les Roues*, it is more or less like this [he sings roughly on eighth note equals 119], not very fast, otherwise it becomes a mess and you cannot hear the filigrees. It is really like a music box.

Três Croquis de Israel

I made these *Croquis* for Sonia Rubinsky, [the pianist] you know. She lives in Paris because she is married to a Frenchman. She is recording the complete piano works of Villa-Lobos.

The names [of these pieces] come from *Yam Kinneret*, which is the lake close to Tiberias, where Jesus used to go fishing. Since it looks like the sea, it is called the Galilee Sea. *Kibutz Ortal* is a kibbutz, and *ortal* means dew. I stayed at this kibbutz for a week with a friend of mine. It was next to [the city of] Haifa, and then I made this sketch, a quick thing. And *Eilat* is in the south of Israel, close to Egypt, where the Red Sea is located. The same place where Moses opened the waters so his people could pass. This music is very descriptive: here [measure 1] are the mountains, the Red Sea is the *Agitado* [all the sessions that are marked with *Agitado*], and the mountains change color according to the sunlight. Early in the morning they are golden. At noon they get red, in the afternoon they are purple, and at sunset they are dark purple, almost black. And then I showed the changes in light and colors because of the sun.

Carina Joly: And speaking of colors, do you have this relationship between colors and sound like Messiaen had?

Almeida Prado: No, my relationship of colors and sounds is much freer. For instance, I can make a chord, but I do not see the red color. He [Messiaen] did see it. He had a visual impairment caused by hunger and cold from the time he had been in the concentration camp. He had gotten ill. [Messiaen's case] was pathological and he suffered greatly because of that. I do not. For instance, if I look at this painting [pointing to one in his room] and want to make music inspired by it, I can arrange some chords from the higher range to represent the yellow color... My choices are subjective and rational, because I decide which sounds I want to use to

represent a certain color. In Messiaen's case, the sound choices were independent of him.

Then I suggest the colors of the mountains, but I do not want people to see them. I want people to feel the changes of colors without necessarily seeing them.

Ciranda das Andorinhas

Mary Ann Coutinho was a very pleasant lady from *Campinas* and also an amateur pianist, who used to have lessons with [pianist] Fernando Lopes at the former music department building at *Unicamp*. She also liked to take courses as a guest student. Then one day she asked me: "Why don't you compose an encore piece for me so I can play it in my recital?" It was September and the swallows were migrating to *Campinas* to stay there for the season. And they were extremely noisy: they would fly in and out of my window at home! Once one of them got stuck in my bedroom and I could not sleep. I would begin to fall asleep and the swallow [Prado imitates the sound of flapping wings by hitting a book]... What if it fell over me? They are beautiful creatures, aren't they?

So, these are the swallows and Mary Ann. [I used the title] *Ciranda* [circle dance] because it has the spirit of one [Prado sings the melody]. It is like a revisited *Passa, passa, gavião*.²³

Carina Joly: Did Mary Ann play it?

²³ Referring to a Brazilian folksong.

Almeida Prado: No, she did not... She said it was too difficult for her.
[Prado sings the melody again]... Its pianism is like Villa-Lobos’.

Guarânia

Almeida Prado: *Guarânia* is very interesting... I dedicated it to Nara. It is beautifully kitsch. It is really Carmen Miranda from the south. Nobody has ever played it so far.

Carina Joly: Not even Nara?

Almeida Prado: No, not even her... I guess I am unlucky with dedications, because when I dedicate my pieces to musicians, they often do not play them.

[Camargo] Guarnieri used to do this: he dedicated it, then a year or two would go by... [Prado imitates the act of erasing the dedication]. He dedicated his seventh *Sonatina* to [pianist] Sônia Muniz and she did not play it. In the meanwhile, she married [the conductor] Eleazar de Carvalho, who was Guarnieri’s enemy. Then Sônia said: “I am so sorry, but I cannot play this piece.” Guarnieri said: “No problem.” [Prado repeats the gesture of erasing the dedication.] Then he dedicated it to a Portuguese pianist who never played it either [Prado mimics erasing the dedication once again]. After that, he dedicated it to Belkis [Carneiro de Mendonça] who recorded it, and it [the sonata] became hers.

This piece [*Guarânia*] is an attempt to turn a corny piece into a popular one. It is corny by nature, like a Chopin *Polonese*. So, it is not a half-page piece. It is a *Guaranona* [a big *Guarânia*], an important piece for piano. And I wanted it to be a

Guarânia. I wanted it to be like something from Paraguay, something South American. I left Brazil for a while. Do you remember Chopin's *Bolero* for piano? Which is also a big piece; it was his attempt to make something Spanish, since he was in *Majorca*. It is not his best work, but it is interesting. After all *Guarânia* has thirteen pages—it is a big, lyrical piece. I played it once at the Arts Institute of *Unicamp*, as part of a series of recitals called *Concertos do Meio-Dia* [Noon Concerts] and there were three people in the audience. Nobody else has ever played it again.

Carina Joly: How did you absorb the *Guarânia* style?

Almeida Prado: At that barbecue restaurant called *Espeto de Prata*, one of those restaurants in *Paulínia*, in one of those tacky places.²⁴ I even bought an awful CD at the bus station. I wanted to make trashy music that at the same time, could be classy. It is the same thing Stravinsky did with *Ragtime* for eleven instruments and *Tango* for piano. A tango which is purely Carlos Gardel, which Stravinsky composed in 1940. It is cheesy but beautiful.

Carina Joly: What does your *Guarânia* have of *Guarânia*?

Almeida Prado: It has the 6/8 rhythm mixed with three. It breaks down, as if it were a hemiola. Look here [he sings the section between measure 9 and 16], this is something of Paraguay. This does not exist in Argentina where they have

²⁴ Here Prado gathers location [inlands of São Paulo state], establishments and shops usually undermined by Brazilian middle- and upper-class members, to explain the inspirational sources of this composition.

milonga, which is different.²⁵ And there is not any important Paraguayan composer who has written a *Guarânia*. There is a Paraguayan harp [he shows the *arpeggios* from the second measure], full of *rubatos*...

Carina Joly: Did you indicate in the score to do *rubato*?

Almeida Prado: The spirit of this piece brings you to do it naturally... Take a look at this harp *glissando* [measures 8 and 119].

Ibeji

Ibeji is an arrangement of a movement from the *Sinfonia dos Orixás*. It is a free arrangement. It sounds very good. Look here [he points to measures 25 - 33]. I put an *Ossia* because the pianist does not always want to play these clusters, so you have simple octaves.

Duas Peças Infantis

Valsinha is really a piece for a child to play. These two children's pieces [*Uma Valsinha para Vivian* and *A Dança dos Gnomos*] are very cute and they resemble a waltz from the piano student of the old days [he sings imitating the beginner who tend to accentuate every pulse without phrase inflection]. Do you remember [the piano method of] Francisco Russo? [He sings the melody of a piece included in this method.] Do you remember *The flowers' saleswoman* [by Carl

²⁵ *Milonga* is a song genre from Uruguay and Argentina, that may present a question-and-answer format, in which the duple metre of the melody contrasts with the 6/8 guitar accompaniment.

Zeller]? I played it at the age of 7 and it was very difficult. Now, here [the section that starts in *Poco mais rápido*] it is purely tasteless, but I left it like this. This part reminds me of Shostakovich, that typical [sense of] humor. And it is easy for children to play the chords, there is no problem for them.

A Dança dos Gnomos e das Fadas is a study in triads. You see [he sings the melody of the first four measures]...another triad [he sings the next group]...I named this piece because children like names.

Carina Joly: I have a question about the form of this piece and also of *Valsinha*'s: there is a repeat sign at the end of the second page, and it is clear we must go back to the start. Where is the end of this piece?

Almeida Prado: *A Dança dos Gnomos* ends where I signed my name [he points to measure 20], because it is in fact an ABA. You can also include a *Fine* sign here. But in *Uma Valsinha*, you go back to the start of B, when it is one measure before the first ending, then you skip to the second ending and go to the end. Here you have minor and major. This end is very intriguing because it makes you think the child made a mistake, as the child is clumsy. And this piece a child can also play, it is not hard.

Poema

Almeida Prado: [The dedicatee] Dr. [José Aristodemo] Pinotti is not only my and my family's friend, but he is the family doctor, and still my ex-wife's physician. Her name is Helenice Audi. He also helped bring my granddaughter into

this world. And back in 1994, he received the honorary title of citizenship from *Campinas* city hall. Since I had set most of his poems into music and I was not able to get [the soprano] Niza [de Castro Tank] to sing at the ceremony, because it would become too long, then I decided to make a poem without a text. A poem because, in fact, I always try to avoid repeating names. For instance, I already had fifty-five *Momentos* and then I said to myself: “I am done with *Momento*.” It is the same with Guarnieri’s *Ponteios*. One day he said: “No more *Ponteio*. Fifty, that’s it!” Then I wrote *Poesilúdios*, which in a way represented my friends’ paintings from where I got inspiration. There was something pictorial, but it is over now. Then there were the *Sonetos*, which initially were *Momentos*, but they became *Sonetos*, which are twelve now but they were eight at that time. Then the *Noturnos*, the *Líricas*, and later I wrote the *Andantes Líricos*. And I did not have *Poemas* for Piano.

Carina Joly: Do you always think of a title before composing and then go on from that idea?

Almeida Prado: Yes, but I did not think of a specific poem. It is poetic, as if it were a *poème d’un jour*, like the romantics have. But there is something from *Poema*, as for instance, this idea here [the two first measures] repeats itself like a rhyme, like in a poem. There is a sonorous declamation in this piece.

Lírica no. 3

Almeida Prado: The third *Lírica* is a nocturne. As a matter of fact, it could be my fifteenth nocturne. There is an accompanied melody, as in Chopin’s

nocturnes, and the first part, section A, has a series of harmonies which I call pilgrim harmony, because it is an F minor, an F sharp minor, a G major seventh, an E flat major, and an E major. In fact, it is chromatism based on F. I think in F, but a chromatic F, which is neither major nor minor, and I use the degrees altering them freely. [The music theorist] Maria Lúcia Pascoal named it pilgrim harmony. When you reach the B section, it is like Chopin's nocturnes, which have a fast section that has nothing to do with what comes before. It is something agitated.

Carina Joly: How do you play this section? Do you shift hands?

Almeida Prado: No, I use the left hand [for the first three beats] and the right hand [for the last three beats], as it is written. Maybe the effect would be different by [changing hands], but I do not think it is worth it because the shape is in the hand.

In this part here [measures 38 and 40] there is a kind of timbre cadence. It is a resting moment in the bass range, almost like a cluster, then the *arpeggio* is remembered here in the *Lento* [measure 41]. Here [measure 42], on section A1, a novelty happens: I add a new harmony, which is B major.

Carina Joly: Any special reason for that?

Almeida Prado: Just for a change. *Un caprice*. Now, the real novelty is that, although you expect it to end in F, it does not. And why? Because the last new chord is B Major, dominant of E Major. There is a reason. I said: "I don't want to end it in F because F had appeared too much. However, I do not want it to end in

something that does not make any sense.” And because of the B major seventh: dominant of E.”

Carina Joly: Who is the dedicatee Maria Amália Fragelli?

Almeida Prado: She’s an amateur pianist, who was friends with [pianist] Antonio Guedes Barbosa, and who lives in São Paulo.

Intermezzo - Salmo 148

Carina Joly: Was Psalm 148 written for solo piano and also jazz band?

Almeida Prado: This Psalm is the only *Intermezzo* I have. This word *intermezzo* does not exist in my music anymore. It is the only one.

Carina Joly: How should the title for this piece be? What is title and what is subtitle?

Almeida Prado: It is only *Intermezzo*. The *Louvor Universal, Salmo 148*, etc., you can put as a subtitle. Because in reality, this [piece] was made by itself. I tried to make a piece for a friend of mine from *Pará* [Brazilian state], the pianist Luiza Camargo. Then, when she got it, she liked it and played it. But then the *Amazon Jazz Band* ordered a piece for piano and jazz band. Then I said: “This will be the theme.” I took it as the theme and developed it. But there is a moment when the theme appears complete, such as it appears in here, but with an orchestrated accompaniment. The pianism of this piece is Brahmsian, with these sixths and sevenths.

Momento Musical

Almeida Prado: This Schubert is part of a time when I did Clementi and also that Czech composer, Vanhal, that I did Mendelssohn, which by the way is a *Song Without Words*. There are the Brahms and the Schubert. They are five collage pieces, which are in fact re-readings, but explicit ones. It is more than postmodern. It is what Stravinsky did with *Pulcinella*. I took that Brahms' piece and deformed it to the point it got like this. These pieces are postmodern distortions. For instance, I take the authentic Clementi and I deform it, as Picasso does.

Here [Momento Musical], I took many pieces from Schubert and started to distort them without any shame, in a crazy and oneiric manner. Do you want to see it? Here [he points to measure 7 and sings], it is something else [referring to the presence of elements from Impromptu Op. 90 no. 4].

Sonatina no. 2

Carina Joly: Where did the idea to write “Assimilações, Transformações, Distorções e Dispersões sonoras” that you put on the cover of *Sonatinas* from Vanhal and Clementi come from?

Almeida Prado: It came from didactics for my composition class. To show the students another way, in case they want to follow one.

Carina Joly: Does this idea come from Nadia Boulanger?

Almeida Prado: No, it does not. It is a lesson from Stravinsky when he wrote *Pulcinella*.

Carina Joly: Did any other master suggest that idea to you?

Almeida Prado: No, it was my idea from thinking of techniques for contemporary music composition that would not be not serial. I mean, for a student who wanted to follow the path of re-reading and not only of creation, starting from scratch. It is a didactic attitude. They were exercises for my class, which became good.

Carina Joly: And all the distortions have the original composition score attached. In what order should the pieces be played?

Almeida Prado: First you play the original, then the distorted one.

Carina Joly: I find it interesting that you took the same sonata from Clementi which Satie took to make *Sonatine Bureaucratique*...

Almeida Prado: Yes, but it is not the same. This is a humorous series, which in fact consists of serious caricatures. They are not supposed to make you laugh, but smile.

I took the same idea as when Picasso took Velasquez's *Las Meninas* and started distorting it, in the same way Stravinsky did with Pergolesi in *Pulcinella*.

Paisagens do Haras Gramado

Almeida Prado: I wrote this one for the birthday of Pinotti's mother. It was her birthday present. I called it *Aquarela Sonora* because I did not have any piece with this title.

Carina Joly: Then which is the title and which is the subtitle?

Almeida Prado: The title is *Paisagens do Haras Gramado* and the subtitle is *Aquarela Sonora*. This piece describes Mrs. Anita Bove's horse ranch, which is a very beautiful place with plenty of flowers, a chapel, and I describe musically the beautiful things I saw in this place.

Toccata da Alegria

Almeida Prado: Here [measure 2], in truth, if I had not put 5:6, it should be five eighth notes plus five eighth notes. But I know that if I had used eighth notes, because of how it would look, the tendency of the pianist would be to go slower. In this way, I wrote five [sixteenth notes] in the space of six, and it gives the impression you should go faster. It is psychological. Imagine this: if I used eighth notes, the pianist would end up slowing down and I would rather he went even faster here. Messiaen used to say these things, that the visual effect is very important. For instance, if you do an *Adagio* in 3/2—half note, half note, half note, dotted whole note—you have the tendency to get stuck there. Now I do the same *Adagio* in 3/32, and you will feel like running. And when it is the opposite, if that thirty second note is worth a whole note [as a unit of pulse], it is even slower. But psychologically speaking, you see too many black note heads and think it is fast. Do you remember Beethoven's Sonata Op. 111, in which he adds one-hundred-twenty-eighth notes and sixty-fourth notes, in 3/32 and 6/32 at the end? The eyes get tired from reading them. And it is not fast. I have no idea why Beethoven did that. I guess

he was looking for something else. I suppose there was a graphic reason because it is hard to read that. Now here, [in the Toccata] it is not hard to read.

Carina Joly: And when somebody plays this, how can he/she think of the measure inflexion?

Almeida Prado: One, two, three, one, two [in the first two measures]. There is no $7/8$ there, for example. It is always triple, even the $21/8$ [in measure 23], it is a compound of seven, but it is always subdivided in three. It does not have that broken feel [like asymmetrical meter].

Carina Joly: And did you take that from Gregorian Chant?

Almeida Prado: I took it from the missal, the theme from the middle section.

TRANSCRIPT OF THE INTERVIEWS

ORIGINAL IN PORTUGUESE

Sobre Jardim Sonoro

Carina Joly: Como o senhor define Jardim Sonoro?

Almeida Prado: Bem, eu sempre gostei de nomes para as minhas obras. Não só nomes genéricos como sonata, sonatina, estudo, exercício, etc. Esses são nomes que qualquer pessoa pode usar. Eu tinha, na ocasião em que eu reuni esta coleção, em 1992, pastas como estas aqui [aponta para pastas em sua estante de livros], com músicas, manuscritos, a maioria não passados a limpo, e que não constituíam nem sonata, nem sonatina, nem ciclo, eram idéias ou exercícios que eu fiz durante o meu aprendizado com o Camargo Guarnieri, e que eu fui guardando. E esquecendo. Aí, em um belo dia, eu resolvi rever essas pastas. Eu disse: “A gente pode morrer de repente, em estando vivo, eu vou deixar um abacaxi para a família de coisas a lápis que estão desaparecendo, coisas que tem correção que talvez eu não faça, vai ficar tudo incompleto. Então eu vou passar a limpo, sem a preocupação das obras serem boas ou não.” Então, que nome [colocar]? Obras esquecidas? Obras

sem Opus, porque eu também não uso Opus? Igual Beethoven, as WoO? É como um jardim, que tem muitas flores... Jardim Sonoro. Porque tem na renascença e no barroco nomes como Giardino Armonico [por exemplo], usados por Monteverdi, Vivaldi, etc. Então, Jardim Sonoro, porque pode ter desde uma orquídea até uma Maria-sem-vergonha, uma tulipa, tem de tudo. É uma mistura. Mas eu, de certa maneira, enquanto copiando, eu fui cronologicamente colocando numa certa ordem. Tanto que as peças do primeiro volume são mais simples do que as dos outros. Quando chegou o momento, eu disse: “Agora, acabou o Jardim.” A última peça [que incluí,] foi a Abendstück, porque também é uma peça solta e não faz parte de um ciclo Schumanniano de vinte peças. É apenas uma pecinha, um buquezinho que eu dei para uma amiga minha, durante o curso Schumann, que ela gostou, e eu encaixei na coleção. É a última [peça] do Jardim Sonoro.

Carina Joly: Com certeza é a última desta coleção?

Almeida Prado: Até hoje, três e vinte da tarde, é a última.

Carina Joly: Esta era outra coisa que eu ia conectar com esse assunto, porque na capa, o senhor colocou, 1952 a 1997...

Almeida Prado: Sim, agora você pode colocar 2004.

Carina Joly: Ainda com relação a este assunto, o Carlos Yansen, que escreveu uma tese sobre os estudos para piano solo de Almeida Prado, disse que procurou o senhor para fazer uma coletânea dos estudos já escritos durante a sua vida e o senhor acabou tirando algumas peças do Jardim Sonoro...

Almeida Prado: Então, sobre isso, eu posso responder agora. Em estando prontos os três volumes do Jardim Sonoro, eu não me preocupei mais, porque eu estava certo de que se eu não ficasse mais nesta terra, as pessoas encontrariam três volumes arrumadinhos, que poderiam ser publicados ou não, mas que estão aí, graças a Deus. E aconteceu que o Carlos Yansen queria fazer sobre os estudos. E os estudos, na minha trajetória de compositor, nunca ocorreu o que ocorreu por exemplo com o [Osvaldo] Lacerda, que falou assim: “Vou compor estudos.” E escreveu seis, depois, três, volume um. Eu fiz o número um e o número dois em 1962, há quarenta e quatro anos atrás. Eu copiei e incluí aqui [aponta para o Jardim Sonoro]. O primeiro ficou para a Eudóxia de Barros, e o segundo para o João Carlos Martins, o qual eu não sei se gostou [do estudo], porque ele nunca o tocou. Naquela época, inclusive, o João estava no apogeu da carreira. Aí, quando o Yansen resolveu fazer os estudos, foi como um pastor que busca no campo ovelhas dispersas. Não constituiu um rebanho. Cartas Celestes é um rebanho super fechado, assim como o Rosário de Medjugorje, as sonatas. Este não. Então, o Yansen pegou o estudo um, que chama-se Estudo Número 1, pegou o Número 2, depois, não tem três. Aí, ele pegou, parece que a homenagem a Britten...

Carina Joly: Que também está no Jardim Sonoro...

Almeida Prado: É! Ele foi pegando daqui, e depois ele pegou os Trípticos de Monet...

Carina Joly: Também do Jardim...

Almeida Prado: Que também virou estudo, e depois ele pegou as Begônias, que é um estudo de notas alteradas. E tem outras três [peças], que não são do Jardim, que eu fiz para o José Eduardo Martins, que são as Profecias, que inclusive foram encomenda dele. Depois eu fiz um estudo para o próprio Yansen, e quando estava pronto, ele descobriu uma embolada que também não estava no Jardim.

Carina Joly: Esta embolada que o senhor escreveu para a Eudóxia de Barros, mas que não vem do Jardim, veio de onde?

Almeida Prado: Ela veio do que iria virar uma suíte, como tarefa das aulas do Guarneri, e que ficou só a embolada. Aliás, essa é a primeira música que eu fiz para o Guarneri. É o Opus 1, já adulto, não o Opus 1 do Adeus.

Carina Joly: E o Yansen colocou como número um.

Almeida Prado: Porque, na verdade como ele tem notas ligadas, é [como se fosse] um estudo. Virou um estudo. Então ficaram quatorze estudos.

Carina Joly: E o senhor acha que é possível que num futuro, se alguém pedisse peças para usar em outros projetos do tipo da tese do Yansen, o senhor pegaria mais peças do Jardim Sonoro?

Almeida Prado: Eu acho que agora o Jardim Sonoro ficou com você. Os estudos foi um caso excepcional, mas o resto não.

Carina Joly: Com relação às suas quatro fases, descritas na tese da Adriana Moreira, o Jardim Sonoro inclui peças do período da infância, da fase nacionalista entre 1960 e 1965, e do período pós-moderno, de 1983 até o presente. Não tem

nenhuma peça do período pós-tonal de 1965 a 1973 e do período de síntese entre 1973 e 1983.

Adeus e Vamos Brincar de Roda?

Almeida Prado: É, tem as peças da infância o Adeus e Vamos Brincar de Roda...

Carina Joly: São estas as únicas peças que o senhor escreveu na infância?

Almeida Prado: Na verdade, tem quatro peças do período da infância, estas duas do Jardim, e outras duas que estão na coleção Kinderszenen, publicada pela Tonos Music Verlag, que eu escrevi com dez anos: O Gato no Telhado e O Saci. Eu já era moderno sem saber.

Sobre os Períodos Compositivos

Não tem peça dos períodos que você citou, porque nestas épocas eu fiz obras que ou eram sonatas, ou é o Rosário de Medjugorje, que é um ciclo individual, ou seja peças maiores. Apesar de no Jardim ter a segunda Balada, que é de 1989 ou 1990, que é uma peça de maior peso.

Carina Joly: Ainda com relação aos seus períodos, o senhor poderia diferenciar o período de síntese de 1973 a 1983, em que, segundo a tese da Adriana Moreira, o senhor está fazendo a síntese de tudo que o senhor aprendeu até então, e o período pós-moderno, aonde, segundo também a definição da Adriana, o senhor aplica conhecimentos adquiridos?

Almeida Prado: O pós-moderno, ele é de 1983 para cá. Ele acontece a partir do ciclo Espiral, que eu fiz com poemas do doutor Pinotti, na época em que ele era reitor da Unicamp, que são poesias românticas, bem curtas, trovas. Inclusive, a Niza [de Castro Tank] gravou comigo o Espiral num disco da Unicamp, que tem também duas das minhas sonatas [números 3 e 6] o Tríptico Celeste. E nesta obra, eu comecei a usar gestos de tango, lembranças de valsa francesa, eu comecei a me permitir não ser brasileiro, mas sim, ser universal. Como se eu dissesse: “Porque que eu não posso? Quem é que está me policiando? O [Osvaldo] Lacerda? O Guarnieri?” Eu não tenho que dar satisfação para ninguém. Eu não precisava provar mais nada. E em seguida, vem uma obra que eu acho que é importante, que chama-se Trio Marítimo, que é para violino, violoncelo e piano, dedicado ao Trio Brasileiro do Gilberto Tinetti [com o violoncelista Watson Clis, e o violinista Erich Lehninger], uma obra muito bonita, e essa obra é pós-moderna no sentido de que eu utilizo todas as técnicas das Cartas Celestes, eu volto a uma melodia muito nítida, a um pré-tonalismo livre, e é estritamente construída como um trio clássico. Tem até uma fuga no final. São quatro movimentos, baseado em poemas de Fernando Pessoa. Depois, eu tenho os quatorze Noturnos, que começam mais ou menos 1985 e vai até 1991, e que eu realmente utilizo os clichês de Chopin e de Field, o pai do noturno. Eu pego os clichês de Field, que são mais arquétipos, e o Chopin, às vezes. Depois eu entro numa fase mística, em 1987, quando eu fui a Medjugorje e compus o Rosário de Medjugorje. Tem também umas peças de um pouco antes, como a Missa de São Nicolau e alguns corais para piano. E continuando, tem os Croquis de

Israel, a Balada B'nei B'rith, os Flashes Sonoros de Jerusalém, todas estas peças relacionadas a Israel. Essa é a fase que eu chamo de místico-oriental. Depois, em 1996 para cá, eu acho que a minha música se tornou realmente universal. Eu não tenho mais preocupação nem de Brasil, nem de nada, ela é música como Beethoven é música.

Carina Joly: Então o seu período pós-moderno inclui tudo isso?

Almeida Prado: Eu diria que é o pós pós-moderno. Porque no pós-moderno, eu ainda identificava o meu pai: ou é Chopin, ou é Field, ou é Clementi, ou são as colagens que eu fiz de Mendelssohn, e assim vai. Depois não, eu sou livre. Você pode encontrar uma influência, mas não porque eu quis. Eu acho que, por exemplo, a última obra que eu fiz, que é a Hileia [sic], eu tive que ser propositadamente Amazônico, porque foi escrita para um evento em Nova Iorque, que tem que ter clichês do Amazonas, porque senão não vão entender como Amazonas. Então teve que ter elementos ameríndios, teve que ter uma harmonia que lembra a flora, a fauna, enfim, e eu volto um pouco ao Villa-Lobos, à luxuriante floresta, e etc. Mas foi uma coisa especial, uma encomenda. Eu não tenho mais a preocupação com o brasileiro, como eu também não tinha quando eu fiz as Cartas Celestes. Se tem algum momento, alguma coisa brasileira, está no inconsciente, mas não consciente.

Carina Joly: Então a descrição das suas fases mudou.

Almeida Prado: Elas vão caminhando para uma total liberdade. Eu acho que agora eu estou livre.

Carina Joly: Desde quando?

Almeida Prado: Depois que eu escrevi a sonata para violoncelo e piano [2003], que o Antonio Meneses tocou em Campos do Jordão com a Sonia Rubinsky em 2004. Ela é universal. E depois tem também as Variações Sinfônicas que eu fiz para o festival de Campos do Jordão de 2005. E mesmo assim, tem horas em que é brasileiro, mas é porque é, mas não porque eu quero ser. Porque quando eu era nacionalista eu queria ser. Eu fazia questão de ser.

Carina Joly: E teve também aquele momento em que a Nadia Boulanger incentivou que o senhor buscasse uma identidade sua, quando o senhor estudava com ela. Pode se dizer que dentro de uma busca como essa acaba sendo uma tentação voltar-se ao brasileiro?

Almeida Prado: Não, porque ela falou assim: “Se você fizer à La Boulez, o Boulez faz melhor que você. O Stockhausen faz melhor que você. Então, ninguém vai fazer melhor do que Prado do que você próprio.” E ela dizia uma coisa que é muito inteligente: “Tem compositores que são nacionalistas pela roupa, e outros são nacionalistas dentro. Seja o dentro.” Quer dizer, se eu me vestir de baiana ou de afro-brasileiro, todo mundo vai olhar na rua, mas se eu estou assim [mostra suas vestimentas], eu posso ser um francês também, mas a minha música não é. E ela disse assim: “Il y a des gens qui sont nationalistes par l’habit, et d’autres interieurement. Soiez le second.” Isso eu nunca esqueci. É a sabedoria de pessoas que tem anos de janela, coisa que eu não tinha naquela época. Eu estava começando.

Quatorze Variações Sobre Um Tema Afro-Brasileiro

Almeida Prado: Essas quatorze variações para piano sobre um tema Afro-Brasileiro são de junho de 1961. É a época em que eu estudava com o Camargo Guarnieri e em que eu morava em Santos. Ela foi estreada pela Eudóxia de Barros num recital [chamado] Jovens Compositores Paulistas, em 1963, e foi gravada em 1972 pelo selo Ricordi. Eu não tenho este disco, mas é a única gravação que foi feita desta peça. É com a Eudoxia, e ela toca [esta peça] muito bem, aliás.

Tema

Essa obra utiliza a metade de um tema de Xangô, o qual o Guarnieri pegou, aqui está aonde ele pegou, tudo direitinho aqui [apontando para citação no manuscrito que contém a inscrição: Tema Canto de Xangô, Rio de Janeiro, tirado do livro “Ensaio sobre a Música Brasileira” de Mario de Andrade, p. 104. Livraria Martins Editora – São Paulo]. Por isso que eu faço isso, para servir de apoio para quem for pesquisar. E eu usei a metade porque ele me deu esse tema escrito à mão [e disse]: “Faça uma variação.” Anos depois é que eu fui pesquisar aonde estava este tema, em que livro que era, porque na época eu apenas utilizei o tema do jeito que ele me deu.

Carina Joly: O senhor manteve o ritmo original?

Almeida Prado: Sim, está como no livro do Mario de Andrade.

Esse tema foi usado duas vezes por (Heitor) Villa-Lobos [numa obra] para coro e [em outra obra] parece que para barítono e piano, se eu não me engano; e

[Francisco] Mignone o usou no balé Maracatu Chico Rei em variações para coral e orquestra. Eu só fiquei sabendo [da utilização deste tema nestas obras] agora.

O piano anuncia o tema [de uma forma] muito simples, são intervalos descendentes, e tem o repouso no Lá, [ou seja, o tema é] modal. Aí, eu seguro o pedal, pode ser o pedal sostenuto...

Carina Joly: Se não tiver o pedal sostenuto, qual seria uma outra maneira aceitável de se tocar esse trecho?

Almeida Prado: Segurando com o pedal da direita.

1a. Variação

Esta primeira variação se transcorre com essa ressonância do grave [remanescente do tema]. Ela ficaria mais clara com o pedal sostenuto ou [então] ela fica com bruma Debussysta, o que não tem a menor importância, porque o próprio agudo filtra. É como em Beethoven, quando você tem em algumas sonatas, em que o Beethoven mistura como [por exemplo] na Aurora [referindo-se à sonata Op. 53], no final, não tem importância que o maior fique com o menor, porque você garante o baixo, que é a ressonância dos harmônicos. Então, quase que o tema é igual [ao original], harmonizado com essas quartas e quintas dissonantes, mas que torna-se na audição sonante por causa do pedal. Portanto, a primeira variação quase não varia nada. Ela varia texturas, somente.

2a. Variação

Esta variação é um Ponteio à la Camargo Guarnieri. É bem do estilo dele, com contrapontos na voz do meio.

Carina Joly: Como seria o uso do pedal aqui?

Almeida Prado: Aqui utiliza-se o pedal de maneira tradicional, trocando aonde muda a harmonia.

3a. Variação

A terceira variação é uma valsa. Eu fui muito criticado pelo Mozart Araújo, que era um musicólogo do Rio [de Janeiro] muito bom na época, um grande especialista de música brasileira. Ele era amigo do Camargo Guarnieri e ele dizia que para valsa era muito abrupta a mudança de Lá Menor [nas variações anteriores] para Fá Menor [nesta variação]. Aí, o Guarnieri explicou [ao Araújo] que eu não segui um plano de variações de Mozart e de Beethoven que mantinha a mesma tonalidade, [mas] que [esta peça] era como uma grande suíte; e teve como modelo aquelas variações de Beethoven em Fá Maior com um tema original [Prado solfeja o tema], Op. 34, aonde cada variação tem um tom: Ré Maior, Mi Bemol [Maior], Dó Menor, etc. O Guarnieri me pediu para estudar as variações de Beethoven, não as trinta e duas variações em tipo chacona, mas sim essa em que cada uma [variação] é independente, para eu me basear para esta obra. Não é um modelo de variação nem de chacona ou de passacaglia, mas de uma suíte. Então, esta valsa entra, e o tema já se distancia muito. Ele está muito escondido aqui.

4a. Variação

O tema vai voltar nesta variação quatro, que também é em estilo de ponteio, aquele ponteio [Prado canta a melodia da mão direita desta variação] com característica de Tietê, de Jaú, do interior paulista.

Carina Joly: O quê exatamente tem de paulista nela?

Almeida Prado: Ela é paulista porque tem um pouco da moda-de-viola, que é muito nosso. Mas só que ela é modal, o Fá é natural. Ela não é [canta a melodia da mão direita desta variação com o Fá sustenido], mas sim [canta a melodia com o Fá natural].

5a. Variação

Esta em que eu coloquei “Saudoso” também é muito paulista. E aí tem [solfeja a melodia da mão direita desta variação], porque o paulista não abaixa o Fá, ele mantém a sétima maior. É o nordestino que abaixa a sétima. Mas aí vem a contradição com a variação 4: aqui [aponta a variação 4] você encontra o Fá [sustenido] na mão esquerda [mostra o primeiro, segundo e quarto compassos em que o Fá aparece sustenido]. É uma falsa relação de oitava. Coisa da música contemporânea.

6a. Variação

Esta variação é a mais pessoal, de todas, é muito minha. É toda com polirritmia. Ela é muito perto do tema, mas tem uma polifonia politonal, porque

você tem Dó Menor, Si Bemol Maior e a mão esquerda é livre. Ela acaba tendo uma estranheza harmônica que eu acho que já profetizava muito as minhas obras futuras. Eu fiz uma coisa muito minha, de repente, sem ser Guarnierana. Ela é quase atonal. Quase. Sem ser.

7a. Variação

Esta é um Scherzo, que também tem uma textura muito interessante porque o tema [canta a mão direita] vai entrar aqui [mostra o compasso 9], o qual estava já muito longe da nossa memória.

O trinado é um pedal. Você pode imaginar que ele é a quinta da tríade de tônica ou um pedal de dominante. Você pode analisar dessas duas maneiras. Ele permanece o tempo todo. Isso é uma coisa muito Beethoveniana, é um procedimento que ele usou nas sonatas e nas bagatelas também.

8a. Variação

Esta variação lembra os procedimentos de modinha. O interessante dessa variação é a polirritmia. Na verdade eu escrevi 6/8 na mão direita e 2/4 na [mão] esquerda. E você tem o tema [canta as notas mais agudas da mão direita] nesta voz de cima, a voz do meio [canta as notas da mão direita, registro médio], e a outra [canta a melodia da mão esquerda] que é o violão. É uma flauta e violão. Então, acaba sendo uma modinha ou uma seresta. Você pode olhar dos dois ângulos. Ela é uma variação muito bonita.

9a. Variação

A variação nove é também uma espécie de Scherzo em 5/8. Com esse [canta o ritmo da mão esquerda], pedagogicamente é um estudo de ritmo, excelente para o aluno, porque ele não vai mudar nunca. Ele fica sempre um, dois, três, um, dois [referente a subdivisão dos cinco pulsos em cada compasso em três mais dois], exceto aqui [mostra compassos 18 e 19 desta variação], aonde vai ser um pouco diferente porque nestes dois compassos eu omiti a pausa. Pode ser que aqui o aluno se engane, mas o resto continua [canta de novo o ritmo que domina a mão esquerda].

10a. Variação

Nesta variação eu pensei em violão, é na mesma região do violão, e é uma espécie de prelúdio para violão dentro das variações. Agora, esta voz que fica aqui no registro superior [mão direita] você pode imaginar um oboé, uma clarineta, uma flauta, ou uma voz, um soprano com violão. Eu gosto muito desta variação e acho que ela é original.

É importante pensar que são três vozes distintas. E aqui de novo [aparece] 4/8 na mão direita e 5/8 na mão esquerda. Eu não usei quiáltera, mas é como se fosse quiáltera. Dá na mesma. Talvez hoje em dia eu escrevesse quiáltera. Mas eu tive a preocupação de ficar mais perto do que eu escrevi na época. Eu não fiz correção quando eu copieie [essas obras]. É o Almeida Prado que tinha dezoito anos.

11a. Variação

Esta variação que é um baião. Ela é muito Guarneri. Ela é cem por cento Guarneri e eu não me envergonho disso. Era porque tinha que ser.

12a. Variação

Esta variação tem uma influência de Hindemith, principalmente dos prelúdios do Ludus Tonalis. Ela tem uma rítmica de 5/8 que é muito interessante, mas eu uso um tipo de harmonia que inclui quintas vazias, um pouco quartal, que foi influência do Hindemith.

Carina Joly: E o senhor incluiu estas linhas pontilhadas com qual objetivo?

Almeida Prado: A linha pontilhada que eu incluí [nos compassos], é só para deixar a divisão do compasso clara e para prevenir que não se articule errado.

13a. Variação

Esta variação tem uma influência de Stravinsky. O Stravinsky do Sacre du Printemps e do Stravinsky do Concerto para piano e sopros. Tem uma influência rítmica, uma inconstância, uma inquietação rítmica, que o Guarneri achou que eu fiz muito bem. Eu disse que tinha tido a idéia do Stravinsky e ele disse: “Maravilha, se influenciar por um mestre é só se enriquecer.”

Carina Joly: Então a idéia inicial de se basear no Beethoven que escreveu um tema com variações independentes harmonicamente se desenvolveu de uma

maneira consciente na idéia de dar para as variações estilos presentes em obras de compositores bastante distintos?

Almeida Prado: A idéia dessa obra foi de criar variações mais individuais tonalmente falando [a maneira das variações Op. 34 de Beethoven], mas cada variação tem uma caricatura, de uma certa maneira, de um compositor que eu gostava. Você encontra o Guarnieri, você encontra o Mignone naquela valsa, você encontra coisa caipira naqueles ponteiros, a única que eu acho que é minha é a 6a. variação, porque o resto eu imito, mas é um imitar que não é plagiar, é um imitar que é absorver. Porque é impossível um rapaz de dezoito anos [imitar alguém], nem Mozart. Ele tinha influência de Haydn e influência dos italianos da época. Depois é que ele ficou puramente Mozart.

14a. Variação

Esta última eu imaginei um tutti orquestral. Se eu fosse orquestrar seria um tutti, um coral. É festivo. O tema está de volta em tonalidade maior e há muito mais liberdade nos acordes. É um Lá Maior que eu sujo com notas estranhas, que eu chamo de notas ETs, invasoras. Que um compositor de música contemporânea quando faz um Lá Maior, ele pode fazer como fez Beethoven: as notas que não pertenciam a Lá Maior, Beethoven resolvia a dissonância. A partir de Debussy, Debussy assume as appoggiaturas sem resolver, e são aqueles acordes mais estranhos, no Ravel mais ainda. Então em 1961, eu podia fazer um acorde

totalmente alterado mas que tem como baixo uma dominante, uma subdominante, uma tônica, mas sujo. Então é um Lá Maior amplificado, livre.

É um pianismo de um aluno que mais ou menos [esteja], considerando antigamente um aluno de conservatório, no quinto ano de piano, quarto, e se for um aluno muito bom, até antes. Agora, criança não, porque são acordes grandes.

Carina Joly: Com relação a isso, se um aluno não alcançar os acordes que exigem grande abertura de mão, há problemas se arpeggiar?

Almeida Prado: Arpeggiar os acordes não atrapalha muito. Essas variações podem ser tocadas por um adolescente, um jovem, mas não [por uma] criança. Porque eu não pensei em ser didático no começo. Agora é que eu estou pensando. Isso era uma obra madura na época para mim. Era o melhor que eu podia fazer com dezoito anos de idade.

Carina Joly: Quem é José Muricy?

Almeida Prado: José Muricy era o marido da Dinorá de Carvalho, que era minha professora de piano, que foi uma grande compositora também. Ele era o meu padrinho de crisma. Essa dedicação foi mais afetiva.

Peças do Caderno de Contraponto

Almeida Prado: Para criança que faz invenção de Bach, pegar uma coisa com ritmos brasileiros, no espírito de Bach, é muito interessante. Porque ao mesmo tempo que você tem um pé em Bach, elas têm liberdades que o Bach não tem. E são brasileiras.

Isso aqui era de um caderno. Não era obra de concerto, era um caderno de exercício de contraponto. Só que o Guarnieri tinha a genial idéia de fazer com que o contraponto fosse brasileiro, porque o contraponto que você aprende nos conservatórios da Europa e em outros lugares é híbrido, não tem caráter de nada. E o Guarnieri quis que tivesse tema brasileiro, com articulação brasileira, mas dentro dos cânones do contraponto. E é isso que é genial. É uma liberdade muito limitada, é um exercício: eu não podia fazer quintas paralelas, eu não podia fazer oitava, tinha regra, só que o tema é folclórico. Eu acho interessante editar, para que se possa dar para um aluno tocar. Eu coloquei essas peças no Jardim Sonoro, porque a Salomea Gandelman, que é uma grande conhecedora da minha obra, dá essas peças para os alunos dela. E eu copiei com todas as correções que o Guarnieri fez.

Esta aqui por exemplo [aponta para a segunda invenção a duas vozes], eu compus na lousa, numa aula de composição em Ribeirão Preto em 1985, para dar de exemplo para os alunos comporem, e apaguei. Uma aluna copiou e depois me entregou. Salvou a invenção.

Cinco Peças Brasileiras

Almeida Prado: A Suíte Brasileira é um Guarnieri um pouco mais moderno. E o Guarnieri mandava fazer uma suíte porque ele achava que você absorvia o nacionalismo sem fazer folclore.

Carina Joly: Como que ele trabalhava os ritmos? Ele tinha um catálogo de ritmos brasileiros?

Almeida Prado: Não, você estudava Mário de Andrade. A gente estudava os temas e absorvia.

Carina Joly: Daquele livro “Ensaio sobre Música Brasileira”?

Almeida Prado: É. Então com a suíte, ele dizia: “Você vai fazer um chorinho, uma toada, uma valsa, um romance e um baião.” Cada um fazia de um jeito. E quando eu fiz as peças, no manuscrito original está [escrito] “Suíte para piano.” Quando eu fui fazer a revisão agora em 1996, eu botei “Cinco Peças Brasileiras à maneira de Camargo Guarnieri.” Porque como tem muita influência dele eu já digo que é para ninguém vir dizer: “Ai, mas é tão Guarnieri!” E eu digo: “Mas é lógico que é! É à maneira de!” Eu já antecipo o crime [e digo]: “Olha, fui eu que matei, viu? Então, já prende, já julga, e não tem mais o que falar.” Então eu já botei “à maneira de” porque é. Não é que é uma influência, é mesmo, era para ser.

Chorinho

Então, essa primeira [o Chorinho] é uma fuga à duas vozes. Eu não botei tema de fuga, mas é uma fuga. Inteiramente Clássica, uma fuga à maneira de Bach, só que com o [ritmo de] chorinho de [Ernesto] Nazaré. E o Caio Pagano nunca tocou.

Toada

A segunda eu dediquei ao Leonard Bernstein, o qual eu achava um gênio, e eu fiz uma orquestração para cordas.

Carina Joly: Então foi por causa da dedicatória ao Bernstein que o senhor orquestrou essa peça para cordas?

Almeida Prado: Não. Eu dediquei a ele a versão para piano, eu mandei a peça para ele, e ele me respondeu perguntando: “Why not strings?” Essa carta eu perdi. Aí eu mandei a orquestração que o Guarnieri me ensinou, foi a primeira coisa que eu orquestrei, e aí ele me disse assim: “I like it better now.” Anos depois, quando eu estava em Paris, quando eu jantei com ele na casa da Nadia Boulanger, eu falei: “Do you remember that I dedicated you the Toada for strings?” E ele respondeu: “Yes! I am not sure if I played it or not, but I will play it.” Mas nunca tocou, lógico, porque haviam milhões de pessoas dedicando coisas pra ele. Mas foi nice, foi darling, dele dizer “Olha, eu gostei da sua peça.” E essa toada é muito atonal, por isso é o que eu falo que é um Guarnieri mais avançado do que o próprio Guarnieri daquela época.

Eu sempre falo que quando você é compositor mesmo, mesmo que você copie o mestre, você acrescenta do seu. E ele [o Guarnieri] achou tão bom isso que ele falou assim “É... seria eu com dezoito anos.” Esse final todo [mostrando o final da Toada] ele gostou muito, ele achou muito interessante essa mistura de texturas.

Valsa

Essa Valsa é atonal. Ela não é serial, mas ela é atonal. Ela começa em Ré Menor e vai pra tudo que é coisa que você não imagina. Então ela não é nem Mignone, nem Carmargo Guarnieri. Ela é o clichê do Mignone e do Guarnieri

atonalizado. É uma valsa com baixo de violão, de valsa seresteira Brasileira, só que atonal. E nem o Ciro Gonçalves Dias tocou esta valsa.

Romance

O Romance eu acho que é uma coisa muito minha, apesar de ser calcado em coisas de Guarnieri, as harmonias são minhas, eu gosto muito. Eu acho que é uma coisa minha, pessoal esse Romance. Dedicado à Dinorá de Carvalho. Este acorde aqui ele gostou muito [apontando o acorde do terceiro tempo do compasso 11], ele tem uma textura muito bonita.

Baião

E o Baião, logicamente que é como Guarnieri, mas tem uma parte aqui do Baião, que ele achou que tinha muita coisa nova. Nesta parte B [mostrando a sessão que inicia no compasso 28], ele achava que tinha umas texturas diferentes, que eu tinha acrescentado alguma coisa de mim. E no final, que vai desaparecendo, sem ser óbvio.

Essa foi uma obra que ele elogiou muito e que nunca foi tocada... Até hoje, ela está virgem. Eu tirei uma cópia na época e dei para pianistas que nunca tocaram, nem deram para aluno, e ficou na gaveta. Eu passei a limpo Iphis literi, e quem sabe um dia ela não vai sair do maracujá da gaveta, porque ela é muito vistosa e brasileira, com uma linguagem de hoje.

Hoje em dia, eu jamais comporia dessa maneira, nem que eu quisesse. Ao mesmo tempo, o tamanho dela é ideal.

Carina Joly: No caso de um aluno que queira tocar uma peça isoladamente da suíte, ou duas, sem tocar a suíte inteira. O que o senhor acharia disso?

Almeida Prado: Pode, porque as peças estão numa suíte, mas elas são peças individuais. “Eu vou tocar um Baião” ou “eu vou tocar uma Valsa.” Não acho problema nenhum, porque o mais importante é que toquem a minha música.

Abendstück

Almeida Prado: Então, a Abendstück é peça da tarde. É um nome tipicamente de [Robert] Schumann. Então você brinca com isso [Prado canta a melodia da peça, enfatizando a idéia do motivo de duas notas, primeiro ascendente e depois descendente]... É intimista e é uma miniatura. A forma é uma linha continua...

Carina Joly: Through-composed como se diz em Inglês...

Almeida Prado: Isso, walk in progress, form in progress... como o Schumann faz. Essa é como se fosse uma das peças do Carnaval [Op. 9] ou da Fantasiestücke [Op. 12]... mais da Fantasiestücke [do que no Carnaval]. É uma peça curta, de uma grande poesia e essa forma que continua. Ela não é atonal, mas também não é tonal. Tem ressonâncias com pedal.

Essa peça é muito recente. Eu a coloquei aqui [no Jardim Sonoro], como uma homenagem a uma amiga minha [chamada Maria Thereza Russo]. Nós

estávamos fazendo um curso no TH Hall, que agora virou Casa do Saber, que é uma sala na Rua Itambé [no bairro Higienópolis, na cidade de São Paulo], onde acontecem conferências, concertos, recitais, etc. Inclusive agora eu estou dando um curso lá sobre o Cravo Bem Temperado [de Johann Sebastian Bach]. A Casa do Saber tem cursos de literatura, poesia, discussões sobre Platão, Freud e psicanálise, e muitos outros assuntos. E a Abendstück foi composta quando eu estava dando um curso sobre a obra completa para piano de Schumann.

Carina Joly: O senhor incluiu vários acidentes de precaução nesta peça. Há algum motivo especial para isso?

Almeida Prado: Eu coloco para que a pessoa não tenha dúvida. Por que como é um tonalismo livre, eu tenho que botar para evitar confusão. Mas na hora de editar, aquilo que você achar desnecessário, pode limpar. Por exemplo, o Stravinsky quando ele liga um acorde que tem acidentes, ele coloca no segundo. E eu aprendi isso com ele. Agora, tem gente que acha que pelo fato de estar ligado, não precisa. Porém, por causa do que vem depois, eu estou sempre com medo de que errem. Talvez seja um pouco de excesso, mas para mim é óbvio, mas não é óbvio para o vizinho de baixo. Veja uma coisa, quando é tonal, é tão óbvio que vai ser uma nota tal, mas quando é diferente, a pessoa no hesitar já perde o ritmo. Este excesso é por causa disso.

Sonetos

Almeida Prado: Quando eu fiz este álbum [Jardim Sonoro], eram oito peças [referindo-se aos Sonetos]. Quando eu saí de Campinas, eram doze. Eu não tenho os quatro últimos. Eu acho que os oito primeiros são coerentes entre si. Há um espaço muito grande entre esses oito primeiros e o nove, o dez, o onze e o doze. Talvez eles não façam parte destes oito.

Carina Joly: O senhor tem ainda esses manuscritos?

Almeida Prado: Estão com amigos meus. Mas os oito [primeiros] seriam como um bloco só.

Carina Joly: Eles tem uma coerência unificadora?

Almeida Prado: Sim, eles tem.

Carina Joly: E os quatro últimos?

Almeida Prado: São bem diferentes. Esses oito primeiros que eu compus a maioria em Bloomington [Indiana, EUA], quando eu morei lá por dois meses. Eu estava lendo Sylvia Plath, que é uma imensa poetisa americana, e eu me inspirei em textos dela. Por exemplo [lê]:

“The claw of the magnolia,
drunk on its own scents,
asks nothing of life.”²⁶

Essa é uma coisa Zen, porque a magnólia é por si a beleza pura, ela não pede nada a mais do que ser uma magnólia. E isso em inglês então fica lindo. Isso está na

²⁶ Trecho do poema *Paralytic* (1963), de Sylvia Plath.

coleção completa dela. Este trecho vem de um poema enorme de onde eu tiro uma parte, eu faço uma quotation.

Soneto n. 1

Eu gosto muito desta primeira peça. Agora, porque eu botei soneto? Não tem uma explicação transcendental. Eu já tinha os Cinquenta e Cinco Momentos, eu tinha os Dezesesseis Poesilúdios, e fiz peças chamadas Poemas, e outras coisas. E eu não tinha nunca feito Soneto, que geralmente é quatro, quatro, três, três; mas eu não pensei na forma do soneto per se. O que existe é uma rima rítmica, que na verdade é esta coisa aqui [referindo-se à predominância de uma célula rítmica -- canta a melodia da mão direita]. É muito intimista.

Soneto n. 2

Agora o soneto dois, eu dediquei a um casal de americanos, que são professores em Bloomington, que eu nunca mais vi, mas que na ocasião foram extremamente gentis comigo. Este soneto é sobre a neve, porque em Bloomington neva muito no inverno. E em uma manhã estava tudo tão branco, imaculadamente branco. Você não distinguia nada, e não tinha quase nada que não fosse branco.

Então [lê]:

“Look, how white
everything is, how quiet,
how snowed-in.”²⁷

²⁷ Trecho do poema *Tulips* (1961), de Sylvia Plath.

Eu então fiz isso. Isso aqui é o silêncio no piano, são os passos na neve [faz sons imitando o barulho do andar sobre a neve esfregando devagar as mãos no livro]. E a harmonia sempre se repete, não tem variedade. E este gesto é sempre AB [referindo-se aos dois elementos contrastantes predominantes: um com maioria de mínimas e outro com semicolcheias].

Carina Joly: Como se deve tocar o compasso 11?

Almeida Prado: No compasso 11 o pianista deve improvisar, ou melhor, repetir esta seqüência quantas vezes quiser. Pode acelerar, rallentar, é livre, tanto que eu botei uma fermata. Quando terminar este trecho, deixa ressoar.

Soneto n. 3

O terceiro é a onda [que vem] e [depois] quando ela para na areia. [Prado lê]:

“This is the sea,
then, this great abeyance.”²⁸

Quer dizer, aquela coisa do mar que é o abismo. Então a onda vem, cai na praia, e fica [canta o ritmo do Lento]. Quer dizer: esta linha é como se você estivesse olhando o mar na praia, e visse uma onda que estrague a sua paz. Aí ela para, não é? E este Lá Bemol é o mar no horizonte, azul, que não tem onda. Quando a onda se desfaz, o mar aparentemente fica quieto, até vir outra. A idéia é: arsis tesis em ritmo, movimento, repouso. São dois gestos, AB. Este sempre igual [referindo-se ao gesto das semifusas], vai mudar talvez aqui [apontando o penúltimo

²⁸ Trecho do poema *Berck-Plage* (1962), de Sylvia Plath.

compasso], aonde ele vira um Lá Maior, porém o pedal é em Lá Bemol. Então você tem duas tonalidades, é politonal. Este soneto é um dos mais bonitos.

Soneto n. 4

Este aqui, o quarto, eu escrevi para um amigo meu de Campinas, o Luiz Cury, e eu peguei o telefone dele. Às vezes eu fazia isso com os meus amigos. Por exemplo: o [número] um é Dó, o zero também é Dó, o dois é Ré, o três é Mi, o quatro é Fá, e assim vai. Quando chega a oitava é oito e vai até nove, o Mi já volta para baixo. Então devia ser 8812938... eu não lembro mais. Naquela época Campinas tinha poucos números. Ele era o organizador de uma turnê pela CPFL [Companhia Paulista de Força e Luz], que na ocasião eu fiz com o violista Gualberto Estades Basavilbaso, que morreu mais ou menos há um ano atrás. Nós fizemos uma turnê em várias cidades do estado de São Paulo, e o Luiz Cury é que ia ver o hotel, o teatro, que dava o cachê, era um manager. Aí eu disse: “Vou compor uma obra com o seu telefone.” [Canta a melodia] Ficou uma coisa Mozartiana, é como se fosse uma abertura Mozartiana. É uma visitação a Mozart.

Soneto n. 5

O quinto soneto foi dedicado ao Ubiratan D’Ambrozio [variação ortográfica, Ambrósio], matemático, ele era pró-reitor, na época em que eu era diretor do Instituto de Artes da Unicamp. Ele era muito meu amigo e também amigo do [José Aristodemo] Pinotti, para quem eu compus o Poema, ele foi médico da [minha]

família, etc. E o Ubiratan gostava muito de coisa do tipo: valsa seresteira. E eu dizia: “Ah, mas é tão kitsch.” E eu tinha que fazer alguma coisa que ele gostasse. Então eu incluí a afinação do violão vazio, com as cordas soltas. O Ginastera faz muito isso e também o [Radamés]Gnatali, numa obra dele. Outros fizeram já isso também. Aí, isso é um A [referindo-se às sessões com Tempo Livre] e isso, um B [referindo-se ao Tempo de Valsa Lenta]. E nas interrupções há sempre uma mudança na afinação. E termina mesmo com um acorde das notas da afinação normal do violão, só que eu boto um Lá, para não ficar tão óbvio.

Sonetos nos. 6, 7 e 8

O seis, o sete, e o oito, eu dediquei para um grande amigo meu, que não era músico, mas que adorava ir aos meus concertos, o Fernando Kassab. Hoje em dia acho que ele é dono de restaurante, ele ganhou muito dinheiro, progrediu muito. E essas peças formam um pequeno tríptico dentro[da coleção] dos sonetos, já que são dedicados à mesma pessoa.

O sexto é um jogo de cores, de texturas com as duas mãos, o sétimo é uma cantiga muito melódica, e o oitavo é absolutamente abstrato. Neste oitavo, você faz o aluno colocar o pedal até o sinal e ele vai ter fortes, pianos, vai embrulhar os sons, e vai ter riquezas, e é fácil de tocar. É um som contemporâneo igual o [Pierre] Boulez porém é fácil de tocar.

Sonetos nos. 9, 10, 11, e 12

E aí termina este ciclo em 1984. Em 1999, eu fiz quatro sonetos. O primeiro dedicado, você vai cair da cadeira, ao Clodovil. Eu não sou amigo dele, eu não conheço ele pessoalmente, mas eu adorava os programas dele... porque eu estava doente aquela época em 1999, eu não estava ainda bem, eu ficava de repouso, e eu assistia os programas dele, que eram muito engraçados. Aí eu fiz um soneto com o nome Clo-do-vil Her-nan-des [Prado canta a melodia do soneto usando as sílabas do nome do Clodovil – uma nota para cada sílaba]... o tema do nome dele, mandei para ele, e aí num programa ele pegou a partitura, mostrou para a câmera, e disse: “Eu não vou dizer de quem é, mas é uma beleza. Na semana que vem eu vou [trazer alguém prá] tocar.” Na semana seguinte ele se demitiu... Provavelmente ele precisava alguém pra aprender a tocar essa peça.

Aí o décimo, eu fiz pro Marcelo [Luís] Spínola [Pereira], que é um grande amigo meu, foi meu aluno, e que faz todos os meus CDs.

Carina Joly: O Marcelo Spínola do Cartório Santa Cruz lá de Campinas, que estudou piano na Unicamp?

Almeida Prado: Sim, ele mesmo. Aliás, quando você precisar de coisa minha, porque ele remasteriza e faz o CD, você faz uma encomenda com ele.

O onze, eu fiz pro filho do Fred Barreto, o violinista que tocava na Orquestra Sinfônica Municipal de Campinas.

Carina Joly: O filho dele com a Nara Vasconcelos?

Almeida Prado: Não, o filho dele do primeiro casamento, que é um homem feito, que também se chama Frederico Barreto Filho.

O doze eu fiz pro médico do Instituto Penido Burnier que me operou com laser, que salvou os meus olhos, porque naquela ocasião eu estava tendo hemorragia [nos olhos]. Doutor Nilson Romariz Pinto. E acabou os sonetos. Eu não tenho mais esses quatro últimos, mas eu acho que o Marcelo deve ter.

Deux Esquisses d'un Voyage

Esquisse é croqui, é quando você desenha rapidamente uma coisa que vai se tornar outra. Só que [no caso dessas peças] ficou isso.

Eu escrevi essas peças quando eu fui prá Europa assistir a Sinfonia dos Orixás que virou balé, chamado Panthéon.

Carina Joly: Quando e como foi isso?

Almeida Prado: Em 1987, o Oscar Araiz, um Argentino que era o coreógrafo do balé do Grand Théâtre de Genebra, que tem inclusive o melhor balé da Suíça, ouviu um disco da Sinfonia dos Orixás, gravada pelo [antigo maestro da Orquestra Sinfônica de Campinas] Benito Juarez, e ficou louco. Parece que ele comprou o disco na Unicamp, levou para a Suíça e ouviu com os bailarinos. E me ligou na Unicamp e disse assim: “Aonde é que eu pego a partitura?” Eu respondi: “Na Tonos.” E ele disse: “Mas eu queria ensaiar com a música do disco.” Que está muito bem gravada, por sinal. E é o que ele fez, ele coreografou com esta gravação. Ele alugou o material, a orquestra fez ao vivo, com mil atabaques, agogôs, ele foi

para a Bahia e comprou quinze pares de agogôs, oitenta atabaques, chocalhos de Iemanjá, enfim, tudo autêntico. E montou um balé belíssimo, no começo de Outubro, abrindo a temporada 1987-1988, e o nome Orixás acabou virando Panthéon, porque Panthéon significa morada dos deuses e isso o suíço entende, agora [a palavra] Orixás, não. E no programa estava escrito: “Porém, Panthéon Afro, que tem Xangô, Oxalá, Iemanjá...” e explicava cada deus e incluía também desenhos de cada orixá. Ficou lindo. Mas ele não fez uma coisa folclórica: os bailarinos estavam todos de branco, o cenário era o céu azul, com uma corda e um pano de linho branco. Só. O resto era a música. Ele disse assim: “Se eu for colocar Carmen Miranda, vai ficar um horror. Deixa que a música seja esta Carmen Miranda, não os bailarinos.” Então ficou divino e foi apresentado junto com o Mandarin Maravilhoso de Bartók. Foram dois balés, a noite toda.

Foi nesta época que eu fui a Medjugorje, porque eu ganhei um dinheiro muito bom com os direitos autorais desta apresentação, que Nossa Senhora arranhou para mim. Tudo Ela planejou. [Falando e gesticulando como se fosse Nossa Senhora planejando os acontecimentos na vida de Prado:] “Aí, ele vai para cá, aqui ele faz assim, aqui ele cai, aqui ele levanta...” E foi uma revolução espiritual na minha vida. Maravilhosa.

Nessa viagem eu também fui passear com um amigo meu chamado Bernard Gamper no sul da França: Nice, Cannes, toda a Riviera. Rocques-sur-Cèze é uma cidade que é uma montanha medieval de pedra, e as casas dessa montanha também são feitas de pedra. E aqui [aponta para o manuscrito de Les Roses de la Rocques-

sur-Cèze], era o jardim dele [Bernard Gamper], que tinha umas roseiras lindas. E Les Roues-à-eau de L'Isle-sur-la-Sorque é uma cidade vizinha a outra [Rocques-sur-Cèze] que tem uma roda d'água do tempo da idade média e que puxa água pra cidade.

Carina Joly: Que o senhor desenhou aqui [aponto para o desenho que Prado incluiu no manuscrito]?

Almeida Prado: Exatamente, é isso aí. E essa peça é minimalista, porque repete sempre.

Carina Joly: Há um sinal de repetição lá no final dessa peça [compasso 90], para voltar para o começo e tocar tudo de novo?

Almeida Prado: É, porque ela é monótona mesmo. Essas peças são interessantíssimas e é uma pena que elas nunca foram tocadas.

Carina Joly: Outra coisa que eu queria perguntar sobre essas peças francesas é o fato delas não terem marcação de metrônomo. O senhor poderia dar uma idéia do tempo dessas peças?

Almeida Prado: Na Les Roses, basta o [tempo] Calmo. Na Les Roues, ela é mais ou menos isso [canta em aproximadamente colcheia igual a 119], não muito rápido, senão embrulha tudo e não dá para ouvir as filigranas. É mesmo uma caixinha de música.

Três Croquis de Israel

Os Croquis eu fiz pra Sonia Rubinsky, [a pianista] que você conhece. Agora ela mora em Paris, porque ela se casou com um francês, e está gravando toda a obra para piano do Villa-Lobos.

Os nomes [dessas peças] vem de Yam Kinneret, que é o lago que tem perto de Tiberíades, aonde Jesus pescava. Ele parece um mar, e por isso é chamado Mar da Galiléia. Kibutz Ortal é um kibutz que chama ortal, que quer dizer orvalho. Eu fiquei hospedado neste kibutz por uma semana com um amigo meu, perto [da cidade] de Haifa, e eu fiz esse croqui, essa coisa rápida. E Eilat é o sul de Israel, visinho do Egito, aonde tem o Mar Vermelho, em que Moisés passou a pé, aquele que abriu. Essa música é muito descritiva: aqui [mostra o primeiro compasso] são as montanhas, o Mar Vermelho é o Agitado [todas as sessões marcadas com o tempo Agitado], e as montanhas mudam de cor conforme a luz do sol. Bem de manhã é dourado, ao meio dia [fica] vermelho, à tarde é roxo, e bem à tarde é o roxo-violeta, quase preto. E eu fui mostrando a mudança das luzes e cores por causa do sol.

Carina Joly: E por falar em cores, o senhor tem essa relação de cores com som, assim como o Messiaen tinha?

Almeida Prado: Não, a minha relação de sons e cores é muito mais livre. Por exemplo, eu posso fazer um acorde, mas eu não vejo o vermelho. Ele [o Messiaen] via. Ele tinha um problema na vista provocado pela fome e o frio que ele passou quando estava no campo de concentração. Ele ficou doente. [O caso do Messiaen] é uma patologia e ele sofria muito com isso. Eu não. Por exemplo, se eu

olho esse quadro [aponta um quadro na sala] e vou musicar, mais ou menos eu coloco uns acordes no agudo para ser o amarelo... As minhas escolhas são subjetivas e racionais, porque eu decido quais sons eu quero usar para representar aquela cor. No caso do Messiaen não, as escolhas de sons eram independentes dele.

Então, eu sugiro as cores da montanha, mas eu não quero que as pessoas vejam as cores em si, eu quero que elas sintam que muda [de cor, através das novas sonoridades].

Ciranda das Andorinhas

Então, a Mary Ann Coutinho, uma senhora muito simpática lá de Campinas, pianista amadora que ia sempre ter aula com o Fernando Lopes lá no barracão [antigo prédio do departamento de música da Unicamp]. Ela gostava demais de ir à Unicamp assistir aulas como ouvinte. Um dia ela pediu: “Faz uma peça para eu tocar de bis no meu recital?” E era setembro e as andorinhas estavam vindo à Campinas para ficar lá uma temporada. E era um escândalo: elas entravam na minha casa, entravam e saíam pela janela! Uma vez ficou presa uma no meu quarto e eu não conseguia dormir. Eu começava a dormir e ela [Prado imita o barulho da andorinha batendo a mão no livro]... aí se ela cai encima de mim... E elas são lindas, não?

Então, são as Andorinhas e a Mary Ann. Ciranda por que ela tem o espírito de uma ciranda [Prado canta a melodia], é como se fosse um ‘Passa, passa, gavião’ revisitado.

Carina Joly: E a Mary Ann tocou?

Almeida Prado: Não conseguiu tocar... Achou difícil. [Prado canta a melodia novamente]... A linha dela é bem Villa-Lobos, digo o pianismo dela.

Guarânia

A Guarânia é tão interessante... Eu dediquei para a Nara. É cafonamente bonita. É muito kitsch. Essa é realmente Carmen Miranda do sul. Ninguém tocou essa música até hoje.

Carina Joly: Nem a Nara?

Almeida Prado: Nem a Nara... Eu tenho um azar [porque] quando eu dedico as pessoas não tocam.

O [Camargo] Guarnieri fazia assim: Ele dedicava, passava um ano, dois... [Prado faz gesto de quem apaga a dedicatória]. A Sétima Sonatina dele, ele dedicou pra [a pianisa] Sônia Muniz. A Sônia não tocou, e nesse ínterim ela se casou com o [maestro] Eleazar de Carvalho, que era inimigo do Guarnieri. A Sônia disse “Você me desculpa, mas eu não posso tocar essa peça”. O Guarnieri disse “Não tem importância” [Prado repete o mesmo gesto de quem apaga a dedicatória], e dedicou para um pianista português que não tocou [Prado mais uma vez repete o movimento de apagar a dedicatória], então ele dedicou para a Belkis [Carneiro de Mendonça] que gravou, e [a sonata] ficou dela.

Almeida Prado: Esta peça é uma tentativa de fazer de uma música extremamente brega, popular, ela é brega por natureza, como a polonesa de Chopin.

Então, ela não é uma peça de meia página. Ela é uma guaranona, uma peça para piano importante. E eu quis que fosse uma guarânia porque eu quis que fosse alguma coisa do Paraguai, sul-americana. Saí do Brasil um pouco. Você lembra do Bolero de Chopin para piano? Que é uma peça também grande, foi uma tentativa dele fazer uma coisa espanhola, porque ele estava em Maiorca. Não é a melhor obra dele, mas é interessante. Enfim, a Guarânia é uma peça grande, de treze páginas, é uma peçona, bem lírica. Ela foi tocada por mim uma vez no Instituto de Artes da Unicamp, na série de Concertos do Meio-Dia e tinha três pessoas na platéia. E nunca ninguém mais tocou.

Carina Joly: Como que o senhor pegou o estilo da guarânia?

Almeida Prado: Na Churrascaria Espeto de Prata, naqueles restaurantes lá de Paulínia, naqueles lugares bem bregas. E comprei um CD horroroso na rodoviária. Eu quis fazer uma música cafona, mas ao mesmo tempo, fina. É a mesma coisa que o Stravisnky fez com o Ragtime para onze instrumentos e o Tango para piano. Um Tango que é puramente Carlos Gardel, que o Stravinsky compôs em 1940. É lindo, cafona, mas lindo.

Carina Joly: O que a sua Guarânia tem de guarânia?

Almeida Prado: Tem o ritmo de 6/8 misturado com três. Ele quebra, como se fosse uma hemíola. Olha aqui [canta sessão entre compassos 9 e 16], isso é uma coisa do Paraguai. Na Argentina não tem isso, lá tem milonga, que não é igual. E não tem nenhum compositor paraguaio importante que tenha escrito uma guarânia.

Aqui tem harpa paraguaia [mostra arpeggios do segundo compasso], cheio de rubatos...

Carina Joly: O senhor indicou na partitura para se fazer rubato?

Almeida Prado: O próprio espírito da peça leva a fazer rubato naturalmente... Olha este glissando de harpa aqui [aponta para o glissando do compasso 8 e do compasso 119].

Ibeji

O Ibeji é um arranjo de um movimento da Sinfonia dos Orixás. É um arranjo livre. Ela soa muito bem. Aqui [aponta para os compassos 25 – 33], eu botei uma ossia porque esses clusters nem sempre o pianista vai querer tocar, então pode fazer em oitavas simples.

Duas Peças Infantis

A Valsinha é realmente para criança tocar. Estas duas peças infantis [Uma Valsinha para Vivian e A dança dos Gnomos] são bem fofinhas e tem cara de valsa de estudante de piano antigo [canta, imitando um estudante iniciante ao piano, que tem como costume tocar acentuando cada pulso, sem inflexão de fraseado]. Você lembra do [método para piano do] Francisco Russo? [Canta a melodia de uma peça incluída no método do referido autor] Lembra da [peça] A Vendedora de Flores [de Carl Zeller]? Eu tocava com sete anos, era difícilima. Agora, aqui então [apontando para a parte que começa em Pouco mais rápido] é cafonice pura, mas eu deixei. Esta

parte lembra muito Shostakovich, aquele [senso de] humor típico dele. E é fácil para criança fazer os acordes, não tem o menor problema.

A Dança dos Gnomos e das Fadas é um estudo triádico. Você vê: [canta a melodia dos quatro primeiro compassos], outra tríade [canta o próximo grupo]... Eu dei esse nome para a peça por que criança gosta de nome.

Carina Joly: Eu tenho uma pergunta sobre a forma dessa peça e também da Valsinha: há um sinal de repetição no final da segunda página e está claro que devemos voltar para o começo. Aonde é o final dessa peça?

Almeida Prado: A Dança dos Gnomos termina aonde eu assinei o meu nome [aponta para o compasso 20], porque na verdade ela é um ABA. Inclusive, você pode incluir um sinal de Fine aqui. Já em Uma Valsinha, volta-se para o começo de B, quando chega um compasso antes da casa um, pula-se para casa dois e vai para o final. Aqui você tem menor e maior. É muito curioso este final, porque parece que a criança errou. Ela é desengonçada. E essa criança também pode tocar, ela não é difícil.

Poema

Almeida Prado: Eu, além de ser muito amigo do Dr. Pinotti e da família dele, o doutor Pinotti foi e continua sendo médico da minha ex-esposa a Helenice Audi; inclusive ele fez o parto da minha neta. E, nesta ocasião em 1994, ele recebeu o título de Cidadão Campineiro pela Câmara Municipal de Campinas. E como eu já tinha feito muitas poesias [escritas por Pinotti], talvez eu tenha musicado quase tudo

dele, eu não tinha conseguido, no dia da festa do recebimento do título, que [a soprano] Niza [de Castro Tank] cantasse, porque iria ficar muito comprido. Eu resolvi fazer um poema sem texto. Um poema, porque na verdade, eu sempre busco um nome que não se repita. Por exemplo, eu já tinha cinqüenta e cinco Momentos e chegou uma hora que eu disse: “Momento acabou.” Como os ponteios do Guarnieri, um dia ele falou assim: “Chega de ponteio. Cinqüenta, acabou.” Depois eu tinha os Poesilúdios, que de certa maneira eram os quadros dos meus amigos em que eu me inspirava, tinha uma coisa pictórica, acabou. Aí eu tinha os Sonetos, que eram alguns Momentos que viraram Sonetos e que continuou Soneto, que são doze, mas que naquela ocasião eram só oito. Depois os Noturnos, as Líricas, mais tarde eu fiz os Andantes Líricos. E eu não tinha um nome Poema para Piano.

Carina Joly: Então o senhor pensa em um nome e no título antes de compor e a partir deste nome o senhor escreve a peça?

Almeida Prado: É, só que eu não pensei num poema em si. É uma coisa poética, como se fosse um poème d’un jour, como tem os românticos. Mas tem uma certa coisa do Poema, como por exemplo, esta idéia aqui [aponta para os dois primeiros compassos] repete como uma rima, como o próprio poema tem. Tem uma declamação sonora nesta peça.

Lírica n. 3

Almeida Prado: A Lírica número três é um noturno. Aliás, ela poderia ser o Noturno número quinze. Você tem uma melodia acompanhada, como nos noturnos

de Chopin, e a primeira parte, a sessão A, tem uma série de harmonias que eu chamo de harmonia peregrina, porque é um Fá Menor, um Fá Sustenido Menor, um Sol Maior com sétima, um Mi Bemol Maior, e um Mi Maior. Na verdade, é um cromatismo, com a base no Fá. Eu penso em Fá, mas num Fá cromático, que não é nem maior nem menor, e eu utilizo os graus [da harmonia de Fá] alterando-os livremente. E a [teórica da música] Maria Lúcia Pascoal deu o nome de harmonia peregrina. Quando você chega na sessão B, que é como Chopin faz nos noturnos que têm uma parte rápida, essa parte não tem nada a ver com o que vem antes, é uma coisa agitada.

Carina Joly: Como o senhor realiza esta parte? Trocando as mãos?

Almeida Prado: Não, eu faço mão esquerda [três primeiros tempos] e mão direita [três últimos tempos]. Assim como está escrito. Talvez desse um efeito diferente [trocando as mãos], mas eu acho bobagem, porque a fôrma fica na mão.

Nesta parte aqui [aponta para os compassos 38 e 40] há uma espécie de cadência de timbre. É um repouso no grave, quase que um cluster, e que depois, volta de novo a lembrança do arpejo, aqui no Lento [compasso 41]. Aqui [aponta para o compasso 42], na sessão A1, acontece uma novidade: eu acrescento uma harmonia nova, que é o Si Maior.

Carina Joly: Algum motivo especial para isso?

Almeida Prado: Só para mudar um pouco. Un caprice. Agora, a novidade é que você espera que vai terminar em Fá, e porque será que não termina em Fá? Porque o último acorde novo é Si Maior, dominante de Mi Maior. Tem uma razão.

Eu falei assim: “Eu não quero acabar em Fá. O Fá já apareceu tanto, mas eu não quero acabar numa coisa que não tem sentido, e como tem aquele Si Maior com sétima: dominante de Mi.”

Carina Joly: Quem é Maria Amália Fragelli?

Almeida Prado: É uma pianista amadora, que era muito amiga do Antonio Guedes Barbosa, e que mora em São Paulo.

Intermezzo - Salmo 148

Carina Joly: O Salmo 148 foi escrito para piano solo e também para jazz band?

Almeida Prado: Este Salmo é o único intermezzo que eu tenho. Esta palavra intermezzo não existe mais na minha música. É o único.

Carina Joly: Aliás, como deve ser o título desta peça? O que é título e o que é subtítulo?

Almeida Prado: É Intermezzo, só. O Louvor Universal, Salmo 148, etc., você coloca dentro, como subtítulo. Porque, na verdade, isto foi feito sozinho, eu tentei fazer uma peça para uma amiga minha do Pará, a pianista Luiza Camargo, e quando ela recebeu, ela gostou e tocou. Só que aí eu recebi uma encomenda da Amazon Jazz Band para fazer uma peça para piano e jazz band. Aí eu disse: “Este vai ser o tema.” Eu peguei como tema e desenvolvi. Mas na obra tem uma hora em que ele aparece inteiro tal qual aqui só que com acompanhamento orquestrado.

O pianismo desta peça é Brahmsiano, com estas sextas e sétimas, é Brahms.

Momento Musical

Almeida Prado: O Schubert faz parte de uma época em que eu fiz Clementi, que eu fiz o aquele compositor checo, o Vanhal, que eu fiz Mendelssohn, que aliás é uma canção sem palavras, tem o Brahms e o Schubert. São cinco peças de colagens, que são na verdade releituras, mas explícitas. É mais que pós-moderno. É uma coisa como Stravinsky fez com Pulcinella. Eu peguei mesmo aquela peça de Brahms, fiquei deformando até chegar nisso. Essas peças são distorções pós-modernas. Por exemplo, eu pego o Clementi autêntico e deformato, como faz o Picasso.

Aqui [aponta para o Momento Musical], eu peguei várias peças do Schubert e fui distorcendo escandalosamente, numa ordem completamente louca, onírica. Quer ver? Aqui [aponta e canta o compasso 7] já é outra coisa [referindo-se à presença de elementos do Impromptu Op. 90 no. 4].

Sonatina n. 2

Carina Joly: A idéia de escrever “Assimilações, Transformações, Distorções e Dispersões sonoras” como o senhor escreveu na capa das Sonatinas do Vanhal e do Clementi vem de onde?

Almeida Prado: Veio de uma didática para a minha aula de composição. Para mostrar para os alunos um outro caminho, se eles quisessem seguir.

Carina Joly: Essa idéia vem da Nadia Boulanger?

Almeida Prado: Não. Isso é uma lição que Stravinsky dá quando ele faz a Pulcinella.

Carina Joly: Então nenhum antigo mestre sugeriu essa idéia ao senhor?

Almeida Prado: Não. Foi uma idéia minha pensando em técnicas de composição de música contemporânea que não fossem seriais. Quer dizer, para um aluno que pudesse seguir um caminho da releitura e não só da criação começando do zero. É uma coisa didática. Foram estudos para a minha aula, só que ficaram bons.

Carina Joly: E todas as distorções têm a partitura da composição original anexada. Em que ordem se deve tocar estas peças?

Almeida Prado: Primeiro toca-se a não distorção, depois a original.

Carina Joly: E o interessante é que o senhor pegou o mesma sonata de Clementi que o Satie pegou e fez a Sonatine Bureaucratique...

Almeida Prado: É, só que não é igual. Essa é uma série humorística, na verdade, elas são caricaturas sérias. Porque elas não são pra fazer você rir, mas para você sorrir.

Eu peguei a mesma idéia do Picasso que pegou “As Meninas” de Velasquez e foi deformando, assim como Stravinsky faz com Pergolesi em Pulcinella.

Paisagens do Haras Gramado

Almeida Prado: Esta peça eu fiz para a mãe do Pinotti, foi um presente de aniversário para ela. Chamei de Aquarela Sonora porque eu não tinha uma peça com este título.

Carina Joly: Então como fica o título desta peça? O que é título e o que é o sub-título?

Almeida Prado: O título é Paisagens do Haras Gramado e o subtítulo é Aquarela Sonora. Esta peça vai descrevendo o haras da Dona Anita Bove, um lugar muito lindo, com jardins floridos, com uma capela, e eu descrevo musicalmente as coisas lindas que eu vi neste lugar.

Toccata da Alegria

Almeida Prado: Aqui [aponta para o segundo compasso], na verdade se eu não colocasse 5:6, deveria ser cinco colcheias mais cinco colcheias. Mas eu sei que se eu pusesse colcheia, a tendência visual do pianista é fazer mais lento e escrevendo cinco que é menos, que vale seis, sendo semicolcheias, dá a impressão de que é mais rápido. É uma coisa psicológica. Imagina: se eu escrevesse colcheia, o pianista ia acabar rallentando e eu prefiro até que se acelere aqui. Era o Messiaen que dizia estas coisas, que o visual também é muito importante. Por exemplo: você faz um Adagio em 3/2, mínima, mínima, mínima, semibreve pontuada... Você tem a tendência de ficar parado ali. Agora eu faço o mesmo Adagio em 3/32, você vai querer correr. E quando é o contrário, se a trinta e dois vale a semibreve [como

unidade de pulso] , é mais lento ainda. Mas psicologicamente, você vê muita coisa preta, você acha que é rápido. Você lembra da sonata de Beethoven Op. 111, em que no final ele inclui quartifusa, semifusa, 3/32, 6/32? Até para ler cansa os olhos. E não é rápido. Eu não sei porque o Beethoven fez isso. Eu acho que ele estava querendo alguma outra coisa. Eu acho que devia ter uma razão gráfica porque é difícil de você ler aquilo. Agora, aqui [apontando para a Toccata] não é difícil de ler.

Carina Joly: E quando alguém tocar isso, como se deve pensar com relação à inflexão do compasso?

Almeida Prado: Um, dois, três, um, dois [referindo-se aos dois primeiros compassos]. Não existe por exemplo 7/8 aí. É sempre tudo ternário, até o 21/8 [aponta para o compasso 23], é composto de 7 mas está sempre subdividido em três. Não tem aquela coisa que quebra.

Carina Joly: E este tema o senhor tirou do Canto Gregoriano?

Almeida Prado: Eu tirei do missal, o tema da sessão do meio.