H. Villa-Lobos' Concerto Para Piano E Orquestra N. 4: A Stylistic Analysis

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H. VILLA-LOBOS’ CONCERTO PARA PIANO E ORQUESTRA N. 4: A STYLISTIC ANALYSIS

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DEDICATION

To my beloved mother, Marta, my dear sisters, Patricia and Ana Paula, my teacher and biggest supporter Rosa, and my good friend, Bob.
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ABSTRACT

The purpose of this study was to provide a stylistic analysis of Heitor Villa-Lobos’ Concerto No. 4 for piano and orchestra through investigation of its form, thematic materials, harmony, orchestration, stylistic influences and keyboard usage. The secondary purpose of this study was to offer the historical background, including the commission of the work, its première, reception and publication, which, along with the composer’s influences, will further illustrate his style and contribution to the genre.

This study helps to fill a research gap by promoting and educating performers about Villa-Lobos’ writing. The ultimate goals are to encourage informed performances of this work and to open the field for future researchers, as there are yet other major works in the genre to be studied.

The study consists of four chapters, a bibliography and appendices. Chapter I presents a brief introduction that includes the purpose, need and limitation of the study, related literature, design and procedures. Chapter II offers an historical context of Villa-Lobos’ Concerto No. 4. Chapter III contains a stylistic analysis, including information on form, thematic materials, harmony, orchestration, stylistic influences and keyboard usage. Chapter IV consists of a summary, conclusions and recommendations for further study.
# TABLE OF CONTENTS

DEDICATION.................................................................................................................................................. iii

ACKNOWLEDGEMENTS.................................................................................................................................. iv

ABSTRACT...................................................................................................................................................... vi

LIST OF TABLES ........................................................................................................................................... ix

LIST OF FIGURES ......................................................................................................................................... x

CHAPTER I: INTRODUCTION............................................................................................................................ 1

1.1. PURPOSE OF THE STUDY .......................................................................................................................... 3

1.2. NEED FOR THE STUDY ............................................................................................................................... 4

1.3. LIMITATIONS OF THE STUDY .................................................................................................................... 5

1.4. RELATED LITERATURE .............................................................................................................................. 5

1.5. DESIGN AND PROCEDURES ..................................................................................................................... 10

CHAPTER II: HISTORICAL BACKGROUND ....................................................................................................... 12

2.1. HEITOR VILLA-LOBOS (1887-1959) ......................................................................................................... 12

2.2. PIANO CONCERTOS ................................................................................................................................. 23

2.3. CONCERTO PARA PIANO E ORQUESTRA N. 4 ......................................................................................... 28

CHAPTER III: ANALYTICAL INFORMATION CONCERNING CONCERTO No. 4 ........................................... 35

3.1. INTRODUCTION ......................................................................................................................................... 35

3.2. FORM AND THEMATIC MATERIALS ........................................................................................................ 50
3.3. HARMONY ........................................................................................................86
3.4. ORCHESTRATION .............................................................................................97
3.5. STYLISTIC INFLUENCES ...............................................................................115
3.6. KEYBOARD USAGE ........................................................................................124

CHAPTER IV: FINAL CONSIDERATIONS ..............................................................156
4.1. SUMMARY AND CONCLUSIONS ....................................................................156
4.2. RECOMMENDATIONS FOR FURTHER STUDY .............................................158

BIBLIOGRAPHY .......................................................................................................159

APPENDIX A – CONCERTO NO. 4 PREMIERE PROGRAM ..................................169
APPENDIX B – RECITAL PROGRAMS .....................................................................170
LIST OF TABLES

Table 2.1. Bernardo Segall’s Subsequent Performances of Concerto No. 4 .................33
Table 3.1. First movement’s structure and materials...............................................51
Table 3.2. Second movement’s structure and materials .............................................62
Table 3.3. Third movement’s structure and materials ...............................................70
Table 3.4. Fourth movement’s structure and materials.............................................80
LIST OF FIGURES

Figure 3.1. Concerto No. 4, I, mm. 3-5..................................................37
Figure 3.2. Concerto No. 4, III, mm. 136-140.......................................38
Figure 3.3. Concerto No. 4, II, mm. 148-151.........................................39
Figure 3.4. Concerto No. 4, IV, mm. 163-4...........................................39
Figure 3.5. Concerto No. 4, I, mm. 131-2.............................................40
Figure 3.6. Concerto No. 4, IV, mm. 49-52...........................................41
Figure 3.7. Concerto No. 4, I, mm. 39...................................................41
Figure 3.8. Concerto No. 4, IV, mm. 140-1...........................................41
Figure 3.9. Concerto No. 4, I, mm. 31-2..............................................42
Figure 3.10. Concerto No. 4, I, mm. 42-3.............................................43
Figure 3.11. Concerto No. 4, I, mm. 61-2.............................................43
Figure 3.12. Concerto No. 4, III, mm. 158-161.....................................43
Figure 3.13. Concerto No. 4, I, mm. 85-87...........................................45
Figure 3.14. Concerto No. 4, III, mm. 119-124.....................................45
Figure 3.15. Concerto No. 4, I, mm. 177-180.....................................46
Figure 3.16. Concerto No. 4, II, mm. 119-121.....................................46
Figure 3.17. Concerto No. 4, III, mm. 241-243.....................................46
Figure 3.18. Concerto No. 4, I, mm. 1-4.............................................48
Figure 3.19. Concerto No. 4, I, mm. 89-90...........................................48
Figure 3.20. Concerto No. 4, I, mm. 139-140.....................................49
Figure 3.21. Concerto No. 4, II, mm. 63-4 ................................................................. 49
Figure 3.22. Concerto No. 4, III, mm. 246-9 ............................................................... 49
Figure 3.23. Concerto No. 4, II, mm. 98-100 ............................................................... 50
Figure 3.24. Concerto No. 4, I, mm. 1-5 .................................................................. 53
Figure 3.25. Concerto No. 4, I, mm. 3-6 ................................................................. 56
Figure 3.26. Concerto No. 4, I, mm. 17-21 ............................................................... 56
Figure 3.27. Concerto No. 4, I, mm. 25-7 ............................................................... 56
Figure 3.28. Concerto No. 4, I, mm. 61-2 ............................................................... 57
Figure 3.29. Concerto No. 4, I, mm. 73-5 ............................................................... 57
Figure 3.30. Concerto No. 4, I, mm. 89-90 ............................................................... 57
Figure 3.31. Concerto No. 4, I, mm. 100-3 ............................................................... 58
Figure 3.32. Concerto No. 4, I, mm. 121-3 ............................................................... 58
Figure 3.33. Concerto No. 4, I, mm. 156-7 ............................................................... 58
Figure 3.34. Concerto No. 4, I, mm. 166-9 ............................................................... 58
Figure 3.35. Concerto No. 4, I, mm. 1 ................................................................. 59
Figure 3.36. Concerto No. 4, I, mm. 5-6 ................................................................. 59
Figure 3.37. Concerto No. 4, I, mm. 29-32 ............................................................... 59
Figure 3.38. Concerto No. 4, I, mm. 1-2 ................................................................. 60
Figure 3.39. Concerto No. 4, I, mm. 9-10 ................................................................. 60
Figure 3.40. Concerto No. 4, I, mm. 57-60 ............................................................... 60
Figure 3.41. Concerto No. 4, I, mm. 177-180 ............................................................ 61
Figure 3.42. Concerto No. 4, II, mm. 1-8 ................................................................. 65
Figure 3.43. Concerto No. 4, II, mm. 17-9 ............................................................... 65
Figure 3.44. Concerto No. 4, II, mm. 33-6 .................................................................66
Figure 3.45. Concerto No. 4, II, mm. 123-5 ...............................................................66
Figure 3.46. Concerto No. 4, II, mm. 49-51 ...............................................................66
Figure 3.47. Concerto No. 4, II, mm. 65-7 .................................................................67
Figure 3.48. Concerto No. 4, II, mm. 113-5 ...............................................................67
Figure 3.49. Concerto No. 4, II, mm. 9-11 .................................................................67
Figure 3.50. Concerto No. 4, II, mm. 1-4 .................................................................68
Figure 3.51. Concerto No. 4, II, mm. 71-3 .................................................................68
Figure 3.52. Concerto No. 4, III, mm. 1-4 .................................................................74
Figure 3.53. Concerto No. 4, III, mm. 9-12 ...............................................................75
Figure 3.54. Concerto No. 4, III, mm. 27-35 .............................................................75
Figure 3.55. Concerto No. 4, III, mm. 64-73 .............................................................76
Figure 3.56. Concerto No. 4, III, mm. 131-140 .........................................................77
Figure 3.57. Concerto No. 4, III, mm. 77-82 .............................................................77
Figure 3.58. Concerto No. 4, III, mm. 318-321 .........................................................78
Figure 3.59. Concerto No. 4, III, mm. 273-5 .............................................................78
Figure 3.60. Concerto No. 4, III, mm. 5-8 .................................................................78
Figure 3.61. Concerto No. 4, IV, mm. 1-8 .................................................................84
Figure 3.62. Concerto No. 4, IV, mm. 65-8 .................................................................84
Figure 3.63. Concerto No. 4, IV, mm. 9-12 .................................................................85
Figure 3.64. Concerto No. 4, IV, mm. 25-6 .................................................................85
Figure 3.65. Concerto No. 4, IV, mm 199-202 ...........................................................85
Figure 3.66. Concerto No. 4, IV, mm. 57-9 .................................................................86
Figure 3.67. Concerto No. 4, I, mm. 17-21 ................................................................. 87
Figure 3.68. Concerto No. 4, II, mm. 17-9 ................................................................. 87
Figure 3.69. Concerto No. 4, IV, mm. 74-6 ................................................................. 88
Figure 3.70. Concerto No. 4, I, mm. 147-9 ................................................................. 89
Figure 3.71. Concerto No. 4, I, mm. 131-2 ................................................................. 89
Figure 3.72. Concerto No. 4, II, mm. 9-11 ................................................................. 90
Figure 3.73. Concerto No. 4, IV, mm. 29-31 ................................................................. 90
Figure 3.74. Concerto No. 4, II, mm. 43-5 ................................................................. 91
Figure 3.75. Concerto No. 4, II, mm. 80-2 ................................................................. 91
Figure 3.76. Concerto No. 4, III, mm. 17-21 ................................................................. 92
Figure 3.77. Concerto No. 4, I, mm. 113-4 ................................................................. 92
Figure 3.78. Concerto No. 4, III, mm. 236-240 ............................................................ 92
Figure 3.79. Concerto No. 4, I, mm. 65-6 ................................................................. 93
Figure 3.80. Concerto No. 4, I, mm. 61-2 ................................................................. 93
Figure 3.81. Concerto No. 4, II, m. 40 ................................................................. 94
Figure 3.82. Concerto No. 4, IV, mm. 41-3 ................................................................. 94
Figure 3.83. Concerto No. 4, IV, mm. 199-204 ............................................................ 95
Figure 3.84. Concerto No. 4, I, mm. 6-8 ................................................................. 95
Figure 3.85. Concerto No. 4, I, mm. 42-43 ................................................................. 96
Figure 3.86. Concerto No. 4, I, m. 38 ................................................................. 96
Figure 3.87. Concerto No. 4, II, mm. 116-7 ................................................................. 97
Figure 3.88. Concerto No. 4, III, mm. 174-8 ................................................................. 97
Figure 3.89. Concerto No. 4, I, mm. 47-54 ................................................................. 100
Figure 3.90. Concerto No. 4, II, mm. 111-4 .................................................................101
Figure 3.91. Concerto No. 4, III, mm. 61-5 ....................................................................102
Figure 3.92. Concerto No. 4, III, mm. 111-120 ..............................................................103
Figure 3.93. Concerto No. 4, III, mm. 131-5 .................................................................104
Figure 3.94. Concerto No. 4, IV, mm. 39-42 .................................................................105
Figure 3.95. Concerto No. 4, IV, mm. 63-6 ....................................................................106
Figure 3.96. Concerto No. 4, I, mm. 9-11 ......................................................................107
Figure 3.97. Concerto No. 4, I, mm. 25-7 ......................................................................108
Figure 3.98. Concerto No. 4, II, mm. 1-4 ......................................................................109
Figure 3.99. Concerto No. 4, III, mm. 1-5 ....................................................................110
Figure 3.100. Concerto No. 4, III, mm. 211-5 ...............................................................111
Figure 3.101. Concerto No. 4, IV, mm. 244-8 ...............................................................112
Figure 3.102. Concerto No. 4, I, mm. 5-8 ....................................................................113
Figure 3.103. Concerto No. 4, II, mm. 57-60 .................................................................114
Figure 3.104. Concerto No. 4, IV, mm. 155-8 ...............................................................115
Figure 3.105. Concerto No. 4, I, mm. 131-2 ................................................................117
Figure 3.106. Stravinsky, Le Sacre du Printemps, score 13 ........................................118
Figure 3.107. Concerto No. 4, III, mm. 119-124 ............................................................119
Figure 3.108. Wagner, Tristan und Isolde, Act I, Prelude, C. .......................................120
Figure 3.109. Concerto No. 4, IV, mm. 249-259 ..........................................................121
Figure 3.110. Varèse, Integrales, score 22 .................................................................122
Figure 3.111. Concerto No. 4, II, mm 148-151 .............................................................123
Figure 3.112. Concerto No. 4, III, mm. 328-331 ..........................................................123
Figure 3.113. Concerto No. 4, I, mm. 9-10 ................................................................. 125
Figure 3.114. Concerto No. 4, I, mm. 17-9 ................................................................. 125
Figure 3.115. Concerto No. 4, I, mm. 25-7 ................................................................. 126
Figure 3.116. Concerto No. 4, I, mm. 31-2 ................................................................. 126
Figure 3.117. Concerto No. 4, I, mm. 34-6 ................................................................. 127
Figure 3.118. Concerto No. 4, I, mm. 39-40 .............................................................. 128
Figure 3.119. Concerto No. 4, I, mm. 53-4 ................................................................. 129
Figure 3.120. Concerto No. 4, I, mm. 61-2 ................................................................. 129
Figure 3.121. Concerto No. 4, I, mm. 73-5 ................................................................. 130
Figure 3.122. Concerto No. 4, I, mm. 85-7 ................................................................. 130
Figure 3.123. Concerto No. 4, I, mm. 109-111 .......................................................... 131
Figure 3.124. Concerto No. 4, I, mm. 121-4 .............................................................. 132
Figure 3.125. Concerto No. 4, I, mm. 166-9 .............................................................. 132
Figure 3.126. Concerto No. 4, I, mm. 177-180 ......................................................... 133
Figure 3.127. Concerto No. 4, II, mm. 9-11 ............................................................... 134
Figure 3.128. Concerto No. 4, II, mm. 33-6 ............................................................... 134
Figure 3.129. Concerto No. 4, II, mm. 46-7 ............................................................... 135
Figure 3.130. Concerto No. 4, II, mm. 65-7 ............................................................... 135
Figure 3.131. Concerto No. 4, II, mm. 96-100 .......................................................... 136
Figure 3.132. Concerto No. 4, II, mm. 113-5 ............................................................ 137
Figure 3.133. Concerto No. 4, II, mm. 135-7 ............................................................ 137
Figure 3.134. Concerto No. 4, II, mm. 148-151 ....................................................... 138
Figure 3.135. Concerto No. 4, III, mm. 9-12 .............................................................. 138
Figure 3.136. Concerto No. 4, III, mm. 17-21 .................................................................139
Figure 3.137. Concerto No. 4, III, mm. 32-40 .................................................................140
Figure 3.138. Concerto No. 4, III, mm. 69-73 .................................................................140
Figure 3.139. Concerto No. 4, III, mm. 89-93 .................................................................141
Figure 3.140. Concerto No. 4, III, mm. 117-121 .............................................................142
Figure 3.141. Concerto No. 4, III, mm. 131-5 .................................................................142
Figure 3.142. Concerto No. 4, III, mm. 145-8 .................................................................143
Figure 3.143. Concerto No. 4, III, mm. 158-161 .............................................................143
Figure 3.144. Concerto No. 4, III, mm. 212-5 .................................................................144
Figure 3.145. Concerto No. 4, III, mm. 241-5 .................................................................144
Figure 3.146. Concerto No. 4, III, mm. 263-266 .............................................................145
Figure 3.147. Concerto No. 4, III, mm. 273-275 .............................................................145
Figure 3.148. Concerto No. 4, III, mm. 284-287 .............................................................146
Figure 3.149. Concerto No. 4, III, mm. 304-5 .................................................................146
Figure 3.150. Concerto No. 4, III, mm. 306-311 .............................................................147
Figure 3.151. Concerto No. 4, III, mm. 317 .................................................................147
Figure 3.152. Concerto No. 4, III, mm. 318-321 .............................................................148
Figure 3.153. Concerto No. 4, IV, mm. 9-12 .................................................................149
Figure 3.154. Concerto No. 4, IV, mm. 25-8 .................................................................149
Figure 3.155. Concerto No. 4, IV, mm. 41-3 .................................................................150
Figure 3.156. Concerto No. 4, IV, mm. 60-2 .................................................................150
Figure 3.157. Concerto No. 4, IV, mm. 83-5 .................................................................151
Figure 3.158. Concerto No. 4, IV, mm. 99-102 .............................................................151
Figure 3.159. Concerto No. 4, IV, mm. 123-6…………………………………………………………152

Figure 3.160. Concerto No. 4, IV, mm. 140-3…………………………………………………………152

Figure 3.161. Concerto No. 4, IV, mm. 159-162…………………………………………………………153

Figure 3.162. Concerto No. 4, IV, mm. 163-4…………………………………………………………153

Figure 3.163. Concerto No. 4, IV, mm. 180-2…………………………………………………………154

Figure 3.164. Concerto No. 4, IV, mm. 199-202…………………………………………………………154

Figure 3.165. Concerto No. 4, IV, mm. 254-259…………………………………………………………155
CHAPTER I
INTRODUCTION

Heitor Villa-Lobos (1887-1959) is considered by musical scholars to be “the single most significant creative figure in 20th-century Brazilian art music.”¹ A highly respected composer, he was nationally and internationally acclaimed for his unique writing style. This style blended native Brazilian music with Western classical traditions: a mixture of Brazilian popular music and Brazilian folklore influences, with European stylistic elements. Villa-Lobos’ music conveys a true synthesis of the Brazilian heritage and culture. Praised by the Argentinean composer Alberto Ginastera as one of the greatest musicians of the hemisphere “not only for the originality and the greatness of his message, but also because he resets in a total manner the lands where we live,”² Villa-Lobos was also heralded by musicologist and composer Juan Carlos Paz as the “spiritual ambassador of Brazil, in various countries of America and Europe,” and “the only representative figure produced heretofore by Latin American music of national tendency.”³

Villa-Lobos wrote nearly six hundred works for orchestra (symphonies, and concerto), chamber music (duos, trios, quartets, quintets, etc.), solo instrument (piano,

² Gerard Béhague, Heitor Villa-Lobos: The Search for Brazil’s Musical Soul (Austin, TX: Institute of Latin American Studies University of Texas at Austin, 1994), 30.
³ Ibid.
violoncello, guitar, and others), voice (songs, operas, operettas), choral (secular and sacred works, including masses, oratorios, cantatas) theater, band, and arrangements/transcriptions of works by other composers. However, it is the music for the piano that occupies the majority of his writing, comprising about one-third of its total, “far more than what he wrote for his main instruments, the cello and the guitar.”

Although not a pianist, Villa-Lobos developed an idiomatic writing style for the piano that has been identified and acknowledged by scholars. Eero Tarasti concluded that Villa-Lobos’ compositions are contributions to the piano literature not only in “technical assurance and the perception of the instrument’s distinctive expressive resources, but in the stylistic variety” of his writing. Bruno Kieffer noted, as elements that characterize Villa Lobos’ compositions, the frequent use of

(..._ostinati: as longas notas pedais (eventualmente acordes pedais); a invenção continua a substituir o tradicional trabalho temático ou a combinar-se com ele; a polirritmia e um atonalismo mais ou menos pronunciado.

(..._ostinatos, the long pedal notes (sometimes pedal chords); the continuous invention that substitutes or merges with the traditional thematic work; the polyrhythms and a somewhat pronounced atonalism.

These elements are well represented in Villa-Lobos’ _Concerto para Piano e Orquestra N. 4_ (1952), a work of impressive dimensions that, to date, has not been studied in detail. With interesting dialogues between the orchestra and soloist, highly

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elaborate cadenzas, and pianistically innovative and attractive orchestration, this concerto is a representative work that illustrates the maturity of the composer’s writing and his contribution to the genre.

1.1. Purpose of the Study

Heitor Villa-Lobos was a prolific and versatile composer. He wrote orchestral, instrumental and vocal, sacred and secular works in various genres. Of his nearly six hundred works, only a small number were written for the piano and orchestra: *Momoprecoce* (1929), a fantasy based on the solo collection *Carnaval das Crianças*; *Bachianas Brasileiras* N. 3 (1938), a suite that contains Prelude, Ponteio, Fantasia, Aria and Toccata; *Chôros* N. 8 (1925) and N. 11 (1928); *Concerto para Piano e Orquestra* N. 1 (1945); *Concerto para Piano e Orquestra* N. 2 (1948); *Concerto para Piano e Orquestra* N. 3 (1952-57); *Concerto para Piano e Orquestra* N. 4 (1952); and *Concerto para Piano e Orquestra* N. 5 (1954).

Written during his last compositional period, the five concertos are virtuosic pieces that demonstrate interesting keyboard usage, skillful cadenzas and remarkable orchestration. Recognized by scholars such as Maurice Hinson, Simon Wright, and David Appleby as important contributions to the repertoire, Villa-Lobos’ concertos merit more attention as further studies have not yet been done on these concertos with the exception of *Concerto para Piano and Orquestra* N. 1.

*Concerto para Piano e Orquestra* N. 4 (which will be referred thereafter as Concerto No. 4) illustrates Villa-Lobos’ blend of styles, innovative keyboard usage, and rich orchestration. For that reason, the study of Concerto No. 4 helps to fill the research

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8 *Ponteio* is a freely composed instrumental composition similar to a Prelude, popular in Brazil. The term is borrowed from popular music and refers to a melody played by plucking the strings of a guitar.
gap by promoting the work and educating performers about Villa-Lobos’ writing. This research encourages informed performances of his music and opens the field to future researchers.

1.2. Need for the Study

Although Heitor Villa-Lobos is highly acclaimed as the most distinguished Brazilian composer and as one of the most important composers of Latin America, his extensive catalogue still has major works that have yet to be studied, including his piano concertos. Scholars such as David Appleby, Gerard Béhague, Maurice Hinson, Vasco Mariz, Lisa Peppercorn, and many others have praised these monumental works. However, very little in-depth research has been done about Villa-Lobos’ piano concertos. Simone Leitão stresses this lack of study and suggests that more research should be done on such important contributions of the concerto literature. Further investigation finds that only Raimundo de Melo Fortes Filho has contributed an in-depth study of Villa-Lobos’ *Concerto para piano e orquestra N. 1* (work composed in 1945 in Rio de Janeiro).

This study helped to balance this gap in scholarship, as it provided a stylistic analysis of Heitor Villa-Lobos’ *Concerto No. 4*. Composed in New York and Paris in 1952, *Concerto No. 4* is a piano concerto Villa-Lobos wrote entirely outside of Brazil. It reveals traits in the composer’s writing that distinguish this work from the others, including keyboard usage, orchestration and form. Analysis of this work included discussion of its form, thematic materials, harmony, orchestration, stylistic influences and keyboard usage. Historical background concerning the work’s premiere, reception and

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publication, is provided. This study of Concerto No. 4 serves as a guide to the interpretation and performance of the work, as well as serving as a tool to promote the composer’s works for piano and orchestra.

1.3. Limitations of the Study

The analysis included the study of the form, thematic materials, harmony, orchestration, stylistic influences and keyboard usage. Although references to other major works by the composer have been made, the analysis focused on the Concerto No. 4.

This study’s primary sources consisted of two holographic full scores\textsuperscript{11,12} and the published score reduction for two pianos\textsuperscript{13} by Villa-Lobos. As previous research stated, the primary sources regarding its commission, and the manuscript\textsuperscript{14} of the work, were burned in a house fire.\textsuperscript{15}

1.4. Related Literature

As one of the most popular Brazilian composers, Heitor Villa-Lobos’ life has been widely studied. Lisa Peppercorn\textsuperscript{16} documented his life thorough pictures, newspapers, letters,\textsuperscript{17} and other collected studies.\textsuperscript{18} Luiz Heitor Corrêa de Azevedo\textsuperscript{19} was a part of the composer’s close circle of friends and wrote about his experiences. Vasco

\textsuperscript{11} Museu Villa-Lobos’ holographic copy. 
https://www.dropbox.com/sh/rx6zyvtuf6aljy/AAAb1d3XhfdG7t6b8RvjsRf0a?oref=e&n=378855916 (accessed July 14, 2015).
\textsuperscript{12} University of Pennsylvania Archives, Leopold Stokowski Collection of Scores, Box 266 (holographic copy).
\textsuperscript{13} Heitor Villa-Lobos, 	extit{Concerto no 4 pour Piano & Orchestra; Réduction pour 2 Pianos par l’Auteur} (Paris: Eschig, 2011).
\textsuperscript{14} As revealed by Bernardo Segall in a letter to Lisa Peppercorn, all letters and manuscripts were destroyed in a house fire. Mr. Segall was a Brazilian-American pianist and composer who commissioned Concerto No. 4.
\textsuperscript{17} Peppercorn, ed., 	extit{The Villa-Lobos Letters}.
Mariz\textsuperscript{20} wrote a thesis on the composer’s life, while David P. Appleby\textsuperscript{21} published a biobibliography and Marcel Beaufils\textsuperscript{22} published a French language biography. Luís Paulo Horta\textsuperscript{23} published an illustrated, chronological biography and musical vocabulary of Villa-Lobos’ major works. Carlos Marinho Paula Barros\textsuperscript{24} and José Cândido Andrade Muricy\textsuperscript{25} contributed a biography and commented catalogue of Villa-Lobos works. Other materials in regards to Villa-Lobos’ biography include works that specifically analyzed his life abroad, as in the publication by Anaïs Fléchet.\textsuperscript{26} This work focused on the composer’s life while he was in Paris.

In regards to Villa-Lobos’ compositions, there is an abundance of materials available in printed and online versions. Lisa Peppercorn,\textsuperscript{27} David Appleby,\textsuperscript{28} Gerard Béhague,\textsuperscript{29} and Vasco Mariz\textsuperscript{30} have published materials referencing the composer’s works. Simon Wright\textsuperscript{31} discussed different genres and instruments; Vasco Mariz\textsuperscript{32} focused on his most famous piano works and the nationalism in his works, while Bruno

\begin{itemize}
  \item \textsuperscript{20} Vasco Mariz, “Heitor Villa-Lobos, Brazilian Composer,” \textit{The Latin American Monograph Series} (Gainesville, FL: University of Florida Press, 1963).
  \item \textsuperscript{25} José Cândido Andrade Muricy, \textit{Villa-Lobos- Uma Interpretação} (Rio de Janeiro: Ministério da Educação e Cultura, Serviço de Documentação, 1961).
  \item \textsuperscript{28} David Appleby, \textit{The Music of Brazil} (Austin, TX: University of Texas Press, 1989).
  \item \textsuperscript{29} Béhague, \textit{Heitor Villa-Lobos: The Search}.
  \item \textsuperscript{30} Vasco Mariz, \textit{Villa-Lobos Life and Work} (Brazilian American Cultural Institute, Washington D.C., University of Florida Press, 1970).
  \item \textsuperscript{32} Vasco Mariz, \textit{Hector Villa-Lobos: El Nacionalismo Musical Brasileño} (Ciudad de Mexico: Siglo XXI Editores Mexico, 2002).
\end{itemize}
Kiefer\textsuperscript{33} concentrated on the modernism of Villa-Lobos in Brazilian music. Paulo de Tarso Salles\textsuperscript{34} looked at the compositional processes in the composer’s works, while Eero Tarasti\textsuperscript{35} studied his life and works in depth. Anna Stella Schic,\textsuperscript{36} on the other hand, provided personal insights. Ms. Schic discussed his life and works and provided insights into the composer’s performance of his own works, all based on her research during time spent with the composer.

Two central studies about Villa-Lobos’ compositions were published by the \textit{Museu Villa-Lobos}.\textsuperscript{37} One study was published by Souza Lima,\textsuperscript{38} who worked closely with the composer and another by Eurico Nogueira França\textsuperscript{39} who worked closely with the composer’s second wife, Arminda. Souza Lima offered a comprehensive list of piano compositions that included works for piano and orchestra, especially the five piano concertos. França’s publication provided insights on the composer’s chamber works.

Recent dissertations and theses have also focused on the composer’s works. Contributing significant aesthetics, compositional and interpretation insights are Daniel Vieira,\textsuperscript{40} Lucia Barrenchea,\textsuperscript{41} Eduardo Conde Garcia,\textsuperscript{42} Roberta Rust,\textsuperscript{43} Laurine Elkins,\textsuperscript{44}

\begin{footnotesize}
\begin{itemize}
  \item Kiefer, \textit{Villa-Lobos e o Modernismo}.
  \item Tarasti, \textit{Heitor Villa-Lobos}.
  \item Museum created and founded by Arminda Villa-Lobos, Heitor Villa-Lobos’ second wife.
  \item Barrenechea, “Heitor Villa-Lobos’ Hommage à Chopin.”
  \item Eduardo Conde Garcia, Jr., “The importance of Afro-Brazilian Music in Heitor Villa-Lobos' Quest for a Unique Musical Style” (D.M.A. diss., The University of Arizona, 2002).
\end{itemize}
\end{footnotesize}
Simone Leitão, Martha Marchena, Raimundo de Melo Fortes Filho, Rodrigo Queiroz, Deanna DuBois Young, Josani Pimenta, Leandro Gaertner, Daniel Tarquinio, Nazir Bittar Filho, Fred Gerling, Paula Lima Galama, Achille Picchi, Walter Nery Filho, Ednelma Soares da Cunha, Tarcísio Gomes Filho, Ana Carolina Manfrinato, Mayki Fabiani Olmedo, and Shuennchin Lin among many others. Villa-Lobos’ social and political context were highlighted in the works of Renato Brasil Mazzeu, Melliorandro Galinari, Alessandra Lisboa, Rosane Viana, and Analía

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45 Leitão, “Heitor Villa-Lobos's Momoprecoce.”
47 Melo Fortes Filho, “Concerto para Piano e Orquestra n. 1 de Villa-Lobos.”
55 Paula Maria Lima Galama, “Reconsidering Brazilian Representations in Choros No. 5 and Bachianas Brasileiras No. 4 for Piano by Heitor Villa-Lobos” (D.M.A. diss., University of Kentucky, 2013).
Cherñavsky, who also contributed with a discussion about Villa-Lobos nationalism. Additionally, Maria Alice Volpe discussed Indianismo and Landscape influences in Brazil focusing on Villa-Lobos works early and middle periods. Finally, José Ivo da Silva, Lucas Eduardo da Silva and Loque Arcanjo Junior focused on specific compositional periods, providing further insights about the composer’s writing.

In regards to Villa-Lobos’ life and works, there are an abundance of online materials. However, two important sources to be considered are Indiana University’s Latin American Music Center–Heitor Villa-Lobos Website, which contains photos, bios, works, publications, and many others materials and the Museu Villa-Lobos website, which contains many articles and links to relevant sources.

Although a significant number of publications on Villa-Lobos’ life and works can be found, a very limited number of studies exist which discuss the Piano Concertos. This research intended to contribute to the available literature on Villa-Lobos’ piano concertos by presenting a detailed stylistic analysis of the Concerto No. 4, which is a monumental

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69 Maria Alice Volpe, “Indianismo and Landscape in the Brazilian Age of Progress: Art Music from Carlos Gomes to Villa-Lobos, 1870s-1930s” (Doctoral diss., The University of Texas at Austin, 2001).
work that was widely acclaimed and praised for its dimensions, and is a true masterpiece in the genre.

Concerto No. 4 was recorded on Decca International by Brazilian pianist Cristina Ortiz.\textsuperscript{75} This recording includes a brief description of the Concerto by Villa-Lobos’ scholar Simon Wright and it received a positive review in \textit{Gramophone}.\textsuperscript{76} Other informative recordings to be noted are by Brazilian pianists Gilberto Tinetti,\textsuperscript{77} Fernando Lopes,\textsuperscript{78} and Cuban pianist Harold López-Nussa.\textsuperscript{79} Finally, a review of Bernardo Segall’s June 1953 recording with Leonard Bernstein conducting the NY Philharmonic (the former Stadium Symphony Orchestra) is essential, as it was recorded live six months after the Concerto No. 4’s premiere. Segall’s recording may be found in the archives of the University of Texas, Austin, TX (WorldCat OCLC number 37949116).

\textbf{1.5. Design and Procedures}

The study consists of four chapters, a bibliography and appendices. Chapter I presents a brief introduction that includes the purpose, need and limitation of the study, related literature, design and procedures. Chapter II offers an historical context of Villa-Lobos’ Concerto No. 4. Chapter III contains the stylistic analysis including information on form, thematic materials, harmony, orchestration, and stylistic influences and

\begin{itemize}
\item \textsuperscript{75} Heitor Villa-Lobos, \textit{The 5 Piano Concertos}, Cristina Ortiz, Royal Philharmonic Orchestra, conducted by Miguel Gómez-Martínez, DECCA 452 617-2, CD, 1997.
\end{itemize}
keyboard usage. Chapter IV consists of a summary, conclusions and recommendations for further studies.
CHAPTER II
HISTORICAL BACKGROUND

2.1. Heitor Villa-Lobos (1887-1959)

Heitor Villa-Lobos was born in Rio de Janeiro in March 5, 1887, the son of Raul Villa-Lobos, a school teacher, librarian and amateur musician, and Noêmia Umbelina Santos Monteiro Villa-Lobos, mother of eight children. Considered the “best-known and most significant Latin American composer of all time,” Villa-Lobos was mainly a self-taught composer, with the exception of some early training with his father and a brief period spent in the Instituto Nacional de Música.81 Vasco Mariz emphasizes that Villa-Lobos’ father had “trained his son in musical theory so that at the age of 11, when his father died, Heitor could play the cello and clarinet.”82 David Appleby expands:

Raul Villa-Lobos was a man of conservative political views and great intellectual curiosity. He wrote several books on various subjects under the pseudonym Epaminondas Vilalba, had a keen eye for drawing portrait sketches, and was a fine amateur cellist. Soon, aware that Tuhú83 had precocious musical talent, he personally undertook the boy’s instruction in ear training and on the cello.84

80 Wright, Villa-Lobos, 1.
81 The Instituto Nacional de Música (National Institute of Music) is now known as the Escola de Música (School of Music) of the Universidade Federal do Rio de Janeiro.
83 Tuhú was Heitor Villa-Lobos’ childhood nickname.
84 Appleby, Villa-Lobos, 3.
For a few months in the years of 1907 and 1908, Villa-Lobos attended theory and composition classes in the Instituto Nacional de Música. However, “Villa-Lobos strongly disliked the academic environment” and quickly left.

After his father died, Villa-Lobos joined the chorões and, in the company of this group, he earned his living playing the cello and guitar in orchestra, cafés, restaurants and cinemas. “The contact with street musicians proved to be vital in the formation of Villa-Lobos’ style; he would later blend popular urban music from the streets of Rio de Janeiro with serious music of the European masters.”

Villa-Lobos’ love for the nature and culture of his country resulted in several trips throughout Brazil. During these trips, he heard folk and indigenous music and acquainted himself with local traditions, which became a major influence in his later works. The first trip took place in 1905 to Brazil’s northeastern region, followed by his next trip to the north of Brazil in 1911, to the Amazonas region. After this second trip, he returned to Rio de Janeiro, where he met his first wife, Lucília Guimarães (1886-1966), resulting in his marriage on 12 November of 1913. The marriage with Lucília resulted in “useful musical collaboration” as she was “an enthusiastic and able interpreter of the piano works of Villa-Lobos.” Lucília helped Villa-Lobos develop his skill in writing for the piano, constantly revising his compositions from a pianistic standpoint.

An important event in the life of Villa-Lobos was his friendship with pianist Arthur Rubinstein, who is credited as being “an important factor in establishing the

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86 Group of street musicians who played choro music (characterized by virtuosity, improvisation, counterpoint, syncopations and modulations).
88 Lucília Guimarães was a Brazilian pianist and music teacher, who graduated from the Instituto Nacional de Música.
89 Appleby, Heitor Villa-Lobos, 5.
90 Ibid.
professional reputation of Villa-Lobos.” David Appleby describes how the lifelong friendship started:

The first meeting took place in 1918, when Rubinstein went to hear Villa-Lobos play at the Cinema Odeon in Rio de Janeiro. At this time Villa-Lobos was thirty-one years old, and still had no regular source of income except the salary and music lesson fees of his wife and the occasional fees earned by performing in restaurants and cinemas. A strong friendship developed and Rubinstein was able to persuade wealthy patrons in Brazil that Villa-Lobos was a composer of major talents and that funds should be provided for him to go to Europe.

These patrons, along with the Brazilian government, would later provide Villa-Lobos with the necessary funds he would need for his eventual journey to Europe.

Another milestone in the composer’s life occurred in 1922, when he took part in the “Semana da Arte Moderna,” in São Paulo. This art festival, which took place from February 11 through 18, marked Modernism in Brazil. Although artists were already creating modern works, this event signified the first Brazilian attempt to introduce, on a large scale, Modern Art to society through visual and performance arts exhibitions and performances. Barrenechea stated, “Intellectuals and artists organized this event, seeking to encourage innovation in the arts in Brazil by creating a truly Brazilian cultural identity as opposed to the European one.” The author concludes, “Villa-Lobos organized the recitals for the event, mostly with his own music, for which he invited fellow musicians to perform.”

Villa-Lobos’ first trip to Europe occurred in 1923, with the support of the Brazilian government and the help of several friends. In France, he presented concerts featuring the music of Brazilian and Latin American composers, including his own

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91 Ibid.
92 Ibid.
94 Ibid.
works. It was during the last concert in Paris, before his first return to Brazil, that Villa-Lobos “attracted the greatest attention in Paris.”\footnote{Lisa Peppercorn, \textit{Villa-Lobos: The Illustrated Lives of the Great Composers}, ed. Audrey Sampson (London: Omnibus Press, 1989), 52.} This concert, comprised of only his compositions, featured several new works, including the \textit{Nonetto}, which, according to Appleby, was one of the most important chamber work written by the composer.\footnote{Appleby, \textit{Heitor Villa-Lobos}, 5.} Featuring Arthur Rubinstein, Véra Janacopulos, the \textit{Société Moderne d’Instruments à Vent} and the \textit{Choeur Mixte de Paris},\footnote{Peppercorn, \textit{Villa-Lobos: The Illustrated Lives}, 52.} this last concert was performed to great reviews.

After a generous offer from the brothers Arnaldo and Carlos Guile, industrialists who were Villa-Lobos’ sponsors in 1927, Villa-Lobos returned to Paris, along with his wife Lucília, and there they remained until 1930. It was during this second stay in Europe that Villa-Lobos met Leopold Stokowski, Albert Wolff, Edgar Varèse and Florent Schmitt. Additionally, he signed multiple contracts with the publisher Max Eschig\footnote{Peppercorn, \textit{Villa-Lobos The Music}, 110-1.} and presented his works in London, Amsterdam, Vienna, Berlin, Brussels, Madrid, Liége, Lyon, Amiens, Portiers, Barcelona and Lisbon.”\footnote{Barrenechea, “Heitor Villa-Lobos’ Hommage à Chopin,” 11.} Villa-Lobos’ marriage with Lucília ended in 1936 when he left her and became romantically involved with Arminda Neves d’Almeida (1912-1985).\footnote{Arminda Neves d’Almeida (nickname Mindinha), was a musician, and later founder/director of the Museu Villa-Lobos from 1960 until 1985.} Arminda remained Villa-Lobos’ companion until his death, and the composer dedicated many works to her.

Back in Brazil, Villa-Lobos became the national director of music education in Rio de Janeiro in 1932, for which he “used an individualized system of solmization hand signals in working with choral groups”\footnote{Appleby, \textit{Heitor Villa-Lobos}, 7.} known as “canto orfeônico.”\footnote{This method}
was used to teach children to sing without written notation. He also composed/arranged works for this method, and promoted events in which massive choirs of thousands of children would sing together. According to Appleby, these massive choirs were:

(...) enormous choral groups were feats never before or since duplicated in Brazil or elsewhere. The sheer size of groups was unprecedented, and the organizational aspects were carefully planned and carried out.\(^\text{103}\)

Villa-Lobos would go on to found the *Conservatório Nacional de Canto Orfeônico*, and the *Academia Brasileira de Música*, in 1942.

In 1944, Villa-Lobos made his first trip to the United States to conduct his own works. At that time, American orchestras were commissioning important new works and he was well acclaimed in America, a land he would return to every year until his death. From 1944 on, the number of Villa-Lobos’ works in traditional forms increased and, according to researchers, “the universality of inspiration of the last years produced some of Villa-Lobos’ finest writing in traditional forms.”\(^\text{104}\) Among these works was the *Concerto No. 4*, written in 1952 in Paris and New York and praised as a “true monument”\(^\text{105}\) work.

The last period of Villa-Lobos’ life was one of international triumph, as a composer and as a conductor. Villa-Lobos constantly toured the U.S., Europe and South America. In spite of his travels around the world, he considered his home to be Rio de Janeiro, where he died on November 17th of 1959.

\(^{102}\) Ibid., 12.
\(^{103}\) Ibid., 6.
\(^{104}\) Ibid., 8.
\(^{105}\) English translation of Portuguese: “verdadeiro monumento.”
Souza Lima, *Comentários Sobre a Obra Pianística de Villa-Lobos*, 118.
Influences

Identifying influences in his works is something that has been highly debated among scholars. Villa-Lobos used to say that his works were unique and that they did not follow any school, that own personal style was based on the nature of Brazil. Villa-Lobos rarely acknowledged any musical influences. He once stated: “I always eschewed influences after realizing I had found my way, my own language.” He also said:

Honro-me de ser um artista feito exclusivamente no Brasil, onde estudei e onde me fiz, não tendo mesmo sequer me aperfeiçoado no estrangeiro, como é de hábito entre nós. Por isso, os sucessos, ou melhor, as vitórias que porventura tenho conseguido, são sucesso do Brasil.

I honor myself to be an artist made exclusively in Brazil, where I studied and made myself, having not even perfected myself abroad, as it is common among us (artists). Therefore, the successes, or rather, the victories I may perhaps have achieved, are the successes of Brazil.

However, Hilda Reis reveals that:

Villa-Lobos confessara que sua obra foi, a princípio, grandemente influenciada pela doce fluência melódica do romantismo de Puccini e do vigoroso cromatismo Wagneriano e, mesmo músico já amadurecido, não repudiou os moldes lançados pelos grandes mestres do academismo musical, e assim o fez quando escreveu as suas famosas Bachianas.

Villa-Lobos confessed that his work was, at first, strongly influenced by the sweet melodic fluency of Puccini’s romanticism and by Wagner’s vigorous chromaticism, and even as a mature musician he did not repudiate the models introduced by the great masters of the musical academy, and so he did when he wrote his famous Bachianas.

Scholars have also noticed other influences. A common point is that his music was inspired by the Chorões, which can be traced to his works’ titles, which bear similar

106 English translation of Portuguese: “Sempre fugi das influências quando entendi haver encontrado meu caminho, minha própria linguagem.”

107 Ibid., 23.

108 Ibid., 34.
titles to *chôro*\(^{109}\) music and their forms: frequently “small, tonal dance forms, such as waltzes”\(^{110}\) and their melodic material which is “reminiscent of Brazilian popular music.”\(^{111}\) Another source and influence in Villa-Lobos’ style is Brazilian folklore, which had a strong presence in his writing. Villa-Lobos said:

> Empreguei a música folclórica para formar a minha personalidade musical, mas não tenho a pretensão de trabalhar com o folclore como um especialista no gênero. Sou demasiado individualista para o fazer. Assimilei simplesmente a música folclórica, forjando para mim um estilo próprio, e espero que assim essa música constitua a melhor parte de minha obra.\(^{112}\)

I drew on folk music to shape my own musical personality, but I have no intention of working with folklore as a specialist in the genre. I am too individualistic to do so. I simply assimilated folk music, forging a unique style of my own, and I hope that thus conceived this music will constitute the best part of my work.

Adhemar Nobrega\(^{113}\) mentions that Villa-Lobos’ use of folklore was so central to the composer that, in 1947, Villa-Lobos organized his works in groups, by levels of presence of folk elements (direct or indirect quotes, emulation or transformation of musical elements) in his compositions, disregarding chronological inference.

Other influences can be traced, as noted by Barrenechea. The author suggests that Villa-Lobos was influenced by Ernesto Nazareth and Chiquinha Gonzaga, composers who blended the European piano style with “Brazilian folk and popular music elements, including rhythms and melodies, something that Villa-Lobos also explored in his piano music.”\(^{114}\) The scholar Gomes Filho added that Villa-Lobos’ style also owes to the traditional style of Bach, Chopin, and Debussy, which can be found in his idiomatic

109 *Chôro* is a popular genre of instrumental Brazilian music, which was originated in Rio de Janeiro in the 1800’s.
111 Ibid.
patterns and forms.\textsuperscript{115} Barrenechea includes Schumann, Mendelssohn, and Brahms to this list, and describes how Villa-Lobos’ piano output consists of “short and sectionalized pieces, or short works assembled in a set,”\textsuperscript{116} usually bearing “descriptive titles, mostly suggesting children’s subjects, Brazilian folk tunes, and Brazilian nature, such as landscapes and forests.”\textsuperscript{117}

Eric Salzman points out that Villa-Lobos had affinities with French music and other sources and describes the final product of such a rich varied style:

Villa-Lobos also loved to play the \textit{carioca} street musician, the poor \textit{caboclo}, \textit{campeziño} or wild Amazonian Indian and any rough description of his music would have to contend with “Les Six,” Brazilian-Portuguese-Indian-African folk and popular styles, “impressionism” (especially in the instrumental usage), and jazz of the North American, Afro-Cuban and Afro-Brazilian varieties. He began his musical career playing in café orchestras and he had an ear for the rich musical life of the street that characterizes Brazilian cities. Essentially self-taught as a composer, he was one of the most prolific– and uncritical– musicians whose ever lived. The result is an enormous mass of music, tossed off with great ease and freedom, generally charming, sometimes trivial, confused or inconsistent, often tremendously impressive. Tonality was as natural a technique to Villa-Lobos as it was to the street musicians who provided the models for the ditties he loved so well; but his tonality is often clued by huge masses of rich sound-color applied liberally with the palette knife and without much care. Perhaps the best– or at least the most characteristic– of Villa-Lobos’s music is to be found in the various works titled \textit{Chôros} and \textit{Bachianas Brasileiras}, written over a period of more than twenty-five years for various instrumental and vocal combinations.\textsuperscript{118}

Souza-Lima also acknowledges French influences and compares Villa-Lobos’ ability to write idiomatically for the piano to Saint-Saëns and Ravel, composers who, like Villa-Lobos, excelled at the art of writing for any instrument in such a way as to give the impression of being a specialist in the specific instrument. For Souza-Lima, these three

\textsuperscript{115} Gomes Filho, “O Idioma Pianístico de Heitor Villa-Lobos.”
\textsuperscript{116} Barrenechea, “Heitor Villa-Lobos’ Hommage à Chopin,” 19.
\textsuperscript{117} Ibid.
composers were immortalized and earned special places in music history, as they opened the doors for new possibilities, new horizons of technical approaches and new sonorities.\textsuperscript{119}

**Stylistic period divisions**

Dividing Villa-Lobos’ output into stylistic periods is a challenge, due to the many compositional techniques he employed in his writing. Souza Lima stated that Villa-Lobos’ works can be divided in three distinct periods: youth, the Paris years, and the final period when he toured constantly.\textsuperscript{120} For Roberta Rust, Villa Lobos’ works also fall in three stages, which she divided as: the early years (1908-1920), the middle years (1920-1944), and the later years (1945-1959).\textsuperscript{121} Rust noted that, in the earlier and later periods, Villa-Lobos wrote more traditional forms, while the middle period is characterized by his innovative impulses.

However, Liza Peppercorn classified his works into five periods that were organized around major events in Villa-Lobos’ life: First (1887-1900) – Childhood. Second (1900-1915) – Learned music playing in orchestra and with popular musicians. Third (1915-1930) – The most important creative years, in which the composer developed a unique style. Fourth (1930-1945) – Marked by his activities as music educator. Fifth (1945-1959) – International acclaim.\textsuperscript{122} Adhemar Nobrega\textsuperscript{123} also suggested a five-group classification. However, Nobrega categorized the composer’s works in groups based on the presence or absence of folk-music elements or influence. Gerard Béhague reinforced Nobrega’s claim that Villa-Lobos himself would have

\textsuperscript{119} Souza Lima, *Comentários Sobre a Obra*, 6.
\textsuperscript{120} Ibid., 5.
\textsuperscript{121} Rust, “Piano Works from Heitor Villa-Lobos’ Middle Period,” 19.
\textsuperscript{122} Peppercorn, *Villa-Lobos Collected Studies*, 69-88.
\textsuperscript{123} Béhague, *Heitor Villa-Lobos*, 44.
formulated the proposed division: Group 1 – works “with indirect folk intervention,” like *Ciclo Brasileiro* (1936). Group 2 – works “with some direct folk intervention,” like *Prole do Bebe* No. 1 (1918). Group 3 – works “with transfigured folk influence,” like the *Choros*. Group 4 – works “with transfigured folk influence permeated with the musical atmosphere of Bach,” like the *Bachianas Brasileiras*. Group 5 – works that reflect a “total control of universalism,” like his sixth and seventh symphonies (1944, 1945) and first piano concerto (1945).

Ultimately, Ricardo Tacuchian, a Brazilian composer and noted Villa-Lobos scholar, divided Villa-Lobos’ works into four periods. Tacuchian’s classification greatly reflects style changes, while chronologically tracing the composer’s works: The First Period is the “formation;” it lasts until 1919 and is characterized by Villa-Lobos’ search for his own style. This period showed influences of the *chorões* and European music (Impressionistic). Villa-Lobos had already composed four symphonies and quartets, three operas, and for the piano, *Suite Floral*, *Carnaval das Crianças*, *Prole do Bebê* N. 1. The Second Period is the “modernist avant-garde” of the 1920’s and is the period when Villa-Lobos composed the fourteen *Choros*. For Tacuchian, these works are considered a “synthesis of the Brazilian soul” and the “first American attempt of a new sonic universe.” It was during this period that Villa-Lobos presented his works at the *Semana de Arte Moderna* (1922) and in Paris (1923). Some of the compositions from this period are the *Prole do Bebê* N. 2, the *Rudepoema*, the *Noneto*, the *Serestas*, the

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124 Ibid.
126 Ibid.
127 Ibid.
128 The Semana de Arte Moderna was an important event for Brazil as artists came together to challenge arts with new approaches, techniques, and styles. It was a turning point for Brazil’s modern arts.
Malazarte Opera, the twelve Guitar Etudes, the Cirandas and the Cirandinhas. The Third Period occurs between 1930 and 1945, “exactly when Villa-Lobos starts the first and finishes the nine Bachianas.”129 During this time, the composer joined “the national with the universal, the present with the past, the modern with the formal.”130 This is an important social and political era in Brazil, and it is at this moment when Villa-Lobos started the movement of Music and Art Education in Schools, established the Academia Brasileira de Música, and founded the Conservatório Nacional de Canto Orfeônico. Works of this period include: Five Guitar Preludes, Guia Prático, Symphony No. 6, String Quartets Nos. 5 to 8, and for piano, Valsa da Dor and Ciclo Brasileiro, among others. The Fourth and Final Period extends from 1945 until his death in 1959. This period is known as the “universalist phase,” as Villa-Lobos frequently traveled to the U.S., Europe, and South America. During this last period, Villa Lobos focused more on large classical forms writing: the String Quartets Nos. 9 to 17, the Five Piano Concertos, the Second Concerto and the Fantasia for Cello; the Concertos for Harp, for Harmonica and for Guitar, the Opera Yerma and the Homage to Chopin for solo piano.

Even though the various classifications of Villa-Lobos’ works are not in agreement, all scholars concede a common point: Villa-Lobos’ mature style evolved after 1945. Characterized by a certain universalism, Villa-Lobos leaned toward more traditional forms. For the piano, he wrote the larger Homage to Chopin (for solo) and all five Piano Concertos, works that reflect his mature style. Ultimately, during his final

129 Tacuchian, “Villa-Lobos e Stravinsky.”
130 Ibid.
years, “Villa-Lobos was lionized from Los Angeles to New York to Paris,”\textsuperscript{131} and his final years were of a true international triumph in his life.

2.2. Piano Concertos

As previously stated, the five piano concertos were written between the years 1945-1957. From a more universal perspective, the piano concertos reflect Villa-Lobos’ mature writing style. Tarasti added that, in the concertos, Villa-Lobos “draws back from folklore”\textsuperscript{132} and he “adopts a kind of universal musical style.”\textsuperscript{133} He continues, “That should perhaps be called, as it were, a generally American style – in the sense that Alejo Carpentier speaks about the tension of American composer between the local and the universal.”\textsuperscript{134}

Typical of Villa-Lobos’ style, the concertos were spontaneous and vibrant, as noted by Lionel Salter:

\begin{quote}
(...) his structural procedures are essentially episodic, with constant abrupt, sometimes bewildering, changes of mood, character, rhythm and sonority, and with climaxes that burst out as unexpectedly as volcanic eruptions. This kaleidoscopic construction is colourful, often fascinating, and the sheer prodigality of his invention and his colossal energy, with extravagant textures and instrumentation, are extremely striking.\textsuperscript{135}
\end{quote}

The five piano concertos present elaborate solo and tutti sections. As Souza-Lima stated: “respectable works not only for their solo parts, but the orchestral tutti ones and the

\textsuperscript{132} Tarasti, Heitor Villa-Lobos, 339.
\textsuperscript{133} Ibid.
\textsuperscript{134} Ibid.
\textsuperscript{135} Lionel Salter, Gramophone Review of CD “Villa-Lobos Piano Concertos,” performed by Cristina Ortiz, Royal Philharmonic Orchestra, conducted by Miguel Gómez-Martínez.
collaboration between them.”136 Villa-Lobos wrote each concerto with four movements, placing a cadenza in the third movement. According to Souza Lima, Villa-Lobos cadenzas present such rich pianistic variety and compositional processes that they almost become independent solo compositions—true masterworks.137

Concerto no. 1 para piano e orquestra

The First Piano Concerto was commissioned, in 1945, by Canadian pianist Ellen Ballon (1898-1969). Ballon, under Villa-Lobos’ direction, premiered the work on October 11, 1946, in the Teatro Municipal, Rio de Janeiro. The concerto has a four-movement structure— I. Allegro, II. Allegro: poco scherzando, III. Andante-cadência,138 and IV. Allegro non troppo. Appleby noted that Villa-Lobos used rhythmic elements to formally shape this work.139 Simon Wright also noted, “Villa-Lobos’s melodic invention appears limitless, as often he evolves sweeping, heroic themes from the tiniest of motifs, or huge orchestral climaxes from insistent repetition of rhythmic fragments.”140

For Tarasti, in this concerto, Villa-Lobos “astonishingly approaches the corresponding style period of Shostakovich— for example the tonal language of his Eighth Symphony, if its “passacaglia” is compared to the second, slow movement of the concerto— and in general to the ambiance of Russian modernism, its serious and pathetic

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136 English translation of Portuguese: “Os cinco concertos são trabalhos respeitáveis não só nas partes solistas como nos tutti orquestrais e na colaboração entre ambos.”
Souza Lima, Comentários Sobre a Obra, 103.
137 Ibid., 117.
138 Portuguese for cadenza.
139 Appley, Heitor Villa-Lobos A Life, 164.
140 Simon Wright, Program Notes to Heitor Villa-Lobos, The 5 Piano Concertos, performed by Cristina Ortiz, Royal Philharmonic Orchestra, conducted by Miguel Gómez-Martínez, DECCA 452 617-2, CD, 1997, 4.
nature.” Tarasti also draws a parallel to Rachmaninoff’s concerto style in the way Villa-Lobos treats the piano.

**Concerto no. 2 para piano e orquestra**

Written in 1948, the Second Piano Concerto was dedicated to the Brazilian pianist, composer and conductor João de Souza Lima (1898-1982), who premiered the work on April 21, 1953, with Rio de Janeiro’s *Orquestra do Teatro Municipal*, Villa Lobos conducting. Vasco Mariz\(^{142}\) praised the second movement as beautiful, while Souza Lima\(^{143}\) hailed the cadenza. For Souza Lima, the cadenza had the most interesting writing, with rhythmic, sonority and technical challenges for the pianist. Simon Wright added that the “integration of Brazilian folk elements into a more cosmopolitan musical language attained by Villa-Lobos towards the end of his life is clearly seen in the movement.”\(^{144}\)

Concerto No. 2’s four movements are: I. *Vivo*, II. *Lento*, III. *Cadência: quasi allegro* and IV. *Allegro*. Although not as popular as Concerto No. 1, in this concerto, Villa-Lobos’ treatment of the piano postulates new creative technical formulas.

**Concerto no. 3 para piano e orquestra**

Dedicated to the Brazilian pianist Arnaldo Estrella (1908-1980), the Third Piano Concerto was begun in 1952 and finished in New York in 1957, after Concertos Nos. 4 and 5 had been premiered. As was common with the composer, Villa-Lobos frequently “rushed a work to completion before finishing one begun earlier, especially if there were

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\(^{141}\) Tarasti, *Heitor Villa-Lobos*, 341.


\(^{143}\) Souza Lima, *Comentários Sobre a Obra*, 107.

\(^{144}\) Wright, “Program Notes,” 5.
a performance scheduled of a commissioned work.” Villa-Lobos retained the original numerical designation of the concerto, in the order in which he began to compose.

This concerto was premiered on August 24, 1957 in Rio de Janeiro with Arnaldo Estrellia and Eleazar de Carvalho (1912-1996) conducting the Orquestra Sinfônica Brasileira. Eero Tarasti said that “the style of the work has points in common with the Puccinian “singing” quality of his opera Yerma.”

Concerto No.3 has a four-movement structure— I. Allegro non troppo, II. Andante con moto, III. Vivace -Scherzo and IV. Allegro vivace –decisive. Simon Wright concluded “both the third and fourth concertos follow the format of lively, exuberant outer movements, framing an Andante and a Scherzo with concluding cadenza.”

Concerto no. 4 para piano e orquestra

Concerto No. 4 (1952) commissioned by and dedicated to the Brazilian-American pianist and composer Bernardo Segall (1911-1993). Written in New York and Paris, it has four movements— I. Allegro non troppo, II. Andante con motto, III. Scherzo: allegro vivace and IV. Allegro moderato. Eero Tarasti concluded that Concertos Nos. 4 and 5 demonstrate “the victory of the melodic principle over other musical parameters without rejecting the luxuriance of orchestral colors.”

Concerto no. 5 para piano e orquestra

Written in 1954, the Fifth Piano Concerto was commissioned by and dedicated to the Polish pianist Felicja Blumental (1915-1991). Blumental premiered this concerto in

145 Appleby, Heitor Villa-Lobos A Life, 164.
146 Tarasti, Heitor Villa-Lobos, 347.
147 Wright, “Program Notes,” 5.

Considered by Souza Lima\textsuperscript{149} as the simplest concerto, and by Eero Tarasti as “the most clear-cut, romantic and popular of Villa-Lobos’s piano concertos,”\textsuperscript{150} Concerto No. 5 is amongst the most played of Villa-Lobos work in the genre. This concerto has four movements— I. \textit{Allegro non troppo}, II. \textit{Poco adagio}, III. \textit{Allegretto scherzando} and IV. \textit{Allegro}. Vasco Mariz noted the effectiveness of the slow movement and that the “first chords never cease to impress.”\textsuperscript{151}

Villa-Lobos also wrote other works for piano and orchestra, such as \textit{Suite para piano e orquestra} (1913), \textit{Choros} No. 8 for Two Pianos and Orchestra (1925), \textit{Choros} No. 11 (1928), \textit{Momoprecoce} (1929) and \textit{Bachianas Brasileiras} No. 3 (1938). These works were not called Piano Concertos for specific reasons, but may be categorized as concert works. As Leitão stated, “from 1913 through 1957, Villa-Lobos always returned to the piano and orchestral medium.”\textsuperscript{152} She added that, “the variety of forms, nomenclature, and orchestration which encompasses these works for piano and orchestra attests to his own development as a composer and orchestrator.”\textsuperscript{153} True examples of his mature style and universalism, Villa-Lobos’ piano concertos still are undeniably great contributions in the genre of the twentieth century literature.

\textsuperscript{149} Souza Lima, \textit{Comentários Sobre a Obra}, 118.
\textsuperscript{150} Tarasti, \textit{Heitor Villa-Lobos}, 349.
\textsuperscript{151} Mariz, \textit{História da Música}, 171
\textsuperscript{153} Ibid., 27.
2.3. *Concerto para Piano e Orquestra N. 4*

**Commission**

According to Lisa Peppercorn, Mr. Segall commissioned Villa-Lobos to write a work for him, and Villa-Lobos responded in the same year (1952) with this work. Although none of the documents related to this commission survived, Mr. Segall, in a letter to Lisa Peppercorn dated May 6, 1984, recollects:

In 1976 my house in the Malibu fire was burned down and with it all my manuscripts, letters, reviews, etc. All I remember of Villa-Lobos correspondence on the Concerto are reports of its progress from Rio, then Paris, where he finished the second movement. He finished it in New York in 1952. I was then living in N. Y. He conducted my performances of the Concerto with the Pittsburgh and L.A. Philharmonic, which was performed at the Hollywood Bowl. I performed it with the N. Y. Philharmonic under Leonard Bernstein. I also performed (it) in Rio & S. Paulo under Eleazar de Carvalho.

**Bernardo Segall**

Brazilian-American, Bernardo Segall, son of Jacob Segall and Rosa Epstein, was born in Campinas, São Paulo, Brazil in August 4, 1911. A child-prodigy, he made his concert debut in the city of São Paulo, to great acclaim, at the age 9, with a program that featured two of his own compositions. According to Ralph Lewando “by next morning the press of entire Brazil hailed a new prodigy.”

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155 Although, according to Lisa Peppercorn Mr. Segall stated that the date of the house fire was 1976; the Brazilian newspaper *O Estado de S. Paulo* contradicts the actual date. In the article “Os Músicos Já Estão Chegando,” of March 21 1971, p. 12, the house fire is said to have occurred in 1970.
157 Brother of the famous Brazilian-Jewish painter, sculptor and engraver Lasar Segall (1891-1957).
In Brazil, young Segall studied piano with José (Joseph) Kliass (1895-1970), a “Russian-born Jew who studied with Martin Krause, a pupil of Franz Liszt,” who had settled in São Paulo after the World War I. Segall won the first prize at the Prêmio Chiaffarelli at the age 14, and he received an honorary bachelor's degree from Sao Paolo Conservatory.

In the United States, he studied piano with Alexander Siloti (1863-1945), a Russian pianist, conductor and composer who was one of Franz Liszt’s last pupils. At the age of 21, Segall made his American debut at New York’s Town Hall. Criticism was extremely favorable, praising him as the “undisputed find of the season.” The impact of his American debut was such that he established a great career through successful concert tours, including solo performances in major halls, and appearances with major orchestras:

Immensely successful concert tours of the Americas and Europe followed, and soon Segall was playing as soloist with the major orchestras: New York Philharmonic, NBC Symphony, Los Angeles, Pittsburgh, Dallas symphonies and the Rio de Janeiro Philharmonic, the Royal Dutch Philharmonic and the Sao Paolo Symphony Orchestra, under such conductors as Toscanini, Klemperer, Bernstein, Markevitch, Villa-Lobos, Dorati, Kruger and Elezar de Carvalho.

Following concert engagements in North and South America, Mr. Segall’s European debut took place at the age of 30, and as before in the Americas, he was met with great acclaim. He was specially known for his performances of Bach’s music, as

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161 It was a national highly coveted Brazilian music contest.
162 Institution officially known as Conservatório Dramático e Musical de São Paulo.
164 “Today’s Symphony Concert in Memory of Leslie I. Harris,” [The Sun-Telegram, San Bernardino, CA](http://articles.latimes.com/1971-12-12/local/me-62674_1_bernardo-segall), December 19, 1971, D-12.
165 Ibid.
noted by Henrique Lian, and was also an advocate for contemporary music. He premiered John Cage’s early pieces for prepared piano, and Robert Xavier Rodriguez’s Concerto No. 3, among others. His recitals frequently included works by contemporary composers.


In addition to his engagements as pianist and composer, Mr. Segall joined the University of Southern California’s Music Department as a faculty member in 1969, an appointment he held for nearly a decade. An acclaimed pianist, valued composer and admired teacher, Bernardo Segall died of heart failure on November 26, 1993.

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170 For holographic copy and manuscript of Segall’s ballet, please refer to WorldCat OCLC 80574250: http://www.worldcat.org/title/ballets-selections/oclc/80574250 (accessed July 15, 2015).
171 A complete list of Segall’s TV and film productions is available in the Internet Movie Database (IMDB) http://www.imdb.com/name/nm0781886/ (accessed July 15, 2015).
172 Valerie Bettis was a famous American modern dancer and choreographer. Segall was married to her from 1943 to 1955. In 1961-1975 he was married to Suzanne Cooper (Suzanne Correll) with whom he had a son, Christopher Cooper. In 1977, he married Beverly J. Cavan with whom he stayed married until his death in 1993.
Performances

Mr. Segall premiered Concerto No. 4 with the Pittsburgh Symphony Orchestra under Villa Lobos’ direction. The premiere took place at the Syria Mosque on January 9, 1953. Bernardo Segall’s performances of the Concerto No. 4 with major orchestras at the time attests to the popularity of the work which was praised by many pianists for its pianism and referred as “truly monumental.” Even though such scholars, as Vasco Mariz and Lisa Peppercorn based their research on a newspaper article by Donald Steinfurth of the Pittsburgh Post-Gazette, who reported negatively on the work, criticism was actually very favorable. Ralph Lewando, in The Pittsburgh Press’ article “Colorful Villa-Lobos Music Wins Praise, Brazilian Composer Conducts Own Works; Segall Plays World Premiere of Concerto,” said:

(…) The four movements, of which the playing time is 24 minutes, are closely woven in harmonic texture. If the opening movement seems related to Rachmaninoff procedure in spots, there is no absence of the Villa-Lobos originality and style in general throughout most of this section. The second movement, in Chaconne style, proved highly engaging. And the third movement in Scherzo form includes the cadenza. The finale is a rolling, rhythmic unfoldment of cleverly developed material that rises to a powerful close. Mr. Segall’s virtuosity was as compelling as was the playing of the orchestra and the

174 The Syria Mosque was a 3,700 seat performance venue located in Pittsburgh, PA. The venue held several events specially concerts by the Pittsburgh Symphony Orchestra.
175 Repeat performance on January 11, 1953.
176 Segall performed Concerto No. 4 under conductors such as Villa-Lobos, Leonard Bernstein, Eleazar de Carvalho, Edoardo Guarnieri and João de Souza Lima.
177 Souza Lima, Comentários Sobre a Obra, 118.
English translation of Portuguese: “obra que é um verdadeiro monumento.”
178 Steinfurth said: “The Piano Concerto in its first performance seems to need more work. It is based less on folk music and program material and in it the composer is attempting more absolute music. In this, it is eclectic for one defects traces of many schools and musical impulses;” and “Mr. Segall should be heard here in another work, one that gives him more opportunity, for he is obviously a pianist of distinction, with an able technique. The Symphony under Mr. Villa-Lobos’ direction provided an authoritative accompaniment.”
conducting of the composer. An ovation at the end attested to the popular appeal of this latest addition to the repertory.  

In a July 26, 1954 interview with the Brazilian newspaper *O Globo*, Bernardo Segall confirmed the success of Concerto No. 4. He also recalled that Arthur Rubinstein enthusiastically congratulated him afterwards, expressing great admiration of the work:

Trata-se de uma obra-prima do mestre brasileiro – comentou Segall – escrita em apenas poucos dias. Na noite em que o apresentei em Nova York, em “première” mundial, obtive verdadeira consagração, o que foi para mim motivo de legítimo orgulho, não apenas por ser brasileiro e intérprete como por ser também de autoria de um brasileiro o aplaudido concerto. O grande Rubinstein, quando terminei a execução, veio cumprimentar-me entusiasmado, manifestando sua admiração pela peça de Villa-Lobos.

It is a masterpiece by the Brazilian master – commented Segall – written in but a few days. I legitimately prided myself on the genuine acclaim I drew on the night I presented it in New York, at the world “première,” not only because I am a Brazilian and a performer, but also because the composer of the applauded concerto is a Brazilian as well. After I finished the performance, the great Rubinstein greeted me enthusiastically, expressing his admiration for Villa-Lobos’ piece.

Highlights of significant subsequent performances by Bernardo Segall, also attest to the popularity of the work in America and in Brazil. Table 2.1 contains a brief list of notable performances of Concerto No. 4 since its premiere.
Table 2.1. Bernardo Segall’s Subsequent Performances of Concerto No. 4.

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>Conductor</th>
<th>Concert</th>
<th>Place</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>NY Philharmonic (Stadium Symphony Orchestra)</td>
<td>Leonard Bernstein</td>
<td>Stadium Concert 36th Season “Latin-American Fiesta”</td>
<td>Lewisohn Stadium-College of the City of New York, Manhattan, NY</td>
<td>Jun 25, 1953</td>
</tr>
<tr>
<td>Los Angeles Philharmonic Orchestra</td>
<td>Heitor Villa-Lobos</td>
<td>Hollywood Bowl Concert “Symphonies under the stars” 32nd Season</td>
<td>Hollywood Bowl, Los Angeles, CA</td>
<td>July 28, 1953</td>
</tr>
<tr>
<td>Symphony of the Air (former NBC Symphony Orchestra)</td>
<td>Heitor Villa-Lobos</td>
<td>Empire State Music Festival</td>
<td>Ellenville, NY</td>
<td>July 12 and 14, 1956</td>
</tr>
<tr>
<td>Orquestra Sinfônica Brasileira</td>
<td>Eleazar de Carvalho</td>
<td>“Festival de Música Brasileira” - IV Centenário da Cidade de São Paulo</td>
<td>Teatro Cultura Artística São Paulo</td>
<td>September 25, 1954</td>
</tr>
<tr>
<td>Orquestra Sinfônica da Universidade do Rio Grande do Sul</td>
<td>Pablo Komlós</td>
<td>Festival Villa-Lobos</td>
<td>Porto Alegre, RS Brazil</td>
<td><strong>June 21, 1960; 182</strong></td>
</tr>
<tr>
<td>Orquestra Filarmônica de São Paulo</td>
<td>Edoardo de Guarnieri</td>
<td>Festival da Primavera</td>
<td>Teatro Paramount, São Paulo</td>
<td>December 2, 1965</td>
</tr>
<tr>
<td>Orquestra Sinfônica do Estado de São Paulo</td>
<td>Eleazar de Carvalho</td>
<td>Primeiro Encontro Sinfônico da Primavera</td>
<td>Teatro Cultura Artística</td>
<td>August 14 and 15, 1978</td>
</tr>
</tbody>
</table>

The importance and success of this Concerto is indicated by additional performances by John Simms,\(^{183}\) Gilberto Tinetti,\(^{184}\) Fernando Lopez,\(^{185}\) Cristina Ortiz,\(^{186}\)

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\(^{182}\) **According to the 2009 MinC/ IBRAM and Museu Villa-Lobos’ catalogue version 1.0 this was the Brazilian premiere. However, research shows that Bernardo Segall, with the Orquestra Sinfônica Brasileira, under Eleazar de Carvalho’s direction, performed Concerto No. 4 in São Paulo on September 25, 1954 in the Teatro Cultura Artística.

\(^{183}\) John Simms, American pianist, Associate Professor of Music at the State University of Iowa (University of Iowa), performed the concerto with the Minneapolis Symphony Orchestra under Antal Dorati’s direction on January 30, 1955.

\(^{184}\) Gilberto Tinetti (b. 1932), Brazilian pianist, former retired professor at the Universidade de São Paulo, performed with the Orchestre Philharmonique/ORTF under Jean Fournet’s direction in 1970. This performance, which was the Parisian premiere, was recorded and reedited by the Brazilian label LAMI CD no. 014.
Harold Lopez-Nussa, and Paulo Gori. The shear number of public performances of the Concerto No. 4 contradicts the claim that this piece was not well received; instead it suggests that Concerto No. 4 was a success.

Score and Publication

Concerto No. 4 is published by Max Eschig, Paris under the plates M.E. 7955 (two piano reduction) and M.E. 8420. Two full holographic copies of the original score are available and can be found in the Museu Villa-Lobos, in Rio de Janeiro; and in the archives of the University of Pennsylvania, in Philadelphia.

185 Fernando Lopez (b. 1935), Brazilian pianist, former retired professor at the Universidade Estadual de Campinas, recorded all five Villa-Lobos’ piano concertos with the Orquestra Sinfônica Municipal de Campinas under Benito Juarez’s direction. The 4-LP set was recorded by Energia de São Paulo/Polygram label in 1984.

186 Cristina Ortiz (b. 1950), Brazilian pianist, Van Cliburn Competition Gold medal, recorded all five Villa-Lobos’ piano concerto with the Royal Philharmonic Orchestra under the direction of the Spanish conductor Miguel Gómez-Martínez. The recording was released in 1997 by the label Decca. She also performed Concerto No. 4 with the Südwestdeutsche Philharmonie Konstanz under Thomas Platygummer’s direction in Feldkirch, Austria on June 5, 2011.

187 Harold Lopez-Nussa (b. 1983), Cuban pianist, performed Concerto No. 4 with the Orquestra Sinfónica Nacional (Cuba) under Enrique Pérez Mesa’s direction. The 2003 live performance of all five piano concertos was recorded in Havana at the Havana Teatro Auditorio Amadeo Roldan as part of the XXV Festival Internacional de el Nuevo Cine Latinoamericano.

188 Paulo Gori (b. ), Brazilian pianist, is currently an associate professor of music at the Universidade Estadual Paulista “Julio de Mesquita Filho.” He performed the concerto with the Orquesta Sinfónica Nacional del Ecuador in Quito, under the direction of Jorge Oviedo Jaramillo on November 16, 2012.


191 University of Pennsylvania, Archives, Leopold Stokowski Collection of Scores, Box 266.
CHAPTER III

ANALYTICAL INFORMATION CONCERNING CONCERTO No. 4

3.1. Introduction

Concerto No. 4 is a monumental work that reveals Villa-Lobos’ unique style. Understanding and interpreting his music is not an easy task and requires acquaintance with his compositional and organizational processes. This chapter will offer an overview of compositional procedures, generated by structural organization of materials in layered-textures and sound-blocks found in the work. Knowledge of the processes will help the reader to familiarize himself with the composer’s style and prepare for a deeper understanding of Concerto No. 4’s structure. The following analysis of the work will include consideration of form, thematic materials, harmony, orchestration, influences, and keyboard usage. Ultimately, the analysis of Concerto No. 4 should help to guide the reader to an informed performance and comprehension of such a monumental composition.

Overview

Each movement of the concerto is divided into parts according to various textural aspects— the first movement has eight, the second movement six, the third movement five, and the last movement three. Although a parallel with traditional forms could be
made, Villa-Lobos organized his movements in this way rather than in the traditional preconceived forms. In regard to thematic treatment, Villa-Lobos presents themes that later are recalled in variation and sometimes featured in movements. However, these thematic returns are transformed to the extant that they become new materials. As with many other twentieth-century composers, Villa-Lobos shapes Concerto No. 4 through the juxtaposition and superimposition of materials that generate layered-textures. This textural organization process is the result of unique structures that are formed by compositional devices such as Parallelism, *Faixa Sonora*,192 Zigzag Figuration, and Black and White Patterns.

**Compositional Procedures: Structural Organization of Materials in Textures**

As previously mentioned, layered texture is an important feature in Villa-Lobos’ compositional process. Salles considers it to be one of the main characteristics of Villa-Lobos’ works,193 as the composer achieved greater independence between the elements (lines, layers or voices) of a texture:194

> Uma das principais características, presente em muitas obras de Villa-Lobos

Salles, *Villa-Lobos*, 70.

> Villa-Lobos atingiu um estágio de máxima autonomia entre as camadas texturais

Ibid., 81.

> A justaposição de camadas autônomas de material musical tem várias implicações na música villalobiana. À medida que Villa-Lobos encontrou novas texturas, a idéia de camadas justapostas, sobrepostas ou “blocos sonoros” é mais adequada ao tipo de estrutura que encontraremos em muitas de suas obras após 1918.195

The juxtaposition of independent layers of musical material has several implications in Villa-Lobos’ music. As Villa-Lobos encountered new textures, the idea of juxtaposed layers, superimposed ones or “sound blocks” is more adequate to the type of structure that we shall find in many of his works written after 1918.

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192 Portuguese term, described in compositional procedures.
193 English translation of Portuguese: “Uma das principais características, presente em muitas obras de Villa-Lobos”
Salles, *Villa-Lobos*, 70.
194 English translation of Portuguese: “Villa-Lobos atingiu um estágio de máxima autonomia entre as camadas texturais”
Ibid., 81.
195 Ibid., 77.
Other aspects of post-tonal music closely associated with ways to create texture are timbre and harmony. In Concerto No. 4, Villa-Lobos creates multi-layered or sound block textures by juxtaposing and/or superimposing materials in a variety of instrumental combinations, outlining its post-tonal harmonic language. The following examples demonstrate how Villa-Lobos manipulates the textural elements generating structures that organize the work in part form.

The first movement opens with an orchestral layered-texture of juxtaposed quartal harmonies, seventh chords and polychords; scalar thirds sequences (sixteenth notes) and Theme A (in triplets). The texture becomes more dense with the insertion of a new line in mm. 4. Each layer is rhythmically independent in the Figure 3.1:

![Figure 3.1. Concerto No. 4, I, mm. 3-5](image)

Villa-Lobos builds highly independent layers with multiple textural components generating a layered texture, as illustrated in the passage below from the third movement. The piano contains three elements, while the orchestra oscillates between two and three
elements. The wealth of materials in this passage exemplifies yet another passage in
which the textural elements are also organized by distinct instrumentation (Figure 3.2):

Villa-Lobos also creates textures in blocks. Individual lines are interrelated and
not clearly distinguishable, which produces tone color. In Figure 3.3, Villa-Lobos
concludes the second movement with a sound mass derived from the pitch accumulation
in the piano and the polychord in the bassoon, French horn, and strings.

Figure 3.4 also illustrates texture in blocks. In this passage from the fourth
movement, all notes of the E Lydian collection are heard in the first beat and sustained
throughout the measure. The piano produces coloristic effects thereafter. Confirmation of
Villa-Lobos’ conception of a texture in blocks is found in the fact that he did not
transcribe the melodic line played by the piccolo and flute into the piano reduction.
Bassoon, viola, cello

Figure 3.3. Concerto No. 4, II, mm. 148-151

Cello and bass

Figure 3.4. Concerto No. 4, IV, mm. 163-4

Bassoon, trombone, tuba, timpani, bass

Violins, viola and cello
Villa-Lobos created textures that underline structures formed by parallelism, *Faixa Sonora*, zigzag figuration, and black and white patterns. These widely used compositional devices are prominent in Concerto No. 4 and therefore deserve special attention.

**Parallelism**

Parallelism of intervals and chords of all kinds is prominent in post-tonal music. In Concerto No. 4 Villa-Lobos uses diatonic, real, and mixed parallelism (planing) in the orchestra, as illustrated below. Chordal diatonic planing occurs in Figure 3.5, taken from the first movement. The lower register of the piano (broken chord figures) and the lower strings play parallel tertian chords:

![Figure 3.5. Concerto No. 4, I, mm. 131-2](image)

Another example of chordal diatonic planing is in Figure 3.6. In dialogue, orchestra and piano play parallel quartal chords in the fourth movement:
Figure 3.6. Concerto No. 4, IV, mm. 49-52

Mixed planing in fourths played by the violins and viola occurs in the next example (Figure 3.7) from the first movement:

Figure 3.7. Concerto No. 4, I, mm. 39

Real chordal planing is also found in Concerto No. 4. From the fourth movement, the excerpt below (Figure 3.8) shows parallel open-5th chords in the piano part:

Figure 3.8. Concerto No. 4, IV, mm. 140-1
**Faixa Sonora**

A Portuguese term developed by Ernest Widmer,196 *Faixa Sonora* indicates a very fast and repeated movement, involving four or more sounds, in which only the timbre is perceived and not individual pitches. Widmer explains its function:

Representam uma emancipação na percepção de alturas, pois os sons não podem ser entendidos separadamente, mas como um timbre. Os sons desta Faixa Sonora são trabalhados em movimentos rápidos e alternados de mãos, como Toccata. Neste caso, é tratado por acumulação e as repetições deste conjunto de sons, articulam as seções das peças.197

They represent an emancipation in pitch perception, for the sounds cannot be understood separately, but as a timbre. The sounds of this *Faixa Sonora* are worked out through fast alternate-hand movements, in Toccata fashion. In this case, it is treated by way of accumulation and the repetitions of this group of sounds articulate the sections of the pieces.

Villa-Lobos produces *Faixa Sonoras* by using different materials. The fast speed of these materials create instrumental color, which Villa-Lobos explores in virtuoso gestures in the piano part. Created by an ascending broken tertian chord, Figure 3.9 illustrates a *Faixa Sonora* initiated in the lower register of the instrument in the first movement:

![Figure 3.9. Concerto No. 4, I, mm. 31-2](image)

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196 Ernest Widmer was a Swiss-Brazilian composer, conductor, pianist and pedagogue. He taught at the Universidade Federal da Bahia in Salvador, Bahia.

Descending arpeggiated tertian entities with greater spacing are used in the higher register producing this light colored *Faixa Sonora* in the first movement (Figure 3.10):

![Figure 3.10. Concerto No. 4, I, mm. 42-3](image)

Also from the first movement (Figure 3.11), ascending alternated triads and quartal chords form the following rhythmic *Faixa Sonora*:

![Figure 3.11. Concerto No. 4, I, mm. 61-2](image)

A static ostinato figure that alternates between a descending broken seventh chord and ascending fifths generates the *Faixa Sonora* in Figure 3.12, from the third movement:

![Figure 3.12. Concerto No. 4, III, mm. 158-161](image)
Zigzag Figuration

A device commonly found in Villa-Lobos’ compositions, the zigzag figuration has been defined by Salles: the “melodic contour that engages in a counterpoint of sorts with itself, a type of inner polyphony, inherent to a singularly sinuous melody. Such sinuosity reaches a point where one has the impression of hearing two lines expressed by a single instrument, especially when this figuration is played by a wind or bowed instrument.”198

The zigzag figuration is defined by the direction of the notes that constitute the figuration, much as it is traditionally observed in the study of the direction of voices in counterpoint and harmony.199

1. Confluence – when the lower register moves up and the higher moves down
2. Contrary motion – both registers move in opposite direction
3. Oblique motion – one register remains the same
4. Parallel motion – when the integral between the registers is kept
5. Mixed motion – when one or more voices change direction in the middle of the phrase

According to Salles, Villa-Lobos uses the zigzag figuration as structural function in three ways: 200

1. Textural element, usually an ostinato
2. Prolongation of a given note, at times with change of register (octave) or timbre
3. Polarization, in which the melodic tension created by the phrase generates a type of “resolution” in a target-note, placed at the end of the phrase

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198 English translation of Portuguese: (...) contorno melódico que estabelece uma espécie de contraponto consigo mesmo, um tipo de polifonia interna, inerente a uma melodia singularmente sinuosa. Tal sinuosidade chega ao ponto em que se tem impressão de ouvir duas linhas melódicas expressas em um único instrumento, principalmente quando essa figuração é executada por um instrumento de sopro, ou de arco. Salles, Villa-Lobos, 114.
199 Ibid., 117.
200 English translation adapted from Portuguese: 1) Elemento textural, geralmente em ostinato, 2) prolongamento de terminada nota, por vezes com mudança de registro (oitava) ou timbre, 3) polarização, ou seja, a tensão melódica gerada pela sinuosidade da frase faz convergir uma espécie de “resolução” sobre uma nota-alvo, posicionada no final da frase. Salles, Villa-Lobos, 116.
Presenting an ostinato in which the lower voice presents thirds and the upper voice major steps, the zigzag figuration is introduced in the piano’s middle register and descends to the lower register. A textural element, this zigzag figuration from the first movement is formed by the juxtaposition of pentatonic (black keys) and diatonic formations (white keys) in mixed motion (Figure 3.13):

Figure 3.13. Concerto No. 4, I, mm. 85-87

The next example (Figure 3.14) from the third movement illustrates zigzag figuration by prolongation in the piano. In mm. 119-121 the top voice in the right hand prolongs A, while the left hand prolongs C. In the next three measures (mm. 122-4), there is a change to the figure and four pitches are prolonged E and A (right hand) and F and C (left hand).

Figure 3.14. Concerto No. 4, III, mm. 119-124

Zigzag figuration by polarization is greatly explored in Concerto No. 4. In the following examples from the first (Figure 3.15), second (Figure 3.16) and third movements (Figure 3.17), the target note is achieved at the end of each example:
Figure 3.15. Concerto No. 4, I, mm. 177-180

Figure 3.16. Concerto No. 4, II, mm.119-121

Figure 3.17. Concerto No. 4, III, mm. 241-243
Black and White Patterns

Another compositional device characteristic to Villa-Lobos’ writing is the formation of symmetric structures through the use of black and white patterns. Salles says that: “the construction of symmetric structures is one of the most evident characteristics of Villa-Lobos’ poetics.”

O meio no qual esse processo fica mais claro é na música para piano e para violão, cuja realização busca os recursos mais idiomáticos em relação à topografia desses instrumentos. Mas Villa-Lobos também empregou fartamente esse recurso em sua música camerística e orquestral. No piano, isso se manifessta na divisão entre teclas brancas e pretas, dispostas para cada uma das mãos (Souza Lima, 1969, e Jamary Oliveira, 1984). No violão temos o deslizamento de uma disposição fixa dos dedos sobre a escala do instrumento, onde são delineadas figurações rítmicas de acordes arpejados ou simultâneos de quatro, cinco ou seis sons (Bartoloni, 2000, pp. 254-9). Esses processos migraram para sua escrita orquestral e camerística. Sua aplicação sobre a divisão desigual da Oitava – sete diatônicos e cinco cromáticos – resultou em estruturas simétricas com justaposição de dois planos, assimétricos à primeira vista. Portanto, a exploração usualmente feita por Villa-Lobos do contraste entre teclas brancas e pretas do piano implica a justaposição das escalas diatônica e pentatônica.

The domain in which this process becomes clearer is the music for the piano and that for the guitar, whose design turns to the most idiomatic resources from these instruments’ topography. But Villa-Lobos used this resource profusely in his chamber and orchestral music as well. In the music for the piano, this is apparent when the black and white keys are separated and assigned to different hands (Souza Lima, 1969 and Jamary Oliveira, 1984). In the guitar, where rhythmic figurations of arpeggiated or simultaneous chords of four, five, or six sounds are delineated (Bartoloni, 2000, pp. 254-9). These processes migrated to his orchestral and chamber writing. Their application on the unequal division of the Octave - seven diatonic and five chromatic sounds - resulted in symmetrical structures juxtaposing two planes, asymmetric at first sight. Therefore, Villa-Lobos’ frequent exploration of the contrast between the black and white keys of the piano involves the juxtaposition of the diatonic and pentatonic scales.

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202 English translation of Portuguese: A construção de estruturas simétricas é uma das características mais evidentes da poética villalobiana.

203 Salles, Villa-Lobos, 45.

203 Ibid.
This pattern is evident in Concerto No. 4 as Villa-Lobos explores different constructions in both piano and orchestra. The first movement begins with a black and white pattern presented in imitation (Figure 3.18). This black and white pattern is constructed by the juxtaposition of pentatonic (black) and diatonic (white) collections, and it also reveals a zigzag (polarization) figuration:

![Figure 3.18. Concerto No. 4, I, mm. 1-4](image)

Another configuration of the black and white pattern is found in mm. 89 of the first movement, played by the viola and cello parts (Figure 3.19). The sixteenth note figuration is constructed as a white, black, black and black key structure (W, B, B, B):

![Figure 3.19. Concerto No. 4, I, mm. 89-90](image)

A variant of this configuration is found in the piano in mm. 139 of the first movement (Figure 3.20). Initiating a new section, the piano presents the black and white pattern as W, W, W, B, B:
In the next example (Figure 3.21), the black and white pattern is explored through alternating a W, B, W, B configuration built with a pentatonic scale and a diatonic scale (in octaves). This passage from the second movement outlines also a zigzag (polarization) figuration:

Another example of W, B, W, B configuration is illustrated in Figure 3.22, from the third movement. The pattern occurs in alternation between hands in the piano:

In the second movement (Figure 3.23), the piano alternates between two triads— one in all white keys and another in all black keys (mm. 98), producing a *Faixa Sonora*. This
structure is changed (in mm. 99) generating a new Faixa Sonora formed by the arpeggiated B, B, W, W, W configuration:

Figure 3.23. Concerto No. 4, II, mm. 98-100

Understanding of the compositional devices above discussed is crucial for a deeper comprehension of Concerto No. 4. These devices are part of Villa-Lobos’ compositional process and they are used to shape the work.

3.2. Form and Thematic Materials

Villa-Lobos creates formal variety and rhythmic-melodic independence by shaping each movement as part form. An overview of the materials in each section highlights the structure of each movement, and is followed by a brief discussion on their form. An analysis of the main thematic materials illustrates how Villa-Lobos creates unity with the presentation and recall of various ideas in Concerto No. 4.

First movement: Allegro non troppo

Based on the juxtaposition and superimposition of textural elements, Villa-Lobos divides the first movement into eight parts, as shown in the Table 3.1.
### Table 3.1. First movement’s structure and materials

<table>
<thead>
<tr>
<th>PART</th>
<th>PART I mm. 1-32</th>
<th>PART II mm. 33-50</th>
<th>PART III mm. 51-56</th>
<th>PART IV mm. 61-84</th>
<th>PART V mm. 85-104</th>
<th>PART VI mm. 105-120</th>
<th>PART VII mm. 121-138</th>
<th>PART VIII mm. 139-180</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Section 1 - mm. 1-16</td>
<td>Chromatic melodic idea 1</td>
<td>Section 1 - mm.51-56</td>
<td>Section 1 - mm.61-72</td>
<td>Section 1 - mm.85-98</td>
<td>Melodic idea 4 Quartal Pedal points</td>
<td>Recall Theme B Variation of Theme A Tertian, mixed-interval Pedal points</td>
<td>Section 1- mm.139-165</td>
</tr>
<tr>
<td></td>
<td>Theme A Rhythmic cell</td>
<td>Recall scalar 3rds sequence Quartal, tertian Pedal points</td>
<td>Melodic idea 2 Ostinato figure 1 Tertian Pedal point</td>
<td>Recall Theme A Ostinato figure 2 Tertian, quartal Pedal points</td>
<td>Recall rhythmic cell Recall Theme B Melodic idea 3 Tertian, quartal Pedal points</td>
<td>Recall Theme B Open-5th chords Pedal point</td>
<td>Recall Theme B Recall rhythmic cell Recall scalar 3rds sequence Tertian, mixed-interval Pedal points</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scalar 3rds sequence</td>
<td>Polychords, mixed-interval chords</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Section 2- mm.166-180</td>
</tr>
<tr>
<td></td>
<td>Theme B Recall rhythmic cell (Theme A) Recall Theme A Tertian Pedal points</td>
<td>Section 2 - mm.57-60</td>
<td>Recall scalar 3rds sequence Recall rhythmic cell Tertian Pedal point</td>
<td>Section 2 - mm.73-84</td>
<td>Recall Theme B Open-5th chords Pedal point</td>
<td>Recall Theme B Recall rhythmic cell Recall scalar 3rds sequence Tertian, mixed-interval Pedal points</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEXTURE</td>
<td>1. Predominantly Contrapuntal</td>
<td>Predominantly Homophonic in both</td>
<td>Predominantly Homophonic in the piano and Chordal in the orchestra (and vice-versa)</td>
<td>Predominantly Monophonic in the piano and Homophonic in the orchestra</td>
<td>Predominantly Homophonic in the piano and chordal in the orchestra</td>
<td>1. Predominantly Monophonic in the piano with black and White patterns and Homophonic in the orchestra</td>
<td>2. Predominantly Homophonic with broken chords in the piano and homophonic in the orchestra</td>
<td></td>
</tr>
</tbody>
</table>
Form

The first movement does not conform to a traditional form. Part I (mm. 1-32) presents all thematic materials and gestures used to construct the first movement. Section 1 (mm. 1-16) introduces Theme A (mm. 5), a rhythmic cell figure (mm.1) and a scalar thirds sequence (mm. 1). Juxtaposed, these three elements produce a layered-texture that opens Concerto No. 4, illustrated in Figure 3.24.

Figure 3.24. Concerto No. 4, I, mm. 1-5

After the orchestra’s initial statement of these elements, the piano enters (mm. 9) with the scalar thirds sequence figure in ascending motion. Piano and orchestra proceed with the figure in imitation. In section 2 (mm. 17-32) Theme B is introduced by the piano in octaves and superimposed with tertian chords. The orchestra initially recalls the rhythmic cell from section 1, and by mm. 21-25, it states Theme B. Following, the piano
restates Theme B in mm. 25-29, and this time, the orchestra recalls Theme A in superimposition.

A sudden change in texture initiates Part II (mm.33-50). This contrasting part contains the chromatic melodic idea 1 initiated by the piano and doubled by the orchestra, juxtaposed with parallel chords. As the orchestra leads Part II in mm. 41-50, the piano produces *Faixa Sonora*. Part II ends with orchestral polychordal formations. Another abrupt change in texture marks Part III (mm. 51-60). Divided into two sections, Part III starts with the pedal point Eb and followed by a short melodic idea 2 played by the French horn (mm. 51-2) and repeated by the piano (mm. 53-4). Section 2 (mm. 57-60) superimposes recalls of the rhythmic cell and of the scalar thirds sequence figure from Part I.

Theme A is recalled in augmentation in Part IV (mm. 61-84). The orchestra plays Theme A in section 1 (mm. 61-72) while the piano accompanies with a virtuoso gesture of tertian and quartal harmonies. In section 2 (*Grandioso*, mm. 73-84) the roles are inverted as the piano plays Theme A and the orchestra accompanies with tertian sonorities. Initiating Part V (*Più mosso*, mm. 85-104) section 1 (mm. 85-98), the orchestra recalls the rhythmic cell from Part I while the piano presents zigzag figuration. Alternated with this zigzag figuration, the piano also presents fragments of Theme B in this section. In section 2 (mm. 99-104) the piano continues with similar figuration while the orchestra recalls Theme B over Eb open-5th chords.

Quick textural changes occur within Part VI (mm. 105-120). Predominantly quartal, pentatonic (m. 104), octatonic (mm. 105-6) and diatonic (mm. 107-8, 113-4) collections shape Part VI. Part VII (*Meno*, mm. 121-138) contrasts with Part VI with the
return of Theme B accompanied by tertian and mixed-intervals sonorities. Led by the piano, this part sequentially develops Theme B. By mm. 131, Theme A is recalled in variation. This area is ambiguous and pandiatonic and it ends with a two-measure trill, suggesting preparation for a cadenza. However, no cadenza is included in this movement.

Summarizing previous materials, Part VIII (mm. 139-180) is divided into two sections. Section 1 (mm. 139-165) initiates with the piano playing black and white patterns and the orchestra recalling the rhythmic cell from Part I. In mm. 147, the texture changes with tertian chords progressively moving to the C pedal point in mm. 154. To end section 1, the piano recalls fragments of Theme B over polychords in the orchestra. A full restatement of Theme B marks the beginning of section 2 (mm. 166-180). Piano and orchestra homophonically present tertian and mixed-interval chords, pedal points and Theme B. Toward the end of the first movement, a cadential extension occurs in mm. 176-180. Orchestra and piano play C open-5th chords, confirming C as the overall center for the movement. Significant is the orchestra’s final gesture, which recalls the scalar thirds sequence, the same gesture that began the concerto.

Thematic materials

Villa-Lobos structures the first movement around the two main thematic materials presented in Part I, Theme A and Theme B. Introduced in Part I, Theme A is first heard in the French horn in mm. 5 (Figure 3.25):
Introduced in section 2, Theme B is played by the piano with chordal support in mm. 17 (Figure 3.26):

These two themes appear superimposed in mm. 25-27 (Figure 3.27). Theme B is presented homophonically by the piano while Theme A is recalled monophonically by the French horn and trombone (mm. 25) and by the flute and bassoon (mm. 26):

Figure 3.25. Concerto No. 4, I, mm. 3-6

Figure 3.26. Concerto No. 4, I, mm. 17-221

Figure 3.27. Concerto No. 4, I, mm. 25-7
In Part IV, Theme A is recalled in augmentation by the oboe, English horn, second violin, and viola in section 1 mm. 61-72 (Figure 3.28), and by the piano in section 2 *Grandioso*, mm. 73-84 (Figure 3.29):

![Figure 3.28. Concerto No. 4, I, mm. 61-2](image)

Theme B, on the other hand, is recalled in Parts V, VII and VIII. In Part V section 1 (mm. 85-98), Theme B is presented in fragments by the piano (Figure 3.30), while in section 2 (mm. 99-104), Theme B is recalled by the clarinets (Figure 3.31):

![Figure 3.29. Concerto No. 4, I, mm. 73-5](image)

![Figure 3.30. Concerto No. 4, I, mm. 89-90](image)
In Part VII mm. 121-138 (Figure 3.32), the piano recalls Theme B in a new texture:

Although not a theme *per se*, the rhythmic cell and the scalar thirds sequence from Part I constantly interact with the two themes in helping to structure the movement’s sections. Recalled throughout the entire movement, the rhythmic cell (Figure 3.35) is derived from Theme A (Figure 3.36) and it is used to open the work.
During the transition to Part II, the rhythmic cell is presented in variation as a melodic idea (Figure 3.37), played by the orchestra:

The other important structure that recurs throughout the first movement is the scalar thirds sequence. First introduced by orchestral doublings in descending motion (mm. 1-3) this figure is based on two compositional devices, the black and white pattern and the zigzag figuration (polarization), illustrated in Figure 3.38. With the piano entrance in mm. 9, the scalar thirds sequence changes direction. In ascending motion, the piano figure is imitated by the strings and bassoon in Part I (Figure 3.39).
The first movement has several recurrences of this scalar thirds sequence figure as a melodic idea, as illustrated in the following two examples. Part III section 2 (mm. 57-60) is mainly based on statements of the figure in the orchestra (Figure 3.40):
Confirming the use of the scalar third sequence figure as melodic idea, the first movement concludes with both the figure and the rhythmic cell superimposed in the orchestra (Figure 3.41):

![Figure 3.41. Concerto No. 4, I, mm. 177-180](image)

**Second movement: *Andante con moto***

The second movement contains recurring structures based on Theme A, often resembling a chaconne. Table 3.2 shows the organization of the second movement.

**Form**

Organized around the statements of Theme A, the second movement is divided into six parts. Part I section 1 (mm. 1-8) introduces Theme A and Theme B in superimposition. These two themes are recalled in fragments in the orchestra juxtaposed with the chordal melodic idea 1 in the piano in section 2 (mm. 9-16). Part II section 1 (mm. 17-32) contains a recall of Theme A over a tertian, non-functional chord progression centered in B.
Table 3.2. Second movement’s structure and materials

<table>
<thead>
<tr>
<th>PART</th>
<th>PART I mm. 1-16</th>
<th>PART II mm. 17-48</th>
<th>PART III mm. 49-70</th>
<th>PART IV mm. 71-102</th>
<th>PART V mm. 103-122</th>
<th>PART VI mm. 123-151</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIA</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section 1 - mm. 1-8</td>
<td>Section 1 - mm. 17-32</td>
<td>Section 1 - mm. 49-64</td>
<td>Section 1 - mm. 71-95</td>
<td>Section 1 - mm. 103-112</td>
<td>Section 1 - mm. 123-134</td>
<td></td>
</tr>
<tr>
<td>Theme A</td>
<td>Recall Theme A</td>
<td>Recall Theme A</td>
<td>Theme C</td>
<td>Melodic idea 3</td>
<td>Recall Theme A</td>
<td></td>
</tr>
<tr>
<td>Theme B</td>
<td>Chord progression</td>
<td>Polychords</td>
<td>Tertian, mixed-interval</td>
<td>Polychords, mixed-interval</td>
<td>Recall chord</td>
<td></td>
</tr>
<tr>
<td>Open-5th, quartal</td>
<td>Tertian, mixed-interval</td>
<td>pentatonic,</td>
<td>Pedal points</td>
<td>Pedal points</td>
<td>Pedal points</td>
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<td></td>
<td>Pedal points</td>
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<tr>
<td>Section 2 - mm. 9-16</td>
<td>Section 2 - mm. 33-48</td>
<td>Section 2 - mm. 65-70</td>
<td>Section 2 - mm. 96-102</td>
<td>Section 2-mm.113-122</td>
<td>Section 2-mm.135-151</td>
<td></td>
</tr>
<tr>
<td>Chordal melodic idea 1</td>
<td>Recall Theme A</td>
<td>Recall Theme A</td>
<td>Scalar melodic idea 2</td>
<td>Recall Theme A</td>
<td>Recall chordal</td>
<td></td>
</tr>
<tr>
<td>Recall Theme B</td>
<td>Chord progression</td>
<td>Tertian, quartal</td>
<td>Pedal point</td>
<td>Polychords, tertian</td>
<td>melodic idea 1</td>
<td></td>
</tr>
<tr>
<td>Open-5th, mixed-interval, polychords</td>
<td>Pedal point</td>
<td>Pedal point</td>
<td>Pedal points</td>
<td>Pedel points</td>
<td>Recall Theme A</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Recall Theme B</td>
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<td></td>
<td></td>
<td>Open-5th, mixed-interval, tertian, polychords</td>
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<td></td>
<td></td>
<td></td>
<td>Pedal point</td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td>1. Predominantly Polyphonic</td>
<td>Predominantly Homophonic in both</td>
<td>1. Predominantly Homophonic in both</td>
<td>Predominantly Monophonic in the piano and Homophonic in the orchestra</td>
<td>Predominantly Homophonic in the piano and Chordal in the orchestra</td>
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<tr>
<td></td>
<td>2. Predominantly Chordal in the piano and Homophonic in the orchestra</td>
<td>2. Homophonic in piano, Monophonic in orchestra</td>
<td>2. Monophonic in both</td>
<td>2. Homophonic in the piano and Chordal in the orchestra</td>
<td>2. Predominantly Homophonic in the piano and Chordal in the orchestra</td>
<td></td>
</tr>
</tbody>
</table>

1. Predominantly Homophonic in both
2. Monophonic in both
This structure from section 1 recurs throughout the movement in renewed accompaniment figuration, as it occurs in section 2 (mm. 33-48), also centered in B.

Contrasting, Part III section 1 (mm. 49-64) presents fragments of Theme A in the piano along with juxtaposed polychordal accompaniment in both piano and orchestra. Based on fragments of Theme A, the piano in section 2 (mm. 65-70) leads to Part IV in a cadenza-like declamatory gesture.

Introduced in Part IV (mm. 71-102), Theme C is first heard in the piano and French horn. Transitional, Part IV section 2 (mm. 96-102) contains an octatonic scalar melodic idea 2 in the orchestra over a black and white (diatonic-pentatonic) gesture in the piano. Part V section 1 (mm. 103-112) introduces melodic idea 3 in a contrapuntal texture between piano and orchestra. Section 2 (mm. 113-122) recalls Theme A in the piano with polychordal writing in the orchestra.

Concluding the movement, Part VI (mm. 123-151) recalls Theme A and the chord progression from Part II and chordal melodic idea 1 from Part I. In section 1 (mm. 123-134) the orchestra restates Theme A and the non-function tertian chord progression centered in B, while the piano accompanies with a scalar figures in octaves. An inversion of roles occurs in section 2 (mm. 135-151), where the piano recalls Theme B and fragments of theme A, while the orchestra recalls chordal melodic idea 1. Villa-Lobos concludes the second movement with a final cadence in B, the overall center of the movement.

**Thematic materials**

The second movement is structured around Theme A (Figure 3.42), introduced by the bass clarinet, bassoon, contrabassoon, French horn, viola, cello and bass in mm. 1-8:
Primary, Theme A is presented by the piano in Part II section 1 (mm. 17-32) over a tertian non-functional chord progression in both piano and orchestra (Figure 3.43):

This structure recurs in the same center B, in Part II section 2 mm. 33-48 (Figure 3.44), and in Part VI section 1 mm. 123-134 (Figure 3.45). Theme A is also recalled in fragments throughout the second movement. For example, in Part III section 1 mm. 49-64, the piano plays fragments of Theme A accompanied by quartal poly chords (Figure 3.46). Shortly after, in section 2 mm. 65-70, fragments of Theme A are presented with the support of a chromatic line over an orchestral E pedal point (Figure 3.47).
Figure 3.44. Concerto No. 4, II, mm. 33-6

Figure 3.45. Concerto No. 4, II, mm. 123-5

Figure 3.46. Concerto No. 4, II, mm. 49-51
Another recurrence of Theme A occurs in Part V section 2 mm. 113-122 (Figure 3.48), with the piano presenting Theme A in variation:

Theme A is also recalled in superimposition throughout the movement, as in Part I section 2 mm. 9-16 (Figure 3.49). While the piano introduces a chordal melodic idea 1, the orchestra plays a fragment of Theme A:
This same structure also recurs in Part VI section 2 (mm. 135-151) with inverted roles, as the chordal melodic idea 1 is recalled in the orchestra and Theme A fragments in the piano.

Although largely structured around Theme A, the second movement also contains two other noteworthy ideas, Theme B and Theme C. Introduced by the English horn and clarinet, Theme B is presented in counterpoint with Theme A in Part I section 1 (mm. 1-8), as shown in Figure 3.50. A variation of Theme B occurs in section 2 (mm. 9-16) and Part VI section 2 (mm. 135-151) by the oboe and by the piano, respectively.

![Figure 3.50. Concerto No. 4, II, mm. 1-4](image)

Theme C is introduced sequentially by the piano and French horn in mm. 71 (Figure 3.51):

![Figure 3.51. Concerto No. 4, II, mm. 71-3](image)

Even though Theme C is only featured in Part IV, it is significant to notice that this theme prominently returns in the third movement’s cadenza.
Third movement: Scherzo

Scholars have mentioned the singularity of the third movement, which concludes with an extensive cadenza. Tarasti describes the third movement as being typical of Villa-Lobos’s late Scherzo-style: “a kind of ‘joy’ of music making as such without any prolonged development and letting all orchestral caprices and melodico-rhythmic whims flourish.” Table 3.3 shows the third movement’s division into five parts.

Form

Innovatively, the third movement is divided into five parts and does not conform to the traditional ABA structure. Part I (mm. 1-68) contains four sections introducing all of the primary materials that develop the movement. Section 1 (mm. 1-16) presents Theme A (\(\frac{6}{8}\)) and the diatonic scalar figure (\(\frac{2}{4}\)), in contrary motion, first heard in the orchestra (mm. 1-8) and then in the piano (mm. 9-16). Initiating section 2 (mm. 17-31), melodic idea 1 is doubled by the piano and French horn (mm. 18) and is accompanied by secundal sonorities. A sudden change in texture marks the beginning of section 3 (mm. 32-54). Initiated by the piano, with a glissando, the new section is constructed with melodic idea 2 over quartal sonorities in the orchestra. Section 4 (mm. 55-68) starts with another abrupt change in texture. In this section the piano plays a Faixa Sonora while the violins proceed with melodic idea 3. Interrupting melodic idea 3, a sudden recall of Theme A (mm. 65-8) leads to Part II.

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204 Tarasti, Villa-Lobos, 349.
### Table 3.3. Third movement’s structure and materials

<table>
<thead>
<tr>
<th>PART</th>
<th>PART I mm. 1-68</th>
<th>PART II mm. 69-116</th>
<th>PART III mm. 117-195</th>
<th>PART IV mm. 196-262</th>
<th>PART V - Cadenza mm. 263-331</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Section 1 - mm. 1-16</td>
<td>Section 1 - mm. 69-84</td>
<td>Section 1 - mm.117-132</td>
<td>Section 1 - mm.196-211</td>
<td>Section 1 - mm. 263-272</td>
</tr>
<tr>
<td>A</td>
<td>Theme A</td>
<td>Chordal melodic idea 4</td>
<td>Ostinato figure 1</td>
<td>Recall Theme A</td>
<td>Recall diatonic scalar figure</td>
</tr>
<tr>
<td>T</td>
<td>Diatonic scalar figure</td>
<td>Recall of diatonic scalar figure</td>
<td>Melodic idea 6</td>
<td>Mixed-interval</td>
<td>Mixed-interval</td>
</tr>
<tr>
<td>E</td>
<td>Quintal, mixed-interval</td>
<td>Recall of diatonic scalar figure</td>
<td>Tertian, quartal, quintal</td>
<td>Pedal points</td>
<td>Pedal points</td>
</tr>
<tr>
<td>R</td>
<td>Pedal point</td>
<td>Polychords, mixed-interval</td>
<td>Section 2 - mm.133-156</td>
<td>Section 2 - mm.212-226</td>
<td>Section 2-mm.273-283</td>
</tr>
<tr>
<td>I</td>
<td>Melodic idea 1</td>
<td>Pedal points</td>
<td>Theme B</td>
<td>Recall diatonic scalar figure</td>
<td>Recall Theme B from 1st mov.</td>
</tr>
<tr>
<td>A</td>
<td>Recall Theme A</td>
<td>Melodic idea 5</td>
<td>Recall Theme A</td>
<td>Secundal, mixed-interval</td>
<td>Mixed-interval</td>
</tr>
<tr>
<td>L</td>
<td>Recall melodic idea 1</td>
<td>Recall Theme A</td>
<td>Recall Theme A</td>
<td>Mixed-interval, quartal</td>
<td>Mixed-interval</td>
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<tr>
<td></td>
<td>Mixed-interval</td>
<td>Polychords, mixed-interval</td>
<td>Mixed-interval, polychords</td>
<td>Pedal point</td>
<td>Pedal points</td>
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<td></td>
<td>Pedal points</td>
<td>Pedal points</td>
<td>Diatonic, chromatic</td>
<td>Section 3 - mm.227-235</td>
<td>Section 3 - mm.284-303</td>
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<tr>
<td></td>
<td>Melodic idea 2</td>
<td>Section 2 - mm. 85-108</td>
<td>Recall melodic idea 2</td>
<td>Recall Theme C from 2nd mov.</td>
<td>Mixed-interval</td>
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<tr>
<td></td>
<td>Mixed-interval,</td>
<td>Melodic idea 5</td>
<td>Mixed-interval</td>
<td>Mixed-interval, quartal</td>
<td>Mixed-interval</td>
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<tr>
<td></td>
<td>Secundal</td>
<td>Recall Theme A</td>
<td>Pedal points</td>
<td>Pedal point</td>
<td>Pedal points</td>
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<tr>
<td></td>
<td>Pedal points</td>
<td>Polychords, mixed-interval</td>
<td>Polychords, mixed-interval</td>
<td>Section 4 - mm.236-245</td>
<td>Section 4 - mm.304-307</td>
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<tr>
<td></td>
<td>Melodic idea 3</td>
<td>Pedal points</td>
<td>Pedal points</td>
<td>Recall Theme A</td>
<td>Quartal, Pedal points</td>
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<tr>
<td></td>
<td>Recall Theme A</td>
<td>Recall diatonic scalar figure</td>
<td>Recall diatonic scalar figure</td>
<td>Recall Theme A</td>
<td>Pedal points</td>
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<tr>
<td></td>
<td>Recall theme</td>
<td>Polychords</td>
<td>Quarteal</td>
<td>Pedal point</td>
<td>Pedal points</td>
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<tr>
<td></td>
<td>A</td>
<td>Open-5th, quartal, polychords</td>
<td>Pedal points</td>
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<td></td>
<td>Recall theme</td>
<td>Pedal points</td>
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<tr>
<td>Tall chords</td>
<td>Pedal points</td>
<td>Section 4 - mm. 179-195</td>
<td>Section 5 - mm. 246-262</td>
<td>Section 6 - mm. 317</td>
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<tr>
<td>Recall melodic idea 5</td>
<td>Recall diatonic scalar figure</td>
<td>Polychord Pedal points</td>
<td>Melodic fragments Quartal Pedal point</td>
<td>Recall Theme A from 3rd mov Mixed-interval Pedal point</td>
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<tr>
<td>Polychord Pedal points</td>
<td></td>
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<td></td>
<td>Recall Theme A from 2nd mov Polychords Pedal points</td>
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<th>TE X T U R E</th>
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<tbody>
<tr>
<td>1. Predominantly Monophonic</td>
<td>1. Predominantly Homophonic in both</td>
<td>1. Homophonic in both, orchestra briefly Monophonic</td>
<td>1. Predominantly Monophonic</td>
<td></td>
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<tr>
<td>2. Predominantly Homophonic in both</td>
<td>2. Predominantly Contrapuntal, Chordal in both</td>
<td>2. Predominantly Polyphonic</td>
<td>2. Predominantly Monophonic in the piano and Homophonic in the orchestra</td>
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<tr>
<td>3. Predominantly Homophonic in both</td>
<td>3. Predominantly Contrapuntal, Chordal in both</td>
<td>3. Predominantly Monophonic in both</td>
<td>3. Homophonic</td>
<td></td>
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<tr>
<td>4. Predominantly Monophonic in the piano and Heterophonic in the orchestra</td>
<td>4. Predominantly Monophonic in the piano and Homophonic in the orchestra</td>
<td>4. Predominantly Contrapuntal, Chordal in both</td>
<td>4. Predominantly Monophonic</td>
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<td>5. Monophonic</td>
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<td>Predominantly Monophonic and Monophonic</td>
</tr>
</tbody>
</table>
Initiated by a chordal melodic idea 4, Part II section 1 (mm. 69-84) juxtaposes recalls of melodic idea 1 from the second movement in the violins and viola (mm. 77) with a diatonic scalar figure in the piano (mm. 81). In contrast, section 2 (mm. 85-108) begins with an unexpected change in texture. This more introspective section proceeds with melodic idea 5 in imitation between the piano and the orchestra, with a very brief recall of Theme A by the piano in mm 103. Transitional, section 3 (mm. 109-116) is built with fragments of Theme A in imitation by the piano and the orchestra, leading into the Part III with the recall of the diatonic scalar figure in the piano.

In Part III (mm. 117-195), even more abrupt textural changes occur. Section 1 (mm. 117-132) starts with an ostinato figure in the piano (mm. 117) superimposed with melodic idea 6 in the cello. The piano ostinato figure reveals a zigzag (prolongation) construction and is imitated by the orchestra in mm. 125. Introduced in section 2 (mm. 133-156), the festive Theme B is first heard in the piano in mm. 133, and then shortly thereafter transferred to the first violin in diminution in mm. 137. Important to notice in this section is the superimposition of Theme A with the diatonic scalar figure in the piano (mm. 145-148). This recall of materials from Part I hints that another textural change is to occur. In section 3 (mm. 157-178), orchestra recalls fragments of melodic idea 6 in juxtaposition with the piano Faixa Sonora. Leading into section 4, the orchestra abruptly recalls Theme A in mm. 172. Transitional, section 4 (mm. 179-195) contains orchestral fragments of the melodic idea 5. This section ends with an unexpected recall of the diatonic scalar figure in the piano (mm. 192-195).

Part IV (mm. 196-262) resembles Part I in a condensed version. Inverting the roles, Section 1 (mm. 196-211) starts with the piano recall of Theme A and of the
diatonic scalar figure, followed by the orchestra. In section II (mm. 212-226), the English horn and trumpet present melodic idea 1 while the piano produces a *Faixa Sonora*. An abrupt recall of Theme A in the orchestra (mm. 224-226), marks the end of the section and the beginning of the next one. Interrupted by a fermata rest, in section 3 (mm. 227-235) the orchestra briefly recalls melodic idea 2. Surprisingly, section 4 (mm. 236-245) initiates with quartal fragments of Theme A in imitation by the orchestra and piano, and it ends with a short recall of the diatonic scalar figure in the piano (mm. 242-3). Leading into the cadenza, section 5 (mm. 246-262) contains the black and white pattern in the piano over short melodic fragments in the orchestra.

The extensive cadenza, Part V (mm. 263-331) is divided into seven sections recalling themes and ideas from movements 1, 2 and 3. Section 1 (mm. 263-272) is based on fragments of the diatonic scalar figure from the third movement. Section 2 (mm. 273-283) recalls Theme B from the first movement. The *Animato*, section 3 (mm. 284-303) is formed with Theme C from the second movement in sequence. The transitional section 4 (mm. 304-307) is constructed over a D pedal point. Section 5 (*Allegro* mm. 308-316) abruptly recalls Theme C from the second movement alternated with quartal sonorities. Theme A from the third movement unexpectedly returns in section 6 (mm. 317). This section is characterized by the absence of measure division and it is followed by a striking return of Theme A from the second movement in section 7 (mm. 318-331). With a change in meter and tempo marking (*Largo*), the Cadenza concludes with second movement’s Theme A in the entire piano extension, followed by the final cadence in mm. 327-331.
Thematic materials

The third movement contains a wealth of thematic materials with two themes and six melodic ideas that coexist with thematic recalls from previous movements, especially in the cadenza. Utilizing rapid textural changes, Theme A unifies the third movement with its constant recurrences. Presented by the oboe, bass clarinet, bassoon, first violin and cello, Theme A is introduced in a monophonic texture in mm. 1-4 (Figure 3.52):

![Figure 3.52. Concerto No. 4, III, mm. 1-4](image)

Theme A is presented in homophonic texture by the piano in mm. 9, as illustrated in Figure 3.53.

Throughout the third movement, Theme A recurs in full statements and in fragments marking the beginning of new sections, as examples mm. 29-30 and mm. 65-8. In Figure 3.54 the piano presents a brief recall of the last part of the theme in Part I as a transition from section 2 (mm. 17-31) to section 3 (mm. 32-54). Figure 3.55 shows a full orchestral statement of Theme A used as a transition to Part II (mm. 69-116).
Figure 3.53. Concerto No. 4, III, mm. 9-12

Figure 3.54. Concerto No. 4, III, mm. 27-35
Figure 3.55. Concerto No. 4, III, mm. 64-73

The humorous Theme B is introduced by the piano in mm. 133-140, and quickly transformed by the first violin in mm. 137-9 (Figure 3.56). Even though Theme B is only presented in Part III mm. 117-195 of the third movement, it returns as the main thematic idea in the fourth movement.

As previously mentioned, the third movement contains recalls of ideas from previous movements. The first of these occurs in the violins in mm. 77-82. Villa-Lobos uses the melodic idea 1 from the second movement in augmentation, as shown in Figure 3.57. Other recalls from the second movement occur in the cadenza. Theme C returns in
section 3 (mm. 284-303), and in section 6 (mm. 317). Unexpectedly, Theme A returns accompanied of the chord progression to conclude the cadenza in section 7 mm. 318-331 (Figure 3.58).

Figure 3.56. Concerto No. 4, III, mm. 131-140

Figure 3.57. Concerto No. 4, III, mm. 77-82
The first movement is also recalled in the cadenza’s section 2 mm. 273-283 (Figure 3.59), as Theme B returns:

Although not a theme, the diatonic scalar motive in zigzag figuration marks textural changes. This figure is first heard in the orchestra in mm. 5-8 and it returns throughout as transition to a new section (Figure 3.60):
It is essential to notice the presence of melodic ideas in the third movement. Melodic idea 1 is presented by the piano and doubled by the French horn in mm. 18-31. This idea returns in a new area of concentration in mm. 213-219, and is presented by the unusual doubling of English horn and trumpet (with mute). Melodic idea 2 is presented by the piano in mm. 32-54 and recalled by the piccolo, flute, clarinet and violins in mm. 227-235. Melodic idea 3 is featured in Part I section 4 (55-68) and melodic ideas 4 and 5 are introduced in Part II section 1 (mm. 69-84) and 2 (mm. 85-108) respectively. Finally, melodic idea 6 is presented in Part III (mm. 117-195).

**Fourth movement: Allegro Moderato**

The fourth movement is mostly based on two remarkably contrasting themes, the meditative Theme A and the dance-like Theme B. Table 3.4 illustrates the form of the last movement.

**Form**

The fourth movement is divided into three parts. Part I section 1 (mm. 1-8) introduces Theme A and melodic idea 1 in juxtaposition in a pensive orchestral introduction. The abrupt piano entrance in mm. 9 interrupts this meditative atmosphere, initiating section 2 (mm. 9-40) with the dance-like Theme B. Orchestra and piano follow with a dialogue of fragments of Theme B and in mm. 25, the piano suddenly introduces Theme C. The contrasting section 3 (mm. 41-64) unexpectedly changes the texture with sequential fragments of the rhythmic idea presented by the orchestra over black and white patterns in the piano. A new dialogue between the orchestra and piano occurs in mm. 49-64. Leading into Part II, orchestra and piano alternate Theme B fragments, rhythmic ideas, and a short recall of Theme A from the third movement.
Table 3.4. Fourth movement’s structure and materials

<table>
<thead>
<tr>
<th>PART</th>
<th>PART I mm. 1-65</th>
<th>PART II mm. 65-174</th>
<th>PART III mm. 175-259</th>
</tr>
</thead>
<tbody>
<tr>
<td>M A T E R I A L S</td>
<td><strong>Section 1 - mm. 1-8</strong></td>
<td><strong>Section 1 - mm. 65-80</strong></td>
<td><strong>Section 1 - mm.175-182</strong></td>
</tr>
<tr>
<td></td>
<td>Theme A (recall Theme B from 3rd mov.)</td>
<td>Recall Theme A</td>
<td>Recall Theme B</td>
</tr>
<tr>
<td></td>
<td>Melodic idea 1</td>
<td>Melodic idea 2</td>
<td>Quartal, secundal, tertian, polychords</td>
</tr>
<tr>
<td><strong>Section 2 - mm. 9-40</strong></td>
<td></td>
<td><strong>Section 2 - mm. 81-98</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme B</td>
<td>Recall Theme A</td>
<td>Recall Theme B</td>
</tr>
<tr>
<td></td>
<td>Theme C (recall Theme A from 1st mov.)</td>
<td>Recall melodic idea 2</td>
<td>Recall Theme C</td>
</tr>
<tr>
<td></td>
<td>Quartal, polychords, mixed-interval, quintal, open-5ths</td>
<td>Ostinato figure 2</td>
<td>Recall scalar third sequence figure from 1st mov.</td>
</tr>
<tr>
<td></td>
<td>Pedal points</td>
<td>Tertian, mixed-interval, open-5th,</td>
<td>Quartal, mixed-interval, quintal, polychords, secundal, open-5th, tertian</td>
</tr>
<tr>
<td></td>
<td><strong>Section 3 - mm. 41-64</strong></td>
<td><strong>Section 3 - mm. 99-114</strong></td>
<td>Pedal points</td>
</tr>
<tr>
<td></td>
<td>Rhythmic idea</td>
<td>Recall Theme A</td>
<td></td>
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<tr>
<td></td>
<td>Recall Theme B</td>
<td>Recall melodic idea 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Recall Theme A from 3rd mov.</strong></td>
<td><strong>Section 4 - mm. 115-139</strong></td>
<td>Recall Theme A</td>
</tr>
<tr>
<td></td>
<td>Mixed-interval, secundal, quartal, polychords</td>
<td>Recall melodic idea 2</td>
<td>Recall Theme A</td>
</tr>
<tr>
<td></td>
<td>Pedal point</td>
<td>Recall ostinato figure 2</td>
<td>Recall melodic idea 2</td>
</tr>
<tr>
<td></td>
<td><strong>Section 5- mm. 140-174</strong></td>
<td><strong>Section 5 - mm. 183-259</strong></td>
<td>Tertian, polychords, quartal, quintal</td>
</tr>
<tr>
<td></td>
<td>Recall Theme A</td>
<td></td>
<td>Pedal point</td>
</tr>
<tr>
<td></td>
<td>Recall melodic idea 2</td>
<td></td>
<td></td>
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</tbody>
</table>
Recall ostinato figure 2
Tertian, mixed-interval, open-5th, quintal, polychords
Pedal points

| TEXTURE | 1. Polyphonic | 1. Predominantly Homophonic in the orchestra and Monophonic in the piano |
|         | 2. Predominantly Homophonic in both | 2. Predominantly Homophonic in both |
|         | 3. Predominantly Homophonic and Monophonic in both | 3. Predominantly Polyphonic in both |
|         |                                          | 4. Homophonic in both |
|         |                                          | 5. Predominantly Homophonic in both, Monophonic in piano |
|         |                                          | 1. Predominantly Homophonic in both, briefly Monophonic in the piano |
|         |                                          | 2. Predominantly Monophonic and Homophonic in the piano and Homophonic and Polyphonic in the orchestra |
Containing one of the most simple and beautiful of Villa-Lobos’ melodies, Part II (mm. 65-174) is essentially constructed with statements of Theme A in various textural changes. Section 1 (Quasi lento, mm. 65-80) extraordinarily begins with the recall of Theme A by the oboe and accompanied by the English horn countermelody, chords in the strings and the ostinato figure in the timpani and bass. Evoking a distant memory, Villa-Lobos uses bells for the first time in this work. The piano joins the orchestra with a short melodic idea 2 (mm. 71-2), proceeding with an accompanying figure of open-5th. The texture becomes more dense in section 2 (mm. 81-98) with the Theme A doubled by the piano, bass clarinet and bassoon. The flute and clarinet join the piano in accompanying Theme A with the F open-5th broken chord. Leading into section 3, the first violin starts with a brief recall of the melodic idea 2 (mm. 89) and continues with Theme A in a thinner texture.

Section 3 (mm. 99-114) starts with the piano recall of the melodic idea 1 superimposed with Theme A. Similarly, the orchestra also presents these two ideas (mm. 107-114) as a transition to section 4. In an even thinner texture, section 4 (Quasi lento, mm. 115-139) recalls Theme A in the piano, with a new ostinato figure in the bass. The brief piano recall of the melodic idea 2 (mm. 126-7) anticipates that another textural change is to occur. At the Più mosso (mm. 131) the piano plays Theme A over the open fifth supported by the orchestra. Section 5 (mm. 140-174) begins after the piano recall of the melodic idea 2 (mm. 139). This climatic new section (Quasi lento) presents recalls of Theme A, melodic idea 2 and of the ostinato figure 2 in both piano and orchestra. Four additional major textural changes occur in the Poco più mosso (mm. 151-162; 163-166; 167-170; 171-174) as transition to Part III. These textural changes are connected by the
orchestral ostinato figures. The piano changes the atmosphere in each segment by producing *Faixa Sonora* and black and white patterns.

An unexpected short pause in mm. 175 marks the beginning of Part III. The strings initiate section 1 (mm. 175-182) with alternated quartal sonorities. The piano suddenly enters in mm. 176 and slowly presents fragments of Theme B. Inverting the roles; the orchestra initiates section 2 (mm. 183-259) with the return of Theme B, and it is followed by the piano statement of Theme B (mm. 185). After a brief dialogue with fragments of Theme B, the orchestra recalls Theme C in augmentation (mm. 200) over the piano accompaniment of mixed-interval sonorities in alternating structures. Theme C in its augmented form is then transferred to the piano in mm. 233.

Two points to be noted at the end of the fourth movement are the recall of the scalar figure of third sequence from the first movement and the final cadence. Villa-Lobos ends the concerto with the same zigzag scalar figure that opened it. Also, the final cadence confirms the overall center as C, as the concerto opens with a gesture in the Dominant G (first movement, mm. 1) and ends with a gesture in the Tonic C (fourth movement, mm. 259).

**Thematic materials**

The fourth movement is centered on three main themes—A, B and C, with A being the primary one. Juxtaposed with melodic idea 1, Theme A is presented by the oboe, English horn and first violin (mm. 3-8) and is a recall of Theme B from the third movement (Figure 3.61):
Figure 3.61. Concerto No. 4, IV, mm. 1-8

Theme A is recalled throughout all five sections of Part II (mm. 65-174). Remarkably simple, this theme is first introduced by the oboe mm. 65 (Figure 3.62), and is presented in a more meditative setting:

Figure 3.62. Concerto No. 4, IV, mm. 65-8

Theme B is abruptly introduced by the piano in mm. 9 (Figure 3.63), interrupting the introspective orchestral introduction:
Fragments of Theme B are recalled in both piano and orchestra throughout Part I sections 2 (mm. 9-40) and 3 (mm. 41-64) and Part III (mm. 175-259).

Recalling Theme A from the first movement, Theme C is sequentially introduced by the piano in mm. 25 (Figure 3.64) and presented in augmentation first by the oboe and first violin in mm. 199–Molto Allegro (Figure 3.65). The piano also presents Theme C (mm. 233), and soon after its statement, along with the flute, proceeds with a zigzag scalar third gesture (mm. 247-255) recalling the first movement.
Another significant recall of previous movements occurs in Part I (mm. 57-64) as small fragments of the third movement’s Theme A are presented in orchestra and piano dialogue (Figure 3.66).

Figure 3.66. Concerto No. 4, IV, mm. 57-9

Thematic materials are closely related in Concerto No. 4. Villa-Lobos presents new ideas that are based on previous material that are recalled throughout the movements.

3.3. Harmony

Concerto No. 4 contains combinations of tertian (non-functional) and non-tertian chords. In all four movements, it is possible to find conventional tertian chords, tertian chords with added notes, tertian chords with split chord members, open-5th chords, quartal, quintal and secundal chords, along with mixed-interval chords and polychords

Tertian Sonorities

Villa-Lobos uses triadic and tetrachordal tertian sonorities in Concerto No. 4. In the following example, non-functional tertian chords reinforce Theme B in the first
movement. The modal melody is introduced by the piano and doubled in four different octaves. The pitch center C is confirmed through pedal points, in both the lower register of the piano and orchestra. Combined, both parts exemplify a superimposition of materials: melodic line, tertian chords and rhythmic cell extracted from Theme A (Figure 3.67).

Figure 3.67. Concerto No. 4, I, mm. 17-21

The following non-functional progression (Figure 3.68) illustrates the use of triads and tetrachords over a pedal point in the second movement. Theme A is recalled in the piano (higher register) and superimposed with the chordal progression in the strings, which is doubled in the piano in broken figures in the lower register. This structure recurs throughout the movement and is recalled in the third movement at the cadenza.

Figure 3.68. Concerto No. 4, II, mm. 17-9
In Concerto No. 4, tertian harmonies also appear mixed with other sonorities. Figure 3.69 shows the occurrence of tertian chords (in the orchestra) superimposed with broken open-5th chords (in the piano) in the fourth movement. In this passage the flute, oboe, English horn, contrabassoon, French horn, violins and bass play the outlined chords, while the bass clarinet, bassoon, viola and cello play the melody in unison:

Figure 3.69. Concerto No. 4, IV, mm. 74-6

Tall chords, seventh chords and chords with added notes are frequently found in Concerto No. 4, especially in the first movement. In the following passage (Figure 3.70), the orchestra presents an inverted seventh chord and an altered ninth chord in mm. 147 and 148, respectively, along with a root position seventh chord in mm. 149. The piano changes these sonorities by introducing a 4th in mm. 147, and a split root in mm. 148. Combined, piano and orchestra produce the sonorities: $Gb^7$, $Db^{9b}$ (11), $Gb^7$.

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Characteristic of post-tonal harmony, the next figures exemplify the pandiatonic passages in Concerto No. 4. Pitch centered in C, the strings (viola, cello and bass) play diatonic parallel triads, with parallel 5ths in the lower register, while the violins double in octaves the melodic line in the first movement. The piano presents the melody, bass line, and parallel chords in broken figures, along with an ostinato figure in the higher register (Figure 3.71).

Figure 3.70. Concerto No. 4, I, mm. 147-9

Gb$^{7,11}$  Db$^{9b}$  Gb$^{7+}$

Figure 3.71. Concerto No. 4, I, mm. 131-2
The following chordal example (Figure 3.72) from the second movement presents a pandiatonic passage that contains mixed-interval chords, open-5th chords and polychords in the piano, superimposed with open-5th chords in the strings. This non-tertian passage is not pitch-centric. Figure 3.73 illustrates a non-tertian pandiatonic passage that is pitch-centered in G in the fourth movement. The French horn and viola presents a sequential melodic idea over a pedal point in G in the timpani, cello and bass. The piano presents Thene C over G open-5th chord in arpeggiated figuration.

Figure 3.72. Concerto No. 4, II, mm. 9-11

Figure 3.73. Concerto No. 4, IV, mm. 29-31
Open-5th, Secundal, Quartal, Quintal, and Mixed-Interval Sonorities

Villa-Lobos also uses sonorities that are built by the superimposition of seconds (secundal), fourths (quartal), fifths (quintal) and mixed-intervals in all movements of Concerto No. 4.

In the second movement, brief passages of open-5th chords are superimposed with other sonorities. In Figure 3.74, the higher register of the piano contains the open-5th chords, while the lower register contains broken tertian chords. Figure 3.75 demonstrates similar writing in the strings with the violins executing open-5th chords.

![Figure 3.74. Concerto No. 4, II, mm.43-5](image)

The following passage (Figure 3.76) shows secundal sonorities in the third movement. Doubled by the French horn, the melodic idea is presented in the piano middle register and accompanied by syncopated seconds:
In Concerto No. 4, Villa-Lobos widely uses quartal chords in all movements. Figure 3.77 illustrates a passage from the first movement in which the woodwind and strings sections play 4x4 chords on G in diatonic planing:

Next, Figure 3.78 highlights a passage from the third movement constructed exclusively with quartal chords. Separated by register and instrumentation the quartal chords are first introduced by the brass section (3x4), then piano (5x4) and woodwinds (4x4):
Quartal chords also appear juxtaposed or superimposed with other sonorities. In the following example (Figure 3.79) from the first movement, the piano part executes an ostinato pattern with three juxtaposed elements— the quartal chord, secundal sonorities, and a melodic figure. The higher register presents three quartal chords followed by an open-5th chord. The middle register contains a melodic figure with the notes F, Ab, Bb, Ab, outlining the melodic mixed-intervals 3rd and 2nd (4th). This melodic figure is superimposed with secundal entities in the lower register.

Figure 3.79. Concerto No. 4, I, mm. 65-6

Another example of the use of quartal harmonies mixed with other sonorities occurs in mm. 61 of the first movement (Figure 3.80). Providing accompaniment to the orchestra, the piano figure is created by alternating triadic Ebm and 2x4 quartal chords:

Figure 3.80. Concerto No. 4, I, mm. 61-2
Mixed-interval chords are also frequently found in Concerto No. 4. From the second movement, Figure 3.81 illustrates mixed-interval chords formed by superimposed seconds and fourths in both the piano and orchestra:

![Figure 3.81. Concerto No. 4, II, m. 40](image)

A passage from the fourth movement built with mixed-interval chords is shown in Figure 3.82. Constructed with a combination of 2nds, 3rds, 4ths and 5ths, Villa-Lobos achieves variety of sound. In this passage the oboe, English horn and clarinet are doubled by the French horn, trumpet and strings, forming mixed-interval verticalities:

![Figure 3.82. Concerto No. 4, IV, mm. 41-3](image)

Mixed sonorities are also found horizontally. In Figure 3.83 from the fourth movement, alternated mixed intervals of 2nds and 4ths in fast tempo produces a *Faixa Sonora* in the piano:
Polychords

Concerto No. 4 explores polychordal formations with various sonorities, tertian and non-tertian. An example of a polychordal formation combining tertian, quartal, mixed-intervals and chords of omission occurs in the first movement, mm. 6. In this example (Figure 3.84), entities are separated by register and timbre as follows:

- Higher register- tall chors, ninth chord (Eb⁹), violins
- Middle-higher register- mixed-interval chord (formed by 3rd, 4th and 2nds, woodwinds essentially
- Middle-lower register- quartal 2x4 on F, trumpet and trombone
- Lower register- chord of omission, tertian ninth chord (Bb⁹) without 3rd and 5th, cello and double bass

In the passage above (Figure 3.84), the orchestra moves from a polychord formed by superimposed mixed sonorities (m. 6) to a polychord built with tertian sonorities (m. 7).

The next example (Figure 3.85), also from the first movement, exemplifies a polychordal passage with greater spacing between the entities. In this example parallel
tertian chords in the violins are juxtaposed with parallel tertian chords in the viola, cello and bass:

![Violins](image)

Viols, Cello and Bass

Figure 3.85. Concerto No. 4, I, mm. 42-43

Polychords formed by mixed entities are commonly found in Concerto No. 4, as illustrated in the following four examples. Formed by tertian and mixed-interval chords, the polychords in the piano (first movement, mm. 38) show a construction by superimposed tertian chords (Em and DbM) and another formed by two superimposed mixed-interval chords formed by stacked 2nds, 3rds and 4ths in the first movement (Figure 3.86):

![Figure 3.86. Concerto No. 4, I, m.38](image)

Figure 3.86. Concerto No. 4, I, m.38

Figure 3.87 shows polychords in the orchestra formed by the superimposition of tertian and quartal chords in the French horn, trombone, and strings in the second movement:
Polychordal formation of superimposed quartal and mixed-interval chords is commonly found in Concerto No. 4, especially in the third movement. Figure 3.88 illustrates this polychord type in the piano part:

![Figure 3.88. Concerto No. 4, III, mm. 174-8](image)

Entirely post-tonal, Concerto No. 4 contains a great variety and mixture of verticalities. These sonorities produce layers and sound-blocks that reveal unique orchestration and compositional processes.

### 3.4. Orchestration

Concerto No. 4 is scored for an orchestra of moderate size: piccolo, two flutes, two oboes, one English horn, two clarinets in Bb, one bass clarinet in Bb, two bassoons, one contrabassoon, four horns, two trumpets, two trombones, one tuba, timpani, tam-tam, cymbals, coconut hulls, chimes, and strings. Villa-Lobos achieved remarkable orchestral
colors through unusual doublings, the use of the entire orchestral range, virtuoso passages and remarkable textural changes.

A skillful orchestrator, Villa-Lobos has been praised for his evocative and surprising power, as described by Juan A. Orrego-Salas:

El poder de evocación que es una de las características más fundamentales en la obra de este maestro – como es de esperarlo -, encuentra en la orquesta un eficaz colaborador. Sin embargo, en este aspecto, como en todos los demás, es difícil toda tarea codificadora conducente al establecimiento de ciertos recursos característicos o de uso más o menos frecuente en el manejo de su paleta orquestal.
Su orquestación es densa y recargada, pero pese a la abundancia de todos sus primeros planos de ropajes antagónicos, la luz logra penetrar a través de ella, permitiendo el necesario elemento de contraste que le dé relieve. Sin embargo, Villa-Lobos es tan inesperado en esta esfera como lo es en otras. No existen aquí tampoco, aquellas formulas acostumbradas que nos permitan prever lo que ha de venir, a la luz de lo acontecido.

The power of evocation, which is, not surprisingly, one of the most fundamental characteristics of this master's works, finds in the orchestra an efficient collaborator. Still, in this aspect, like all others, it is no easy task to try to decipher specific usages of the orchestral palette.
His orchestration is dense and loaded, but despite the abundance of antagonistic layers of foreground, the light is able to shine through, allowing the necessary element of contrast. Nonetheless, Villa-Lobos also does the unexpected in this area, like in others. There are no traditional formulas that allow us to anticipate what is coming next, based on what has already occurred.

Orrego-Salas also identified traits in Villa-Lobos’ orchestration and from the various aspects presented, Concerto No. 4 includes abrupt contrast between textures of greater density and episodes; duplication of thematic elements by spacing in extreme instrumental registers; use of instrumental support set one, two or three octaves apart, instead of unison in instruments from different families; polytonal inflections between harmonies in different families of instruments; virtuosic writing with fast figurations,

especially in the string section, by using harmonic structures for each instrument; and use of Brazilian folk instruments, especially percussion.

A quick change in the texture occurs in mm. 46 of the first movement (Figure 3.89). After the melodic idea in the bassoon and trombone, with the coloristic effects in the piano and strings, Part III section 1 starts with a new melodic idea in the French horn. The French horn melodic idea is juxtaposed with a variation in the piano part first in the higher register in mm. 51-2 and transferred to the lower register in mm. 53-4. This quick change in the texture produces tension.

Another striking change in texture in the second movement occurs in mm. 113, Part V section 2. After a dialogue between piano and orchestra, the piano initiates a return to the main theme, doubled by the French horn and trombone and accompanied by the strings. This sudden change in the texture along with the melody doubling generates a somber effect (Figure 3.90).

In the third movement Villa-Lobos creates humor through even more abrupt textural changes. After a brief melodic idea in the violins, a sudden change in the meter and return of the wind instruments occur in mm. 63. The oboe, clarinet, bass clarinet and bassoon play an mf descending line in staccatos, which is interrupted by the return of the main theme in the first violin and cello in mm. 65 (Figure 3.91). These abrupt changes in the texture, according to Orrego-Salas, are characteristic to Villa-Lobos’ writing.
Figure 3.89. Concerto No. 4, I, mm. 47-54
Figure 3.90. Concerto No. 4, II, mm. 111-4
Another passage of quick changes in texture occurs in the third movement mm. 117. After the sudden piano entrance in mm. 113, the soloist initiates an ostinato figure
(mm. 1117), accompanied by the ascending melody in unison in the bass clarinet, bassoon and cello (Figure 3.92):
The ostinato figure initiated by the piano in mm. 117 leads to yet another textural change. Initiating the lively Part III section 2, the piano introduces Theme D along with the descending imitative figure in the strings (Figure 3.93).

Figure 3.93. Concerto No. 4, III, mm. 131-5
The fourth movement also contains unexpected changes in texture. Part I section 3 initiates with polychords in the woodwinds and strings in dialogue with the piano. The piano figuration produces tone color through black and white patterns (Figure 3.94). This change in the texture is surprisingly abrupt, producing a feeling of uncertainty:

Figure 3.94. Concerto No. 4, IV, mm. 39-42
A dramatic change in the texture occurs in the fourth movement Part II section 1. After a rhythmic, incisive, witty passage, Part II starts with a more transparent orchestration with the melodic line in the oboe, accompanied by the English horn, violins and viola idea and the pedal point in the timpani and bass (Figure 3.95). The bells strikingly reinforce this dramatic change:

Figure 3.95. Concerto No. 4, IV, mm. 63-6
In his search for new colors, Villa-Lobos explored different instrumental combinations to highlight the thematic elements of the texture. Several passages in Concerto No. 4 exemplifies how the thematic material is performed by instruments of the same or different families in settings one, two, or three octaves apart.

In the first movement, Part I section 1, the scalar ascending third sequence is introduced by the piano (mm. 9) and presented in imitation by various orchestral doublings. Figure 3.96 illustrates the sequence performed two octaves apart by the violins and cello/bassoon doubling. The spacing is even greater in the piano part:

![Figure 3.96. Concerto No. 4, I, mm. 9-11](image)

Shortly after the introduction of Theme B in mm. 17 of the first movement, two recalls of Theme A are played by French horn and trombone pairs in octaves and the flute and bassoon two octaves apart (Figure 3.97). These brief recalls of Theme A are superimposed with Theme B in the piano part:
Doublings in the same family also occur in Concerto No. 4. In the following passage at the beginning of the second movement (Figure 3.98), the strings play Theme A three octaves apart and are doubled by the bass clarinet, bassoon, contrabassoon and French horn in octaves. Three-octave doubling with instruments of the same family is also observed in the opening of the third movement (Figure 3.99). The oboe, bass clarinet and bassoon each play an octave apart, covering a span of three octaves, therefore highlighting the melodic line. The first violin and cello reinforce the melodic line by doubling two octaves apart.

As mentioned before, Villa-Lobos also explores timbristic effects by unusual instrumental combinations. In the third movement, the English horn and the trumpet
perform a return of Theme A (Figure 3.100). This combination is unique and humoristic with the muted trumpet sounding jazzy.

Figure 3.98. Concerto No. 4, II, mm. 1-4
Figure 3.99. Concerto No. 4, III, mm. 1-5
Figure 3.100. Concerto No. 4, III, mm. 211-5
Leading into the final cadence in the fourth movement, the piano is doubled, in unison, by the oboe in mm. 246-48. This unusual combination also produces remarkable timbres, as illustrated in Figure 3.101:

Figure 3.101. Concerto No. 4, IV, mm. 244-8

Villa-Lobos creates polychordal sonorities between entities in different families of instruments in Concerto No. 4. In the first movement, while the French horn presents Theme A, the woodwinds and strings produce polychords (Figure 3.102):
Figure 3.102. Concerto No. 4, I, mm. 5-8
Polychordal formations by the woodwinds and strings are also found in the second movement, Part III section 1 (Figure 3.103):

Figure 3.103. Concerto No. 4, II, mm. 57-60
The percussion section in Concerto No. 4 is diverse. According to Piston’s percussion classification, Villa-Lobos uses standard (cymbals and tam-tam), auxiliary (bells) and exotic instruments (coconut hull, a Brazilian instrument). In the first and second movements, Villa-Lobos uses timpani and tam-tam to define textural changes. In the third movement, timpani, cymbals, coconut hulls and tam-tam are used to provide humor. Bells, timpani, tam-tam and cymbals are used to support the dramatic character of the last movement.

A final point to be considered is Villa-Lobos’ use of virtuosic passages with fast figurations, especially in the strings section, as noted by Orrego-Salas. In the following example (Figure 3.104) from the fourth movement, harmonic structures scored for the violin’s higher register produce brilliance:

![Figure 3.104. Concerto No. 4, IV, mm. 155-8](image)

Bravura passages and coloristic *Faixa Sonoras* are found in the piano part. Although important elements in the Concerto’s orchestration, these passages will be further discussed in Keyboard Usage.

### 3.5. Stylistic Influences

It is known that Villa-Lobos systematically studied compositions by Debussy and Stravinsky, and that he was in close contact with Milhaud, Rubinstein and Varèse, and other colleagues. Villa-Lobos was equally familiar with techniques created by Brazilian

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208 Orrego-Salas, “Heitor Villa-Lobos,” 52.
artists Ernesto Nazareth, Pixinguinha,\textsuperscript{209} João Pernambuco,\textsuperscript{210} Cartola,\textsuperscript{211} and European composers such as Ravel, Franck, Dukas, Wagner and Saint-Saëns. These influences have been highlighted by Salles,\textsuperscript{212} as Villa-Lobos has assimilated some of their techniques in the process of forming his own.

A post-tonal work written in 1952 during his last compositional period, Concerto No. 4 reveals a mature composer who had achieved a personal language as described by Orrego-Salas:

\begin{quote}
A medida que el tiempo transcurre, la ilustre personalidad de Heitor Villa-Lobos adquiere perfiles cada vez más legendarios y su obra nos confirma la presencia de un lenguaje musical de un contenido latinoamericanista que nadie, antes que él pudo abordar dentro de similares proporciones.\textsuperscript{213}
\end{quote}

Su creación oscila entre lo más simple, la melodía desnuda sobre tradicionales esquemas acompañantes, y lo más complejo, incluyendo lo atonal como resultado de infinitas superposiciones de planos sonoros libres de toda ordenación académica; entre las convenciones más socorridas de la armonía clásica y el desenfrenado amontonamiento de valores acústicos sin relaciones posibles de establecer conforme a métodos conocidos.\textsuperscript{214}

As time goes on, the famous personality of Heitor Villa-Lobos acquires facets that are each time more and more legendary. His work confirms the presence of a Latin American musical language that no one before him was able to approach in similar proportion.

His work ranges between the most simple, a bare melody over a traditional accompanying scheme, and the most complex, including atonal textures resulting from the superposition of infinite sound planes free from any academic ordering. It ranges from the most used conventions in traditional harmony to the unchecked stacking of acoustic values with no possible relationships, according to known methods.

\textsuperscript{209} The composer, flutist, saxophonist and arranger Alfredo da Rocha Viana Junior is mostly known by his nickname Pixinguinha.
\textsuperscript{210} The composer and guitarist João Teixeira Guimarães is mostly known by his nickname João Pernambuco.
\textsuperscript{211} The composer, singer and poet Angenor de Oliveira is mostly known by his nickname Cartola.
\textsuperscript{212} Salles, \textit{Villa-Lobos}, 184-5.
\textsuperscript{213} Orrego-Salas, “Heitor Villa-Lobos,” 25.
\textsuperscript{214} Ibid., 50.
Typically of Villa-Lobos’ post-tonal works, Concerto No. 4 contains few stylistic influences that may be compared to Debussy’s parallelism and pandiatonicism, Stravinsky’s ostinato accents, Varèse’s sound masses, or Wagner’s practice of chromaticism to octaves in Tristan und Isolde’s Prelude final cadence.

Perhaps influenced by Debussy’s parallelism and pandiatonicism devices, Concerto No. 4 contains: chordal diatonic planing in the first movement (Figure 3.105). Piano lower register (broken figure) and the lower strings play parallel tertian chords. Pitch centered in C, this passage is pandiatonic and does not conform to a traditional harmonic progression or dissonance treatment:

![Figure 3.105. Concerto No. 4, I, mm. 131-2](image)

Even though Villa-Lobos did not acknowledge Stravinsky’s influence on his works, it is said that he greatly admired Stravinsky’s compositions, especially his Le Sacre du Printemps. While not completely certain of this influence on Villa-Lobos, Salles emphasizes that some techniques show a certain resemblance to Stravinsky. For Salles,
the superimposition of chords and accents\textsuperscript{215} used frequently in Stravinsky’s works is also found in Villa-Lobos’. However, Villa-Lobos was already using polytonal superimpositions in 1916, before his trip to Europe. Salles suggests that this influence could perhaps come from Milhaud in his time in Brazil.\textsuperscript{216} Perhaps this influence can be compared to the unpredictability of accents in the ostinato figures, a technique that Villa-Lobos explored with more frequency after his first contact with Stravinsky’s \textit{Le Sacre du Printemps}.\textsuperscript{217}

In Figure 3.106, all elements are frozen in this ostinato figure– pitch, rhythm and dynamics are constant. Stravinsky creates tension by constantly shifting the accents:

Figure 3.106. Stravinsky, \textit{Le Sacre du Printemps}, score 13.\textsuperscript{218}

\textsuperscript{215} Salles, \textit{Villa-Lobos}, 170-1
\textsuperscript{216} Ibid.
\textsuperscript{217} Ibid.
\textsuperscript{218} Igor Stravinsky, \textit{Le Sacre du Printemps} (New York: Boosey and Hawkes, 1921), 10.
A similar effect is found in Concerto No. 4, third movement mm. 117 (Figure 3.107). Through a zigzag figure (prolongation), Villa-Lobos creates an ostinato that is static and then becomes unpredictable as changes occur with the use of 5ths and sforzati.

![Figure 3.107. Concerto No. 4, III, mm. 119-124](image)

Two other influences can be found in Concerto No. 4, the “Wagnerian” and the “Varèsian” final cadence, as defined by Salles.²¹⁹ For Salles, the first type is influenced by Wagner’s *Tristan und Isolde* Prelude’s final cadence, in which after all the harmonic tension created by the chromaticism, the movement ends with a “pure” interval of octaves in the cello and bass, as illustrated in Figure 3.108. This Wagnerian cadence is found in the fourth movement of Concerto No. 4, as shown in Figure 3.109. After slowly returning to the center C, the orchestra arrives in a V-I gesture in octaves in mm. 250. Nonetheless, the piano continues with a zigzag figure superimposed with diatonic chordal planing creating harmonic tension. It is only in the last four measures that the tension is resolved as both piano and orchestra play the “pure” interval of the octave.

According to Salles,²²⁰ the other final cadence type commonly found in Villa-Lobos’ works resembles the end of Varèse’s *Intégrales*. In this type of cadence, all sounds are embraced and rather than individual pitches, the listener perceives a tonal color produced by a tall verticality, as illustrated in Figure 3.110.

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²¹⁹ Salles, *Villa-Lobos*, 144
²²⁰ Salles, *Villa-Lobos*, 145
Figure 3.108. Wagner, *Tristan und Isolde*, Act I, Prelude, C.\(^{221}\)

Figure 3.109. Concerto No. 4, IV, mm. 249-259
Figure 3.110. Varèse, *Intégrales*, score 22.  

As Salles demonstrated, several of Villa-Lobos’ works end with the “Varèsian-like” cadence type. Villa-Lobos presents all sounds of the collection, producing tone color in the second (Figure 3.111) and third (Figure 3.112) movements of Concerto No. 4:

Figure 3.111. Concerto No. 4, II, mm 148-151

Figure 3.112. Concerto No. 4, III, mm. 328-331
3.6. Keyboard Usage

Piano and orchestra join forces rather than oppose each other in Concerto No. 4. For the most part, the piano introduces thematic material and produces timbristic effects along with the orchestra. Villa-Lobos assigns to the soloist moments of virtuosity alternating with orchestral accompanying ones, all with sonority in mind. The first movement consists of two main themes and a black and white zigzag figure that constantly recurs in both piano and orchestra. Based on the introductory theme, the second movement unfolds with recurring structures in a warm, tender chaconne-like movement. A witty Scherzo, the third movement is remarkable for its dimension, especially with its epic cadenza that majestically recapitulates all principal thematic materials from movements 1, 2 and 3. The last movement also reveals significant proportions with recurring materials and structures interacting with new contrasting ones. Dramatic and of emotional depth, the last movement contrasts a dance-like introductory theme and a heart-felt, nostalgic theme.

First movement - Allegro non troppo

After the statement of Theme A in mm. 5-8 by the French horn, the piano vigorously enters in mm. 9 (Part I) with the scalar thirds sequence (Figure 3.113). After this strong entrance, the piano initiates a dialogue with the orchestra. The piano material is presented in unison, three octaves apart, in f. This figuration requires an even, non-legato touch to maintain the stormy opening. Following this dialogue, the piano introduces Theme B in mm. 17 with a more intensified texture (Figure 3.114). Exploring the piano’s full resonance capabilities, Theme B is presented over four octaves, with chordal support, and a pedal point that also covers four octaves.
After the powerful piano introduction of Theme B, the woodwinds and strings (mm. 21-24) contrast Theme B with a lyrical character and change of texture. These changes are transferred to the piano in mm. 25. As the piano presents Theme B the orchestra presents in duet a brief recall of Theme A in the French horn and trombone (mm. 25), and in the flute and bassoon (mm. 26-27), as illustrated in Figure 3.115. It is essential that Theme B, performed by the piano, is primarily heard over the orchestra in this section.
As a transition to Part II, the orchestra in mm. 29-32 presents a variation of the rhythmic cell from Part I while the piano provides ambience by playing a *Faixa Sonora* (Figure 3.116). To not cover the rhythmic cell, presented in the strings in imitation (mm. 31-32), the piano should execute softly the *Faixa Sonora*. Although this *Faixa Sonora* outlines a seventh chord, it is recommended to be performed legato and phrased as one gesture. That will produce a sound effect, a tone color (timbre), contrasting with the rhythmic motive in the strings.
Part II contains a chromatic melodic idea juxtaposed with a sequence of parallel chords in contrasting registers, generating a rhythmic, sharp section. These materials are doubled in the piano and orchestra. The clarinet and the bassoon double the melody presented in octaves in the piano, while the strings double the parallel chords presented in contrasting registers in the piano. Although they are doubling the piano parallel chord progression, the strings execute the progression in quarter note pizzicatos, contrasting with the half note chords in the piano. This challenges the pianist to find an appropriate pedal nuance to sustain the chords without losing the melodic line. For that reason, it is important that attention is devoted to the accents and in the melody and the for the chords, and to the following suggested pedaling (Figure 3.117):

Figure 3.117. Concerto No. 4, I, mm. 34-6

Pedaling is also an issue in passages that contain pedal points, as in Figure 3.118. Even though Villa-Lobos implied one pedal for both measures, to produce a tonal color, the piano arpeggio in mm. 40 is continuing the gesture initiated by the strings in the previous measure. In cases like this the pianist may achieve better balance of the texture and effects by using the sostenuto pedal for the pedal point, although this is not indicated in the score. If the sostenuto pedal is not available, the pianist should economically use the sustaining pedal and try to imitate the sound produced by the strings (playing arco).
To match the character and sound of the strings, the pianist should execute this passage in legato, with a crescendo to *ff*.

![Figure 3.118. Concerto No. 4, I, mm. 39-40](image)

Briefly in a thinner texture, Part III begins with the melodic idea 2 presented by the French horn (mm. 51-52), short ostinato figure 1 in the piano and sparse pedal point in the timpani and bass. The piano shortly after presents a varied statement of the French horn melodic idea (mm. 53-54), two octaves apart, as shown in Figure 3.119. This melodic fragment should be played *f*, legato touch and marcato, matching the French horn statement. Pedal use is once again complex in this passage, as the chords played in the higher register must be sustained through the measure, making the use of the *sostenuto* pedal necessary.

Part IV recalls in augmentation Theme A in a grandiose, passionate character in the woodwinds and strings. In this section, the piano projects an accompaniment built with figuration in *Faixa Sonora* (Figure 3.120). This type of figuration is frequently found in Villa-Lobos’ piano works: symmetric fast chords alternating between the hands creates a variety of rhythmic nuances. This figuration must be executed with great
rhythmic precision and tonal evenness to contrast with the orchestra’s lyricism and rhythm. Although the dynamic marking for the piano is $f$, the pianist will likely need to perform this figuration in $ff$.

![Figure 3.119. Concerto No. 4, I, mm. 53-4](image1)

A change in roles occurs in mm. 73; the piano presents Theme A while the orchestra supports with an accompaniment of tertian chords in similar rhythm to the theme (Figure 3.121). This change in texture produces a new character, now tender and less passionate.

![Figure 3.120. Concerto No. 4, I, mm. 61-2](image2)

129
Introduced by the piano in mm. 85, the zigzag figuration is presented in dialogue between piano and orchestra in Part V. Moto perpetuo this figure requires an even touch to depict the irony of this new section (Figure 3.122). Although Villa-Lobos notates mf for this section, it would be more effective to start as p, and gradually become louder at each recurrence.

Contrasting Part VI introduces new melodic ideas in the orchestra and is characterized by brief textural changes. The piano enters in mm. 109, joining the strings (Figure 3.123). Supporting the staccato played in the strings, the piano should produce a light non-legato sound.
Part VII (*Meno*) starts with a recall of Theme B in the piano. Lyrical and expressive in character, this passage is contemplative with a condensed texture (Figure 3.124). Villa-Lobos intensifies the accompaniment by adding textural elements. For this reason, it is recommended that the pianist projects the melody in the right hand in *mf* (the left hand accompaniment should probably be played *p*) without altering the meditative character of the theme.

After two measures of a long trill in G, the piano initiates Part VIII (mm. 139) with a return of the *moto perpetuo* zigzag figure, while the orchestra briefly recalls the rhythmic motive from Part I. This new texture leads to the *Più mosso* in mm. 147. Producing a vertical texture, piano and orchestra combine to produce a timbristic effect, which should be played *f* to blend with the orchestra. However, as the piano returns to Theme B in mm. 166, the melody should be executed *ff* to project over the orchestra (Figure 3.125).
Figure 3.124. Concerto No. 4, I, mm. 121-4

Figure 3.125. Concerto No. 4, I, mm. 166-9
Concluding the first movement, the piano final chords should be performed $\textit{ffff}$ to be heard against the massive sound produced by the entire orchestra (Figure 3.126).

![Figure 3.126. Concerto No. 4, I, mm. 177-180](image)

Second movement – \textit{Andante con moto}

The second movement begins with Theme A presented by the bass clarinet, bassoon, contrabassoon, French horn, viola, cello and bass (mm. 1-8) juxtaposed with Theme B presented by the English horn and clarinet. The piano enters in mm. 9 with a descending chordal melodic idea 1 while the orchestra performs syncopated fragments of Theme A (Figure 3.127). An important point to be noted is presence of hemiolas in the piano entrance, as the meter for the passage is $\frac{3}{4}$. 

133
Although in part form, the second movement contains recurring structures that suggest a continuous variation based on Theme A. Part II (mm. 17-48) introduces two complete statements of Theme A and the non-functional chord progression that will be recurrent throughout the movement. In section 1, the piano presents Theme A in the higher register and the chord progression in broken figures. The texture becomes more dense in section 2 as the piano presents the melody in octaves with chordal support along with the chord progression in arpeggiated figures. As the orchestral part becomes more dense, the piano part requires careful voicing and balance in this section (Figure 3.128).

Figure 3.127. Concerto No. 4, II, mm. 9-11

Figure 3.128. Concerto No. 4, II, mm. 33-6
As a transition to Part III, the orchestra plays the thematic idea while the piano initiates a colorful virtuoso gesture in mm. 46. As Villa-Lobos suggests with the pedal point in the piano, this passage must be carefully pedaled to sound brilliant and rhythmically incisive (Figure 3.129):

![Figure 3.129. Concerto No. 4, II, mm. 46-7](image)

In Part III section 1, the piano presents fragments of Theme A juxtaposed with polychordal formations in both the piano and orchestra. Like section 1, section 2 is also based on fragments of Theme A. However, section 2 is declamatory with the piano performing a cadenza-like passage (Figure 3.130):

![Figure 3.130. Concerto No. 4, II, mm. 65-7](image)
Following this brief passage, the piano introduces Theme C in mm. 71, in a texture of three elements: melody, accompanying figure and bass line. The orchestra part becomes more dense as new layers are added throughout Part IV. By the end of section 1, the flute and oboe play an independent secondary line higher than the one in the piano and first violin. Even though Villa-Lobos only indicates *mf* for the entire section, the pianist must be aware of the crossing of layers and project the melody over the orchestral line. Leading into Part V, the orchestra plays a C Lydian scale while the piano produces timbristic effects through a black and white *Faixa Sonora* (Figure 3.131). Greater coloristic effects must be achieved with the quick figuration and dynamic changes in the following piano passage:

![Figure 3.131. Concerto No. 4, II, mm. 96-100](image)

In dialogue, piano and orchestra play a sequential descending melodic idea 3 in Part V section 1, followed by a sudden textural change in section 2. In this section, the piano recalls Theme A in an ascending sequential motion in octaves while the orchestra plays polychords over a C# pedal point (Figure 3.132). The combination of the quick
textural change, slowly ascending melodic idea, and orchestral polychords produce a dark, tense, dramatic atmosphere:

![Figure 3.132. Concerto No. 4, II, mm. 113-5](image)

Part VI section 1 recalls Part II with the return of Theme A and the chord progression in the orchestra. In this section, the piano majestically enters with a sequential grand gesture of scalar octaves. Section 2 recalls Part I with an inversion of the roles: the orchestra presents the descending chordal melodic idea 1 while the piano performs syncopated Theme A fragments (Figure 3.133). Villa-Lobos does not suggest dynamics for this passage. However, to be heard against the orchestra, the pianist should play ff.

![Figure 3.133. Concerto No. 4, II, mm. 135-7](image)
As previously discussed, the second movement concludes with a “Varèsián” cadence. The piano slowly introduces the sounds of the collection, which must be played with one pedal to produce a coloristic effect (Figure 3.134).

![Figure 3.134. Concerto No. 4, II, mm. 148-151](image)

**Third movement – *Scherzo- Allegro vivace***

This joyful scherzo is constructed around Theme A (mm. 1-4) and the diatonic scalar figure in zigzag figuration (mm. 5-8) presented by the orchestra. The piano stormily responds to the initial orchestral statement with Theme A with quintal and quartal sonorities in mm. 9 (Figure 3.135). The piano entrance requires tonal evenness and careful articulation to produce an incisive, sharp sonority and match the preceding orchestral sonority.

![Figure 3.135. Concerto No. 4, III, mm. 9-12](image)
Following the piano diatonic scalar figure in Part I section 2, the piano and French horn introduce melodic idea 1 (mm. 18-31). This angular idea is in $\frac{2}{4}$ and presented with syncopated secundal sonorities in the piano in the middle register. Villa-Lobos bolds melodic idea 1 in the piano with accents and $f$ (Figure 3.136):

![Figure 3.136. Concerto No. 4, III, mm. 17-21](image)

Melodic idea 2 is introduced in the piano in section 3. Different in character, this new idea is humorous. Villa-Lobos starts the new section with a short glissando in the piano, followed by the melodic idea 2 in the higher register of the instrument (Figure 3.137). Through an abrupt textural change in the piano, the melodic idea 2 in section 3 is transformed in character and it becomes sarcastic with the accents and appoggiatura interruptions over the constant rhythm. Section 4 is transitional and begins with melodic idea 3 in the violins and a *Faixa Sonora* in the piano which is interrupted by a brief orchestra recall of Theme A in mm. 65. Part II starts with a virtuoso ascending gesture in the piano introducing chordal melodic idea 4 in mm. 69, supported by mixed-interval chords in the orchestra (Figure 3.138). This change is abrupt and awareness of the hemiola within the $\frac{6}{8}$ meter is important.
As a transition to section 2, the momentary second movement’s melodic idea 1 recall in the violins and viola (mm. 77-80) is interrupted by the piano’s short recall of the diatonic scalar figure from Part I. Based on the piano descending melodic idea 5, section 2 is more serious in character. Doubled by the strings, the piano should match the higher sonorities in mm. 89-92 (Figure 3.139). Although not indicated in the score, section 2 should be played in *mp* to *mf* to contrast with sections 1 and 3.
Section 3 (mm. 109-116) starts with another unexpected change in texture. Piano and orchestra play short dialogues with fast $ff$ polychords in both parts. This brief dialogue is interrupted by the piano short recall of the diatonic scalar figure from Part I, leading into the new section.

Part III (mm. 117-195) section 1 begins with the piano ostinato figure 1. This new section is rhythmic and percussive with constant accentuation shifts (Figure 3.140). The pianist must aim for a dry, rhythmically precise sound to contrast with the cello line.

The ritual-like atmosphere of section 1 disappears with the sudden textural change that initiates section 2. Humorous, the new section starts with a statement of Theme B in the piano that contrasts with the descending staccato scale in the strings (Figure 3.141). As section 2 progresses, new textural elements are added and the texture becomes highly independent, challenging the pianist. Careful study of each layer is required to develop better control and balance of the texture in this section. Unrelated to the material in this section, Villa-Lobos presents a brief recall of the scalar figure from Part I, this time chromatic and juxtaposed with the recall of Theme A (Figure 3.142). This unrelated simultaneous recall of the two materials is ironic, as it only occurs once.
Section 3 is marked by a glissando in the piano and a recall of melodic idea 6 in fragments by oboe and clarinet (mm. 158-160); second violin and viola (mm. 161-163); oboe, clarinet and bassoon (mm. 163-165); and first violin and cello (mm. 165-166). The piano proceeds *Faixa Sonora* in the higher register with the use of pedal, creating a continuous coloristic effect throughout the section (Figure 3.143).

Figure 3.140. Concerto No. 4, III, mm. 117-121

Figure 3.141. Concerto No. 4, III, mm. 131-5
The orchestra recall of Theme A (mm. 171-8) marks the transition to section 4. Section 4 is also transitional in nature and it leads directly to Part IV after the spontaneous recall of the diatonic scalar figure in the piano in mm. 192-4.

A condensed version of Part I, Part IV begins with an inversion of roles. In section 1, the piano presents Theme A (mm. 196-9) and the diatonic scalar figure (mm. 200-3), imitated by the orchestra in section 1. Melodic idea 1 returns in section 2 with an unusual combination, performed by the English horn and muted trumpet in mm. 213
(Figure 3.144). In this section, the piano produces a brilliant coloristic effect with the virtuosic *Faixa Sonora.*

![Figure 3.144. Concerto No. 4, III, mm. 212-5](image)

In section 3 (mm. 227-235) the orchestra briefly restates melodic idea 2 from Part I section 3. Creating suspense, the orchestral statement is interrupted by an unexpected fermata rest in mm. 235. Section 4 then follows with a recall of Theme A in dialogue between orchestra and piano. This short dialogue is interrupted by the unexpected piano recall of the diatonic scalar figure (Figure 3.145).

![Figure 3.145. Concerto No. 4, III, mm. 241-5](image)
Section 5 contains the black and white pattern in alternated figuration in the piano. Virtuosic, this section leads to the Cadenza (Part V) in mm. 263.

Hailed by scholars as impressive, the cadenza is a case apart. Creating unity, Villa-Lobos uses themes from all three movements in a lengthy, complex and highly elaborated cadenza. The pianist is challenged with expressive, colorful, and rhythmic bravura passages. Considering the textural changes that occur throughout the Cadenza, it is possible to divide it in seven sections of equal balance.

Deep, section 1 is formed by a chromatic melodic idea in contrary motion that resembles the diatonic scalar figure (Figure 3.146). Special attention must be devoted to the changes in meter and dynamics in this section.

Figure 3.146. Concerto No. 4, III, mm. 263-266

Intense, section 2 recalls the first movement’s Theme B over mixed-interval sonorities (Figure 3.147). To better project the nature of the melody, the accompanying chords must be played consistently pp in this section and carefully balanced.

Figure 3.147. Concerto No. 4, III, mm. 273-275
Lively, section 3 is constructed with the recall of second movement’s Theme C (Figure 3.148). Although not indicated in the score, pedal may be used to increase sonority. Even though the chords in the weak beats alternate with the melody in the middle register, careful attention is necessary to not overpower the melody and not sound dry.

![Figure 3.148. Concerto No. 4, III, mm. 284-287](image)

Transitional, section 4 is improvisatory and should be played *rubato* with colorful dynamic changes (Figure 3.149):

![Figure 3.149. Concerto No. 4, III, mm. 304-5](image)

Vigorous, section 5 recalls Theme C from the second movement (Figure 3.150). However, the theme is stormy and presented with pronounced bravura and energy. This section must sound rhythmic with superior brilliance. Virtuosic, section 6 also requires energy and brilliance. Recalling the third movement’s Theme A, this section starts humorously and gradually changes to bravura as it approaches the *ff* octaves (Figure 3.151).
Resonant, section 7 recalls second movement’s Theme A in a remarkable sonorous section (Figure 3.152). Villa-Lobos explores the piano’s sound capability to the
utmost in a homophonic texture in \textit{fff}. Careful pedaling and proper voicing of chords is required for the melody to project convincingly in this “tour de force” ending:

![Figure 3.152. Concerto No. 4, III, mm. 318-321](image)

**Fourth movement – \textit{Allegro moderato}**

The last movement begins with the juxtaposition of Theme A in the oboe, English horn and first violin with the melodic idea 1 in the clarinet, bass clarinet, bassoon, contrabassoon and bass (mm. 1-2); second violin, viola, cello and bass (mm. 3-4); and, contrabassoon, cello and bass (mm. 5-8). Theme A is a recall from the third movement’s Theme B (mm. 133-7). Melodic idea 1 is presented in \textit{pp} with a four-octave spacing creating an evocative meditative opening. This contemplative atmosphere ends with the rhythmic, abrupt and harsh piano entrance in section 2 (mm. 9), introducing Theme B (Figure 3.153). Dance-like, Theme B contains a varied rhythmic profile, requiring a non-legato, precise, even touch. Leading into section 3, the piano introduces in mm. 25 Theme C in dialogue with the French horn and viola’s idea (Figure 3.154). Although not indicated, Theme C must be played \textit{mf} or \textit{f} to contrast with the orchestra’s idea. This passage demands careful pedaling to avoid blurring the melodic line.
Part I section 3 (mm. 41-64) starts with an unexpected textural change. Very rhythmic and angular, the chords in the piano must match the same sharp character introduced by the orchestra (Figure 3.155). The black and white patterns in this section produce coloristic chromatic gestures.
Section 3 also recalls the earlier quartal dialogue between the piano and orchestra. These quartal harmonies must be played with even, non-legato touch throughout the section. As a transition to Part II, recalls of the rhythmic chords from the beginning of the section are juxtaposed with recalls of Theme A from the third movement (Figure 3.156). In this transitional section, the piano and the orchestra are in dialogue with each other.

In Part II, Theme A is recalled in a nostalgic character, first heard in the oboe. Evoking the past, Villa-Lobos uses bells in section 1. The piano enters in mm. 71 with a
two-bar melodic idea 2, quickly proceeding to accompany with F open-5th arpeggios the nostalgic theme in the clarinet bass, contrabassoon, viola and cello. In an even more intense statement, the nostalgic theme is transferred to the piano and doubled by the bass clarinet and bassoon in mm. 81-9 (Figure 3.157). A greater reduction in density occurs in mm. 90-8. This transitional passage contains introspective statements of the nostalgic theme in octaves by the first violins.

Section 3 recalls the introduction with Theme A juxtaposed with melodic idea 1 in both piano and orchestra (Figure 3.158). This part requires attention to balance and timbre of the textural elements in the piano.

![Figure 3.157. Concerto No. 4, IV, mm. 83-5](image)

![Figure 3.158. Concerto No. 4, IV, mm. 99-102](image)

A surprising return of the nostalgic theme occurs in section 4. Introduced by the piano, the theme returns with an even thinner texture in the piano in mm. 115. In mm.
123, the theme is transferred to the lower register in the piano and it is accompanied by F open-5ths, intensifying the section’s atmosphere (Figure 3.159). The nostalgic theme reaches its climax in section 5 (mm. 140-174) as the texture becomes thicker, and it is intensified by the homophonic quality, in the most emotional statement of the theme (Figure 3.160). The piano must project this intensity through careful shaping of each statement of the theme (mm.140-3 and 144-9).

As a transition to Part III, the piano produces coloristic effect with polychords in mm 151. In mm. 159, the piano outburst with open-5th chromatic neighbor chords over an Ab pedal point (Figure 3.161). This leads to another textural change with the piano
producing new coloristic effects with the *Faixa Sonora* in mm. 163 (Figure 3.162). Although not marked, this passage should be played with one pedal to help change atmosphere.

![Figure 3.161. Concerto No. 4, IV, mm. 159-162](image)

Further coloristic effects are created by the quick changes in the piano texture in mm. 167-174. As the horns play the melodic idea in mm. 167, the piano produces fast figuration of black and white patterns, followed by polychords in different registers.

Part III section 1 (mm. 175-182) starts with quartal harmonies in both piano and orchestra. The piano plays virtuoso gestures with parallel structures (Figure 3.163). For
clarity of touch, the use of *sostenuto* pedal would be advised, as this section requires sharp, rhythmic sounds.

Figure 3.163. Concerto No. 4, IV, mm. 180-2

This brief return leads to section 2 (mm. 183-259). Section 2 recalls in abbreviated form materials from Part I, with inverted roles as the orchestra initiating them. The dance-like Theme B returns in the orchestra (mm. 183) and is immediately imitated by the piano (mm. 186). The concise quartal dialogue between the piano and the orchestra from Part I also return. Once again, the roles are inverted with the piano playing the arpeggiated quartal chords in this dialogue.

The orchestra recalls Theme C in augmentation (mm. 200-221) and in variation (mm. 222-232), while the piano produces an accompaniment with secundal, quartal and quintal sonorities (Figure 3.164). In this section, the piano figuration is percussive and requires greater rhythmic precision.

Figure 3.164. Concerto No. 4, IV, mm. 199-202
The piano also presents Theme C in augmentation (mm. 233-246) before moving to the final gesture. Concluding the movement, the piano, doubled by the oboe and the flute, recalls the scalar thirds sequence from first movement. This final scalar thirds sequence in zigzag figuration must be played with great projection over the orchestra as it polarizes and cadences in $fff$ C octaves, in a powerful Wagnerian ending.

Figure 3.165. Concerto No. 4, IV, mm. 254-259
CHAPTER IV

FINAL CONSIDERATIONS

4.1. Summary and Conclusions

“To think of Villa-Lobos as a nationalist composer is to lessen him. It is to think narrow-mindedly, reactionary manner: in a petty, end-of-the-nineteenth-century way. It reveals ignorance or an inaccurate assessment of his work. An authentic twentieth-century composer, Villa-Lobos was a man of his time, like Ives, Schoenberg, Stravinsky, Bartók, Webern.”

Villa-Lobos is often labeled as a nationalist composer. However, his extensive catalogue suggests he was a man of eclectic tastes who composed in many genres and styles, ranging from symphonic works to chamber to vocal to instrumental, from opera to ballet to film to Broadway musical. Unusually well-rounded, Villa-Lobos was constantly searching for new means of expression throughout his life. He was not only a composer but he was also an orchestral and street musician, a conductor and a performer on guitar, the cello, the clarinet and the piano. Consequently, Villa-Lobos proved himself to be a composer that successfully left his stamp via such imposing works as the 14 Choros, 9 Bachianas Brasileiras, 12 Symphonies, 17 String Quartets, 5 Piano Concertos, as well as

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many others. He wrote in many styles; however, scholars have identified some compositional processes commonly found in his works.

Contrary to the conclusions of previous research, Concerto No. 4 was well received by the audience and music critics, as found in newspaper clips and recordings from the time. A monumental work of unique features, Concerto No. 4 is an example of Villa-Lobos’ genius. Commissioned by Bernardo Segall, Concerto No. 4 was premiered in January 9, 1953 with Villa-Lobos conducting The Pittsburgh Symphony Orchestra featuring Segall as soloist. Successful, both the composer and pianist performed the work in other occasions, to great acclaim.

The purpose of the study was to provide a stylistic analysis of Concerto No. 4, through historical background, including the commission, performances, reception and publication, ultimately revealing how popular the work was at the time. An analysis of the form, thematic materials, harmony, orchestration, influences and keyboard usage demonstrated the uniqueness of Concerto No. 4. Shaped as part form, Concerto No. 4 has exceptional structures, a byproduct of the presentation of materials in layered-textures. Thematic analysis illustrated how Concerto No. 4 prioritized the melodic aspect over others. Concerto No. 4’s post-tonal harmonic organization combines tertian and non-tertian sonorities in non-functional structures. In regard to the orchestration, Concerto No. 4 illustrates two characteristics constantly found in Villa-Lobos’ music, unique instrumental doublings and spacing of materials. A few influences may be observed in Concerto No. 4, especially Stravinsky, Varèse, Debussy and Wagner. A study of keyboard usage revealed interesting pianistic formulas and a greater exploration of the
instrument’s sound through *Faixa Sonoras*, Zigzag Figures and Black and White Patterns.

Although Villa-Lobos is criticized for being prolific, the works from his final period deserve further research as they reveal interesting processes of a composer that developed his own language. Although underrated, Villa-Lobos’ Concertos are major works that should be studied and performed with more frequency, as they reveal a mature composer who was in total control of his technique and who had developed an unique style, with a rich, varied background. It is as Willy Corrêa de Oliveira said: Villa-Lobos was a man of his time, an authentic twentieth-century composer.

### 4.2. Recommendations for Further Study

1. Further research and analysis and comparison of Villa-Lobos’ piano concertos would provide further insight of his conception of the genre and the role of the soloist.

2. Further performances of Concerto No. 4 would foster an interest not only in his piano and orchestra compositions but also in the music of his late period.

3. Continued research and study of Villa-Lobos other commissioned works for soloist and orchestra would help to recognize his influence in the musical world.

4. Analysis and comparison of Villa-Lobos’ keyboard writing in his piano concertos would aid for better understanding of his pianism in the genre.
BIBLIOGRAPHY


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164


“Concerto no. 4 for piano and orchestra,” performed by Bernardo Segall, Stadium Symphony Orchestra, conducted by Leonard Bernstein. Fine Arts Library Historical Music Recordings Collection. The University of Texas at Austin. MP3. 2015.

“Concerto no. 4 para Piano & Orquestra.” Holographic Copy. University of Pennsylvania Archives, Leopold Stokowski Collection of Scores, Box 266.


APPENDIX A –
CONCERTO No. 4 PREMIERE PROGRAM

The Pittsburgh Symphony Orchestra

WILLIAM STEINBERG, Conducting
HEITOR VILLA-LOBOS, Guest Conductor
BERNARDO SEGALL, Piano Soloist

SYRIA MOSQUE
Friday Evening, January 9, 1933
Sunday Afternoon, January 11, 1933

PROGRAM

Villa-Lobos

Choral No. 6

Catastro non troppo
Andante con moto
Scherzo — Allegro vivace
Allegro moderato — Lento — Allegro moderato
Mr. Segall

Both Works Under the Direction of the Composer

INTERMISSION

Schumann

Symphony No. 1 in B-flat major, Op. 28

Andante un poco maestoso
Larghetto
Ma非 vivace
Allegro animato e grazioso

UNITED STATES PREMIERE

STEINWAY PIANOS

CAPITOL RECORDS

APPENDIX B –
RECITAL PROGRAMS

VICENTE DELLA TONIA, JR., piano
in
DOCTORAL RECITAL

Thursday, March 7, 2013
6:00 PM • Recital Hall

Sonata in B minor K 27                      D. Scarlatti (1685-1757)
Sonata in F minor K 183                     
Sonata in D minor K 1                      

Variations in F minor Hob, XVII n.6 (Sonata un piccolo divertimento) J. Haydn (1770-1827)

From Années de pêlerinage –Suisse F. Liszt (1811-1886)
  II. Au lac de Wallenstadt
  IV. Au bord d’une sorce
  V. Orage

Prole do Bêbe n. 1                           H. Villa-Lobos (1887-1959)
  I. Branquinha (A boneca de louça)
  II. Morenininha (A boneca de massa)
  III. Caboclinha (A boneca de barro)
  IV. Mulatinha (A boneca de borracha)
  V. Negrinha (A boneca de pau)
  VI. Pobrezinha (A boneca de trapo)
  VII. O Policinhelo
  VIII. A bruxa (A boneca de pano)

Mr. Della Tonia is a student of Dr. Marina Lomazov.
This recital is presented in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Performance.
VICENTE DELLA TONIA JR., *piano*

in

DOCTORAL CHAMBER RECITAL

Assisted by

Julia Long, *violin*

Elizabeth Riley, *cello*

Thursday, April 5, 2012

4:30 PM • Recital Hall

Trio in B-flat Major, Opus 11

Ludwig van Beethoven

(1770-1827)

Allegro con brio

Adagio

Theme and Variations on “Pria ch’io l’impegno”

Trio in E minor, Opus 67

Dimitri Shostakovich

(1906-1975)

Andante

Allegro con brio

Largo

Allegretto

Mr. Della Tonia is a student of Dr. Marina Lomazov.
This recital was coached by Dr. Charles Fugo and is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Performance.
presents

VICENTE DELLA TONIA JR., piano

in

Candidacy Recital

Monday, November 22, 2010 • 4:00 PM • Recital Hall

French Suite in G Major, BWV 816
  Allemande
  Courante
  Sarabande
  Gavotte
  Bourrée
  Loure
  Gigue

Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, Opus 27, No. 1
  I. Andante-Allegro-Andante
  II. Allegro molto e vivace
  III. Adagio con espressione
  IV. Allegro vivace

Ludwig Van Beethoven
(1770-1827)

Ciclo Brasileiro
  Dança do índio branco
  Impressões seresteiras
  Festas no sertão

Heitor Villa-Lobos
(1887-1959)

Mr. Della Tonia is a student of Marina Lomazov. This recital is given in partial fulfillment of the requirements for admittance to candidacy of the Doctor of Musical Arts degree in Performance.