GINASTERA

CONCIERTO PARA PIANO Y ORQUESTA

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Alberto Ginastera

CONCIERTO
para Piano y Orquesta

Reducción para dos pianos

I- Cadenza e varianti
II- Scherzo allucinante
III- Adagissimo
IV- Toccata concertata

Editores exclusivos
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El Concierto para piano y orquesta de Alberto Ginastera fue comisionado por la Fundación Koussevitzky de la Biblioteca del Congreso de Washington y está dedicado a la memoria de Serge y Natalie Koussevitzky. Escrito durante los primeros meses del año 1961, se estrenó el 22 de abril del mismo año durante el Segundo Festival Interamericano de Washington con la Orquesta Nacional de esa ciudad dirigida por Howard Mitchell y con la participación en la parte de solista de Joao Carlos Martins.

Respecto de que el Concierto está dividido en los cuatro movimientos tradicionales, el compositor ha modificado la estructura de cada movimiento.

El primero, "Cadenza e Varianti", comienza con la presentación de la serie fundamental bajo el aspecto de un acorde rotatorio policromado. Luego el piano desarrolla la transposición melódica de la misma serie. En estos elementos está basado el movimiento. En la "Cadenza" piano y orquesta alternan con violentos contrastes. Las "Varianti" son 10 micro-estructuras de carácter diferente, variaciones del elemento original. El movimiento termina con una Coda que es una especie de variación ampliada que recuerda a la cadencia.

El segundo movimiento, "Scherzo allucinante", veloz y "pianissimo", tiene la forma de arco en cinco secciones: tres secciones centrales simétricas encuadradas por una introducción y una coda. El compositor usa una instrumentación puntillista.

El tercer movimiento "Adagissimo", es un interludio intensamente lírico formado por tres secciones que recuerdan la forma ternaria y alcanzan en la parte central una apasionada culminación. Este movimiento termina con un acorde dodecafónico en toda la sección de las cuerdas subdivididas, que se prolonga hasta desvanecerse.

El cuarto y último movimiento, "Toccata concertata", con fuertes y marcados ritmos, es un verdadero trozo de bravura en el que se establece un diálogo constante entre el piano y la orquesta. La forma corresponde a un rondó en siete secciones. Una breve introducción inicia el movimiento que concluye con una coda.

ANALISIS

I
Forma Variación

Cadenza: 1 - 46
Varianti: 47 - 150
Coda: 151 - 166

II
Forma Arco

Introducción: 1 - 93
1ª estructura: 94 - 199
2ª estructura: 200 - 278
3ª estructura: 279 - 359
Coda: 360 - 395

III
Forma Ternaria

1ª Sección: 1 - 19
2ª Sección: 20 - 48
3ª Sección: 49 - 64

IV
Forma Rondó

Introducción: 1 - 13
Sección A: 14 - 78
Sección B: 79 - 107
Sección A: 108 - 154
Sección C: 155 - 192
Sección A: 193 - 217
Sección D: 218 - 271
Sección A: 272 - 293
Coda: 294 - 334

Alberto Ginastera's Piano Concerto was written during the first months of 1961 under a commission of the Koussevitzky Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitsky. It received its world premiere during the Second Interamerican Festival held in Washington on April 22nd, 1961 with the National Symphony Orchestra conducted by Howard Mitchell and the pianist Joao Carlos Martins playing the soloist part.

Although the Concerto is divided into the four traditional movements the composer has renewed the structure of each movement.

The first one, "Cadenza e varianti" begins with the exposure of the main row presented in the form of a rotating polychrome chord; afterwards the piano develops the melodic transposition of the same row. On these basic elements is built the whole movement, in which piano and orchestra alternate with violent contrasts. The "varianti" are ten micro-structures in different moods. they are a sort of variations of the original elements.

The second movement, "Scherzo allucinante" is very fast and it is played throughout with the dynamics "pianissimo". The composer uses a pointillist instrumentation and the arch form in five sections: three central symmetrical sections framed by an introduction and a coda.

The third movement, "Adagissimo", is an intense lyrical intertude formed by three sections which resemble the ternary form, reaching in the middle part a climax of passionate character.This movement ends in a dodecaphonic chord played by the whole string section, until it vanishes. Some solo notes in the piano emphasize the sensation of distance.

The fourth and last movement, "Toccata concertata" with strong and vigorous rhythms, is a real piece of "bravura" in which there is a constant dialogue between piano and orchestra. The form recalls the seven section rondo form, preceeded by a short introduction and followed by a coda.

ANALYSIS

I
Variation Form

Cadenza: 1 - 46
Varianti: 47 - 150
Coda: 151 - 166

II
Arch Form

Introduction: 1 - 93
1rst Structure: 94 - 199
2nd. Structure: 200 - 278
3rd. Structure: 279 - 359
Coda: 360 - 367

III
Ternary Form

1rst Section: 1 - 19
2nd. Section: 20 - 48
3rd. Section: 49 - 64

IV
Rondo Form

Introduction: 1 - 13
Section A: 14 - 78
Section B: 79 - 107
Section A: 108 - 154
Section C: 155 - 192
Section A: 193 - 217
Section D: 218 - 271
Section A: 272 - 293
Coda: 294 - 334

ISTRUMENTI DELL'ORCHESTRA

Flauto piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo in mi b
2 Clarinetti in si b
2 Fagotti
Contrafagotto

4 Corni in fa
3 Trombe in do
3 Tromboni
Tuba

4 Timpani
2 Pari di crotali (acuti; molti acuti)
Triangolo
Tamburino
Castagnette
2 Piatti sospesi (piccolo; grande)
Due piatti
2 Tamburi (militari; rullante)
3 Tom - toms (piccolo; medio; grande)
Gran cassa
Tam - tam

Xilofono
Glockenspiel
Celesta
Arpa

Piano solista

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Durata: 25 min.

Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress.
Dedicated to the memory of Serge and Natalie Koussevitzky.

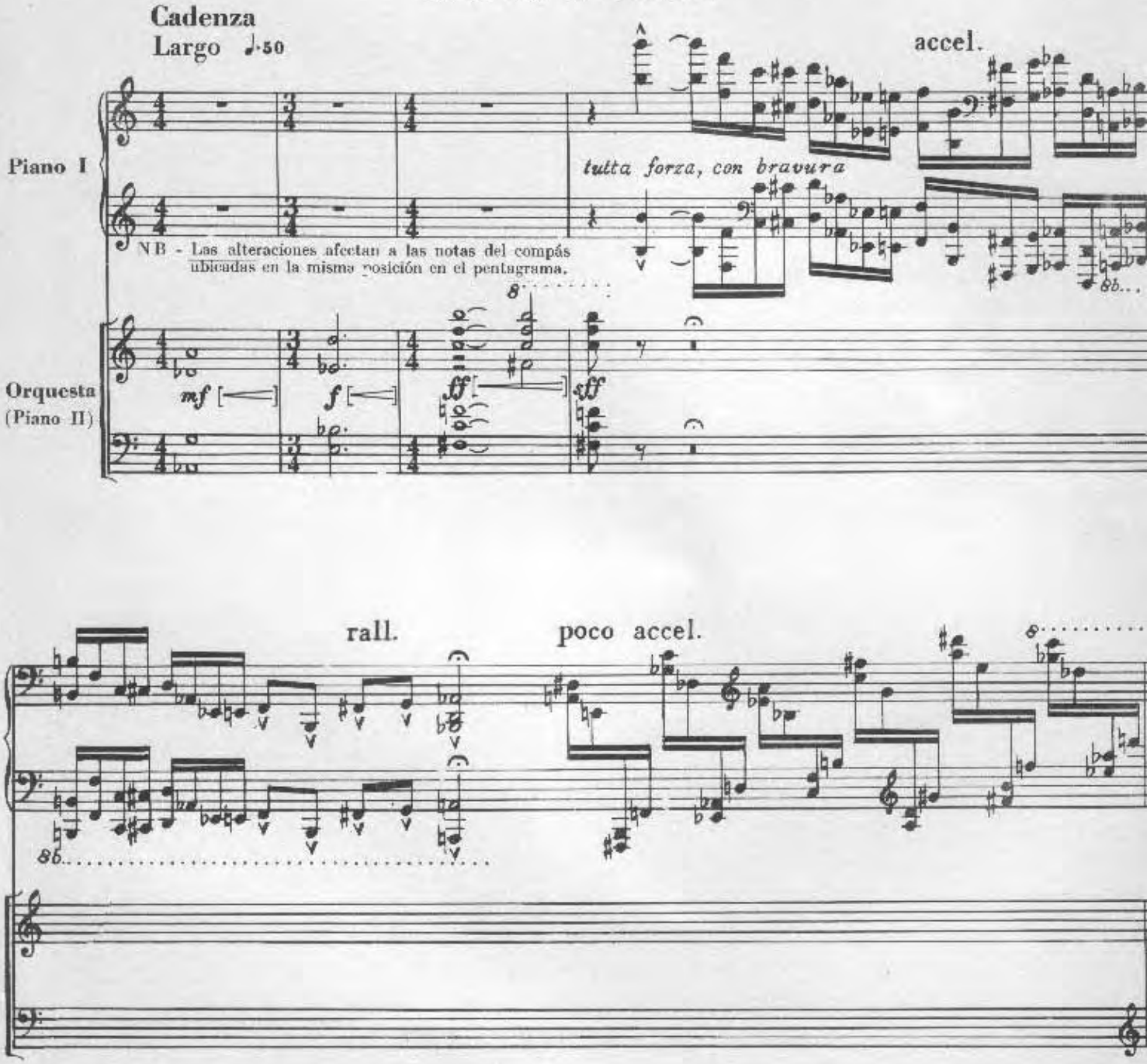
CONCIERTO

para Piano y Orquesta

ALBERTO GINASTERA

I

Cadenza e varianti



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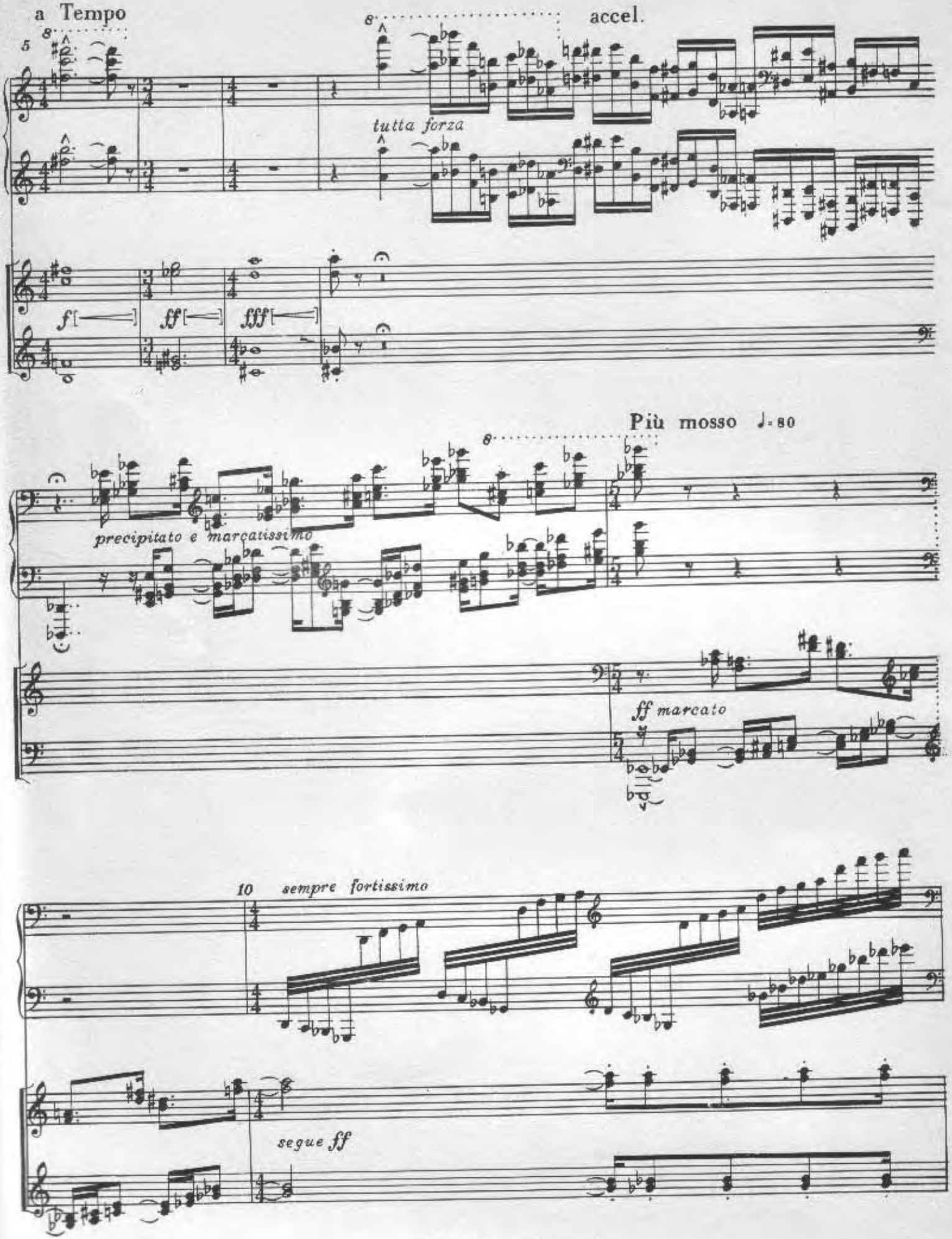
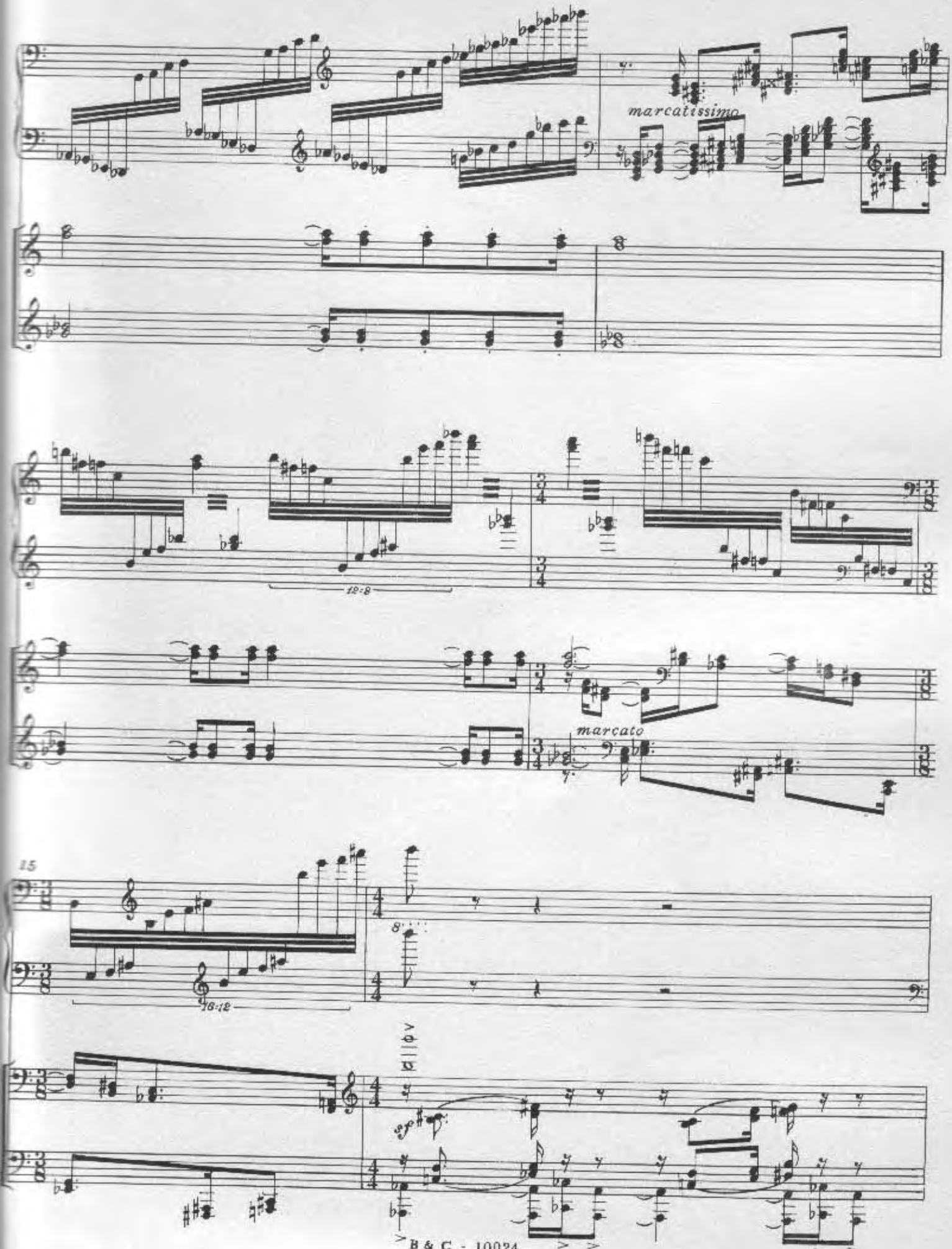
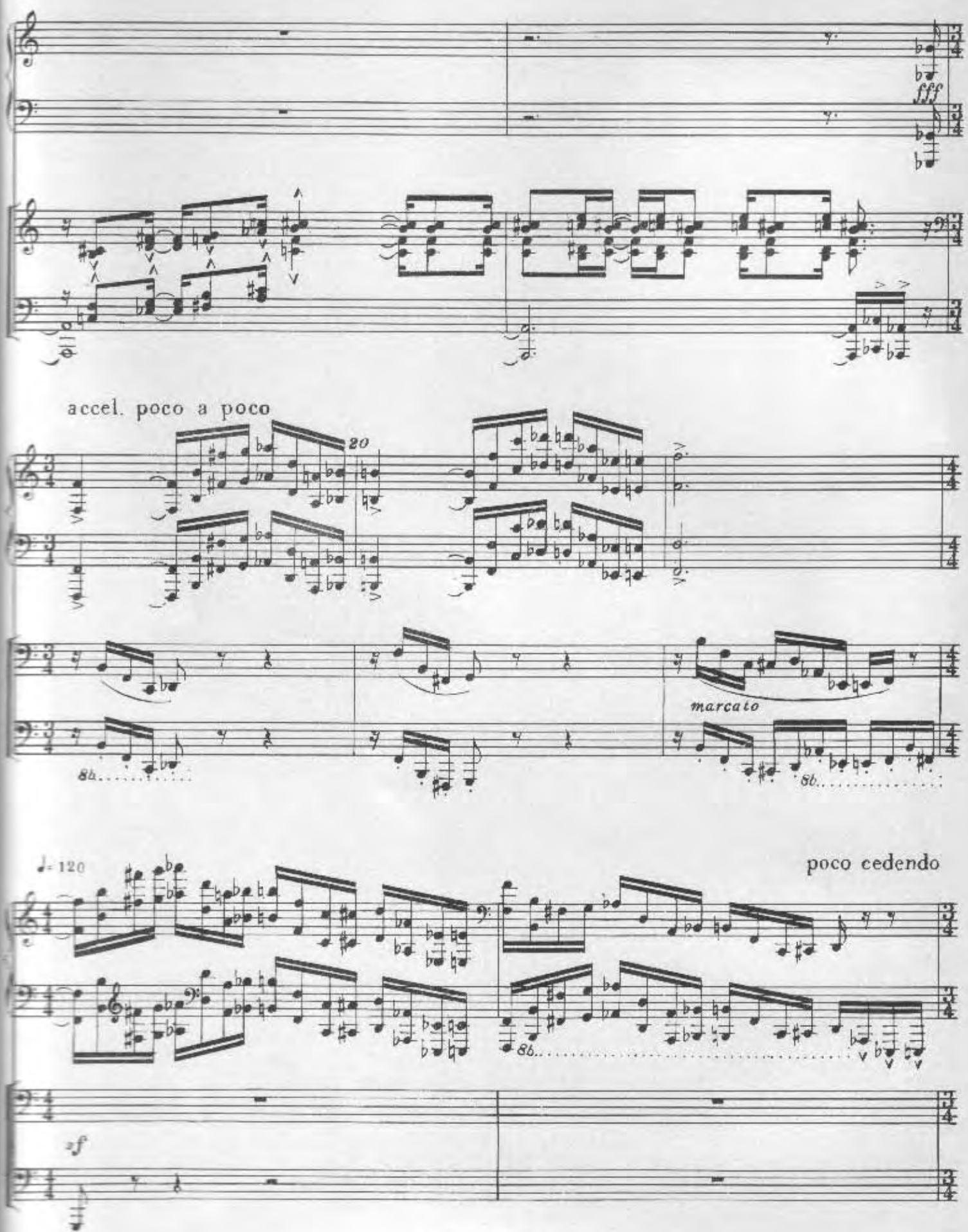
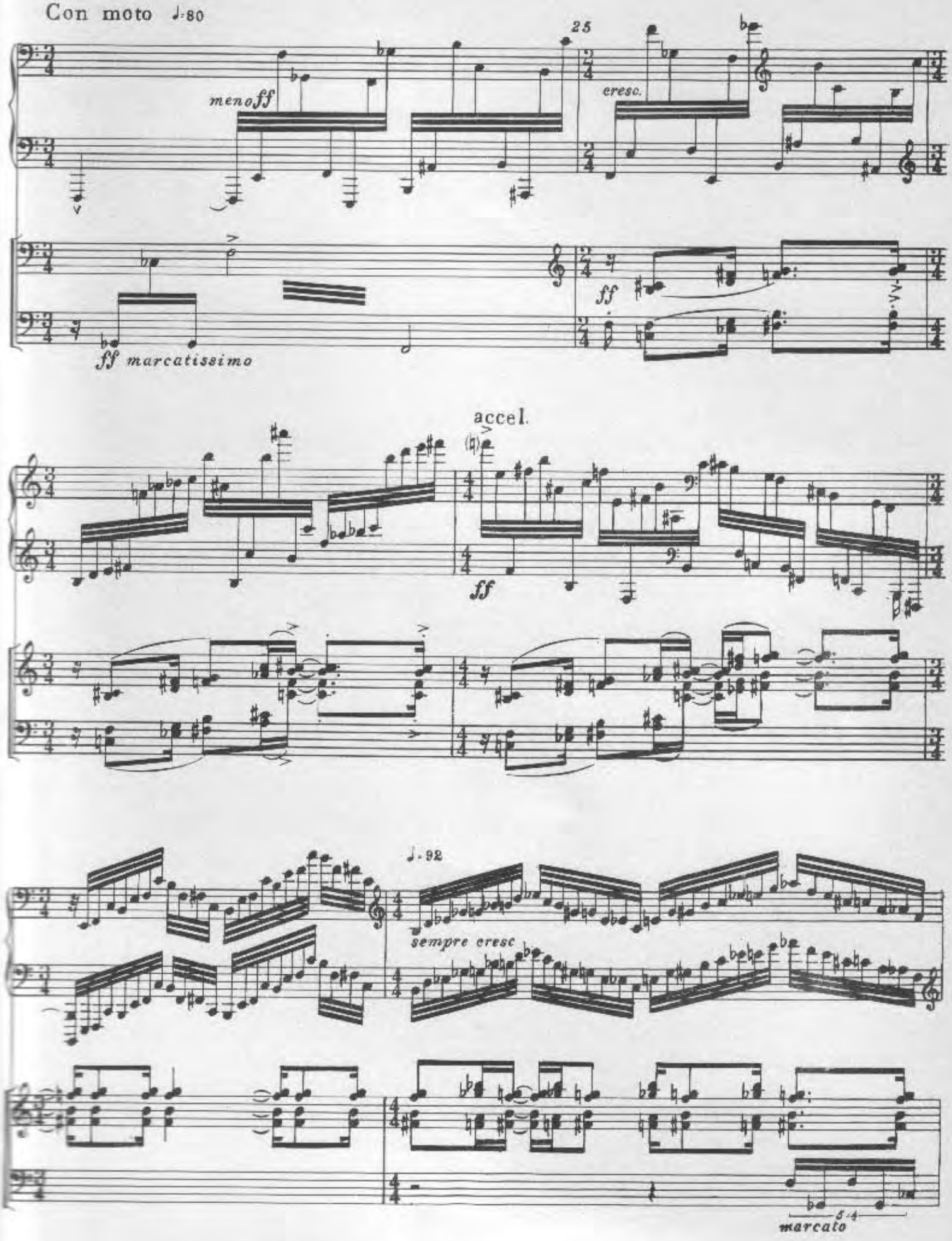
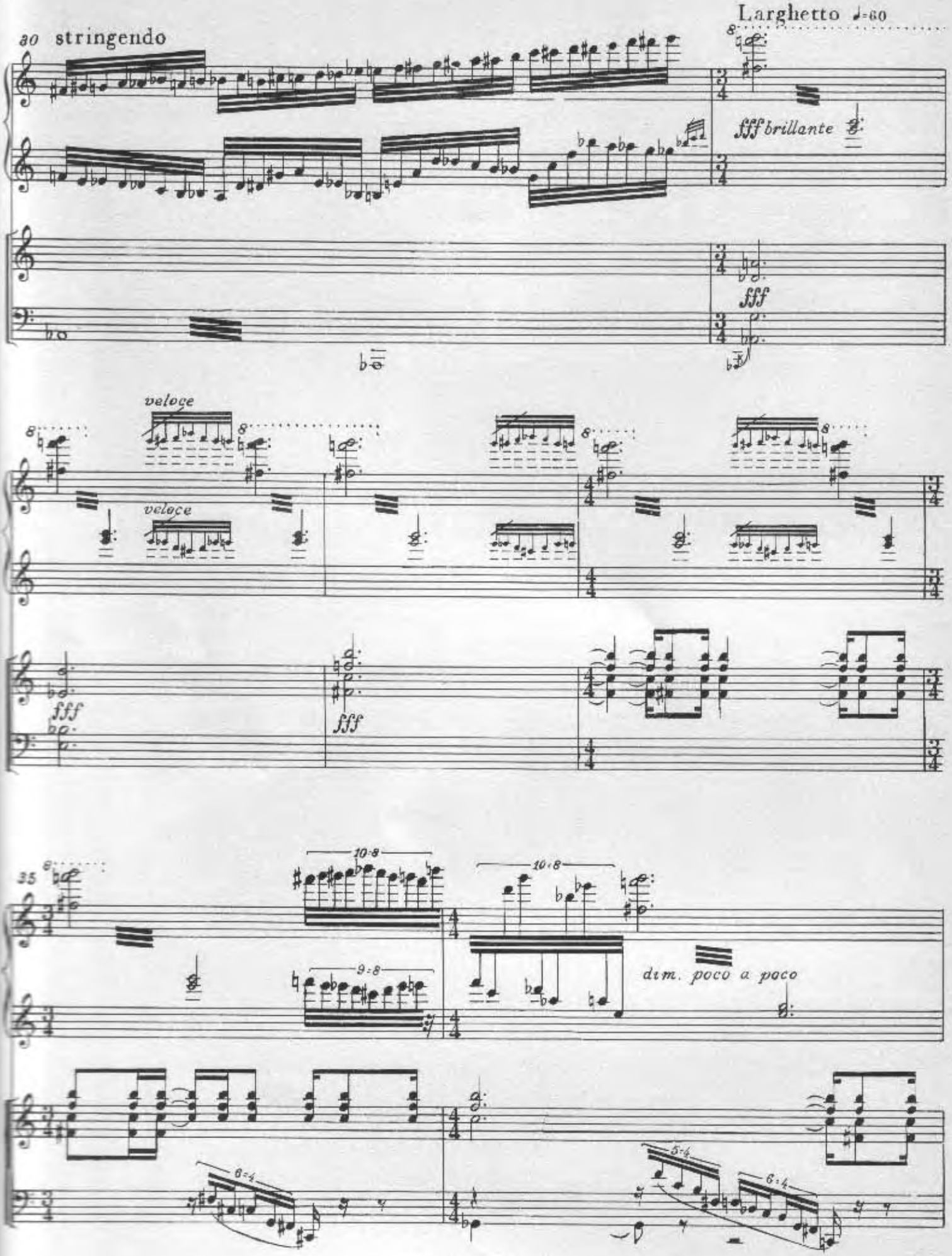
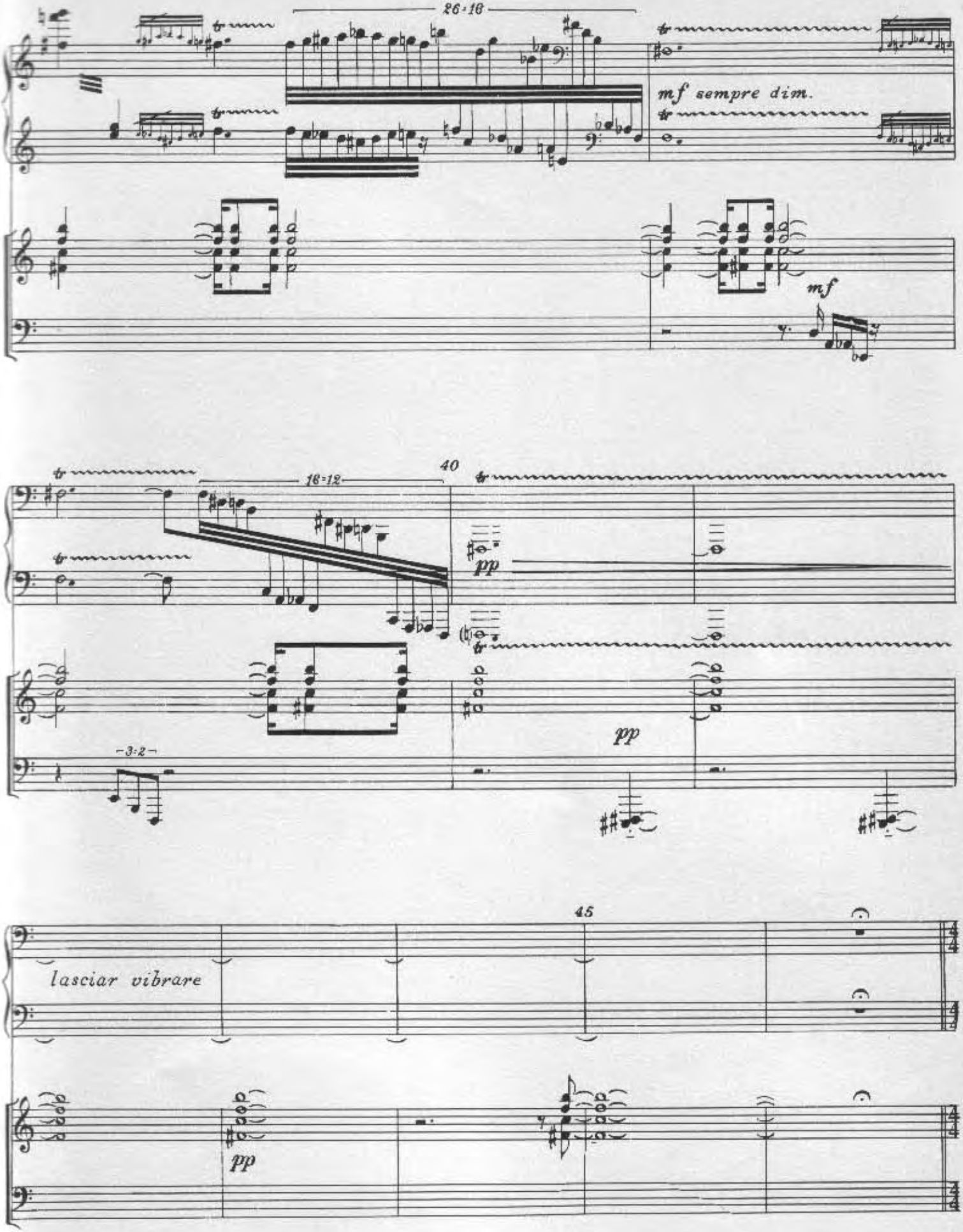

a Tempo
accel.
tutta forza
f
ff
fff
Più mosso ♩= 80
precipitato e marcatissimo
ff marcato
10
sempre fortissimo
segue ff


marcatissimo
marcato
15


fff
accel. poco a poco
20
marcato
8b
♩= 120
poco cedendo
sf

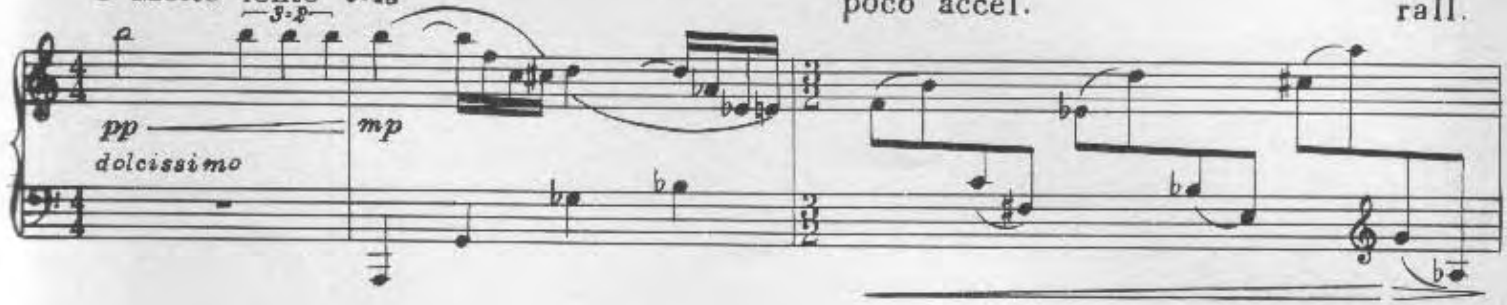

Con moto ♩=80
25
meno ff
cresc.
ff marcatissimo
ff
accel.
ff
♩=92
sempre cresc
5:4
marcato

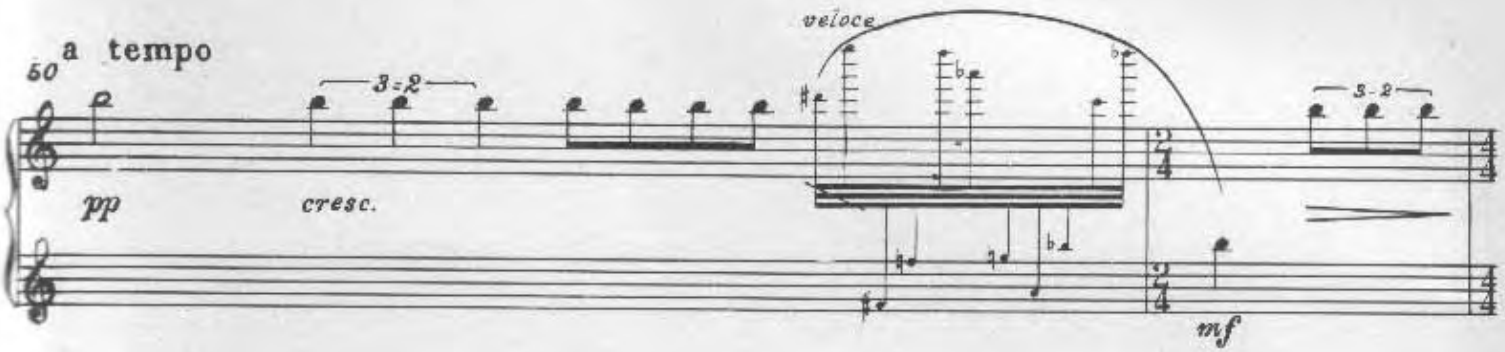

Larghetto ♩=60
30 stringendo
fff brillante
fff
veloce
veloce
fff
fff
35
10:8
10:8
9:8
dim. poco a poco
6:4
5:4
6:4

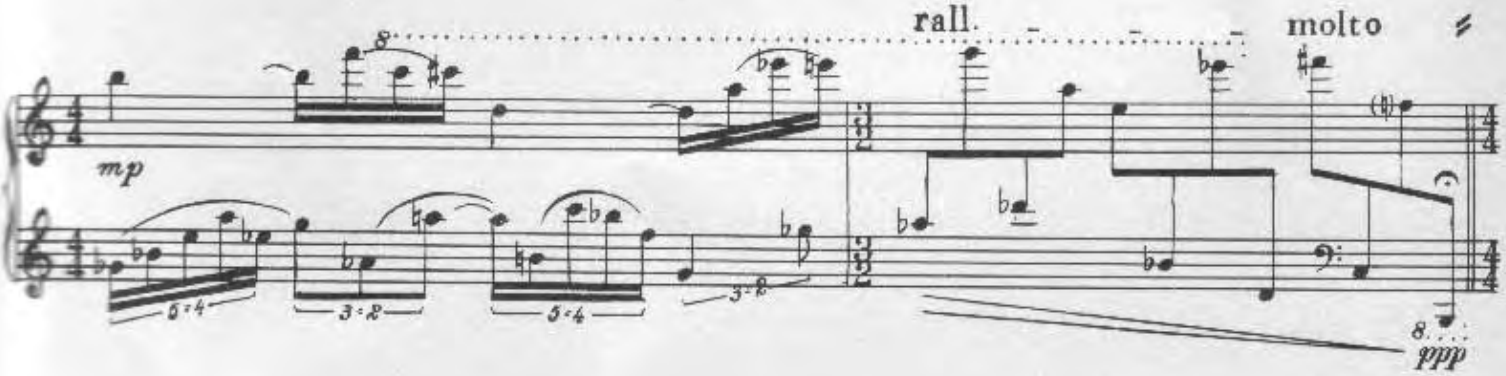

26:16
mf sempre dim.
mf
40
16:12
pp
pp
3:2
45
lasciar vibrare
pp

Varianti

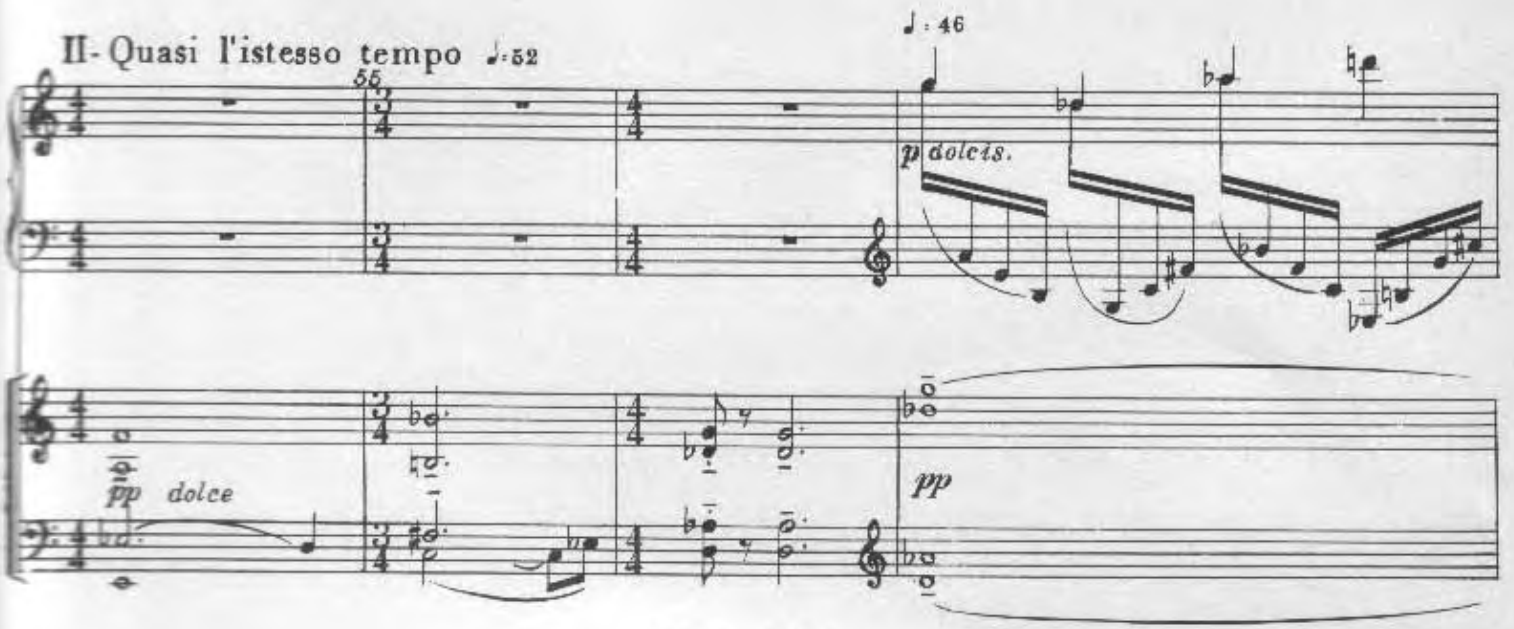
I- Molto lento ♩=48

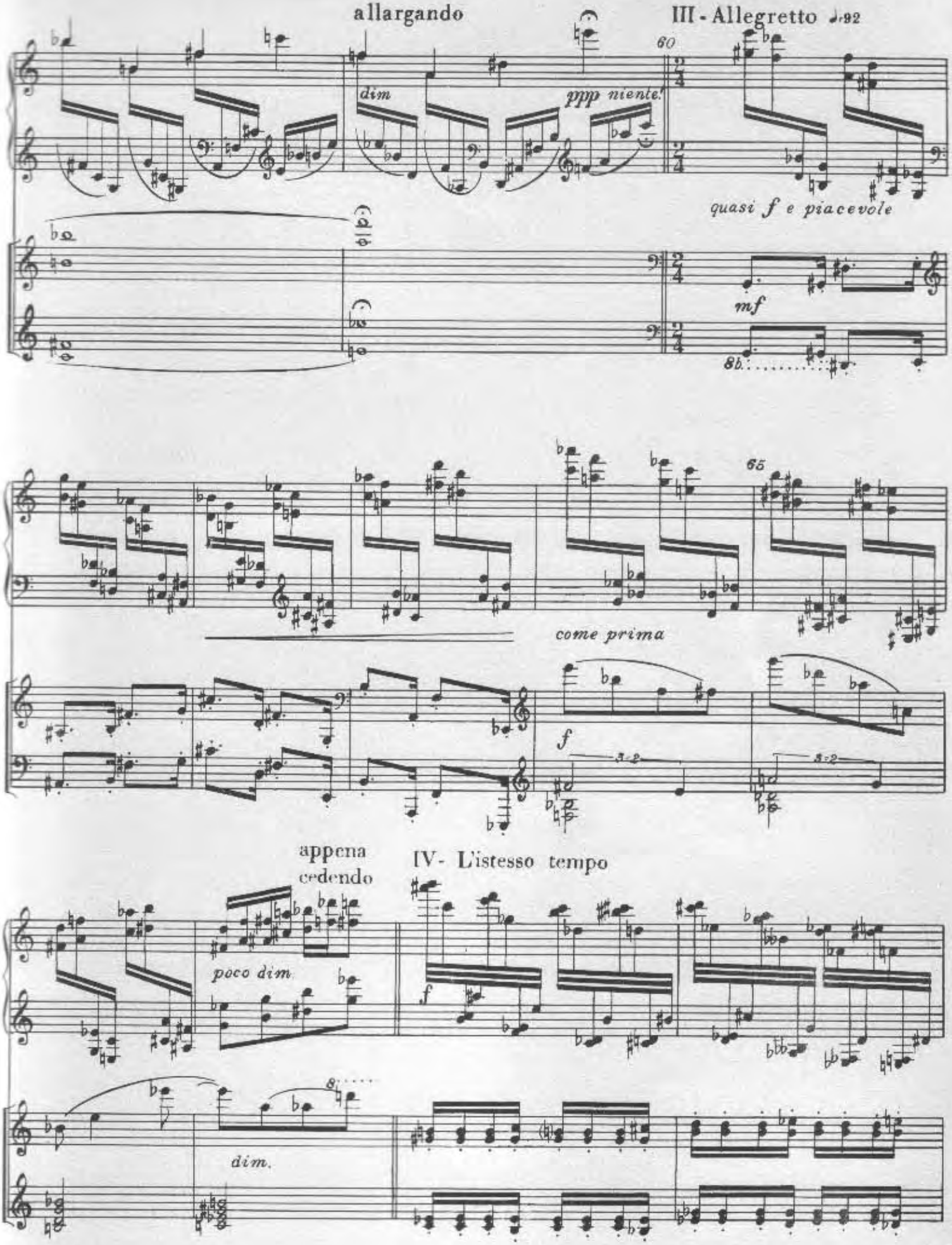


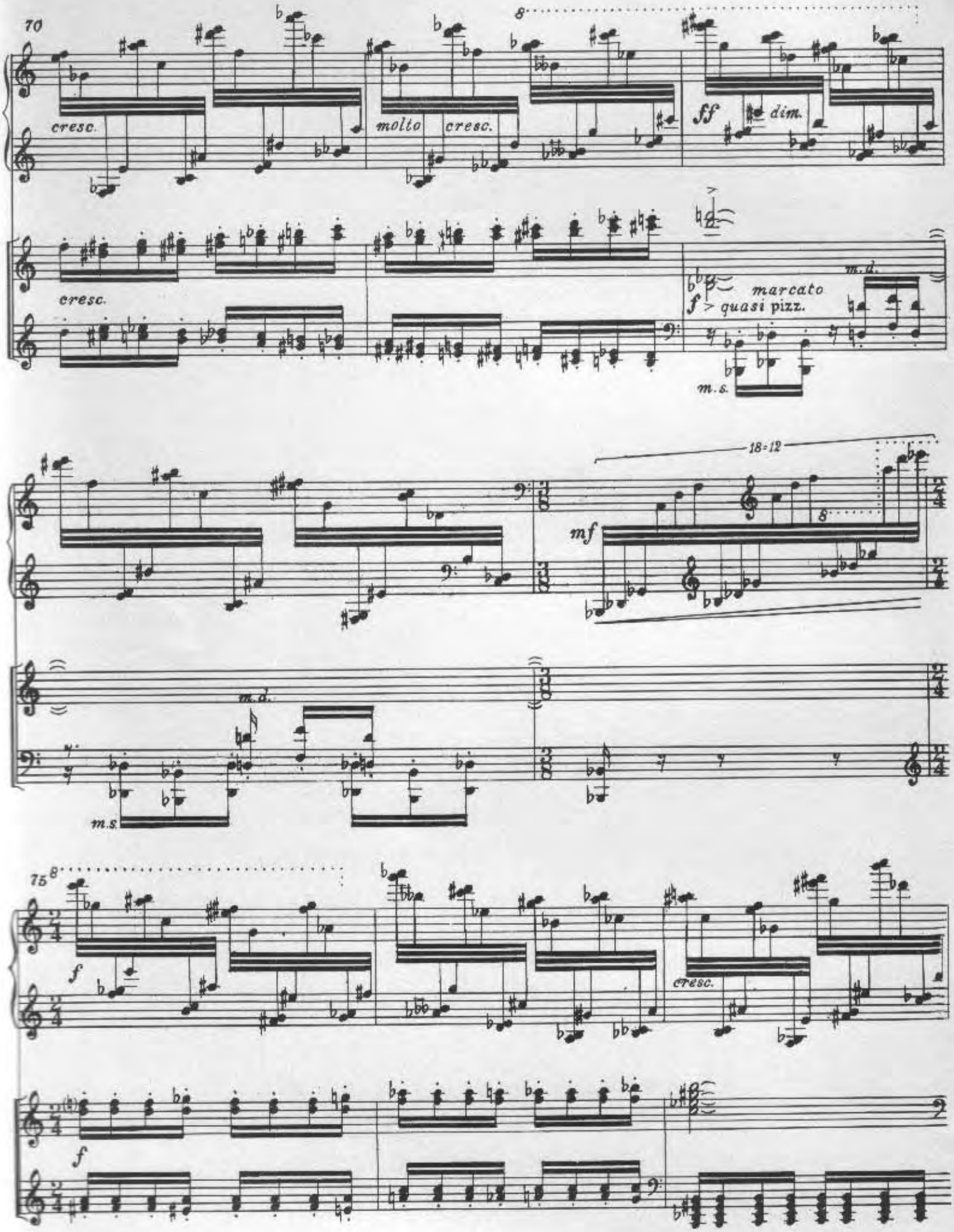


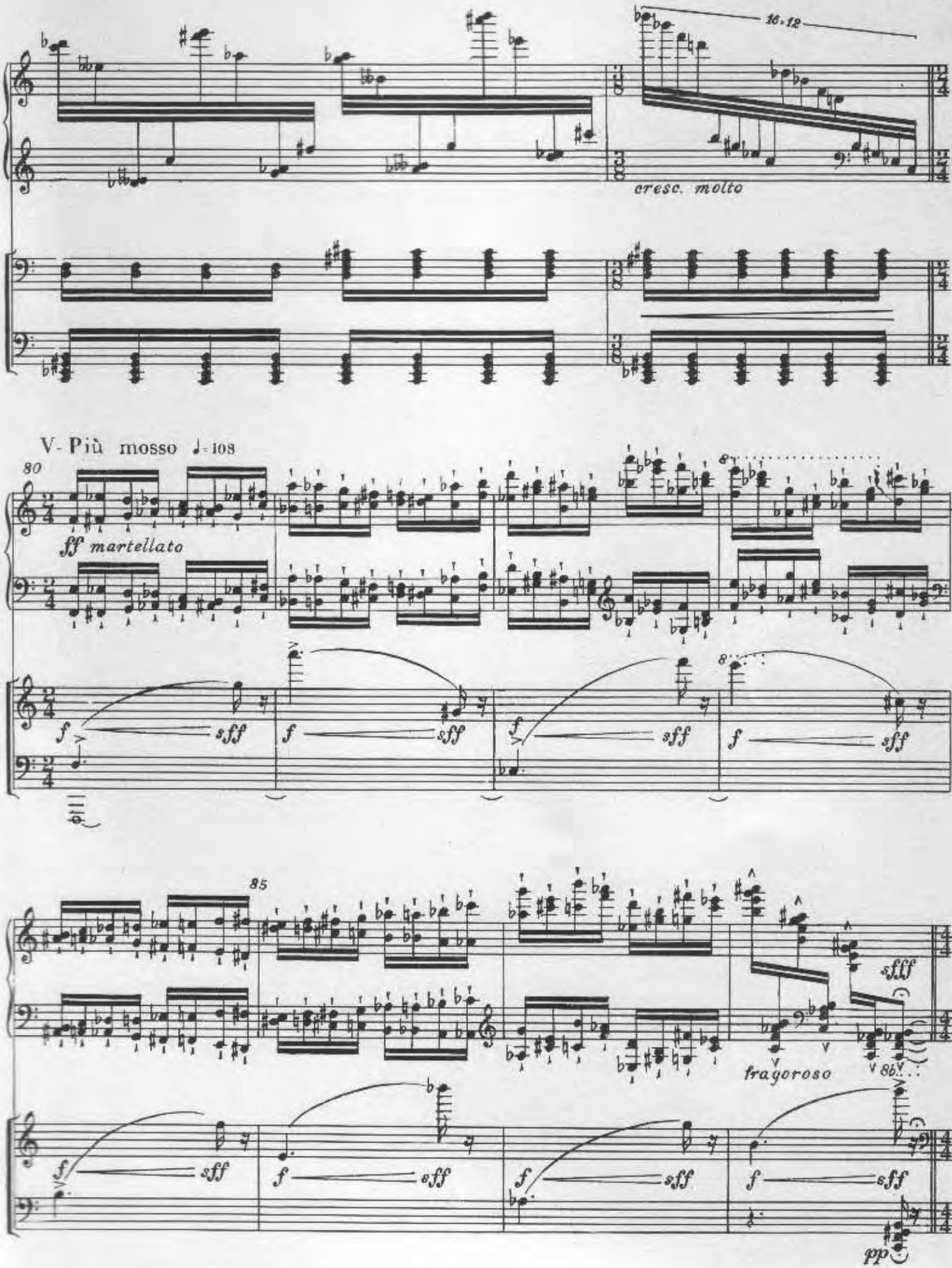


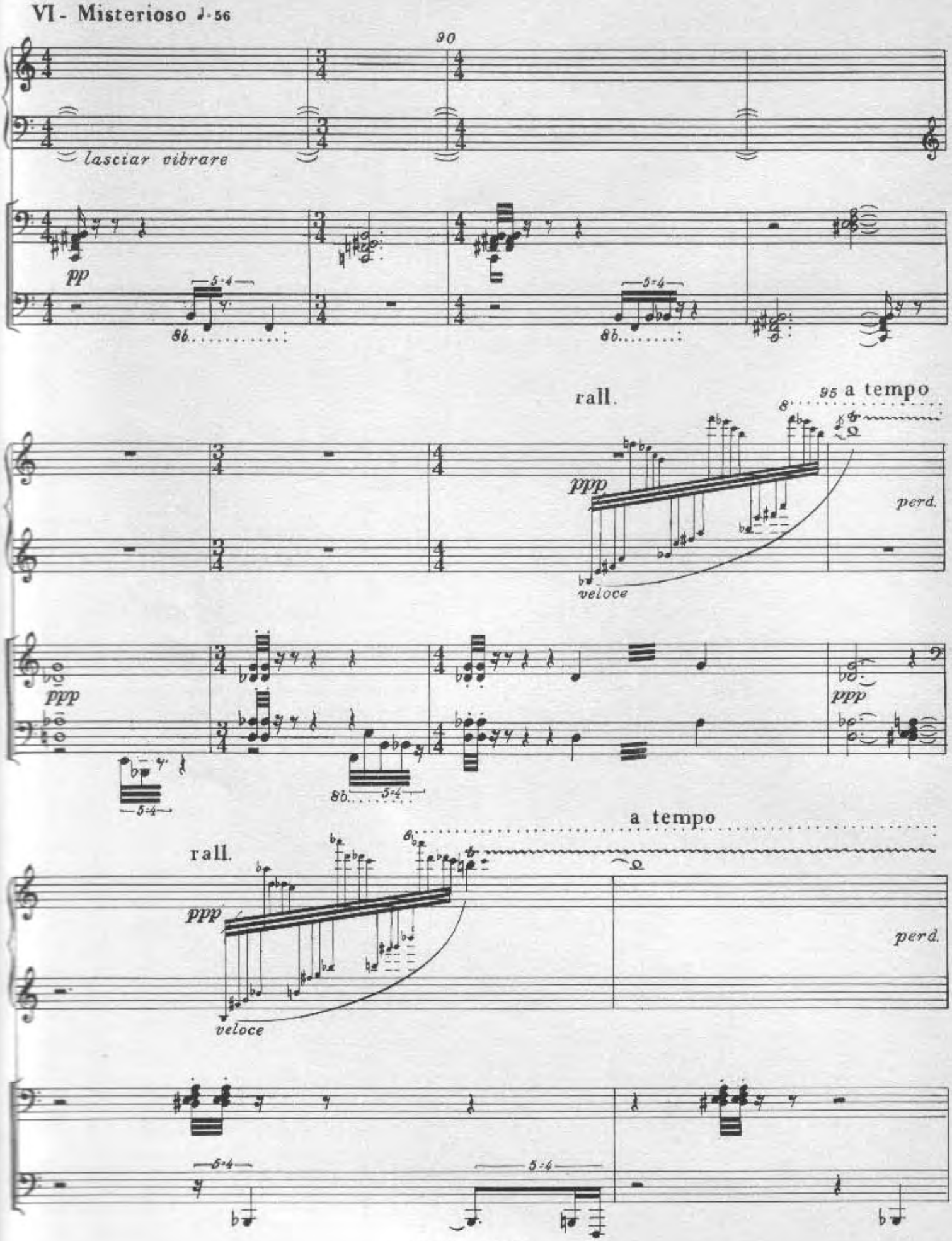
II- Quasi l'istesso tempo ♩=52

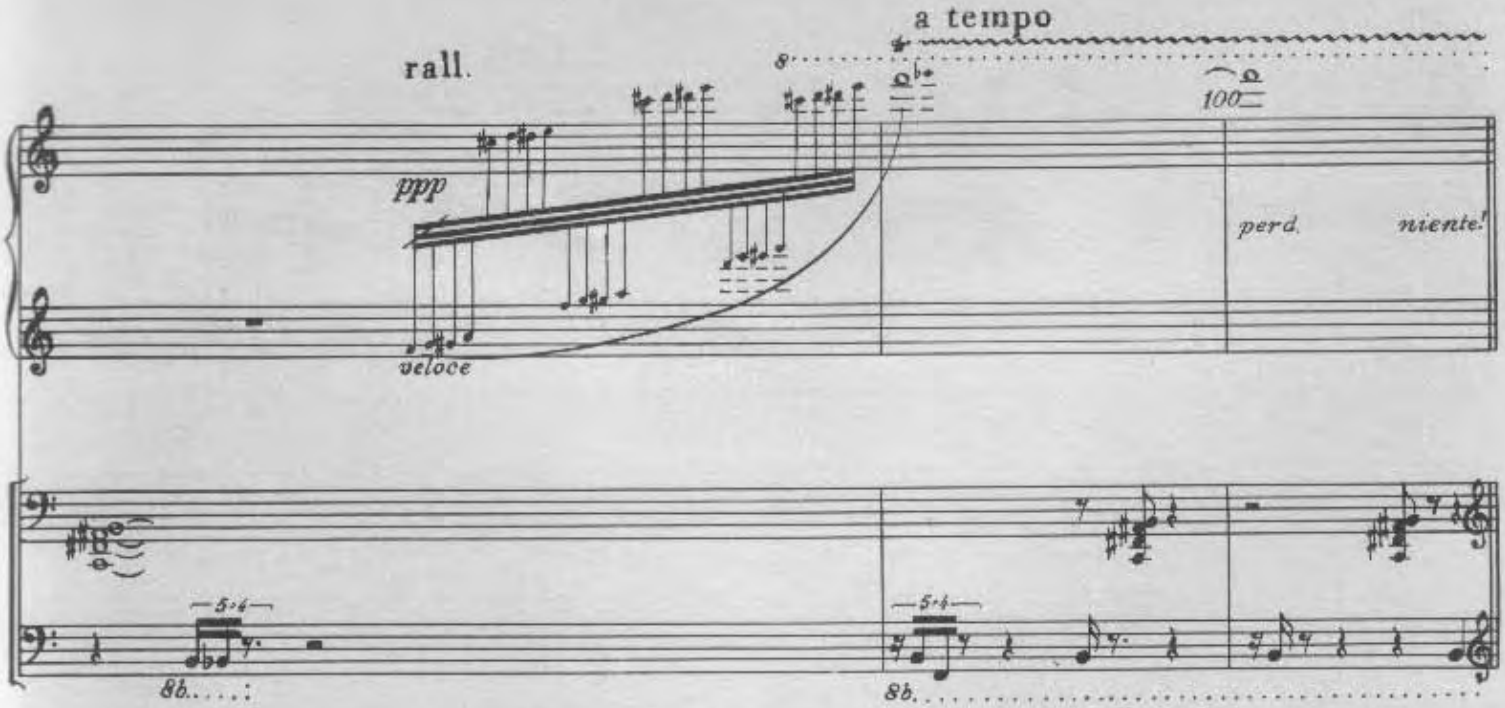


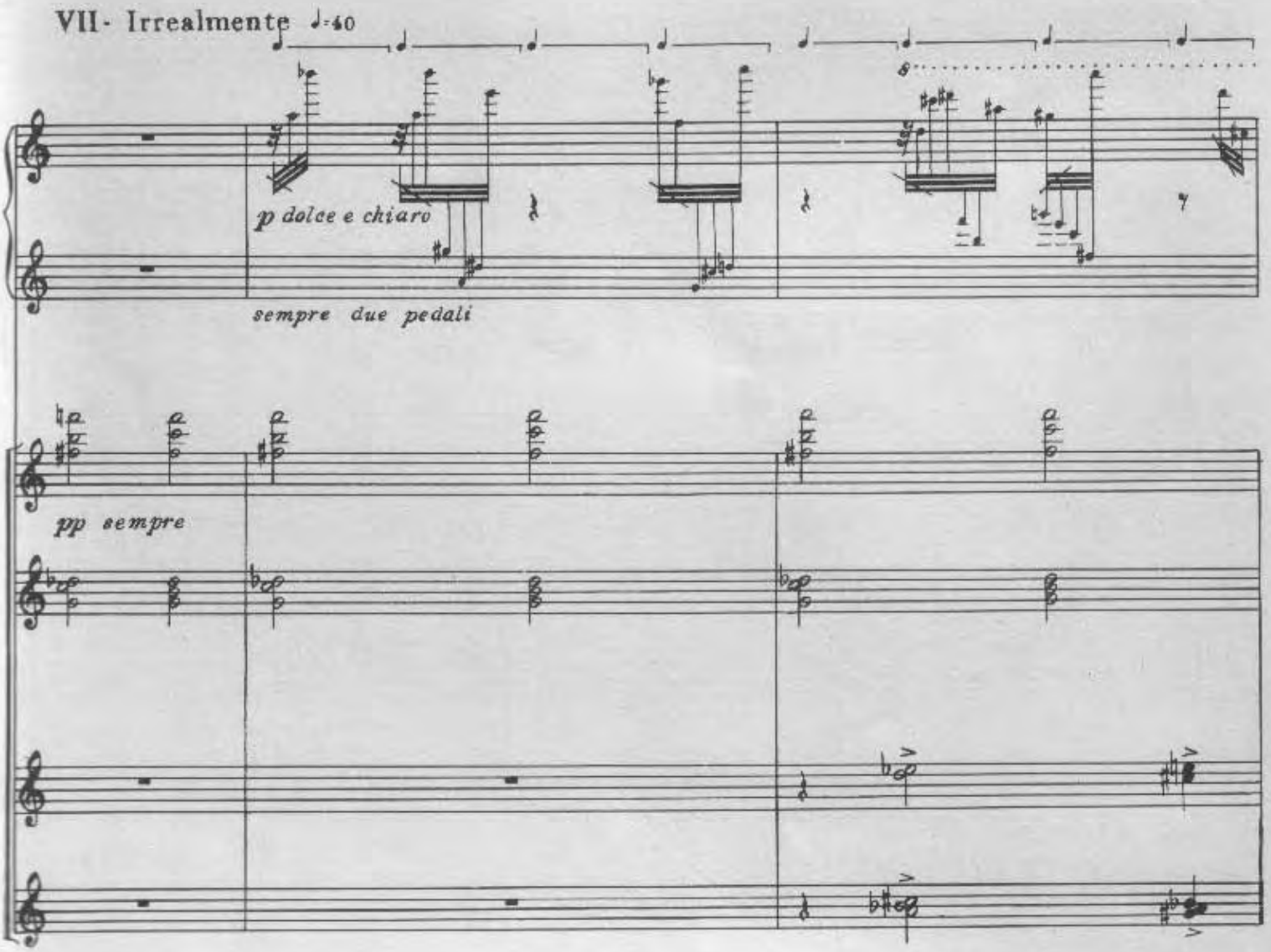

allargando
III - Allegretto ♩=92
60
dim
ppp niente
quasi f e piacevole
mf
8b
65
come prima
f
3:2
3:2
appena
cedendo
IV- L'istesso tempo
poco dim
f
8
dim.

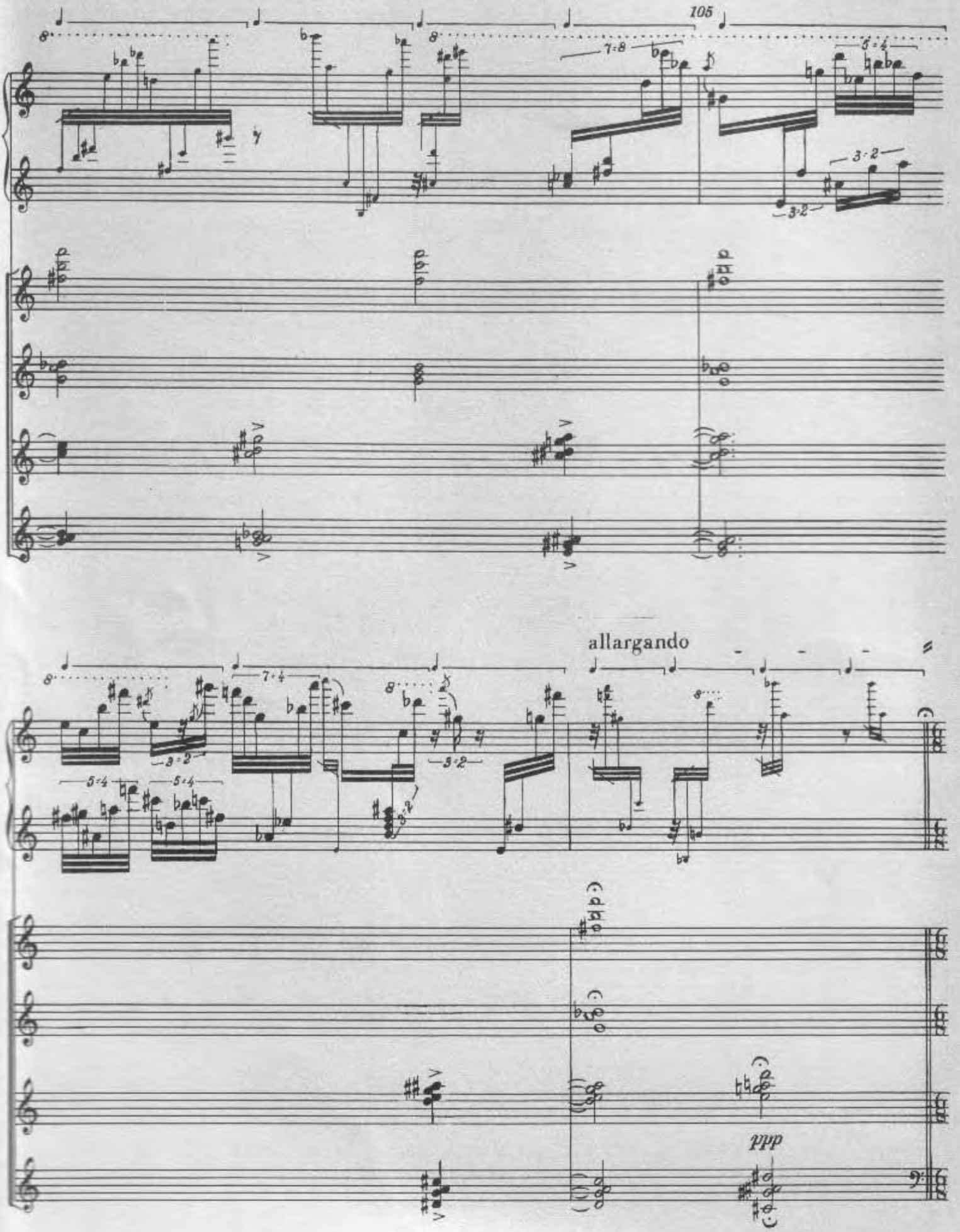

70
cresc.
molto cresc.
ff dim.
cresc.
m.d.
marcato
f > quasi pizz.
m.s.
18=12
mf
m.d.
m.s.
75
f
cresc.
f


16.12
cresc. molto
V- Più mosso ♩= 108
80
ff martellato
f sff
85
fragoroso
sfff
pp


VI - Misterioso ♩=56
90
lasciar vibrare
pp
5:4
8b
rall.
95 a tempo
ppp
perd.
veloce
a tempo


a tempo
rall.
ppp
veloce
perd.
niente!
8b.
8b.


VII- Irrealmente
p dolce e chiaro
sempre due pedali
pp sempre


105
allargando
ppp
ddd

VIII - Pastorale ♩.92

110

p cantando

mf marc.

f

p

f ma dolce

pp

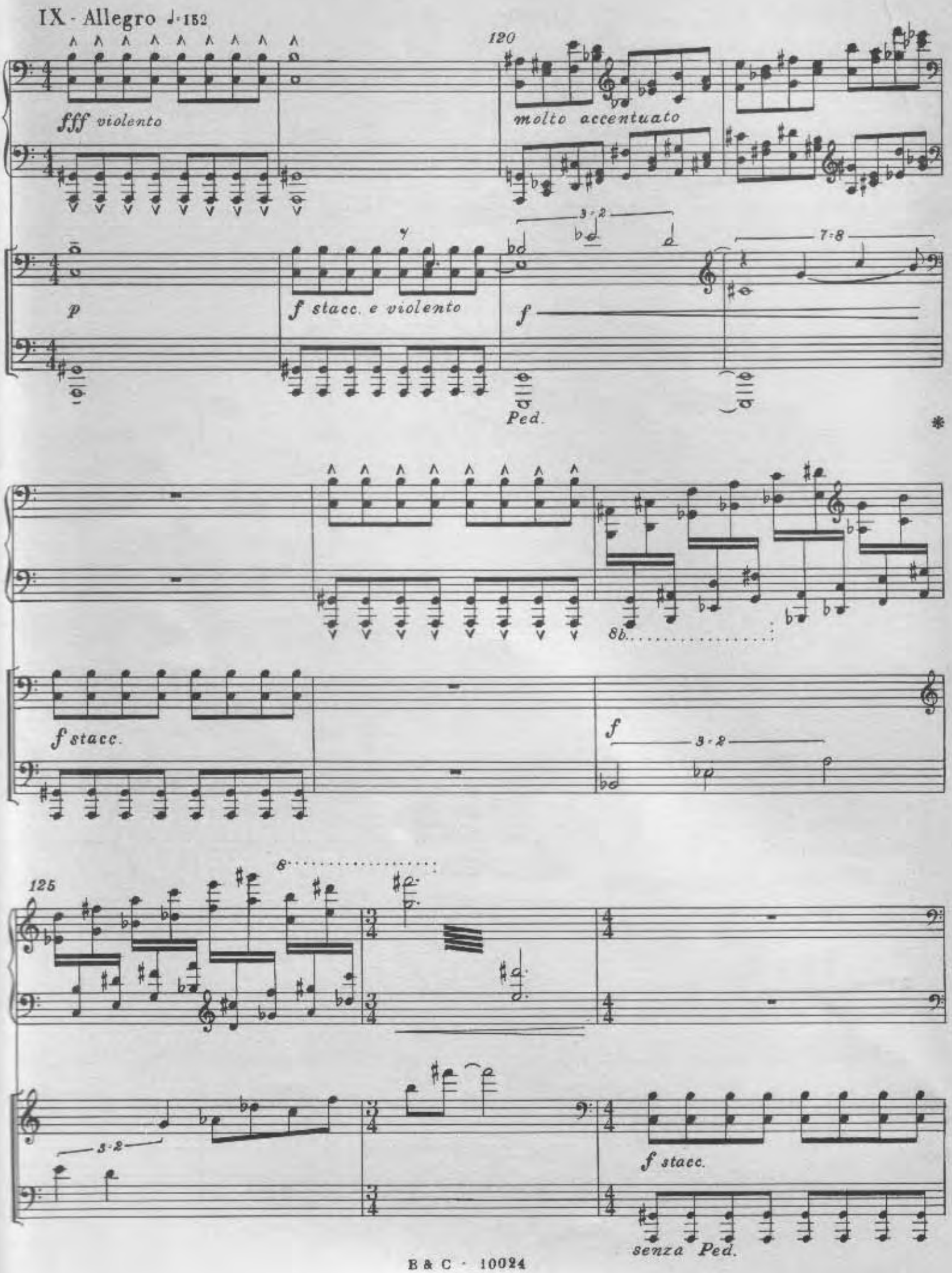
8b

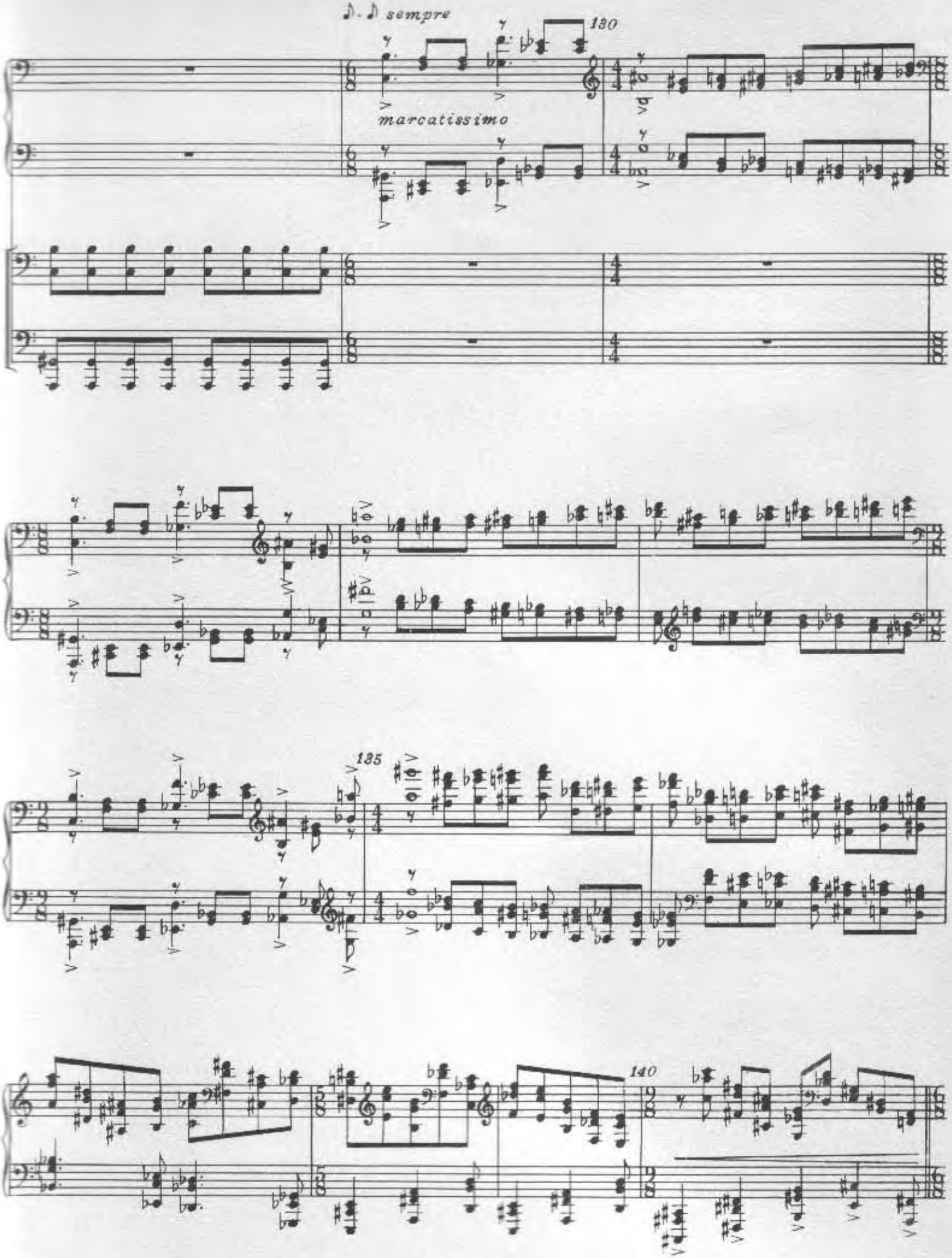
allarg. moltissimo

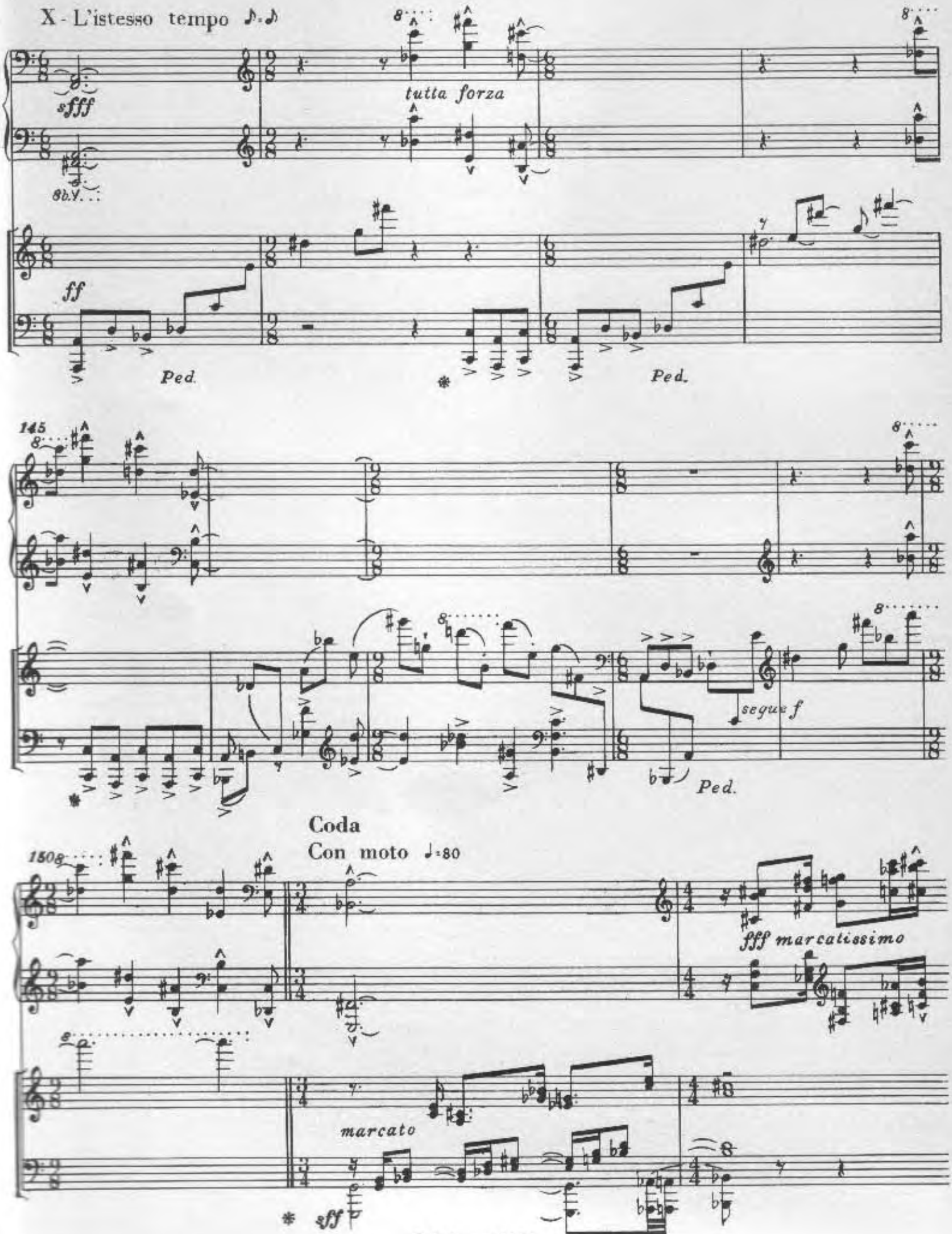
115

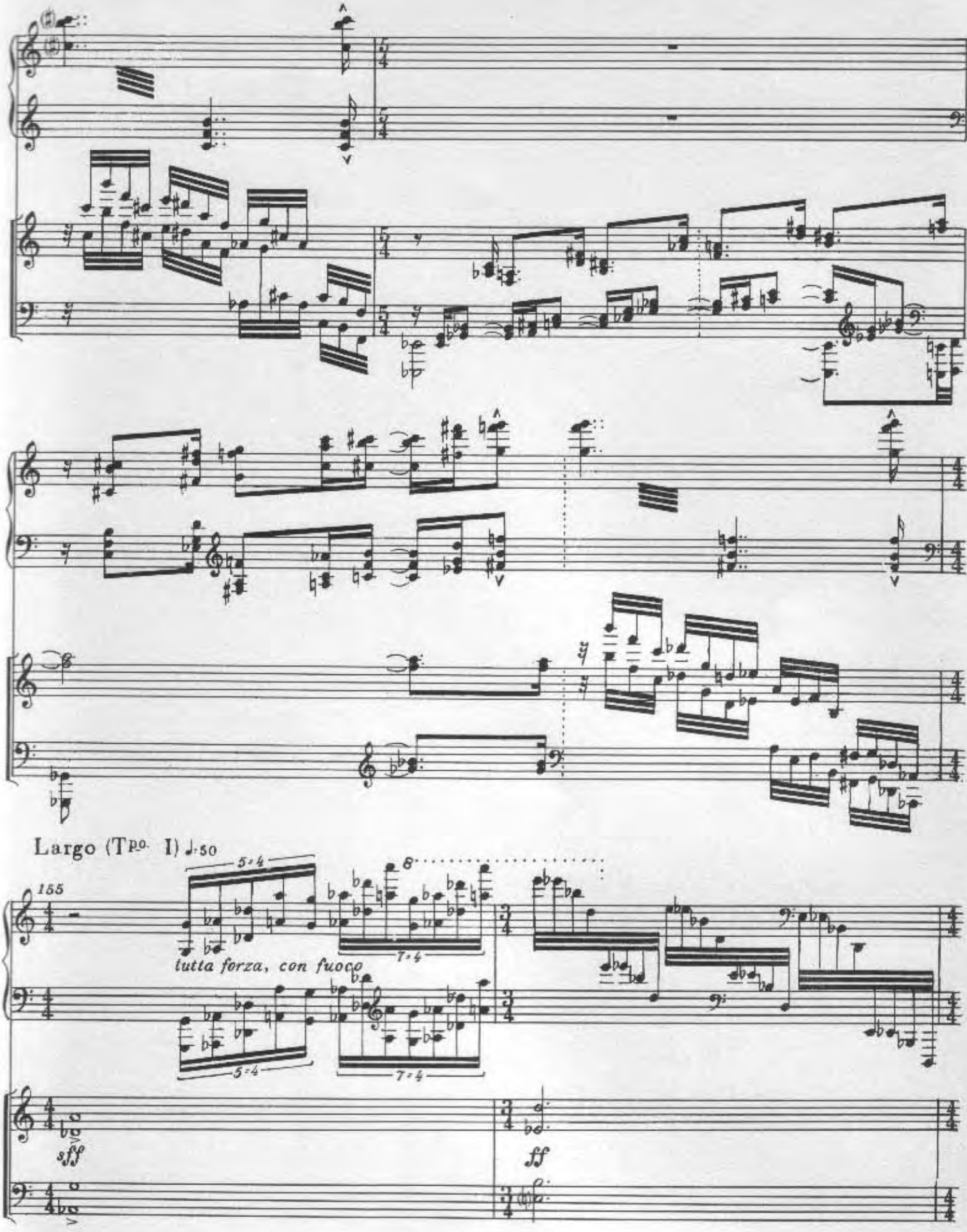
dim.

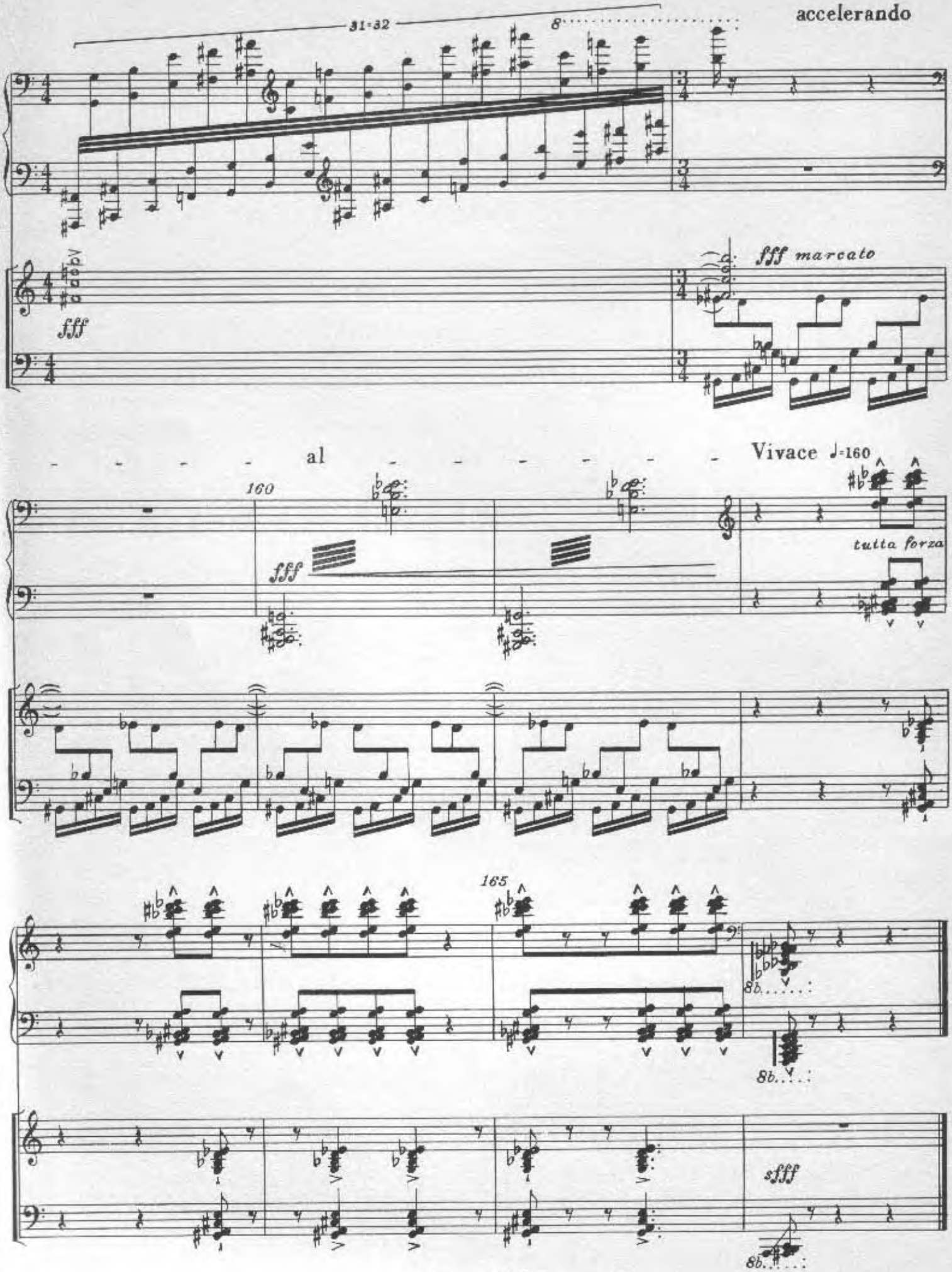
dim.


IX - Allegro ♩=152
120
fff violento
molto accentuato
3:2
7:8
p
f stacc. e violento
f
Ped.
8b
f stacc.
f
3:2
125
8
3:2
f stacc.
senza Ped.

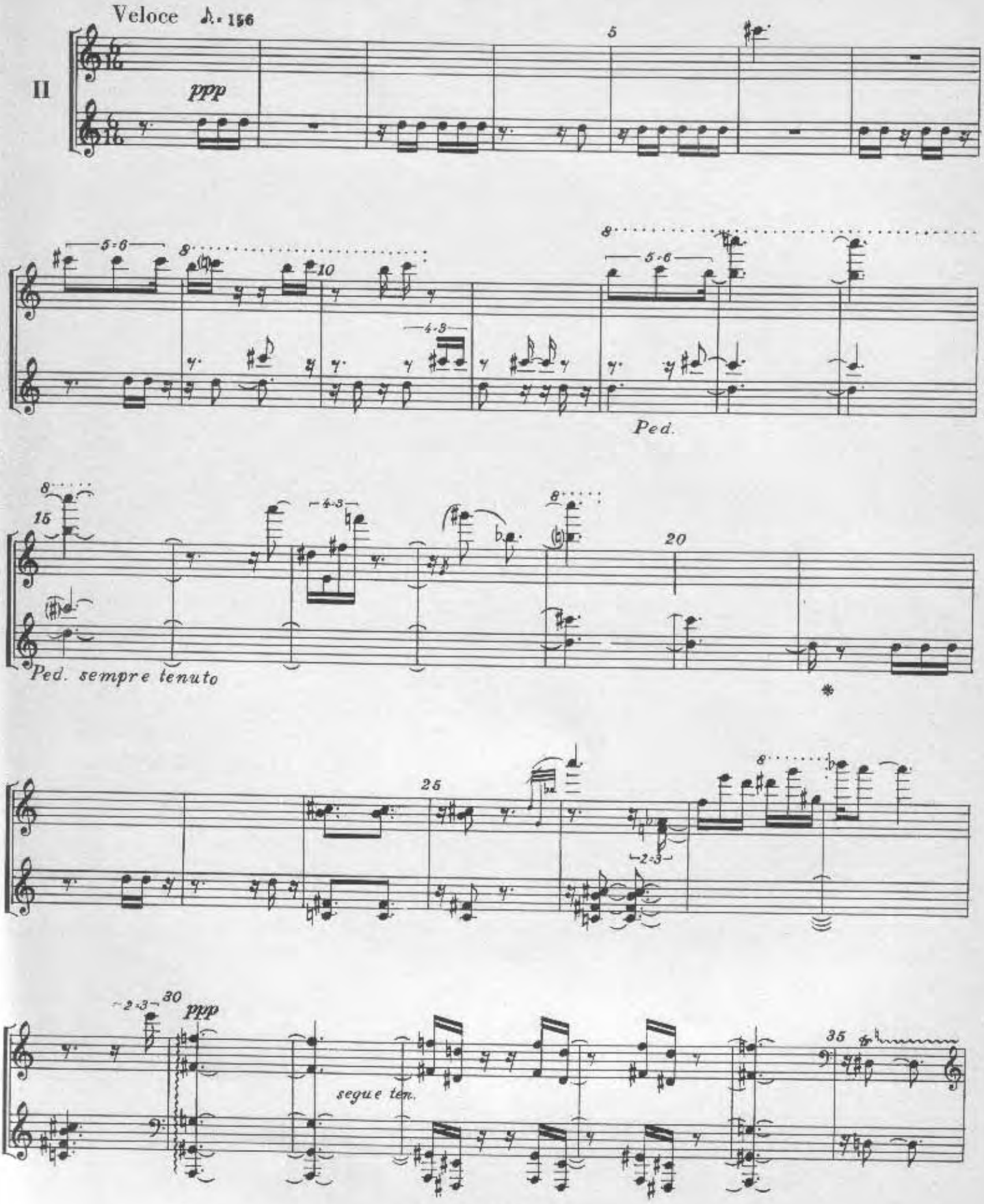

sempre
130
marcatissimo
135
140

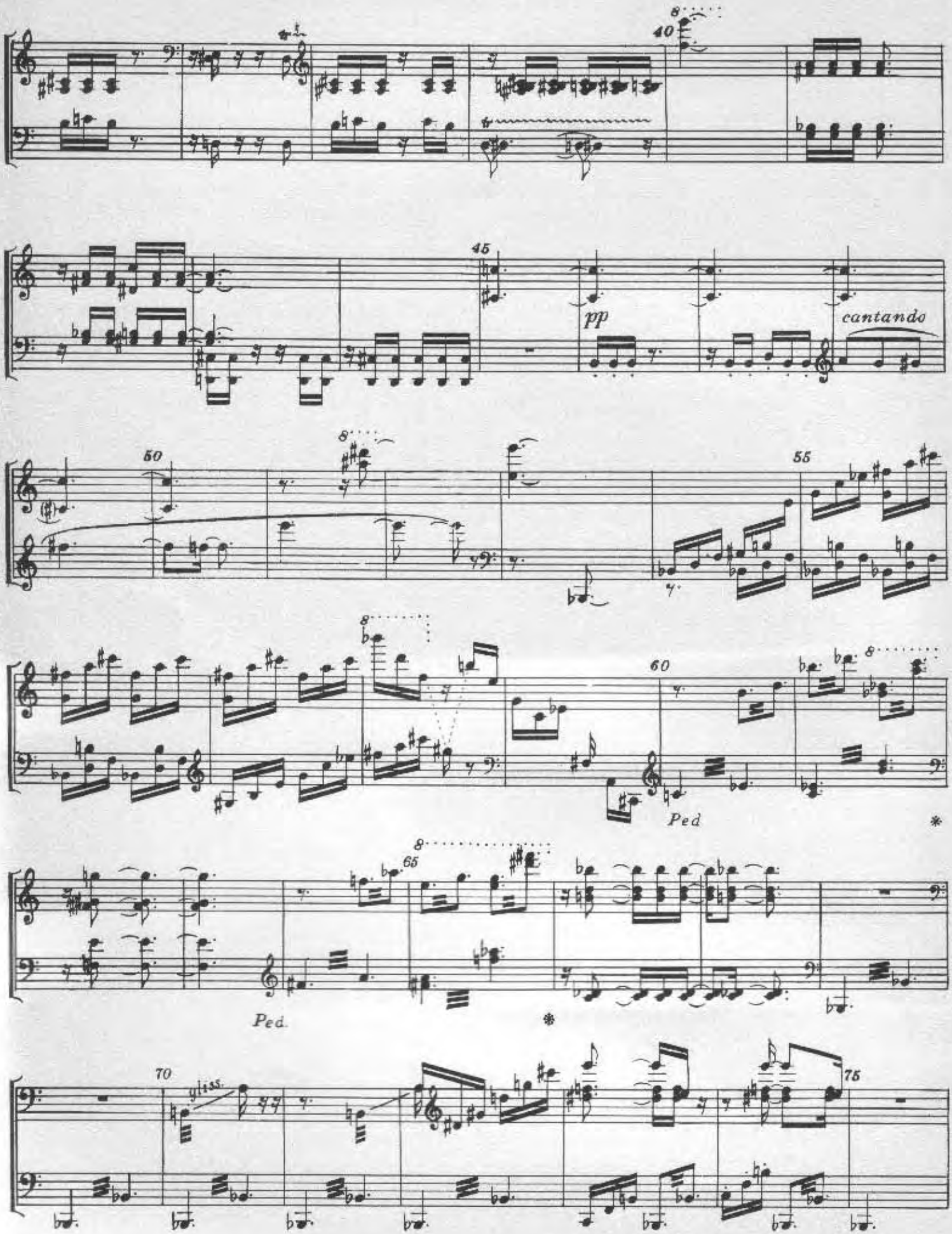

X - L'istesso tempo
sffff
8va
tutta forza
ff
Ped.
Ped.
145
segue f
Ped.
Coda
Con moto ♩=80
150
fff marcatissimo
marcato
sff

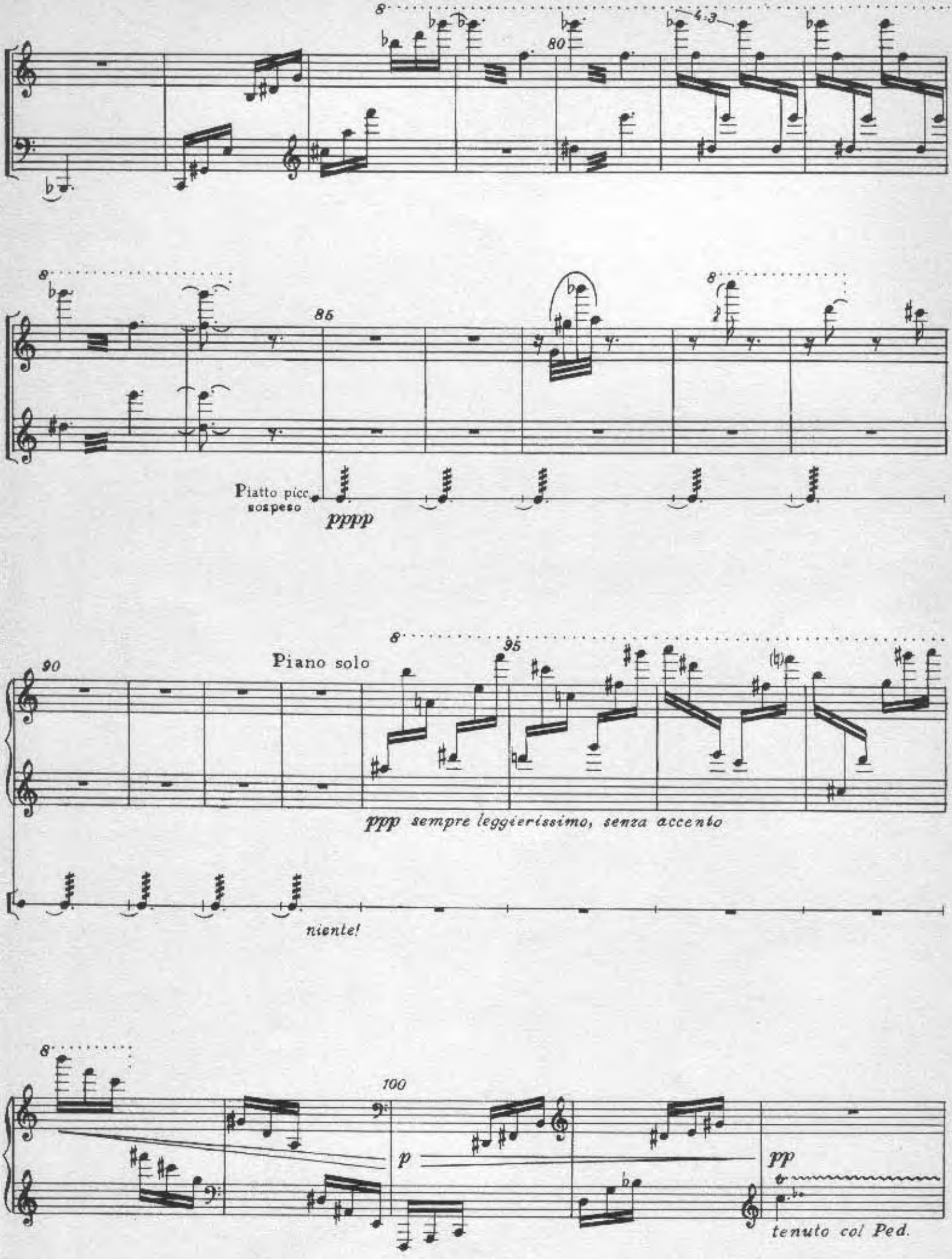

Largo (Tpo. I) ♩=50
155
5:4
7:4
tutta forza, con fuoco
5:4
7:4
sff
ff

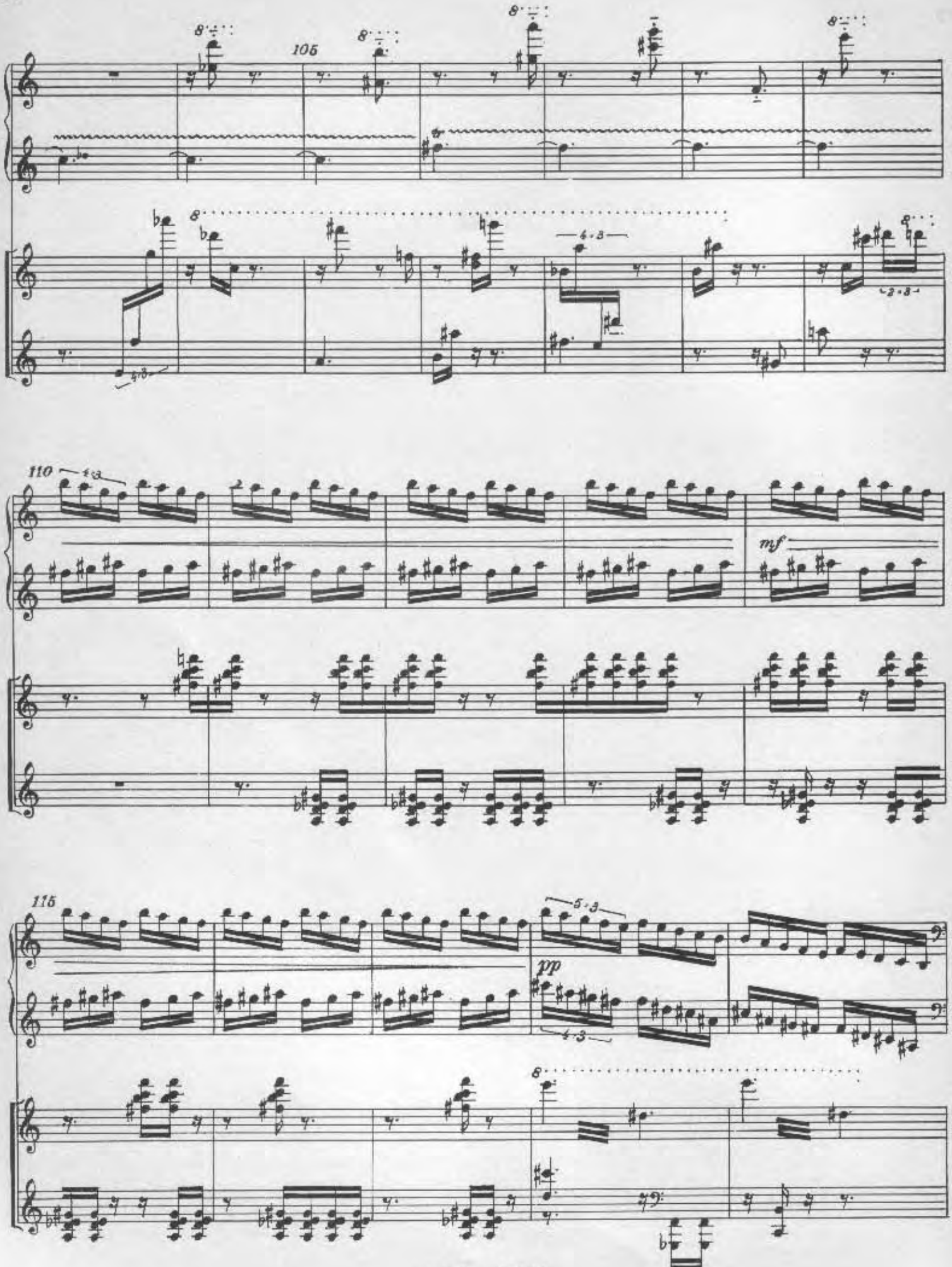

accelerando
31:32
8
fff
fff marcato
al
Vivace ♩=160
160
fff
tutta forza
165
8b
sfff

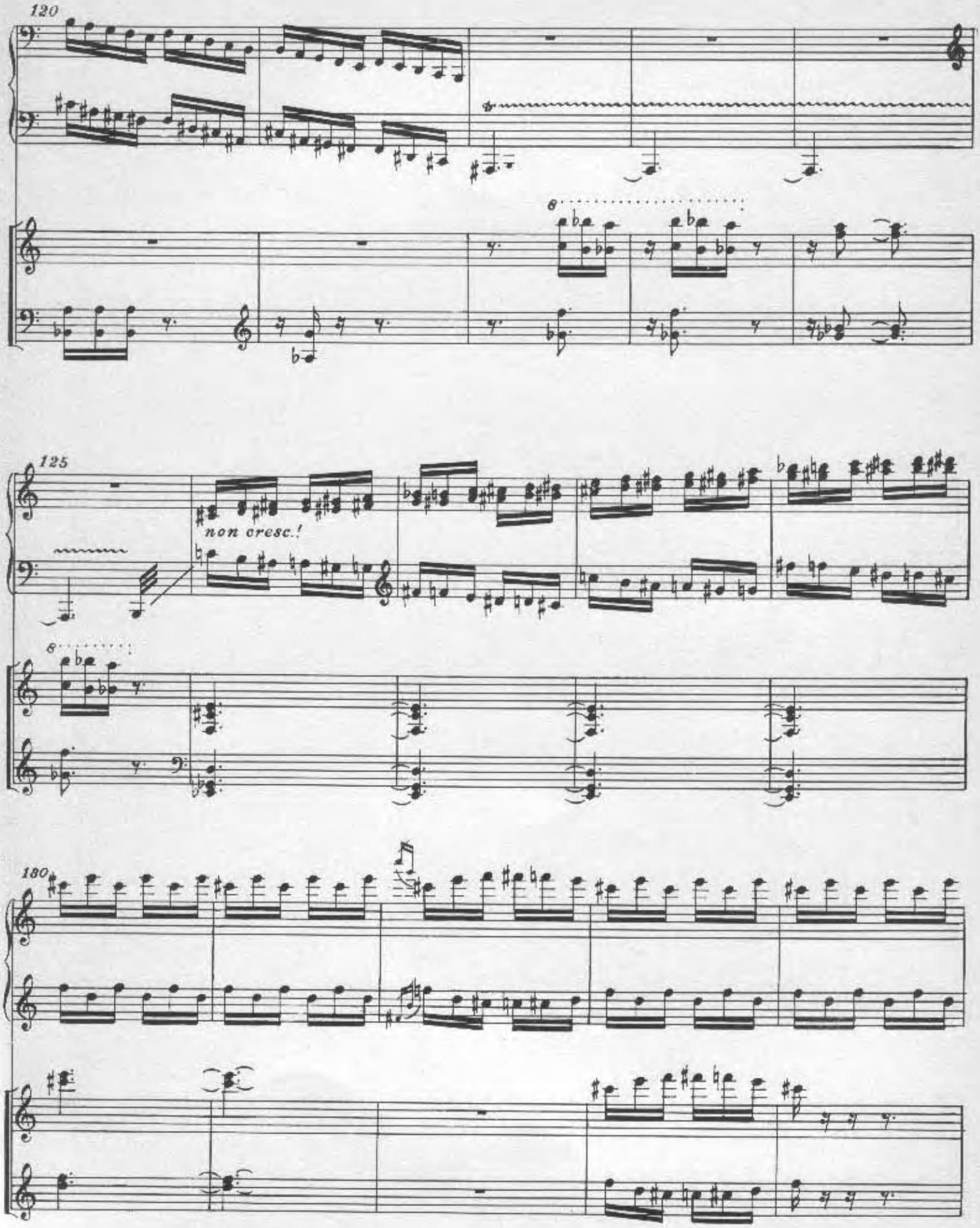
II
Scherzo allucinante

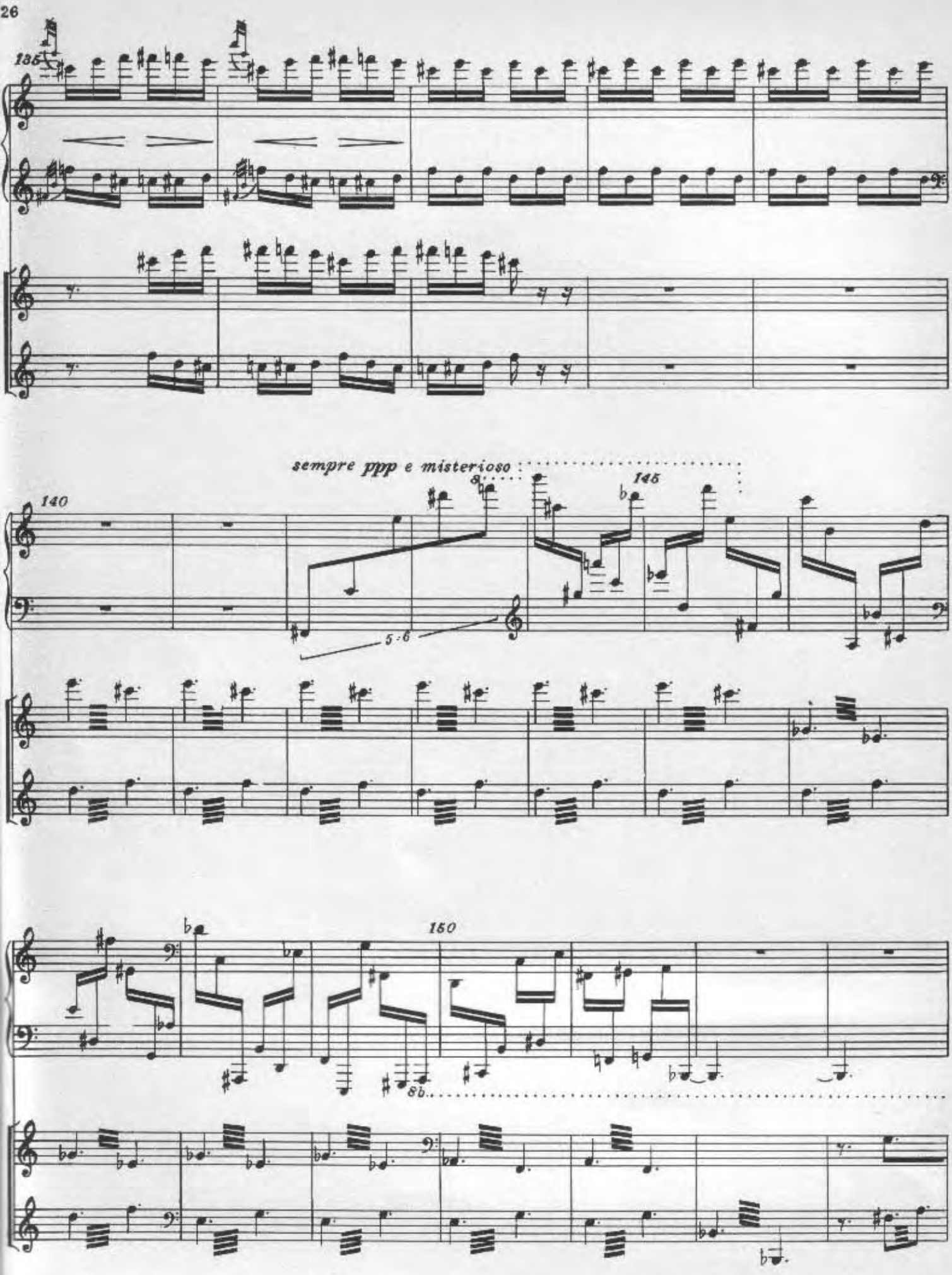


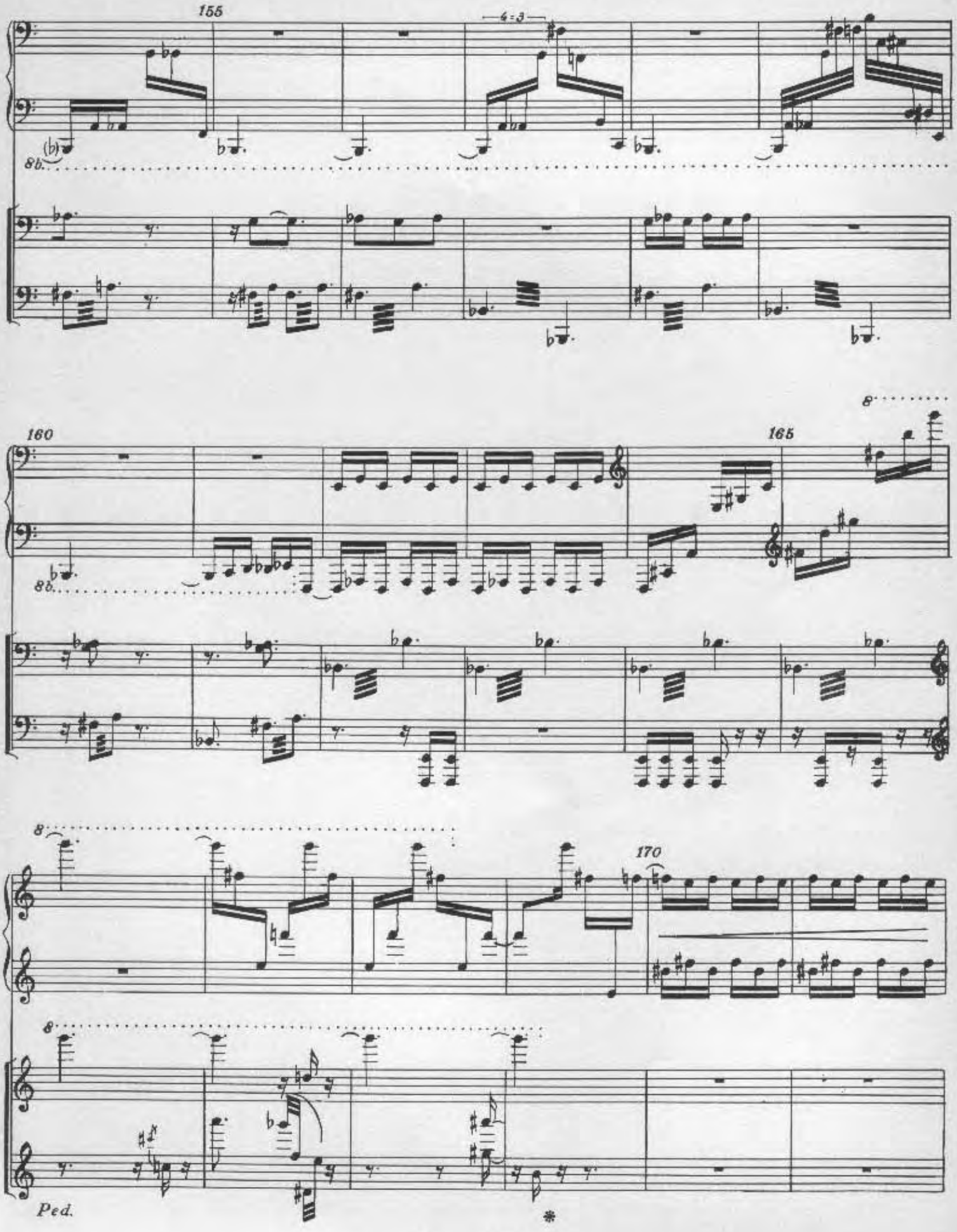

40
45
pp
cantando
50
55
60
Ped
65
Ped.
70
glissando
75

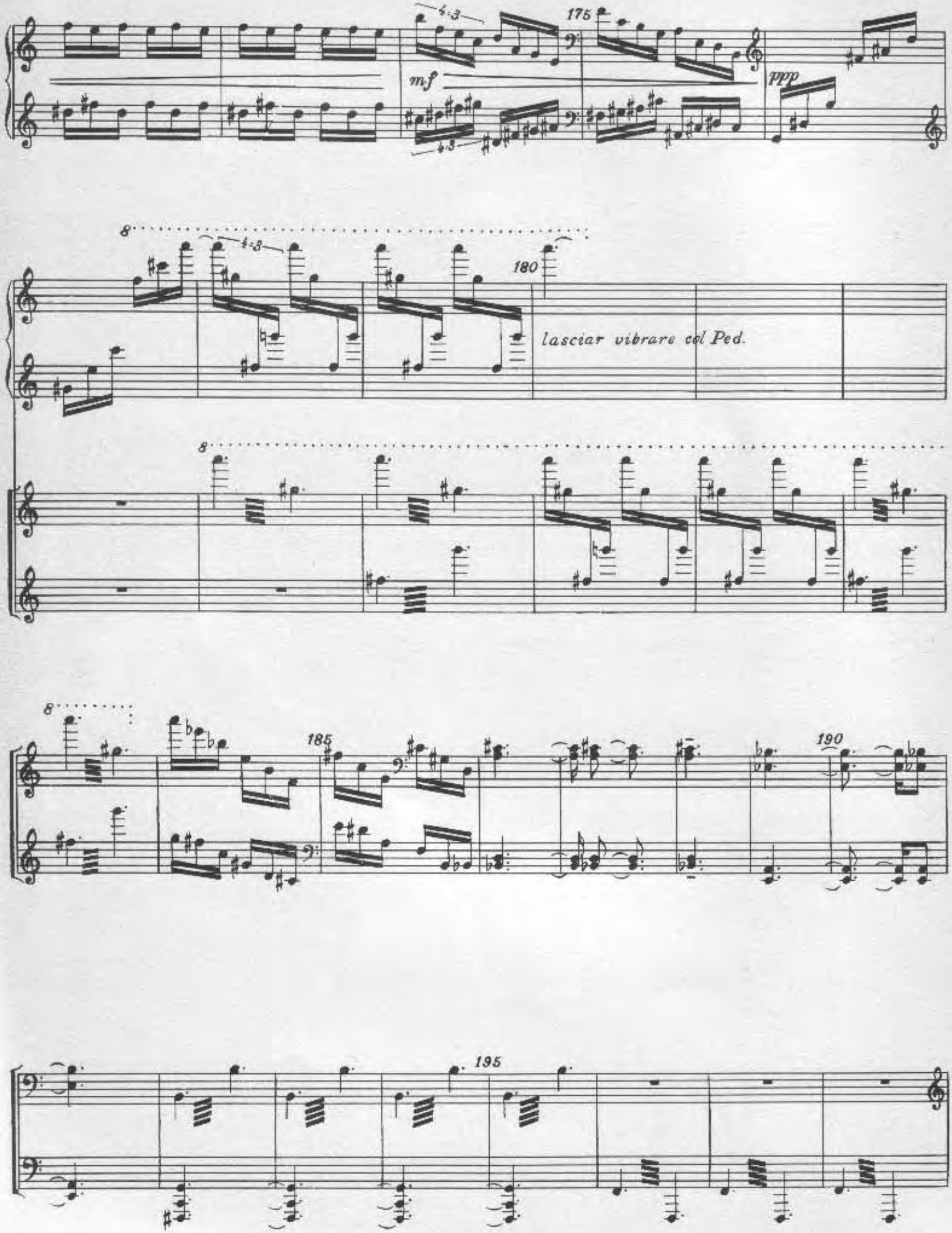

80
86
Piatto picc. sospeso
pppp
90
Piano solo
95
ppp sempre leggierissimo, senza accento
niente!
100
p
pp
tenuto col Ped.

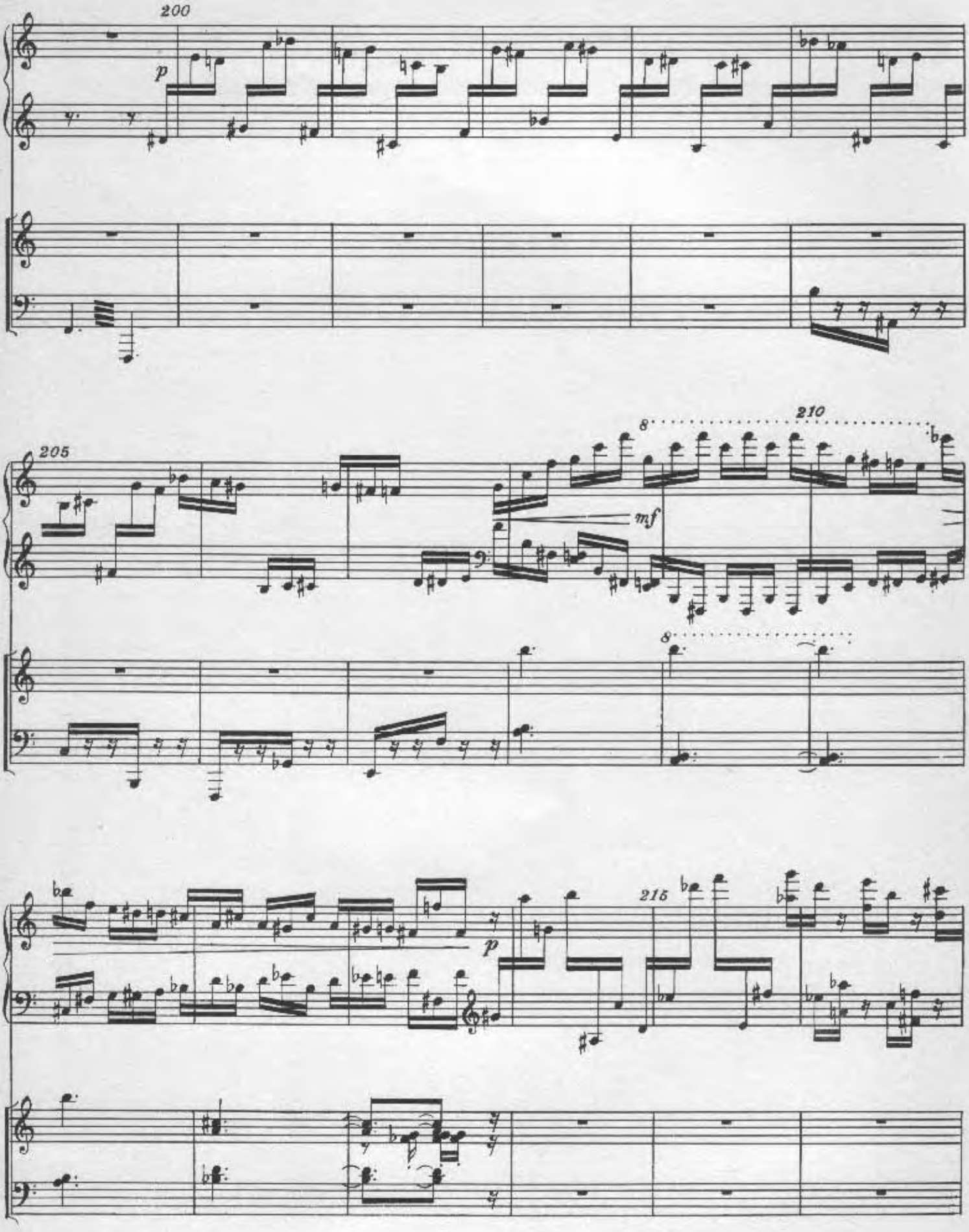

105
110
mf
115
5:3
pp
4:3

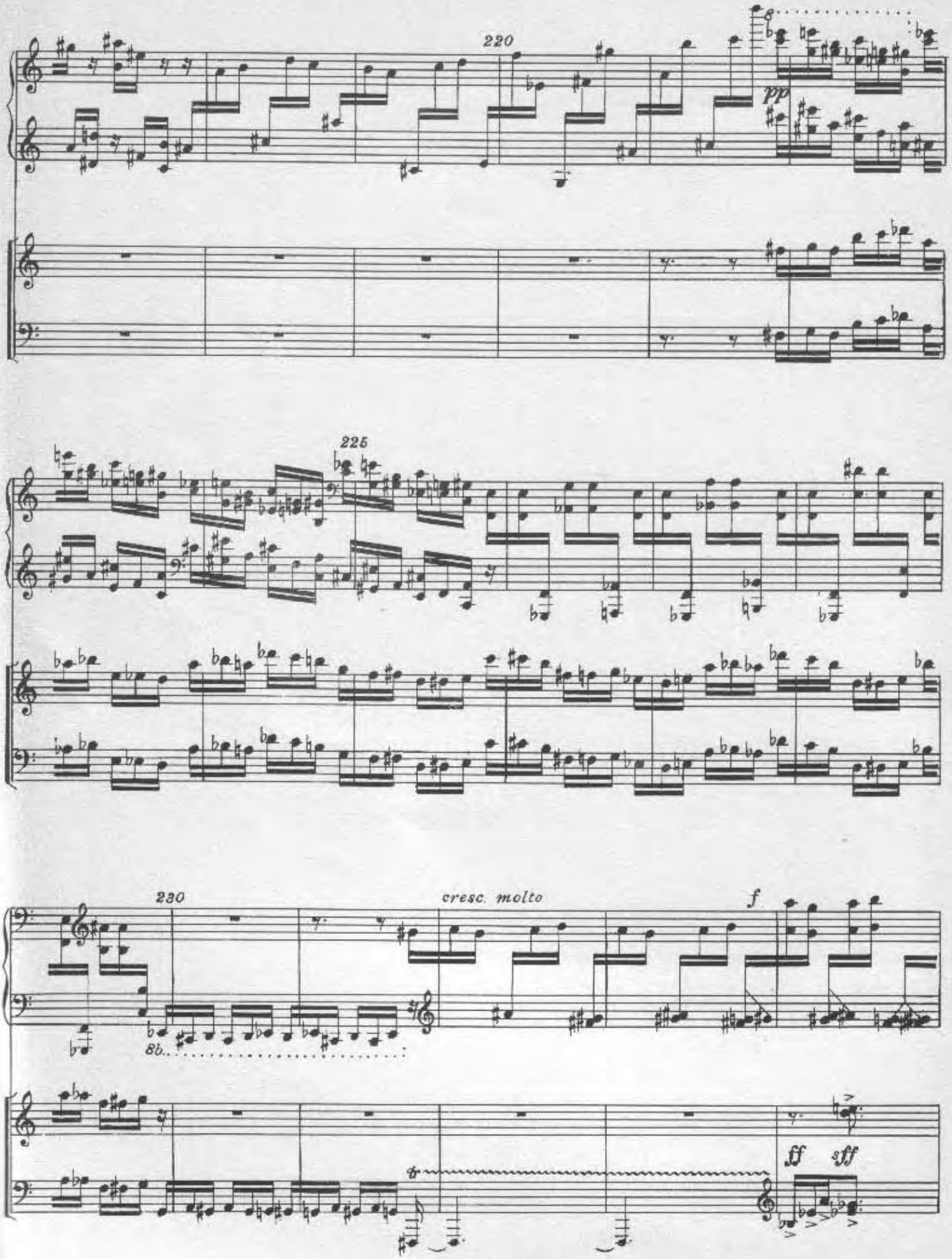

120
8
125
non cresc.!
8
180

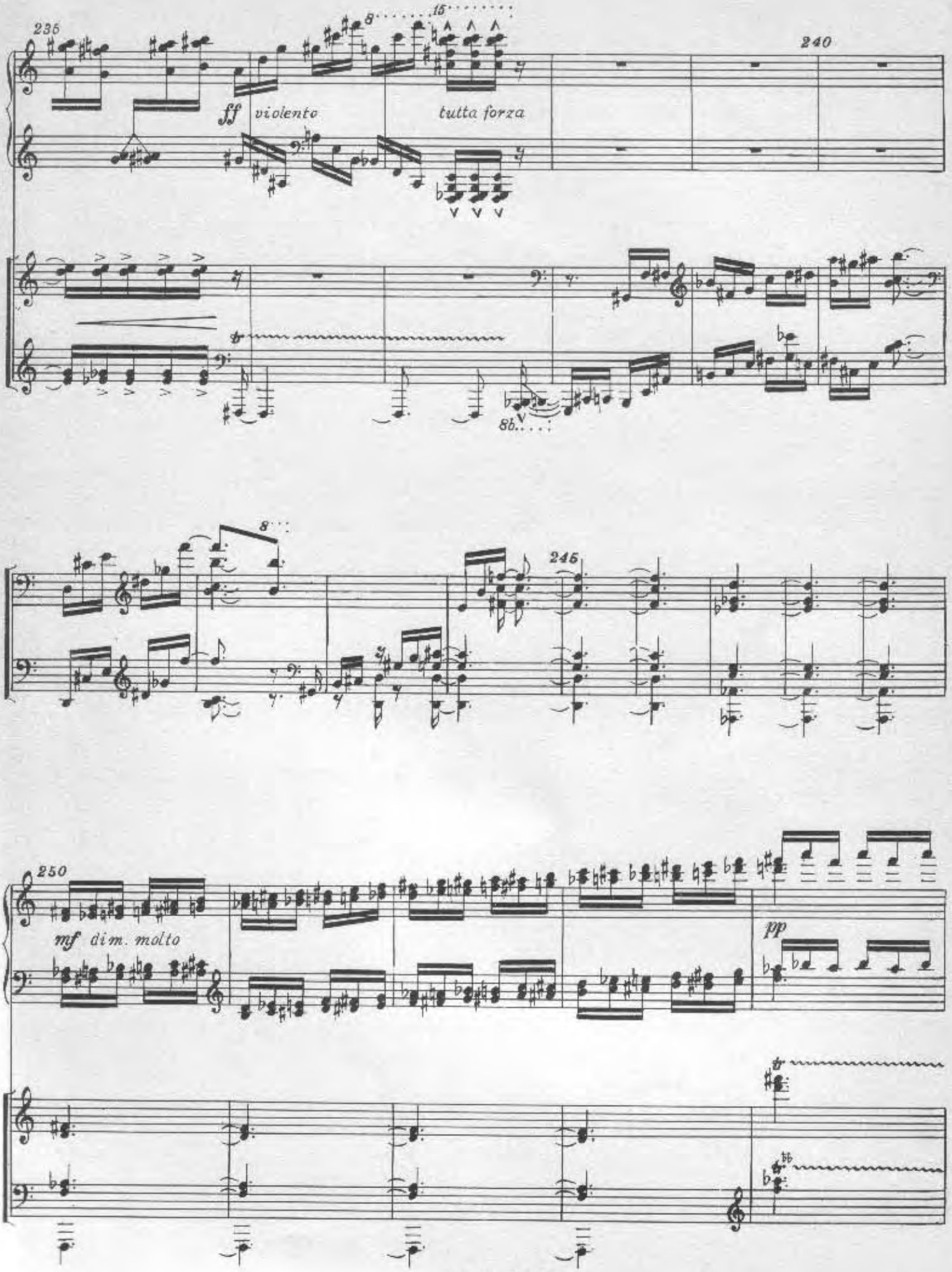

135
sempre ppp e misterioso
140
145
5:6
150
8b


155
4:3
8b
160
165
8
170
Ped.
*


4:3
175
mf
ppp
8
4:3
180
lasciar vibrare col Ped.
8
8
185
190
195


200
p
205
210
8
mf
8
215
p


220
pp
225
230
cresc. molto
f
8b
ff
sff


235
240
ff violento
tutta forza
8va
245
250
mf dim. molto
pp