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ERNST MAHLE: A PEDAGOGICAL EDITION OF HIS FOUR CONCERTINOS FOR PIANO AND ORCHESTRA

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirement for the degree of
Doctor of Music

in

The School of Music

by
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August 2015

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Completing this project has been an extremely rewarding experience. I have a strong personal connection to the beautiful work of the Mahle family in Brazil. Being able to contribute to the distribution of Ernst Mahle's works for piano makes me very happy. I witnessed the enormous number of people who were helped by the Mahle family, in particular, poor children who were awarded scholarships and otherwise would never have had the opportunity to study classical music. Some of them became famous musicians and now occupy positions in some of the most renowned orchestras in the world, such as the Berlin Philharmonic Orchestra. My work devoted to Mahle's piano music has spanned over many years. It is a great pleasure to be able to contribute my knowledge and personal experience in relation to the four Concertinos for Piano and Orchestra.

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LIST OF ABBREVIATIONS

(from The Grove Dictionary of American Music, second edition)

acc. ……..…accompaniment, accompanied by

arr(s). …….....arrangement(s), arranged by/for

cl ……..……..clarinet

LH ……...left hand

ob ……..oboe

orch. red. ……...orchestral reduction

perc ……..percussion

RH ……....right hand

s fl ……soprano flute

str ……....strings

va ……..……viola

vc ……...cello

vn ……violin

vol(s). ……volume(s)

ABSTRACT

German-born composer Ernst Mahle (b. 1929) holds a respected position in the music field in Brazil, his adopted country since 1951. Mahle is the artistic director and co-founder of the "Escola de Musica de Piracicaba," one of the most important musical institutions in Brazil. His work has focused on conducting, composition, and elementary music education. The main focus of this research will be to examine Mahle's four concertinos for piano and orchestra intended for young performers.

This paper will also provide information regarding Mahle's sixty years of musical legacy in Brazil and his pedagogical idiom for piano solo. For a better understanding of Mahle in this context, the paper is divided in four chapters. Chapter I consists of a biography of the composer, the contextualization of him on the musical scenario from Brazil and his close association with the Escola de Música de Piracicaba. Chapter II discusses the factors that have influenced Mahle's eclecticism and his compositional development. Chapter III includes a pedagogical overview of Mahle's works for piano offering some characteristics of each piece regarding historical backgrounds, musical forms, harmony, and materials used, as well as levels of difficulty, timing, available editions, and a list of pedagogical features. Finally, Chapter IV provides a study of the concertinos for piano and orchestra and the discussion of my pedagogical edition of the concertinos. Chapter IV also includes a historical background and analysis of the concertinos form, harmony, phrase structure, and materials. In addition, there is an analysis of the works' pedagogical features—their challenges and the skills that each piece helps the young pianist develop, and suggestions for how to address these issues.

INTRODUCTION

German-born composer Ernst Mahle (b. 1929) holds a respected position in the music field in Brazil, his adopted country since 1951. He studied composition with Johann Nepomuk David, Hans Joachim Koellreuter, Ernst Krenek, Olivier Messiaen, and Wolfgang Fortner. Mahle is the artistic director and co-founder of the "Escola de Musica de Piracicaba," one of the most important musical institutions in Brazil. His work has focused on conducting, composition, and elementary music education.

The initial phase of his composing career began when Mahle perceived a lack of repertoire for his students. As a result, he devoted his efforts to composing pedagogical works for various instruments. His work covers all levels of difficulty, major musical genres, and a large variety of instruments. Although his early works made incursions into atonal, electronic, and dodecaphonic music, his compositions have been described stylistically as neoclassic, and are noted for the inclusion of Brazilian national characteristics. During his evolution as a composer, Mahle incorporated the use of modalism and Brazilian folk melodies. From a pedagogical standpoint, he was influenced by Bartók (*For Children*), Hindemith (*Gebrauchsmusik*), and Johann Sebastian Bach (*Notebook for Anna Magdalena Bach*).

The main focus of this research will be to examine Mahle's four concertinos for piano and orchestra intended for young performers. These include:

- Concertino The Cuco and the Donkey (1979)
- Concertino Limoeiro (1968)
- Concertino 1974 for piano and strings orchestra
- Variation on a Brazilian Northeastern Theme *Cancao de Cegos* (1956)

These works have become popular among the piano students of the Escola de Musica de Piracicaba "Maestro Ernst Mahle" in Piracicaba, Brazil. Each year an internal competition selects one or two young pianists to perform each of the concertinos with the school's orchestras. Awareness of these works has spread through performances and lecture recitals by the author in Brazil, the United States, and Asia.

I will include information regarding Mahle's sixty years of musical legacy in Brazil and his pedagogical idiom for piano solo. For a better understanding of Mahle in this context, the paper is divided in four chapters. Chapter I consists of a biography of the composer, the contextualization of him on the musical scenario from Brazil and his close association with the Escola de Música de Piracicaba. Chapter II discusses the factors that have influenced Mahle's eclecticism and his compositional development; these include Goethe's *Theory of Colours*, sonata form, and Steiner's anthroposophy. Chapter III includes a pedagogical overview of Mahle's works for piano offering some characteristics of each piece regarding historical backgrounds, musical forms, harmony, and materials used, as well as levels of difficulty, timing, available editions, and lastly, a list of pedagogical features. Finally, Chapter IV provides a study of the concertinos for piano and orchestra and the discussion of my pedagogical edition of the concertinos. Chapter IV also includes a historical background and analysis of the concertinos's form, harmony, phrase structure, and materials, and finally an anaylsis of the works' pedagogical features—their challenges and the skills that each piece helps the young pianist develop, and suggestions for how to address these issues using the Dorothy Taubman approach to piano technique. In addition to this, there is a study of each one of the editions available provided by the Escola de Musica de Piracicaba "Maestro Ernst Mahle" including manuscripts, full scores, instrument parts, piano reductions, and piano parts in order to assist and legitimate my editions.

CHAPTER 1: ERNST MAHLE: A SHORT BIOGRAPHY

Ernst Hans Mahle was born on January 3, 1929 in Stuttgart, Germany. His grandfather, Theodore Mahle, and his father, Ernst Mahle, were engineers and expected that Ernst Hans would follow the same profession. During his childhood, Mahle's musical education was limited to studying recorder in group classes offered at his elementary school. Mahle later studied in the famous Ludwig Gymnasium, in Stuttgart, where he excelled in German, Latin, French, English, and also in music. When he was 10 years old, Mahle studied violin but only for a short period, due to his lack of interest and discipline.

In 1942, the "outbreak of World War II and the subsequent bombings and other privations led Mahle's family to move to Austria [more precisely, to the village of Bürs, near the city of Bludenz] in the hope of finding better living conditions."[1] During this period, most young men were obliged to go to war; however, Mahle entered factory work as a mechanical turner in 1944 in order to avoid this. The job caused some interruptions in Mahle's high school education, but prevented him from dying in battle, like some of his friends.

When he was seventeen years old, appalled at the destruction caused by the war, Mahle abandoned the idea of becoming an engineer and decided to become a musician. "Mahle believed that as a musician he could contribute to peace and harmony among men."[2] Focusing on music, he decided to pursue a performance career as a pianist. In an interview by Paulo Adriano Ronqui, Mahle mentioned an important musical experience during this period. It helps explain Mahle's choice of the piano as his instrument:

[1] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 4.
[2] Casarotti, *Ernst Mahle: 50 Anos de Brasil*, 5.

> Part of the place where I lived in Austria was occupied by the French, and once a month they had great concerts and recitals. They had the best students of the Paris Conservatoire performing. That was a wonderful opportunity to contact with music, although it occurred so late […].[3]

Since Mahle begun his study of the piano "so late," and already had quite a mature musical understanding, he practiced for long hours in order to play difficult pieces such as Chopin's Etudes and Beethoven's Sonatas. "The result was a serious tendonitis in both arms, forcing [Mahle] to accede to doctors' recommendations that he cease playing the piano."[4] Mahle decided to study music anyway. He bought a flute, a clarinet, a saxophone, and other instruments and began "to try a little bit of everything."[5] Mahle had experimented with multiple instruments, but ultimately he decided to follow a career in music composition.

In 1950, during his return to Stuttgart, Ernst Mahle auditioned for the composition class at the Staatliche Hochschule für Musik. "Although his piano playing and sight-reading were not quite satisfactory at the audition… Mahle was accepted into the composition class of Johann Nepomuk David (1895-1977) due to the impressive improvisational skills he demonstrated on a given theme."[6] In fact, initially Mahle was not accepted during the first audition, but he asked the director for an opportunity to show his improvisational skills, which caused his subsequent acceptance. "Although Mahle studied with David for just one year, he received a solid foundation in harmony and counterpoint."[7]

---

[3] Ronqui, *Levantamento e Abordagens Técnico-Interpretativas do Repertório para Solo Trompete Escrito por Compositores Paulistas*, 4.
[4] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 5.
[5] Ronqui, *Levantamento e Abordagens Técnico-Interpretativas do Repertório para Solo Trompete Escrito por Compositores Paulistas*, 4.
[6] Tokeshi, *Ernst Mahle: Violin Sonatas and* Sonatinas, 5.
[7] Casarotti. *Ernst Mahle: 50 Anos de Brasil,* 6.
.

In 1951, Mahle's family moved to Brazil due to his father's co-founding of the metallurgical company *Metal Leve* [Light Metal] in São Paulo. Eliane Tokeshi decribes the genesis and reasons that led to Mahle's family moving to Brazil:

> Through contacts with Jewish friends who had escaped the war and were living in São Paulo, his father visited Brazil in 1949. He moved there with his family, intent on manufacturing motor parts which were only made in Europe at the time and thus difficult to obtain in Brazil during the war years. Dr. Mahle… [lent] his knowledge of car pistons and thus facilitated their manufacture in Brazil.[8]

About his arrival in Brazil, Mahle commented:

> My mother, my father, two brothers and I arrived by ship bringing our grand piano and our dog… In the beginning we lived in a guesthouse until we established a house in Brooklyn. My father insisted that if I desired to study music to find a school of music in São Paulo. [9]

Ernst Mahle initially studied at the Conservatório Dramatico e Musical de São Paulo with João Sepe, where he graduated in composition and conducting. In 1952, the Escola Livre de Música de São Paulo Pró-Arte was founded by Hans-Joachim Koellreutter (b.1915). Koellreutter was the director of the school from 1952-58 and worked "as a professor of several classes, especially Aesthetics, Composition, Harmony, Counterpoint, [and Conducting]."[10] In addition to his studies at the Conservatório Dramatico e Musical de São Paulo, Mahle studied with Koellreutter at Pró-Arte and became one of his most important students.

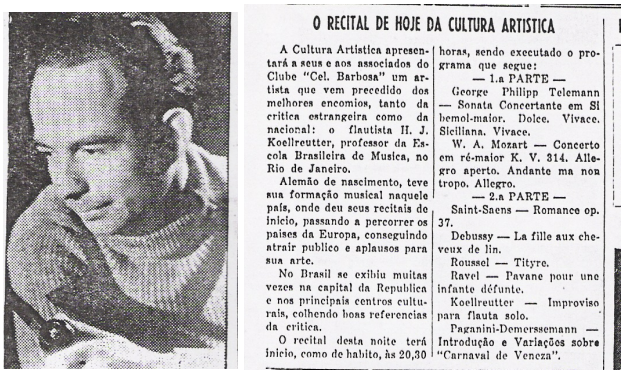
> Koellreutter, also from Germany, had studied composition with Paul Hindemith at the Berlin Academy of Music in the early 1930s. He [had] lived in Brazil since 1938 teaching [what he had learned in Europe]. He had also introduced the new works and compositional techniques of European composers to his students, including those of Arnold Schoenberg. [In Brazil, Koellreuter became a great advisor to several generations of Brazilian composers.][11]

[8] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 6.
[9] Krausz, "Em conversa: Ernst Mahle," 12.
[10] Kater, *Música Viva e H.J. Koellreuter: Movimentos em Direção à Modernidade*, 194.
[11] Lloyd, *The Viola Compositions of Ernst Mahle,* 6.

According to Mahle, Koellreutter "always had the gift of surrounding himself with excellent and talented students, creating a musical environment that had the spirit of innovation, especially in terms of pedagogy."[12] Mahle continued as Koellreutter's student for eight years, during which he was "introduced to new musical trends such as atonal, dodecaphonic, electronic, and *concrète* music."[13] Along with his studies in composition with Koellreutter, Mahle studied flute and also worked as Krollreutter's assistant, teaching harmony and counterpoint.

It was in the Pró-Arte in 1952 that Mahle met his future spouse, Maria Aparecida Romero Pinto (Cidinha). Cidinha was a piano student of Maria Dirce Camargo and also became Koellreutter's student in the choir-conducting class in São Paulo. She was from Piracicaba, a city in the state of São Paulo, situated about 100 miles northwest of the capital, São Paulo.

> In one of the intervals of Koellreuter's class, Cidinha met with the master and presented the idea of the establishment of a Pró-Arte's school in Piracicaba. Cidinha used her influence in the *Sociedade de Cultura Artística de Piracicaba*, and arranged a recital with the master, Koellreutter. She expected with the recital to introduce the city of Piracicaba to Koellreuter and 'plant the seed' of the Pró-Arte Piracicaba. In October of 1952 Koellreuter [(flute)] and the pianist Gerardo Parente came to Piracicaba to perform the recital. After the event, in a meeting with the president of the *Sociedade de Cultura Artística de Piracicaba,* Dr Frederico Brieger, they arranged for the foundation of the school of music in Piracicaba, although no concrete details were decided in that meeting. [14]



O RECITAL DE HOJE DA CULTURA ARTISTICA

A Cultura Artistica apresentará a seus e nos associados do Clube "Cel. Barbosa" um artista que vem precedido dos melhores encomios, tanto da critica estrangeira como da nacional: o flautista H. J. Koellreutter, professor da Escola Brasileira de Musica, no Rio de Janeiro.

Alemão de nascimento, teve sua formação musical naquele país, onde deu seus recitais de inicio, passando a percorrer os paises da Europa, conseguindo atrair publico e aplausos para sua arte.

No Brasil se exibiu muitas vezes na capital da Republica e nos principais centros culturais, colhendo boas referencias da critica.

O recital desta noite terá inicio, como de habito, às 20,30 horas, sendo executado o programa que segue:

— 1.a PARTE —

George Philipp Telemann — Sonata Concertante em Si bemol-maior. Dolce. Vivace. Siciliana. Vivace.

W. A. Mozart — Concerto em ré-maior K. V. 314. Allegro aperto. Andante ma non tropo. Allegro.

— 2.a PARTE —

Saint-Saens — Romance op. 37.

Debussy — La fille aux cheveux de lin.

Roussel — Tityre.

Ravel — Pavane pour une infante défunte.

Koellreutter — Improviso para flauta solo.

Paganini-Demerssemann — Introdução e Variações sobre "Carnaval de Veneza".

Figure 1: Koellreuter's recital was advertised in the *Jornal de Piracicaba* (October 22, 1952)

[12] Ernst Mahle, interview by Luis S. Krausz in the *Revista Concerto* (January/February 1999), 13.
[13] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 7.
[14] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Aparecida Mahle (Parts I, II and III)*, 7.

In 1953, Mahle and Cidinha attended the *III Curso Internacional de Férias de Teresópolis*, in which they were promoted by the Pró-Arte.

> During the course of a meeting with Koellreutter, Cidinha asked for more concrete plans regarding the foundation of the Pró-Arte in Piracicaba. Koellreutter asked his young student who she would recommend to be the director of the new school, and without hesitation, Cidinha recommended Ernst Mahle. Koellreutter initially was not satisfied with the choice, due to the shyness and introspective character that Mahle demonstrated. On the other hand, after some insistence by Cidinha, Koellreutter accepted the recommendation of Mahle due to his musical talent, intellectual capacity and serious nature.[15]

On March 9, 1953 Koellreutter, Mahle, Cidinha and other important personalities from Piracicaba founded the Escola de Música de Piracicaba, originally a branch of the Pró-Arte schools. In the beginning, Koellreutter supervised the pedagogical activities of the school, but after a while Mahle and Cidinha, assumed his role. In 1955, Mahle moved to Piracicaba and in the same year he married Cidinha and they managed the school together.

Figure 2: *Escola de Música de* Piracicaba (1961)

Mahle encountered modest conditions in Piracicaba and taught many academic courses and several instruments, "many of which he taught himself, so as to teach others."[16] In addition to these activities, Mahle assumed the position of Artistic Director and conducted the school's choirs, the symphony, and chamber orchestras. At the same time, Cidinha served as the Executive Director, conducted the youth choir, was a piano accompanist at the school, and

[15] Casarotti, *Questionnaire addressed to Maria Aparecida Mahle*, 5.
[16] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 8.

created a special music education program for young beginners. “The couple’s dedication followed Koellreutter’s philosophy that said: There are not bad students, only bad teachers.”[17]

The school currently follows the same philosophy and offers academic courses, lessons for diverse instruments, stimulating group activities with choir, orchestras, as well as chamber music classes, and performance opportunities through frequent concerts. Mahle aimed to avoid, in his own words, the “negative influence of television,” which he believed diminishes children’s capabilities of reaction and interaction, “by creating a friendly environment with activities that would develop sensibility, manual skills, artistic talents, and sociability.”[18] The school offers scholarships to encourage the study of less popular instruments such as the viola, double bass, and brass instruments. In addition, all students can borrow their instruments from the school during their period of study. The music library of the school is one of the most complete libraries of Brazilian music in the country. “Mahle’s work as a pedagogue has been acclaimed as fundamental, especially in a country where the study of classical musical instruments in public school is not offered.”[19]

Figure 3: First Children’s Orchestra (1955)

[17] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 8.
[18] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 23.
[19] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 9.

Mahle has organized and directed a biennial national competition for young instrumentalists of all levels since 1971. The competition requires the performance of Brazilian compositions as well as a concerto and other pieces. Tokeshi believes that the competition "stands as one of the few in the country, achieving its intention of stimulating the musical and technical development of students and raising the level of instrumental teaching."[20]

Mahle's works were directly influenced by these competitions, because he composed some pieces especially for them. He perceived a lack of Brazilian repertoire for certain instruments at particularly difficulty levels and used the competition to spread his works. His students and the ensembles at the school also influenced his compositional output, because he would compose and arrange music based on the need for specific instruments and ensembles that had difficulty finding repertoire and arrangements. Mahle employed national and international folk melodies, "since [he believed that] it would be more familiar to the children and was thought to be an important part of their general education, contributing to a cultural identity."[21] Mahle discovered Brazilian folk melodies from his wife and from printed collections, such as the *Guia Prático* by Heitor Villa-Lobos.

Mahle's arrangements were mostly based on folk themes and on melodies created by his daughter, Cecilia. Between the ages of two and six, she created more than 1,300 melodies "most with Brazilian character and resembling children's round-game songs,"[22] that were annotated and arranged by Mahle, transforming them into a series of pedagogical books for various instruments, edited by *Ricordi* and later by the *Grafica da Unimep.* Cecilia was a very talented

[20] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 9.
[21] Casarotti. *Ernst Mahle: 50 Anos de Brasil,* 12.
[22] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 24.

child, who sang melodies that represented her childhood. She became blind at the age of four, due to brain cancer, and died at the age of fifteen.

Figure 4: Cecilia Mahle (1958- 1973)

Figure 5: Cecilia Mahle's Recital Hall (1974)

Mahle won his first composition award in 1961. He considered pedagogical activities to be his professional priority until 1968, the year that "represented a turning point in his career since, to his surprise, he began to view himself as a composer, his works having reached a level that he considered valuable."[23] Mahle received other important composition awards, including those of the Composition Competition for String Orchestra (1976) with the work *Suite Nordestina,* the Composition Competition for Choir Arrangements (1982) with the *Carimbó*, and the Concurso Funarte (1983) with his *Divertimento Hexagonal,* among others.

Mahle's output consists of more than 250 compositions, for many instruments and in a large number of genres, including solo and chamber pieces, concertos and symphonies, small vocal works, cantatas, masses, three operas, and three ballets. He made use of his experience teaching instruments in his compositions. If he knew students frequently struggled with certain areas on an instrument he would compose the pieces accordingly. He was known to experiment by playing the pieces on the instruments himself while he composed.

[23]Casarotti, *Questionnaire addressed to Ernst Mahle,* 3.

Mahle's output has gained critical recognition and has been performed and recorded in Brazil and in other countries. A member of the Brazilian Academy of Music, since 1983 he has been the Vice President of the Brazilian Society of Contemporary Music. He occupies an important position in Brazil as composer, conductor, and pedagogue and is considered to be "more Brazilian than many other Brazilians."[24] The Brazilian pianist and professor Paulo Affonso de Moura Ferreira pointed out:

> Mahle's music through several decades of uninterrupted production has kept as a musical language two primary characteristics rare in music: his works offer pleasure for interpreters due to the fact that they are adequate for the instruments or voices used. Another characteristic is that the public also enjoys his works, because his music has a human and true content, exempted of the artificiality or concerns with 'modernity at all costs.'[25]

The composer Osvaldo Lacerda emphasized the nationalistic character of Ernst Mahle:

> Besides the intense activity that Mahle carries on, as a conductor and director of one of the best musical institutions in Brazil, he is also an inspired and prolific composer. His solid technique makes possible a perfect command of all the elements of the musical composition: rhythm, melody, harmony, structure and timbre. What mostly impresses me in his works is the nationalistic character of them that revels in the love that Mahle has for his adopted country.[26]

Mahle feels grateful to be labeled as a Brazilian nationalistic composer. He believes that it is due to his assimilation of Brazilian folk melodies, and due to the fact that he reached his musical maturity in Brazil. According to Tokeshi, "it would be erroneous to overlook European influences in his idiom however, as he did spend his first twenty years in Germany and Austria. Moreover, as with many Brazilian-born composers, Mahle had as a mentor the foreign H. Koellreutter, who was responsible for introducing in Brazil the modern European composition idioms."[27]

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[24] Osvaldo Lacerda, in the foreword of *Ernst Mahle: Catalogo de Obras,* 59.
[25] Mahle, *Catálogo de Obras,* IV.
[26] Ibid, V.
[27] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 12.

Ernst Mahle named Béla Bartók (1881-1945) as "the most influential composer in his style and described his own music as folk melodies and modal, characteristics that at first give his works an allusion of Bartókian or even Kodálian flavor."[28] Mahle became familiar with Bartók's music "while still in Europe during the post-war period, when it began to be more well-known, and recalls listening to the German premiere of the Second Violin Concerto performed by Tibor Varga. In Brazil, Mahle made use of what he called Bartók's 'seasoning' the elaborate use of modes and folk material, such as is found in works such as *Mikrokosmos* and *For Children.*"[29] Mahle used these works as models, believing that they were important for their "utilization of folk music, gathered pedagogical intentions to preserve the national identity, coupled with a more modern language."[30]

Tokeshi offers a summary of the European influences and the beginning of nationalism in Brazilin the context of Ernst Mahle:

> In the twentieth century, the musical panorama in Brazil encountered two contradictory schools, one representing tradition through the predominance of an already established nationalism, and the other offering innovation through the search for new expressive resources with the employment of modern European techniques. Mahle arrived soon after the occurrence of several major incidents within this controversy, and these events, together with Brazil's musical tendencies thereafter, have affected his aesthetic inclinations and the development of his idiom, as he had incursion into twelve-tone music and later turned to a nationalistic style.[31]

In fact, the "two contradictory schools" described by Tokeshi were the *Música Viva* group, founded by Koellreutter in 1939, and the group led by Mozart Camargo Guarnieri (1907-1993). As mentioned before, Koellreutter was responsible for introducing the twelve-tone system and atonality in Brazil. On the other hand, Guarnieri developed the modernism and folk music of

[28] Ibid, 12.
[29] Casarotti, *Questionnaire addressed to Ernst Mahle,* 3.
[30] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 12.
[31] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 13.

Villa-Lobos. The *Musica Viva* group attracted several young composers as members since its foundation including: Aldo Parisot, Cláudio Santoro, Guerra Peixe, Eunice Katunda, and others. Against this avant-garde movement, Guarnieri published his *Carta aberta aos Músicos e Críticos do Brasil* (Open Letter to the Musicians and Critics of Brazil) in 1950, which stated:

> Our country possesses a musical folklore that is one of the world's richest… Dodecaphonism seeks to achieve the destruction of the particularly national characteristics of our music by disseminating among our youth the 'theory' of laboratory music.[32]

Koellreutter responded publicly to Guarnieri's Open Letter:

> Dodecaphonism is not a style, nor an aesthetic tendency, but the employment of a compositional technique created for the structuring of atonalism… Therefore the concept that Dodecaphonism "attributes predominant value to form or deprives music of its essential elements of communication; that it wrenches the emotional content from it," is erroneous… Ardent nationalism…condemns only by the aggravation of passions that produce disruptive forces and separate humanity.[33]

The constant conflicts between the two groups in form of letters and public manifestations contributed to the dissolution of the *Música Viva* group. Its members abandoned twelve-tone techniques and returned to a nationalist style. "The nationalist composers also suffered consequences while this controversy lasted, viewing themselves as restricted from expanding their compositional style to other aesthetics of contemporary music, since it might suggest to others a deviation from nationalism."[34]

Mahle had no public participation in these groups, since he arrived in Brazil after this controversial period of Brazilian music history. However, as a student of Koellreutter, he supported his teacher and his avant-garde techniques, which is reflected in his compositions. According to Mahle, Koellreutter utilized a nonorthodox dodecaphonism and taught the twelve-tone technique, allowing a certain amount of flexibility in its usage. In fact, Mahle demonstrates

[32] M. Camargo Guarnieri, quoted from Neves, *Musica Contemporânea,* 122-123.
[33] H.J. Koellreutter, quoted from Neves, *Musica Contemporânea,* 126.
[34] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 18.

the same tendency in works such as *Peças Modais* for four-hands (1955) where he does not follow the order of the twelve-tone row and becomes more expressive. While Koellreuter's student, Mahle experimented with composing electronic music. He acquired equipment and constructed a studio in the School of Music, although he soon lost interest, considering this idiom "to be less important, especially in a country like Brazil that lacked the infrastructure for such technology at the time."[35]

Contact with Brazilian folk melodies and their explicit or stylized use in arrangements and compositions during the first years of the School of Music led Mahle to distance himself gradually from the avant-garde style and assume a national one. "Among works based on Brazilian folkloric materials are *Carimbó* (1982), from the state of Pará; *Jangada de Iemanjá* (1996) for eight double basses; and *Suite Nordestina* (1976) and *Sinfonia Nordestina* (1990), the latter two based on melodies collected and gathered by Mario de Andrade in *Danças de Feitiçaria* and *Danças Dramáticas* respectively."[36] The "purist" approach used in the titles of Mahle's works from the beginning of his career is not present in these last works, whose titles present "descriptive qualities often indicating a folk music inspiration or musical regionalism."[37] In his operas and vocal works, Mahle always keeps the titles of the texts, which are from important nationalist Brazilian poets such as Mario de Andrade, Cecília Meireles, Manuel Bandeira, Vinícius de Moraes, and Jaime Ovalle, among others. Mahle often transcribes vocal works to instrumental music, preserving the title and musical ideas. This can be seen with the following compositions: *8 Ponteios* para piano: *Ponteio* (1972), *Dança em Volta do Fogo* (1980), *Berimbau*, *Trem de Ferro*, *Os Sapos*, *Couro de Boi*, and *As Máscaras* (1998). Mahle

[35] Ibid, 20.
[36] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle,* 35.
[37] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 20.

transcribed these works for piano, due to the extreme difficulty of the original version for choir, and consequently few performances.

Mahle is currently considered by many to be one of the most important composers in Brazil. His activities as a pedagogue, conductor, and Music Director of the *Escola de Música de Piracicaba* required hours of hard work and a great amount of financial support. In fact, since 1955, when he and Cidinha married and he moved to Piracicaba, he and his family have been financially supporting the school. The *Escola de Música de Piracicaba* is a private non-profit institution. All funds that the school earns are used for the maintenance of ensembles, and for scholarships for poor students of the community.

In 1998, Mahle and Cidinha, with the continuation of the institution in mind, decided to incorporate the school into the *Instituto Educacional Piracicabano* (IEP), the institute that owns the *Colégio Piracicabano* (one of the oldest private schools of São Paulo State) and *Universidade Metodista de Piracicaba* (the fourth largest private university in Brazil). With the incorporation, the IEP maintains the School of Music, which changed its name to *Escola de Música de Piracicaba "Maestro Ernst Mahle"* (1998) in homage to Ernst Mahle.

Figure 6: Almir de Souza Maia, President of the *Universidade Metodista de Piracicaba* and Ernst Mahle in the ceremony of incorporation (1998)

Ernst and Cidinha Mahle served as the Artistic Director and Administrative Director respectively of the *Escola de Música de Piracicaba "Maestro Ernst Mahle"* in addition to their

work regarding ensembles and teaching until 2003, when the school completed its 50th year Anniversary. Between 2003 and 2005, the Mahle conducted the Concert Choir and the *Orquestra Filharmõnic da Escola de Música de Piracicaba "Maestro Ernst Mahle."* From 2005 to 2013, Ernst and Cidinha Mahle were not as integrally involved with the school. They left the responsibility of the school to the Methodist University, because they disagreed with the new directors of the school during this time. Ernst Mahle said that, "They [the directors of the school] were conducting the activities in the exact opposite way we had intended."[38] In 2013, the new directors of the school with the president of UNIMEP approached Ernst and Cidinha, requesting that they come back to the school and assist them. It was only at the end of 2014 that they agreed and went back to the school.

Today, Ernst and Cidinha are engaged with the association that they formed to help spread his works, "Associação Amigos de Ernst Mahle" created in 2010. This association was created in part by former students of the couple and important cultural personalities in the city of Piracicaba. They are also currently involved with reorganizing the children's orchestras and the string orchestras of the *Escola de Música de Piracicaba "Maestro Ernst Mahle*." These ensembles suffered greatly in their absence and the numbers of students involved diminished significantly. They have expressed their hope for the longevity of the school and the continuing dynamic and effective work that forms bright students and an appreciative public.

Figure 7: Ernst and Cidinha Mahle

Figure 8: *Escola de Musica de Piracicaba "Ernst Mahle"* (2005)

[38] Casarotti. *Questionnaire addressed to Ernst Mahle (Part I and II).*

CHAPTER 2: THE AESTHETIC AND PHILOSOPHICAL CONCEPTIONS OF THE COMPOSER

For a better understanding of Mahle's compositions, I will discuss some aspects of his compositional style and philosophy, based primarily on several interviews with the composer. The compositional characteristics of Ernst Mahle are based on three primary influences. The traditionalist Johan Nepomuk David was the first major influence. He was Mahle's first professor and gave him a solid base of harmony and counterpoint during his studies at the Staatliche Hoschschule für Music, in Stuttgart. The second, Hans-Joachim Koellreuter, introduced Mahle to the music of the twentieth century and to vanguard techniques of composition and pedagogical inspiration. The third influence was the Brazilian folk tunes that he became familiar with through his wife Maria Aparecida and throughout the work of Heitor Villa-Lobos.

Indirect influences on the compositional style of Mahle include pedagogical observations of the work of Béla Bartók, Paul Hindemith, J.S. Bach, Teleman, and Beethoven. According to Mahle, Bartók's *Mikrokosmos* and *For Children* were models of the use of folklore in his pedagogical compositions. The approach of J. S. Bach, as demonstrated in the Notebook for Anna Magdalena and that of Telemann in his *Tafelmusik*, correspond in certain ways to the *Gebrauchsmusik*[39] that is associated with Hindemith (*Sing und Spielmusik*)[40] and other

[39] Gebrauchsmusik: "Music designed for children or amateurs and thus, by implication, simpler than that which the composer would write for concert performance (*Hausmusik*). The term arose in Germany during the 1920s, when *Hausmusik* gained political and social importance. Hindemith wrote many such pieces." N.A. "*Gebrauchsmusik*." Grove Music Online. Oxford Music Online. http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/opr/t237/e7533?q=fioriture+ornaments&search=quick&pos=7&_start=1#firsthit (accessed June 18, 2015).

[40] *Sing und Spielmusik*: A type of music composed by Hindemith for amatuers to sing and play and used for the purpose of teaching music. Kennedy, Michael ed. "Hindemith, Paul." The Oxford Dictionary of Music, 2nd ed. Rev. Oxford Music Online. Oxford University Press: Web. (accessed June 18, 2015).

composers. The study of Beethoven's works, whose thematic development Mahle admired and the study of works by Baroque and Classical composers, influenced the form and structure of his works.

Mahle's first compositions incorporate avant-garde dodecaphonism and experimentation, under the influence of Koellreutter. This can be clearly seen in *Peça para Piano, Sete peças sobre uma e duas notas só* (1954), and *Intervalos* (1960). According to an interview with Mahle in 2005, the following are examples of dodecaphonic works: *Trio para Flauta, Violin and Piano* (1952), *Quatro Estudos para Flauta* (1953), *Et Ostendit Mihi* for choir a *cappela,* and *Septet* (1975). On the other hand, *Peças Modais para Piano a Quatro Mãos* (1955)*, Música Concertante para Timpano e Sopros* (1958), *Miniaturas para Flauta* (1967), and *Miniatura para Clarineta* (1970) are more tonally complex. According to Tokeshi, Mahle experimented with electronic music when he studied with Koellreutter. He was able to purchase sound generators, recording devices, and keyboards that were later used to create an electronic music lab for the school of music. He eventually lost interest in this endeavor, because of the difficulties associated with keeping the equipment up to date in Brazil.

Aside from compositions in the vanguard style, after his formative period, Mahle began developing modalism in his works. As a professor of several instruments and a conductor of the children's orchestra and choirs of the School of Music, he faced the necessity of arranging folk material, both Brazilian and international. Through his use of folk themes, his study of the work of Bartók (For *Children*), and his personal interest in modalism, one may also observe the genesis of Mahle's eclecticism. The use of modalism can be observed in his first years of composition in the following works: *As Aventuras de um Estudante de Música* (1954), *Sinfonieta* (1957), and his first series of concertinos and sonatinas.

According to Arzolla, "Mahle's modal studies were not initially nationalistic."[41] According to the composer, he once "asked a student of his composition class to write down all the modes found between 5 and 12 notes, and the result was more than 1200 different scales."[42] Mahle used only 70 of these in his own compositions.[43] It can be said that his series of *Duetos Modais* (from 1974-81), were reflections of Mahle's interest for modalism and counterpoint.

Regarding the modes, Mahle believes in "the correspondence of each basic scale with a type of emotion (*ethos*)."[44] According to Mahle, the relation comes from the *Theory of Colors* by Goethe, which associates the colors with specific emotions: by extension, the color of the intervallic disposition of each mode represents an affective tendency. Mahle explains:

> The major and minor modes (Ionian and Aeolian) can be considered stable. [From the circle of fifths], on the side of major modes we have the Lydian that is more luminous [yellow]. On the other side, the Mixolydian has a little of shadow [yellow + blue = green]. On the other hand, on the one side of the Aeolian, we have the Dorian, shinier [green]. On the other, the Phrygian is more dreadful [blue]… The green represents the banal balance, without much emotion. The yellow is very brilliant, jovial and happy. The blue is more serious, related to the sacrifice, devotion.[45]

Regarding harmony, Mahle works with the harmonization of the modes used in his compositions, through chords formed by their notes, due to the fact that the composer "considers… the modal characterization [to be] more effective."[46] Mahle does not neglect the hierarchy of harmonic functions, which he considers indispensable, even when he expands the

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[41] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 31.
[42] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 31.
[43] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Aparecida Mahle (Parts I, II and III)*, 7
[44] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 32.
[45] Mahle, quoted by Arzolla, 33.
[46] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle,* 32.

tonality through chromaticism. He believes that by having the 5th and 8th in a chord, the mode is better assimilated by the listener.

Mahle continued to use modalism and applied it to the sonata form in his series of sonatinas and concertinos. According to Arzolla, "Mahle values the sonata form because he believes it parallels a human life in a way."[47]

> He imagines the first thematic group as a person going living his every day life, and the problems that this person would face. The second thematic group shows how the person sees himself unrealistically (modulation to the anthipode). The development represents the person's fight against reality, which returns during the recapitulation with all its attributes. However, when the second thematic group is re-exposed with the same tonal plane as the first, the individual believes he can make his dreams a reality. According to Mahle, the thematic plan [based primarily on the classical approach and inspired by Beethoven] is still valid today, because the repetition represents a second chance that was given to the individual in another moment during his life. He believes that this chance is possible, because life is cyclical. [48]

In these works, he began to use more Brazilian popular and folk music rhythmic elements. We can observe this in his *Concertino 1974* for piano and strings. The brackets shown in figure 9, on the following page indicate the use of syncopation and the F# and Bb's circled emphasize the C Lydian-Mixolydian mode used by Mahle. The *Sonatina 1975* for piano is based on a pentatonic scale (A-C-E-F#-G). The bracketed areas in figure 10 show syncopation.

It is clear that Mahle began to change his focus from the avant-garde style to nationalism. He followed the example of the composers of the *Música Viva* group, who also transferred their composition style to nationalism. It can be said that in Mahle's case this is primarily the result of contact with Brazilian folklore and the use of Brazilian texts in his vocal works.

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[47] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle,* 37.
[48] Mahle, quote from Arzolla, 37.

Figure 9: Concertino 1974 for piano and strings- Mahle's uses of syncopation and modalism (Lydian-Mixolydian)

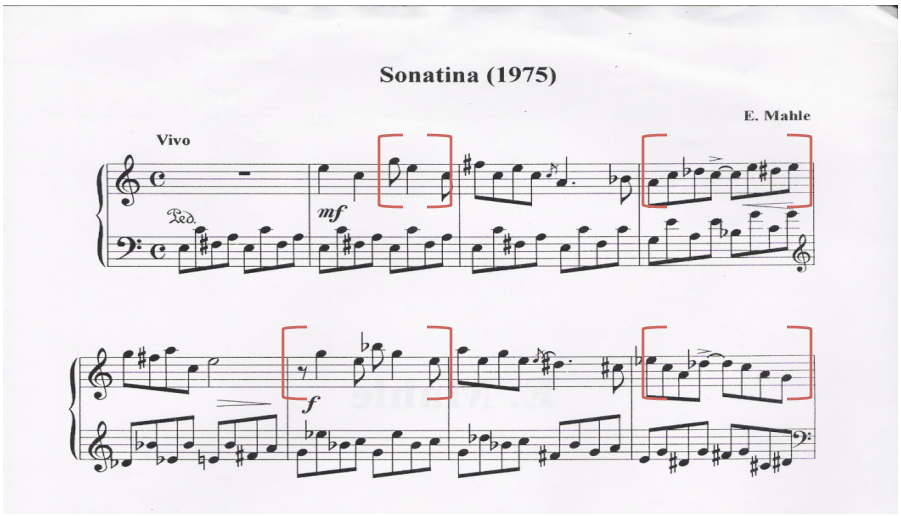

Figure 10: Sonatina 1975- the use of syncopation and pentatonic scale (A-C-E-F#-G)

Mahle's first exposure to Brazilian folk melodies came from his wife, Maria Aparecida, who introduced him to the works of Mario de Andrade and Heitor Villa–Lobos. As a teacher, Mahle chose the use many different folk melodies from various cultures believing that "folk music is an important part of a child's general education, contributing to his/her cultural identity."[49] In addition, he believes that the familiarity of children with this kind of music will facilitate their musical learning.

As a result of his work with Brazilian folk themes in arrangements for orchestra, choir, and other compositions, Mahle's style became gradually detached from the avant-garde style and consequently took on a more national character. The use of Brazilian poetry in his vocal works also helped Mahle absorb Brazilian nationalism, through the folkloric texts as in *Cambinada Elefante* from 1967 and through the incorporation of texts by the Brazilian poets: Manuel Bandeira, Vinícius de Moraes, Cecília Meirelles, Cassiano Ricardo, and Guilherme de Almeida. His three operas, *Maroquinhas Fru-fru* (from 1974 with poetry by Maria Clara Machado), *A Moreninha* (from 1980, with poetry of José Maria Ferreira, based on Joaquin Manuel Macedo), and *O Guaratuja* (from 2006, based on the work of José de Alencar), are all works of nationalist character.

Since the composition of the *Suite Nordestina* from 1976, based on melodies collected by Mário de Andrade, Mahle acquired more contact with the folklore melodies from northeastern Brazil. He was, in fact, astonished by the richness of the modalism and decided to study it more deeply. According to Tokeshi, in the folk music of northeastern Brazil scholars most frequently found the following modes: Mixolydian, Lydian, Lydian-Mixolydian (the so called *northeastern mode*), Aeolian, and Dorian, and in addition scales of African origin, such as the pentatonic, hexatonal (without the leading tone), and the major diatonic with a lowered seventh degree in

[49] Tokeshi, *Ernst Mahle: Violin Sonatas and Sonatinas*, 9.

descending melodic motion. The following examples show some Brazilian folk melodies that are based in these modes:

Figure 11: Brazilian folk song in Mixolydian form

Figure 12: Three Brazilian folk songs in Aeolian, Lydian, and Pentatonic form

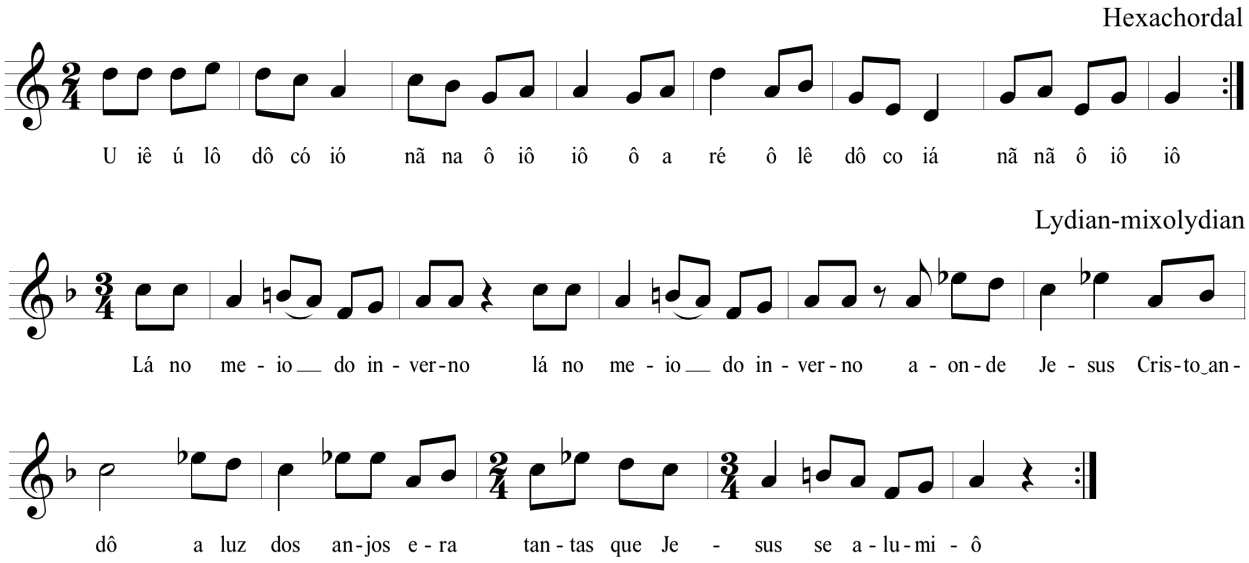

Figure 13: Two Brazilian folk songs in Hexachordal and Lydian-Mixolydian form

Mahle eventually perceived that he had incorporated rhythmic-melodic characteristics from the northeastern regions of Brazil into his compositional style. He later composed other works containing explicit citations of folk melodies from those regions, such as the *Suite Carimbó* for choir (1982), the Concerto for clarinet (1988), *Sinfonia Nordestina* (1990), and *Jangada de Iemanjá* for eight double bass.

Mahle is often considered to be an eclectic composer, due to the use of diverse materials in his music. He believes that the "usage of folkloric melodies or the modal melodies with nationalistic characteristics continues to be valid, as well as expanded keys for the addition or alteration on the scale and harmony."[50] According to Arzolla, "Mahle's multi-movement works generally contain just one movement with the rhythmic and/or melodic national characteristics.

[50] Mahle, quoted from Arzolla, 35.

The others could also be considered modal, but without a Brazilian reference."[51] He also believes that the most important characteristic of Mahle's works is the "combination of materials from diverse procedences."[52]

> As an example, [Arzolla cites]: the use of whole-tone scales as a transitional element; melody without any nationalistic influence with accompaniment containing folkloric or popular characteristics; pentatonic scales without national characteristic; melodic transformation through the modal changes; the use of the harmonic series and inversions; sections of aleatoric rhythm; explicit tonal sections, or tonal harmony resolutions; exploration of the enharmonic ambiguity of the triton; chromaticism, and others…[53]

In an interview with the Argentine newspaper *La Prensa*, Mahle declared: "I have been continually searching to find a middle ground between vanguard and traditionalism. I seldom work on vanguard techniques of composition and don't view myself as a composer who uses these techniques frequently."[54]

The traditionalism (neoclassicism) of Ernst Mahle regarding form, phraseology and thematic elaborations, and scales and harmonic structures are due to a diversity of factors. First, for pedagogical purposes the series of sonatinas, sonatas, concertinos, and concertos are in fact, accessible to music students. Second, the consumption of these pieces should be easy for the listeners. Finally, there are philosophical reasons for Mahle's professional decisions.

Mahle's parents were anthroposophists who were associated with this philosophy in Stuttgart and who brought this philosophy to Brazil. Mahle describes the relationship of his family with anthroposophy in an interview:

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[51] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 35.
[52] Arzolla, *Uma abordagem Analítico-Interpretativa do Concerto 1990 para Contrabaixo e Orquestra de Ernst Mahle*, 35.
[53] Ibid., 35.
[54] Mahle, quoted from an interview to *La Prensa,* Buenos Aires, 1976.

> In 1918, after the First World War, my father, [Dr. Ernst Mahle], as a student of the Polytechnic School of the University of Stuttgart, usually attended several workshops on a diversity of subjects. In one of these occasions, he met Rudolf Steiner, the founder of anthroposophy, who regularly visited Stuttgart because it had the first *Waldorf* School. Through the passing of the years my father accumulated a whole library of anthroposophy books, and I began to read and to become really interested in this philosophy.[55]

Mahle defines the Anthroposophy in this other passage of the same interview:

> R. Steiner defines Anthroposophy as the way to combine the spirit of the man to the spirit of the universe. It is a philosophy dedicated to the modern man, who demands a scientific answer for everything. The oriental methods for us including yoga are unsuitable. R. Steiner believes in the thought that one must control every development of the suprasensorial capabilities. Without these capabilities, human being becomes aware of only part of a truth. The demands for such a development are huge, although a first step means something.[56]

Mahle became involved with anthroposophy and believes that due to this philosophy, helped him develop the sensibility necessary to become a musician and teacher. He wrote:

> I, personally, am very grateful to anthroposophy, because I think that my life became more enriched due to these ideas. As an example, I invested the money received from my family's industries on education (*Escola de Música de Piracicaba*), without any dependence on the government.[57]

It is clear that Mahle's trajectory as a composer and teacher shows an idealistic spirit. As mentioned before, the *Escola de Música de Piracicaba* is a non-profit institution, in which Mahle has invested since the construction of the building; he has supplied instruments and books, maintained the ensembles and offered scholarships. As a professional composer, teacher and conductor, Mahle never accepted payment for his duties directing any money received back to the school.

[55] Mahle, *Questioner II*, 2006.
[56] Mahle, *Questioner II*, 2006.
[57] Ibid.

CHAPTER 3: MAHLE'S WORKS FOR PIANO

3.1 A Pedagogical Overview of his Works for Piano Solo

Mahle always considered the piano his primary instrument. However, he was unable to become a pianist because of an injury to his arms, which caused him to become a composer. Mahle frequently uses his technical and improvisation skills on the piano to help develop his compositions. He believes that his compositions "sound done"[58] when played on the piano.

Piano compositions by Mahle include solo works, duets, trios, piano four-hands, two pianos, songs, and soloist works with chamber and symphonic orchestras. In addition, Mahle has written many arrangements and original compositions for choirs and orchestras with piano accompaniment. If we include all these works, Mahle's output for piano, is among the largest produced by any Brazilian composer.

Mahle classifies his works for piano solo into two groups: "pedagogical" and "serious." These are not widely known due to the preference for works by composers who are already well known, such as works from Camargo Guarnieri, Heitor Villa Lobos, Lorenzo Fernandes, Claudio Santoro, Edino Krieger and Alberto Nepomuceno. Also, Mahle's works for piano are not considered more important than his compositions for other instruments, due to his focus on composing for instruments that had more limited repertoire.

3.2 The "Pedagogical" and "Serious" Works

As previously mentioned, Ernst Mahle has directed most of his works toward students. Mahle's pedagogical works for piano are not as numerous as those for other instruments. It is noteworthy that, with exception of the collection *Vamos Maninha* (1955), Mahle composed his pedagogical works for piano after 1969, when he had already composed a considerable number

[58] Casarotti, *Ernst Mahle: 50 Anos de Brasil,* 37.

of works for other instruments. Before this time, Mahle and his wife, Maria Apparecida, concentrated on the development of an orchestra program. Due to the lack of material for orchestral instruments, Mahle devoted his time to compiling method books and composing easy pieces for them. He did not do this for the piano, which was the "fashionable" instrument of that time.

Mahle called the works for his more advanced students "serious." These required greater technical and artistic maturity from the performer. The pieces were commissioned by professional pianists, teachers, and advanced students or former students of the Escola de Música de Piracicaba and are designed for upper-intermediate and advanced students.

In this chapter, offers a pedagogical overview of Mahle's solo piano works, with information about each piece regarding historical background, musical form, harmony, and materials used, as well as level of difficulty, timing, available editions, and finally, a list of pedagogical features. Although Mahle labeled his piano works "pedagogical" and "serious," in this paper they will be presented in chronological order and classified primarily by their level of difficulty. For the sake of clarity, the level of difficultly of Mahle's works will be compared with the grading system by Jane Magrath from her book, "The Pianist's Guide to Standard Teaching and Performance Literature." A *Reference Chart for Grading* from traditional works related to each level can be found in the appendix of this dissertation.

Table 1: *Peça para Piano* (1954) - *Piece for Piano*

Level of difficulty	Level 6
Edition	Manuscript
Timing	1:40

Mahle composed *Peça para Piano* while he was Koellreutter's student. During this period, Mahle's works were characterized by experimentation. The piece is athematic, with few

motivic elements, and uses a six-note series. It is divided into three main sections, which are unified by the intervals of major and minor seconds, and sevenths. The work has register and dynamic variety with rhythmic and melodic imitation.

Figure 14: *Peça para Piano*- Experimentalism

Pedagogical Features- The challenge here is to control the rhythms and dynamics with the correct use of expressive rests.

Table 2: *7 Peças Sobre Uma e Duas Notas Só - 7 Pieces on One or Two Notes*

Level of difficulty	Level 5
Edition	Edition- Ricordi, São Paulo- 1954
Timing	4:30

These miniatures were composed in response to a compositional assignment intended to provide Mahle with the capacity to work with limited materials. They are in ternary form, and are constructed from one pitch or interval. It is interesting to observe that the notes from all

seven pieces comprise the 12 notes of a scale. Mahle utilizes a texture that is "not dense… pointillism through the economy of materials, rests and he plays with the tessitura."[59] In addition, it has unindicated meters and abrupt contrasts in dynamics.

Figure 15: Piece no. V of *7 Peças Sobre Uma e Duas Notas Só*- constructed on the interval C#- G.

Pedagogical Features- The piece is a good study for the control of dynamics ranging from ***fff*** *to* ***ppp***.

Table 3: *Vamos Maninha* (1955) – *Let's Go Little Sister*

Level of difficulty	Level 1-2
Edition	Edition- Ricordi, São Paulo- 1955 (1st Ed.) Unimep, Piracicaba- 2003 (2nd Ed.)
Timing	Varies

[59] Gandelman, *Compositores Brasileiros: Obras para Piano (1950/1988)*, 145.

Vamos, Maninha is a collection of 73 Brazilian folk and popular songs collected and arranged by Mahle for pedagogical purposes. He stated his purpose in the Introduction to the collection, and offered some suggestions for piano teachers, wishing to assign them to their students:

> In *Vamos, Maninha,* it was our objective to offer a collection of arrangements of Brazilian popular [and folkloric] songs, simple, easy and pianistically interesting, although emphasizing primarily the melody. [These songs are not in fact,] an elementary method book, because even the initial pieces demand certain skills; they are intended then for students little more advanced. In addition, it can be used as a sight-reading [method book] and also for national folklore appreciation.
>
> We recommend to the teachers for less advanced students, to beat the rhythm, sing the melody, and also [use the book] for solfège, before the student even touch the keyboard. [On the other hand, for students with more dexterity in the previous skills, the teacher should] work on phrasing and interpretation…
>
> Regarding the order of the pieces (being more a collection than a method book) we suggest that it should be modified according to the personal development of each student. The same can be said regarding fingering; we notated minimally any of these notations are not intended to be obligatory, because more important than good fingering, is the development of the student's capacity for discovering on his/her own.[60]

The collection mostly constructed within the Major keys (C, G, D, and F), with diatonic and triadic harmonies, although Mahle frequently uses secondary dominants, chromatic passing notes, and neighbor tones. The melodic lines are often doubled with intervals of thirds, sixths, or octaves. The texture is primarily homophonic, with occasional imitations between the hands. The accompaniments include arpeggiated triads, *ostinato* rhythms in intervals of thirds and fifths (melodic and harmonic), and basses as contrapuntal features. Mahle generally uses simple meters, although he occasionally uses compound duple meter (6/8). Syncopation, a characteristic of Brazilian music is present in almost all of his songs, both in the melody and in the accompaniment.

[60] Mahle, quoted from the preface of *Vamos, Maninha.*

Another important feature of this collection is the presence of four-hands pieces that are intended for performance by a less-advanced student along with the teacher, or a more advanced student from the teacher's studio. In these pieces, apart from the opportunity of developing group skills as well as the motivation of the student performing with his/her master, the student is exposed to somewhat more complex harmonization.

Figure 16: *Peixe Vivo* ("*Live Fish*")- Four-hands

Pedagogical Features- An excellent collection for sight-reading studies, developing rhythmic skills (for beginning students), coordination of hands (independence), chords in block position, determining fingerings (by the student), and ensemble sense (four-hand pieces).

Table 4: *Sonatina (1956)*

Level of difficulty	Level 7
Edition	Edition- Ricordi, São Paulo- 1956
Timing	5:00

The Sonatina 1956 is a work in one movement, in sonata form, as follows: **A/B-A'/B'/A" (Coda)**. In the B' section of the work, *Lento*, Mahle suggested the slow movement of the sonata. The work is characterized by its modal flavor, inspired by the works of Bartók specifically *For Children* Vol. 1 and 2, and *Mikrokosmos*. Regarding its thematic structure, we have the first theme in parallel octaves, in simple meter, with stable rhythm disposition, and with a melodic characteristic. It is initiated by an ascending movement of perfect fifths, followed by a descending sequence. In the second theme, a motive takes on an *ostinato* character and is later added to the first theme. It has a percussive nature and is metrically irregular. These two themes are also present in the *Lento*, although with inverted intervals and different harmonic treatment.

Pedagogical Features- Mixed meter, frequent double notes in both hands requiring proper voicing, quickly shifting registers.

Table 5: *Quando o Galo Canta* (1967) – *When the Rooster Crows*

Level of difficulty	Level 7
Edition	Autograph typescript
Timing	2:00

This Ponteio (a Brazilian genre of short pieces similar to a prelude of the romantic type) is Mahle's first nationalistic piece for piano solo. The work was not included in the series of *Oito Ponteios* that Mahle composed in 1972. It is in the Mixolydian mode, a characteristic mode of northeast Brazilian folk music, and it uses the pentatonic scale. There are three sections: the first is centers around the tonic, the second occurs over a dominant pedal which is also characteristic of the third part, or coda, which however is in the tonic again. Constructed with an *ostinato* bass, the work has syncopated rhythms and imitative melodic motives in other voices. According to

Mahle, the piece was inspired by the singing of his neighbor's rooster that was trying to sing above all the other roosters in the area.[61]

Pedagogical Features- The piece is characterized by double notes, blocked chords, imitation, and the absence of a tempo indication.

Table 6: *As Músicas da Cecília* (1969) – *The Music of Cecília*

Level of difficulty	Level 4-5
Edition	Ricordi, São Paulo -1969
Timing	varies

I- *Marcha dos Cavaleiros – March of the Horseman*
II- *Sostenuto*
III- *Vivo*
IV- *Bartokiana*
V- *Sem Título – Without Title*
VI- *O Gatinho Pega o Ratinho – The Kitten Catches the Rat*

This group of pieces was excerpted from the 1,392 melodies created by Mahle's daughter Cecília, when she was between 2 and 6 years old. Cecília was a very musically talented child, who sang the melodies that represented her childhood. She was blind at the age of four due to brain cancer and died at the age of fifteen (1973). Mahle annotated and arranged these melodies, transforming them into a series of pedagogical books for various instruments. According to Mahle, he arranged 1000 of them and distributed them in 18 different albums.

> I began the [*Melodias da Cecília project*] arranging for a recorder and cello with an accompaniment of piano. Then, I arranged the other ones for piano and for the other instruments. Regarding the titles of the pieces, some of them were given by Cecília and the other ones were extracted from books that she used to like, such as fairy tale histories and poetry, or we [Mahle and his wife] created them according to each piece.[62]

[61] Casarotti, *Questionnaire addressed to Ernst Mahle,* 3.
[62] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Aparecida Mahle*, 2006.

This collection consists of six pieces. The *Marcha dos Cavaleiros* is one of the most performed Mahle's works. *Bartokiana* is an allusion to the piece No. 5, *Play* by Béla Bartók from the album *For Children* (Volume I). According to Mahle, his series was a 'home-made' version of Bartók's *For Children* because both works had similarities in their artistic-pedagogic approach. However, Mahle's work differs from Bartók's in the source of the melodies used: Bartók extracted his themes from the folk music of Eastern Europe; while, Mahle extracted his themes from the childhood universe, with the intention of getting nearer to the reality of the children who would interpret them. In the preface of the first edition of the *Musicas da Cecília*, it is pointed out: "the great pedagogical and musical experience of Ernst Mahle has permitted him to feel the infantile element of these melodies, adjusting them in modern arrangements and appropriates to the instrument without destroying their spontaneity."[63]

Figure 17: Bartók's *Play* from *For Children* and Mahle's *Bartokiana*

[63] Mahle, quoted from the preface of *Músicas da Cecília.*

As Músicas da Cecília are small pieces that can be executed as a set or isolated into individual pieces. They can be formally divided in small binary form (*Marcha dos Cavaleiros* and *Sem Título*), ternary form (*Sostenuto, Bartokiana,* and *O gatinho Pega o Ratinho*), and rondo form (*Vivo*). The set is in homophonic texture, with the exception of the first section of *Sustenuto.* They are tonal, with simple harmony, modal borrowings, secondary dominants, and modulations.

Pedagogical Features- Trills, repeated notes, double notes, touch contrasting according to the character of the piece, detailed articulations and dynamics. A demanding left hand for early intermediate students, with large leaps, difficult memorization, stretches, held notes, imitations, countermelodies, and Alberti bass.

Table 7: *Sonata (1971)*

Level of difficulty	Level 10
Edition	Autograph typescript
Timing	11:00

The *Sonata 1971* was dedicated to the pianist Paulo Affonso de Moura Ferreira, a former President of the *Sociedade Brasileira de Música Contemporânea,* and a friend of Mahle who died in 1999. The work comprises three movements: *Vivo*, *Andante*, and *Marcha com Variações.*

The first movement, *Vivo,* is in sonata form with themes characterized by the vertical and horizontal uses of intervals, instead of well-defined melodic lines. In the first theme there is a predominance of harmonic sevenths and ninths and melodic thirds in arpeggios of diminished sevenths. In the second theme, Mahle uses sequences of descending fourths and ascending arpeggios of fourths and seconds. There are long tremolos in both themes, unifying the piece. The second theme is considerably shortened in the recapitulation.

Mahle made two different versions of the *Andante* movement. One of them uses extended piano techniques, requiring the performer to play on the strings of the piano (*pizzicatos* and *glissandos*) along with other special effects. The other version uses only the keyboard, like the other movements. There are rhythmic and intervallic motives present in the first part of the *Andante* that also appear in the first and third movement, unifying the work. The third movement, *Marcha,* is a theme with seven variations. In these variations, Mahle gradually dilutes the harmonic and percussive characteristics of the theme.

Pedagogical Features: Double notes, tremolos, chords, quick shifting of registers, *Alberti* bass, fast scales passages, alternating hands, polyrhythms, and pedal.

Figure 18: Second movement of the *Sonata (1971)* for piano

Table 8: *As Melodias da Cecília* I & II (1972) – *The Melodies of Cecília I & II*

Level of difficulty	Level 4-5
Edition	Vol. I- Vitale, São Paulo-1972 / Unimep- 2000 Vol. II- Unimep- 2003
Timing	varies

Figure 19: Cover page of *As Melodias da Cecília*

As Melodias da Cecília is divided in two volumes and contains 40 songs in the first volume and 31 in the second. As with *As Músicas da Cecília,* these albums are harmonizations and arrangements of the 1,392 melodies created by Mahle's daughter. The first volume was initially edited by Editora Vitale in 1972, and due to its popularity, it sold out and there was a second edition released by Gráfica da UNIMEP in 2000. The Gráfica da UNIMEP edited the second volume in October of 2003, even though it was composed and arranged in the same period as the first volume.

Each of these pieces is in one-part, binary, or ternary form. They are strophic songs, resembling folk songs, with a melody line that has vocal characteristics. Basically, they are homophonic in texture, with the exception of the pieces from the second volume, nos. 10, 18, and 20 (a fugue in 3 parts), which are polyphonic.

Pedagogical Features: Exchange of the melody between hands, holding of notes, double notes, block chords in triads with the octave added, and lateral dislocation. Tremolos are moderately fast. Some pieces use *Alberti* bass as well as change of meter and tempo. The character of each piece varies according to its touch, articulations and dynamics.

Figure 20: *Maria Fumaça* ("The Train") from *Melodias da Cercília I*

Table 9: *Sonatina (1973)*

Level of difficulty	Level 6
Edition	Autograph typescript
Timing	1:00

The *Sonatina 1973* was dedicated to the journalist and pianist Marisa Ferraro Sampaio. She was one of the judges of the Competition *Jovens Instrumentistas* in 1973, in Piracicaba. Mahle wrote this sonatina after a request by Marisa during the intermission of that competition.

She had not expected that her request would be fulfilled on the same day, let alone two hours later. According to Mahle "she was astonished at having a request attended to in such a quick time!"[64]

The work is a bithematic sonata form (A B A') with a reduced development. The first theme has a modal characteristic (Mixolydian in F with augmented fourth). There are a variety of melodic and rhythmic-harmonic segments. The second theme is in B, the antipode of the opening key, differing from the first theme in its use of chromaticism and rhythmic motives. It can be said that the modulation to the tritone is a characteristic of the music of Béla Bartók, although Mahle does not attribute this influence to Bartok, but rather to the impressionism of Debussy. According to Mahle, "Debussy used this intervallic relation, and the whole- tones scales contain the thirds diametrically in opposition (C- E and F#- A#, for example)."[65]

Pedagogical Features- Condensed sonata form characterized by short scalar passages, *tremolos* with varied intervals (good for teaching rotation) and accompaniment in doubled notes.

Table 10: *Sonatina (1975)*

Level of difficulty	Level 7
Edition	Autograph typescript
Timing	5:00

The *Sonatina 1975* was a request a piano teacher and one of the founders of the *Escola de Música de Piracicaba*, Maria Dirce Almeida Camargo. It is a transcription of the Sonatina (1975) for violin. The work is in a bithematic sonata form with a bilinear texture. An *ostinato* unifies the work, exchanging registers between bass and soprano. This *ostinato* has the

[64] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Aparecida Mahle*, 2006.
[65] Mahle, quoted from Arzolla, 38.

characteristic of melodic chromaticism, hiding the implied modalism. The first theme is constructed with a pentatonic scale (A-C-E-F#-G), and the second is centered on F#.

Pedagogical Features- This work is often considered tricky because of the *ostinato* in broken chords a fast tempo (*Vivo*) and exchanged between hands. There is consistant syncopation within the melody.

Table 11: *Oito Ponteios* (1972-1998) – *Eight Ponteios*

Level of difficulty	Level 10
Edition	Autograph typescript
Timing	varies

I. *Trem de Ferro – The Iron Train*
II. *Ponteio*
III. *Berimbau*
IV. As *Máscaras - The Masks*
V. *Dança em Volta do Fogo – Dance Around the Fire*
VI. *Couro de Boi – Leather of the Bull*
VII. *Os Sapos – The Frogs*
VIII. *Sertão - Desert*

The *Oito Ponteios* (*Eight Ponteios*) are transcriptions of the *Suite Brasileira* (1963) for choir. The transcription was requested by the professor and pianist Paulo Affonso de Moura, and after the favorable reception of the first three, *Ponteio* (1972), *Berimbau* (1980) and *Dança em Volta do Fogo* (1980), Mahle decided to expand the series in 1998. The works were inspired by poetry by modernists and nationalists such as Manuel Bandeira (*Ponteio*, *Berimbau,* and *Os Sapos*), Cassiano Ricardo (*Trem de Ferro*, *As Máscaras*, *Dança em Volta do Fogo*, and *Couro de Boi*), and *Ascenso Ferreira* (*Sertão*).

Ponteio is a "free instrumental composition inspired by plucking of string instruments."[66] This kind of Brazilian prelude became common in Brazil after the *50 Ponteios* for piano by Mozart Camargo Guarnieri. Regarding Mahle's ponteios, they are all programmatic music with a close relationship with the text to which they were inspired. For example, in *Os Sapos* or "The Frogs" Mahle evokes different kinds of frogs and their environment to illustrate the poem with his music. This is, in fact, a satirical metaphor of the group of poets labeled as *parnasianos* (known as "the frogs"[67]). On the other hand, in *Ponteio* (1972), through a play on the words *verde* and *negro* (green and black), the poet, Manuel Bandeira portrays his own suffering, sadness, and melancholy caused by his tuberculosis. Mahle, through the uses of a rhythmic-melodic *ostinato* in block chords made up of fourths (perfect and augmented) and ever increasing of textural density, and dynamic level, portrays the suffering and despair of the poem.

The *Ponteio* and the *Dança em Volta do Fogo* are the most frequently performed works from this collection. Three of the pieces were never performed (*As Máscaras*, Couro *de Boi*, and *Sertão*). Mahle believes that these works have been neglected due to their level of difficulty and because they have such a modern idiom. He concluded the series in 1998 and dedicated them to important Brazilian pianists, professors and ex-professors of the Escola de Música de Piracicaba.

Pedagogical Features- Repeated block and arpeggiated chords, big leaps, control in pedal and dynamics, complex rhythmic patterns, *legato* octaves, *glissandos* with both hands, difficult memorization, quickly shifting of registers, and improvisational sections (*Os sapos*).

[66] Ferreira, Aurelio B. de Holanda, quoted from Casarotti, *Ernst Mahle: 50 Anos de Brasil,* 41.

Figure 21: *Ponteio* (1972)- Constructed of quartel block chords, with thickening textures and increasing dynamic levels.

3.3 Other Works for Piano

Mahle has composed many chamber works for piano. Below are lists of the piano works categorized by title, year composed, and catalog number.

Table 12: Piano 4 Hands

Title	Year	Catalog Number
Melodia Irlandesa – with variations	1954	C 3c
Peças Modais	1955	C 5
Marcha	1957	C 9a
Toccata	1957	C 7b
Suite Nordestina	1977	C 111
Carmbó – Suite, sobre melodias paraenses	1986	
Boi Bumbá Toccata	1990	C170
Arapuá Tupana	1993	C 176b
Suite (Ovalle-Mahle)	1994	A 71
O Burrico de Pau (Gomes-Mahle)	1996	A 72
Jangada de Iemanjá	1996	C 183a
3 Danças Brasileiras (arr.) • *Caranquejo* • *Cana-verde* • *Balainha*	1997	A 74
Introdução e Dobrado	1998	C 196a
Dança (arr.) • *Isc Schmeiss d'r na ripp* (German) • *La Cucaracha* (Mexican) • *Grand Square* (American) • *Annen-Polka* (J. Strauss)	1999	A 83
Suite (W. Henrique- Mahle)	2003	A 88
Bailado Final – from the Opera "O Garatuja"	2006	C206 final 4
Suite no. 2 (W. Henrique- Mahle)	2007	A97
Suite no. 3 (W. Henrique- Mahle)	2007	A 100
Suite Pernambuco	2007	A 99
14 Canções Brasileiras (folklore)		A 20
Valsa – from the Opera "Maroquinhas Fru- Fru"		C 83-v4
Valsa de Carolina – from the Opera "A Moreninha"		C 133-v4

Table 12 continued: Piano 4 Hands

4 Danças (arr.) • *Auftanz (Entrada) (Barroco alemão)* • *Sternpolka (Áustria?)* • *Bändertanz (região de Munique)* • *Hammerschmiedsgsellin (região de Munique)*		D53b

Table 13: Duos

Violin and Piano		
Sonatina	1955	B 2
Sonatina	1956	B 3
Sonata (Ed. Tonos, Alemanha)	1968	C37
As Melodias da Cecília	1972	A 7
Sonatina	1974	C 75
Sonatina	1975	C 86a
Capricho	1976	C 96
Sonata	1980	C 141
Sonata	1985	C160
Capriccio 24 (N. Paganini, arr. by Mahle)	1998	A78
Viola and Piano		
Sonatina for Viola or Cello	1956	B4
Sonata	1968	C 35
As Melodias da Cecília	1972	A62
Sonatina	1976	C108
Cello and Piano		
Sonatina for Cello or Viola	1956	B4
Sonata	1968	C36
As Melodias da Cecília	1972	A 10
6 Melodias	1975	A 52
Sonatina	1976	C104
8 *Canções de Natal*		A 57
10 *Canções Brasileiras*		A 56
12 *Peças Fáceis*		A 8
Double Bass and Piano		
Concertino for Double Bass – Sobre "Atirei o pau no gato" (brasileira, arr. Mahle)	1971	OI 26
As Melodias da Cecília	1972	A11
Sonatina	1975	C85

Table 13 Continued: Duos

English Horn and Piano		
Sonatina English Horn or Trumpet	1972	C 60
Sonatina	1983	C 152
Bass Clarinet and Piano		
Sonata	1987	C163
Flute and Piano		
Variações sobre Melodia Grega	1956	B 5
Sonata	1958	C 10
Miniaturas	1967	C 30
Sonata	1971	C 52
As Melodias da Cecília	1972	A13
Sonatina	1973	C 70
Sonatina	1976	C 105
No Alto da Montanha - Canções Francesca com Variações	1983	A 64
Sonatina Nordestina	1987	C 162
Duo	2008	C210
25 *Arranjos Fáceis*		A 12
Oboe and Piano		
Sonata	1969	C 40
Sonatina for Recorder or Oboe	1970	B 6
As Melodias da Cecília for Recorder or Oboe	1972	A 2
Ondina	1975	C 89
Sonatina	1976	C 109
30 Melodias Modais	1979	B 25
Clarinet and Piano		
Sonata	1970	C 44
Miniatura	1970	C 50
As Melodias da Cecília	1972	A 15
Sonatina	1974	C 79
Sonatina	1976	C 110
Arranjos Fáceis		A 14
Bassoon and Piano		
Sonata	1969	C 39
As Melodias da Cecília	1972	A 45
Sonatina	1974	C 84

Table 13 Continued: Duos

Trumpet and Piano		
As Melodias da Cecília	1972	A 48
Sonatina	1979	C 130
Trombone and Piano		
As Melodias da Cecília	1972	A 49
Sonatina	1979	C 131
Soprano Recorder		
Sonatina Modal	1956	B 1
Sonatina for Flute or Oboe	1970	B 6
As Melodias da Cecília	1972	A 2
Sonatina	1973	C 70
30 Melodias Modais	1979	B 25
24 Arranjos *Fáceis*		A3c
24 Arranjos *Fáceis*		A3
Horn and Piano		
As Melodias da Cecília	1972	A 21
Sonatina	1972	C 60
24 Musicas *Fáceis*		A 58

Table 14: Trios

Trio for Flute, Violin and Piano	1952	C 0
Trio for Flute Violin and Piano	1954	C 3b
Trio – German Melody for Violin, Cello, and Piano	1956	A 32
Trio for Two Violins and Piano	1956	B 8
Prelude and Fugue for Flute, Violin and Piano	1956	B 10
Trio for Violin (ob), Cello (horn) and Piano	1970	C 49
Trio for Oboe, Horn, and Piano	1970	C 49a
Trio for Flute, Clarinet (cello) and Piano	1971	C 44a(b)
Trio for Flute, Clarinet and Piano	1971	C 53a
Melodia Tcheca – with variations for Violin, Cello, and Piano	1975	A 53
Girassol for 2 unison voices and piano (Moraes)	1976	B 23a
Côco do Major for soprano and tenor or baritone and piano (Andrade)	1978	C 123a
Côco do Major for mezzo soprano or contralto and baritone or bass and piano (Andrade)	1978	C 123

Table 14 Continued: Trios

Não Me Deixes Sofrer – 2 Northern Melodies for Tenor, Bass, and Piano	1997	C 184
Tira O Chapéu! Parati Folklore for Tenor, Bass, and Piano	1997	C 185
Trio for Two Violins and Piano	1998	C 195
Trio for Clarinet, Violin and Piano	1998	C195a
Balada Do Rei das Sereias (Poesia de Manuel Bandeira) for Baritone, Double Bass and Piano	2000	C203
Trio for Oboe, Bassoon, and Piano	2007	C 208
Zum, Zum, Zum (German melody)		A 30
Trio Sobre Melodia Grega for Violin, Cello, and Piano		A 31
Boi Barroso for 2 Recorders and Piano		A 23
Cai, Cai Balão for 2 Violins and Piano		A 25
Eu Já Sei Solfejar (German Melody) for Violin, Cello, and Piano		A 29
Fatalidad – Valsa Perana (arr.) for 2 Violins and Piano		A 69
Manquinha for Recorder, Violin, and Piano		A 26
Passarinho Me Trouxe for Recorder, Violin, and Piano		A 27
Todos os Passarinhos for Recorder, Violin and Piano		A 28
Que É Da Margarida for 2 Violins and Piano		A 24
A Chácara do Chico Bolacha for voice, violin and piano		C 81 c/d/e

Table 15: Quartets

Quartet for Flute, Violin, Viola and Piano	1957	B 12
Quartet for Recorder, Violin, Cello and Piano	1958	B 11
Three pieces for soprano, flute, oboe and piano • *Ou Isto, ou Aquilo* • *Rio na Sombra* • *O Violão e o Vilão*	1970	C 48
Figurinhas I and II for soprano, mezzo soprano, contralto, and piano (Meirelles)	1980	C 143b
Natal for soprano, mezzo soprano, contralto, and piano (Moraes)	1980	B 27a
A Chácara do Chico Bolacha for 3 voices and piano (Meirelles)	1982	B 33a
O Pato for 3 voices and piano (Moraes)	1982	B 26b
Uma Flor Quebrada for 3 voices and piano (Meirelles)	1982	B 32a
O Eco for soprano, mezzo soprano, contralto, and piano (Meirelles)	1982	C 147
Campanário de São José for soprano, mezzo soprano, contralto, and piano (Ricardo)	1982	B 35
Leilão de Jardim for soprano, mezzo soprano, contralto, and piano (Meirelles)	1982	C 55f

Table 15 Continued: Quartets

O Menino Doente for soprano, mezzo soprano, contralto, and piano (Bandeira)	1982	B 34
Ou isto ou Aquilo for soprano, mezzo soprano, contralto, and piano (Meirelles)	1982	B 30b
Poema para Lili for soprano, mezzo soprano, contralto, and piano (Pessoa)	1982	B 29b
Zum, Zum, Zum for Recorder, 2 Violins and Piano		A 37
Quandras Ao Gosto Popular for soprano, mezzo soprano, contralto, and piano (Pessoa)	1982	B 28b
Rosamor for soprano, mezzo soprano, contralto, and piano (Almeida)	1982	C 26c
Rotação for 3 unison voices and piano (Ricardo)	1982	C 25
Canavial for soprano, mezzo soprano, contralto, and piano (Meirelles)	1984	C 155
Quarteto for Violin, Viola, Cello and Piano	2006	C 207

Table 16: Quintets

A Chácara do Chico Bolacha for Soprano or Tenor, Flute, Violin, Cello, and Piano (Meirelles)	1992	B 46
Tempo Será for mezzo soprano, 2 violins, viola, cello, and piano reduction (Bandeira)	1995	C 181
Moça Tomando Café for Soprano, Contralto, Tenor, Bass, and Piano (Ricardo)	1999	C 197
Dança dos Palhaços Barroco for 2 Clarinets, Double Bass and Piano		A 38

Table 17: Sextets

Ploc, Ploc, Ploc (German) for Recorder, 2 Violins, Cello, and Piano		A 40
Divertimento for 2 clarinets,2 violins, horn and piano	1956	B 14
Dança Em Volta do Fogo for Soprano, Mezzo, Contralto, Tenor, Bass, and Piano (Ricardo)	1998	C 135a
Alleluia for 5 voices and piano or organ (Boyce, arr. Mahle)	2008	AC 84
11 Canções de Natal for 2 violins, viola, cello, double bass and piano		A 50a

Table 18: Septets

Septeto for flute, clarinet, bassoon, horn, trombone and piano	1957	B 15

Table 19: Nonets

O Amor é um Som for soprano, flute, clarinet, percussion, piano (vibraphone), violin, viola, cello and double bass	1976	C 97

Table 20: Solo Voice and Piano

Five Songs for mezzo soprano or baritone (Bandeira) • *Tema e Variações* (1961) • *Cantiga* (1962) • *A Realidade e a Imagemi* (1961) • *Lenda Brasileira* (1962) • *A Onda* (1961)	1961-1962	C15
O Menino Doente for mezzo soprano or baritone (Bandeira)	1961	C 15a
Rosamor for soprano or tenor (Almeida)	1966	C 26a
Rosamor for mezzo or baritone (Almeida)	1966	C 26b
Para uma Cigarra for soprano (Meirelles)	1966	C 28
E agora José? for mezzo or baritone (Andrade)	1971	C 54
Leilão de Jardim for high voice (Meirelles)	1971	C 55
Leilão de Jardim for low voice (Meirelles)	1971	C 55b
Ave Maria for soprano and harmony	1972	C66
Salmo 127 for contralto or mezzo soprano	1972	C 63
Queixa da Moça arrependida for soprano (Couto)	1972	C 64
Queixa da Moça arrependida for low voice Couto)	1972	C 64a
Categiró for mezzo soprano or baritone (Ricardo)	1972	C 65
Categiró for high voice (Ricardo)	1972	C 65a
Campanário de São José for high voice (Ricardo)	1973	C 68a
Campanário de São José for low voice (Ricardo)	1973	C 68b
Natal for high voice (Moraes)	1980	B 27f
Natal for low voice (Moraes)	1980	B 27g
Os Sinos for baritone, mezzo soprano, or contralto (Bandeira)	1980	C 136b
Os Sinos for soprano (Bandeira)	1980	C 136a
Elegia for tenor (Couto)	1980	C137a
Elegia for baritone (Couto)	1980	C 137b
Quadras ao Gosto Popular for low voice (Pessoa)	1981	B 28c

Table 20 Continued: Solo Voice and Piano

Quadras ao Gosto Popular for high voice (Pessoa)	1981	B 28d
Ou isto ou Aquilo for high voice (Meirelles)	1982	B 30c
Ou isto ou Aquilo for low voice (Meirelles)	1982	B 30d
Presépio Vivo for any voice		AC 53b
O Relógio for soprano (Moraes)	1984	C 154
O Pato for tenor (Moraes)	1993	B 26d
Cidadezinha for tenor or soprano (Quintana)	1997	C 188a
Dona Janaína for tenor (Bandeira)	1997	C 189a
Dona Janaína for baritone (Bandeira)	1997	C 189b
A Paz de Deus – Saída da "Missa de São Paulo" for tenor	2003	C 129f
A Paz de Deus – Saída da "Missa de São Paulo" for baritone	2003	C129e
Cântico do Sol - Da "Missa de São Francisco" for low voice	2003	C 99a
Cântico do Sol - Da "Missa de São Francisco" for high voice	2003	C 99b
Dicurso do Ouvidor – from the Opera "O Garatuja" for Baritone	2005	C 206ouv
Canavial (Cecília Meirelles) for high voice	2008	C 155a
Canavial (Cecília Meirelles) for low voice	2008	C 155b
Canto de Natal for any voice	2008	C 139a
O Eco for high voice (Meirelles)	2008	C147b
O Eco for low voice (Meirelles)	2008	C147a
A Chácara do Chico Bolacha for high voice (Cecília Meirelles)	2009	B 33b
Canções e Melodias for any voice (W. Henrique, arr. Mahle)		A96
Cantilena Para Inês for mezzo soprano or contralto (Cecília Meirelles)	2009	C 211
Diamantina for baritone (Neves)	2009	C212
Poema Para Lili for high voice (Pessoa)	2009	B 29c
Poema Para Lili for low voice (Pessoa)	2009	B 29d
Uma Flor Quebrada for high voice (Meirelles)	2009	B 32b
Meditação - Da "Missa de São Paulo" for soprano or tenor		C 129a
Meditação - Da "Missa de São Paulo" for low voice		C 129b
Aclamação - Da "Missa de São Paulo" for contralto or bass		C 129c
Oração - Da "Missa de São Francisco" for high voice		C 99c
Oração - Da "Missa de São Francisco" for low voice		C 99d

Table 20 Continued: Solo Voice and Piano

8 *Canções de Pascoa* (arr. E. Mahle) • *Cantem Alegres* • *Cristo Ressucitou* • *Rompeu das Trevas* • *Ressuscitou o Salvador* • *Louvor a Deus* • *Cristo nosso Salvador* • *Do Céu Chegou* • *Unidos pelo Pão Pascal*		AC 86
8 Canções Brasileiras • *No Fundo do meu Quintal* • *Os Pombinhos* • *Na Corda da Viola* • *Sinh'aninha* • *Terezinha* • *Garibaldi* • *Pião* • *Caranguejo*		AC 39
10 *Canções Brasileiras* • *Vai Abóbora* • *Boi Barroso* • *Escravos de Jó* • *Peixe Vivo* • *Na Corda da Viola* • *Garibaldi* • *Terezinha* • *Samba-Lelê* • *Cai Chuva* • *Caranguejo*		AC 01a

Table 21: Piano- Chamber Orchestra

Concertino	1974	C 77

Table 22: Piano- Youth Symphonic Orchestra (arranged by Mahle)

Variações sobre "Canção de Cegos"	1956	
Ao Clarão Da Lua (1956) (France)	1956	OI 1
Concertino for Double Bass – Sobre "Atirei um pau no Gato" (Brazil)	1971	OI 26

Table 22 Continued: Piano- Youth Symphonic Orchestra (arranged by Mahle)

Concertino for Trumpet - Sobre "Pai Francisco" (Brazil)	1973	OI 47
Concertino for Viola - "Ó Maninha vem Dançar" (German)	2003	OI 128
Concertino for Violin - Sobre "Os Passarinhos no Jardim" (Cecília Mahle)	2004	OI 129
Concertino "Limoeiro"		OI 19
A Canoa Virou (Brazil)		OI 45
A Galinha Cocodé (England)		OI 60
A Manquinha (Brazil)		OI 66
A Roda do Moinho (Germany)		OI 63
Acordei de Madrugada (Brazil)		OI 53
Adeus E Boa Noite (Germany)		OI 57
Ai, Minha Gatinha Parda (Brazil)		OI 97
Ainda Não Comprei (Brazil)		OI 44
Amor Fiél (Germany)		OI 56
Arroz com Leite (Argentina)		OI 7
As Bonecas (Brazil)		OI 84
Auftanz (Entrada) - Dança alemã (barroco Germany)		OI 125
Barqueiros do Volga (Russia)		OI 62
Bela Pastora (Brazil)		OI 37
Boi Barroso (Brazil)		OI 69
Cachorrinho (Brazil)		OI 88
Cai Chuva (Brazil)		OI 75
Cai, Cai, Balão! (Brazil)		OI 35
Canção Do Camp*ônio* (Germany)		OI 18
Canção Húngara - Com Variações		OI 9
Capelinha De Melão (Brazil)		OI 65
Caranguejo (Brazil)		OI 43
Carneirinho (Brazil)		OI 52
Cavalos de Égver (Hungary)		OI 126
Chegaram Os Passarinhos (German)		OI 127
Concertino do "Limoeiro" (Greece)		OI 19
Concertino for Clarinet – Sobre "O Maninha vem Dançar!" (German)		OI 23
Concertino for Bassoon (Ireland)		OI 28
Concertino for Soprano Recorder - Sobre "Sinh'Aninha" (Brazil)		OI 29
Concertino For Oboe (Russia)		OI 24
Concertino for Piano (O Cuco e o Burro) (Germany)		OI 108

Table 22 Coninued: Piano- Youth Symphonic Orchestra (arranged by Mahle)

Concertino for Trombone (French)		OI 51
Concertino for Guitar (Spain)		OI 25
Concertino for Violin - Sobre "A Ponte D'Avignon" (France)		OI 10
Concertino – Rondo for Cello - Sobre "Meu Boi Morreu" (Brazil)		OI 34
Cuco (Germany)		OI 6
Descem dos Céus (Hungary)		OI 115
Dim, Dim, Dom, Dom (Sweden)		OI 79
Dorme Nenê (Brazil)		OI 39
Entre O Boi e O Burrinho - Canção de Natal (French)		OI 4
Entrei Na Roda (Brazil)		OI 33
És A Querida (Czechoslovakia)		OI 89
Escra Vos De Jó (Brazil)		OI 38
Eu Já Sei Solfejar (Germany)		OI 64
Fridolin (Germany)		OI 17
Fui No Itororó (Brazil)		OI 42
Garibaldi (Brazil)		OI 16
Inverno, Adeus! (Germany)		OI 2
Jadineiro De Meu Pai (Brazil)		OI 86
Jesus Já Nasceu (Germany)		OI 120
Lá Vou Eu… (Germany)		OI 93
Lanterna (Germany)		OI 85
Lavanda (English)		OI 122
Machadinha (Brazil)		OI 5
Manda O Tira Lá (Brazil) Quodlibet		OI 92
Marcha (Cecília Mahle)		OI 102
Marcha 2 Gatos (Cecília e Ernesto)		OI 15
Marcha das Bandeirinhas Multicores (Germany)		OI 22
Marcha, Soldado (Brazil)		OI 14
Margarida (Brazil)		OI 100
Menino Jesus No Jardim (Cecília Mahle)		OI 130
Mucama Bonita (Brazil)		OI 90
Na Bahia Tem (Brazil)		OI 54
Na Corda da Viola (Brazil)		OI 98
Nesta Rua (Brazil)		OI 55
No Bosque um Homenzinho (Germany)		OI 59
No Pinheirinho (Germany)		OI 117
Noite Feliz (Gruber) (Dó Maior)		OI 121
Noite Feliz (Gruber) (Lá Maior)		OI 121a
Nós Vamos Viajar de Trem (Germany)		OI 12

Table 22 Coninued: Piano- Youth Symphonic Orchestra (arranged by Mahle)

O Anãozinho (Germany)		OI 109
O Café (Brazil)		OI 74
O Castelo Pegou Fogo (Brazil)		OI 82
O Cravo Brigou Com a Rosa (Brazil)		OI 36
Ó Dia de Amor (Italy)		OI 116
O Ganso Morreu (North America)		OI 71
O Pastorzinho (Brazil)		OI 61
O Primeiro Natal (France)		OI 112
O Sapateiro (Denmark)		OI 73
Ó Vinde Crianças (Germany)		OI 119
Ó Vinde Fiéis (Portugal)		OI 118
Oh, Ciranda, Cirandinha (Brazil)		OI 32
Os Passarinhos no Jardim (Cecília Mahle)		OI 101
Papai Noel (France)		OI 58
Passa, Passa Gavião (Brazil)		OI 48
Passaráa, Não Passarás (Brazil)		OI 70
Peixe Vivo (Brazil)		OI 50
Ploc, Ploc, Ploc (Germany)		OI 87
Quando Nós Tinhamos Nozes (France)		OI 8
Quantos Dias Têm Os Meses? (Brazil)		OI 40
Que Horas? (England)		OI 78
Quero Ir Ao Bosque (Russia)		OI 80
Raposinha (Germany)		OI 46
Rei Degoberto (France)		OI 67
Sai Bicho Papão (Brazil)		OI 68
Samba Lelê (Brazil)		OI 77
Sapo Jururu (Brazil)		OI 49
Serra Aquí, Serra Alí (Argentina)		OI 3
Sininho (Germany)		OI 114
Sobre Os Verdes Campos (Germany)		OI 96
Suite - Sobre Canções (Germany)		OI 21
Surgiu a Linda Lua (Germany)		OI 99
Terezinha (Brazil)		OI 30
Todos Os Passarinhos Chegaram (Germany)		OI 13
Todos Os Patinhos (Germany)		OI 83
Três Ciganas (England)		OI 91
Tutú Marambá (Brazil)		OI 11
Uma, Duas Angolinhas (Brazil)		OI 95
Vagalume (Hotaru) (Japan)		OI 72
Valsa Tirolesa (Cecília Mahle)		OI 131
Vamos Hoje Ao Bosque (Czechoslovakia)		OI 41

Table 22 Coninued: Piano- Youth Symphonic Orchestra (arranged by Mahle)

Variações (Germany) Para Flauta Transversal		OI 20
Variações for Horn - Sobre uma melodia de Schubert		OI 27
Vinde Pastores (Czechoslovakia)		OI 113
Violeta (Yugoslavia)		OI 81
Você Gosta De Mim? (Brazil)		OI 94
Zé Pereira (Brazil)		OI 31
Zum, Zum Zum (Germany)		OI 76

Table 23: Piano- Symphony Orchestra

Concerto	2001	C204

Table 24: Ballet Accompanied by Piano

As Aventuras de Uma Estudante de Música	1954	C 4b
Desfile dos Animais – Ballet ou giniástica rítmica ou iniciação musical	1958	C 12
Suite Brasileira - Folklore	1959	A 67
Arapuá – Tupana	1993	C 176a

Table 25: Mixed Choir and Piano

9 Canções de Natal • *Ó Meiga Criança* (Hungary) • *No Bercinho Modesto* (Hungary) • *Um Rei Virá* (Rome) • *Menino já Nasceu* (Czechoslovakia) • *Às Margens do Jordão* (Ukrainian) • *No Jardim de Jesus* (Netherland) • *Para ir a Belém* (England) • *Canção de Natal dos Pastores* (Czechoslovakia) • *Ó São José* (Brazil) For mixed choir, piano, and flute	1961	C 16b

Table 25 Continued: Mixed Choir and Piano

13 *Canções de Natal* • *Chegando o Salvador* (Germany) • *Do Céu Chegou* (Germany) • *Entre o Boi e o Burrinho* (Germany) • *Glória, Glória* (Brazil) • *Já Nasceu o Menino Deus* (France) • *Jesus já Nasceu* (German) • *Noite Feliz* (F. Gruber) • *Ó Dia de Amor* (Italy) • *Menino já Nasceu* (Czechoslovakia) • *Primeiro Natal* (France) • *Ó Vinde Enfim* (medieval) • *Ó Vinde Fiéis* (Portugal) • *Pela Noite de Natal* (Portugal)	1975	AC 48
Noite de Natal (folklore)	1982	C 148
Ave Maria (Campos, arr. Mahle)	1996	AC 8a
Salmo 150 (Psalm 150)	2004	C 27c
Missa de S. Paulo for mixed choir, soloists, organ and piano		C 29red
Cantilena Infantil Cidinha Mahle) *Da Criação do Mundo e do Nascimento de Jesus* for unison choir and piano (arr. Mahle)		AC 79

Table 26: Two Voices and Piano

18 Canções (Folklorists) 01 - *Escravos De Jó* (Brazil) 02 - *Peixe Vivo* (Brazil) 03 - *Vai Abóbora* (Brazil) 04 - *Cai Chuva* (Brazil) 05 - *Boi Barroso* (Brazil) 06 - *As Nove Filhas* (Brazil) 07 - *A Maré Encheu* (Brazil) 08 - *Andorinha* (Russia) 09 - *O Cuco e o Burro* (Germany) 10 - *Macarroni* (Italy) 11 - *As Alegres Lavadeiras* (Portugal) 12 - *Rei Dagoberto* (France) 13 - *Dorme, Meu Amor* (Czechoslovakia) 14 - *Mamãezinha Quero um Noivo* (Bulgaria) 15 - *Meu Coche Doirado* (Spain) 16 - *Cracoviano* (Poland) 17 - *A Harpa de Tara* (England) 18 - *Hans e o Moleiro* (Rome)	1969	AC 01
18 European Canções 01 - *Coelhinho no Buraco* (Germany) 02 - *Tempo Gostoso* (Austria) 03 - *Ó Maninha Vem Dançar* (Germany) 04 - *A Viúva Está Contente* (Italy) 05 - *Fidelin* (Germany) 06 - *Petruschka* (Russia) 07 - *Alegra o Coração* (Switzerland) 08 - *Trenzinho* (Spain) 09 - *Cotovia* (France) 10 - *Casamento, Minha Gente* (Estonia) 11 - *O Limoeiro de Patras* (Greece) 12 - *Alecrim* (Portugal) 13 - *A Velha Alzira* (France) 14 - *O Rei da Mazurka* (Poland) 15 - *Oliveira Pequenina* (Portugal) 16 - *Os Olhos de Marianita* (Portugal) 17 - *Mangerico* (Portugal) 18 - *Meninas, Vamos ao Vira* (Portugal)	1969	AC 02

Table 26 Coninued: Two Voices and Piano

16 Canções 01 - *Trenzinho* (Spain) 02 - *Oliveira Pequenina* (Portugal) 03 - *Os Olhos de Marianita* (Portugal) 04 - *Alecrim* (Portugal) 05 - *Mangerico* (Portugal) 06 - *Meninas* (Portugal) 07 - *Engenho Novo* (Brazil) 08 - *Samba-Lelê* (Brazil) 09 - *Que Lindos Olhos* (Brazil) 10 - *Pai Francisco* (Brazil) 11 - *Meu Benzinho Está Mal Comigo* (Brazil) 12 - *Hei de Namorar* (Brazil) 13 - *Cachorrinho* (Brazil) 14 - *Gatinha* (Brazil) 15 - *Acordei de Madrugada* (Brazil) 16 - *Rosa Amarela* (Brazil)	1977	AC 42
10 German Canções 01 - *O Fogo da Amizade* 02 - *Os Relógios* 03 - *Surgiu a Lua* 04 - *Com meu Amor* 05 - *Zum, Zum, Zum* 06 - *Dançando o Anãozinho Está* 07 - *Cantar, Dançar* 08 - *Sempre a Voar* 09 - *A Estrela da Manhã* 10 - *Canção dos Alfaiates*	1979	AC 45
8 Canções 1 - *Ó Mamãezinha* (France) 2 - *Meu Coração* (Italy) 3 - *Sai Bicho Papão* (Brazil) 4 - *Passarinho me Trouxe* (Germany) 5 - *Maria foi à Floresta* (Austria) 6 - *Ouço a Flauta* (Poland) 7 - *No Mato o Caçador* (Germany) 8 - *Gavião de Penacho* (Brazil)	1981	AC 46
3 Canções • *Chegaram os Passarinhos* (Germany) • *Galo Preto* (Brazil) • *Sereia do Mar* (Brazil)		AC 44

Table 26 Continued: Two Voices and Piano

8 Arranjos 1 - *Fidelin* (Italy) 2 - *Jardineiro de meu Pai* (Brazil) 3 - *Olga e Ladislau* (Poland) 4 - *Quando o Sol se Esconde* (Hungary) 5 - *Canção da Fiandeira* (Czechoslovakia) 6 - *Casamento minha Gente* (Estonia) 7 - *A Menina foi à Fonte* (Russia) 8 - *Viva o Nosso Rei* (Brazil)		AC 2a
10 Canções 01 - *Maria a Costurar* (Austria) 02 - *Alegra o Coração* (Switzerland) 03 - *Petruschka* (Russia) 04 - *Havia um Pastorzinho* (France) 05 - *Foste minha Amada* (Slovakia) 06 - *Tocadora De Pandeiro* (Spain) 07 - *Cotovia* (France) 08 - *Cambinda Elefante* (Brazil) 09 - *O Rei Mandô Me Chama* (Brazil) 10 - *Segue Embaxadô* (Brazil)		AC 38
12 Canções 01 - *Coelhinho no Buraco* (Germany) 02 - *Ó Maninha vem Dançar* (Germany) 03 - A *Viúva está Contente* (Italy) 04 - *Tempo Gostoso* (Austria) 05 - *Nesta Rua* (Brazil) 06 - *Fui no Itororó* (Brazil) 07 - *Sorvetinho* (Brazil) 08 - *Peixe Vivo* (Brazil) 09 - *Ê Companheiro* (Brazil) 10 - *A Velha Alzira Perdeu seu Gato* (France) 11 - *Limoeiro de Patras* (Greece) 12 - *O Rei da Mazurca* (Poland)		AC 41

Table 26 Continued: Two Voices and Piano

15 Brazilian Canções 01 - *Minha Terra tem Palmeiras* 02 - *Lipika* 03 - *Boi Bumbá* 04 - *Galo Garnizé* 05 - *Carneirinho* 06 - *Canário* 07 - *Tutú Marambá* 08 - *Candiero* 09 - *Rolinha* 10 - *Você Diz que Sabe Tudo* 11 - *O Castelo Pegou Fogo* 12 - *Entrei na Roda* 13 - *Estrela é Lua Nova* 14 - *Pica-Pau* 15 - *Piracicaba* (N. de Mello)		AC 43
18 Brazilian Canções 01 - *Rosa Amarela* 02 - *Nesta Rua* 03 - *Ê Companheiro* 04 - *Acordei de Madrugada* 05 - *Fui no Itororó* 06 - *Sorvetinho* 07 - *Gatinha* 08 - *Hei de Namorar* 09 - *Meu Benzinho Está Mal Comigo* 10 - *Que Lindos Olhos* 11 - *Cachorrinho* 12 - *Pai Francisco* 13 - *Engenho Novo* 14 - *Samba-Lelê* 15 - *O Rei Mandô Me Chamá* 16 - *Viva o Nosso Rei* 17 - *Cambinda Elefante* 18 - *Segue Embaxadô*		AC 04

Table 27: Three Voices and Piano

4 Canções Fáceis 1 - *Fogo, Fogo* 2 - *O Sapinho no Verão* 3 - *Vamos Agora* 4 - *Burro Come Urtiga*		AC 50
8 Canções 1 - *Vem Chegando a Primavera* (England) 2 - *A Sinda* (Spain) 3 - *Na Floresta* (J. Haydn) 4 - *Vive Tua Floresta* (Beethoven) 5 - *Cantando, Trilando* (anonymous) 6 - *Eu Tenho uma Cabana* (Spain) 7 - *Tra La La, Ouço o Eco* (Cherubini) 8 - *Vou Exaltar* (Telemann)		AC 51

Table 28: Four Voices and Piano

10 Canções 01 - *Pedro Palhaço* (Norway) 02 - *Ciganinha* (Hungary) 03 - *Boa Noite* (Denmark) 04 - *O Rouxinol* (Holland, 1700) 05 - *Boa Tarde* (France) 06 - *A Paz Venha a Vós* (Israel) 07 - *Viva, Cantemos* (Israel) 08 - *A Baratinha* (Mexico) 09 - *A Pastorinha* (France) 10 - *Vamos Caçar* (France)	1982	AC 49

CHAPTER 4: MAHLE'S CONCERTINOS FOR PIANO AND ORCHESTRA

4.1 Justification for Selecting the Concertinos

A major difference between other institutions in Brazil and the Escola de Musica de Piracicaba "Maestro Ernst Mahle" is that Mahle's school offers a broader spectrum of opportunities for their students. At the school, students take private instrument lessons, and are encouraged to study music theory, harmony, ear training, counterpoint and participate in a variety of ensembles. Each student has several opportunities through the year to perform in monthly student recitals, once-per-semester studio recitals, and frequent ensemble performances.

The Escola de Musica de Piracicaba "Maestro Ernst Mahle" holds an internal concerto and concertino competition yearly. The teachers choose one or two students to perform with the school ensembles. Mahle composed the concertinos to offer these opportunities for his students for the following instruments: violin, viola, cello, double bass, guitar, harp, flute, recorder, oboe, English horn, clarinet, bassoon, horn, trumpet, trombone, tuba, and piano.

Ernst Mahle wrote four concertinos for piano and orchestra between 1956 and 1979. During this period, he concentrated primarily on composing works for the students of his music school. These pieces have great pedagogical value for piano students. They are intended to offer students the opportunity to learn a concertino and perform with the school's orchestras.

Ernst Mahle's scores lack important details such as tempo and expression markings, articulations, dynamics and fingerings. According to the composer, he leaves these notations out so they may "be discovered by teachers and students."[68] When comparing and analyzing the full score, manuscripts, instrumental parts and piano solo reductions, it is noticeable that the composer offers more details within the different parts than in the piano solo/reduction. It is

[68] Casarotti, *Questionnaire addressed to Ernst Mahle*, 2001.

possible that Mahle's omission of details in the scores is due to his desire to move on to writing his next piece rather than taking time to write in these details. Also, because these pieces have been frequently performed at the music school, most of the teachers, pianists, and conductors there know how Mahle wants these pieces performed. The composer himself often conducts the orchestras for these concertinos and he makes himself available for consultation if any questions regarding the music should arise.

This study is important because of the relative lack of concertos suitable for young performers. The lack of details in Ernst Mahle's scores creates a need for an edition that clarifies the composer's intentions. Since I started spreading Mahle's works for piano in America and Asia, there has been a greater demand for his music. With the permission of the composer I have offered pdf versions of the scores to Mahle's piano works, including the piano concertinos that I have been presenting in lecture recitals. These scores have been downloaded and I constantly receive emails and phone calls with questions regarding the details that Mahle left out of his music. On one specific occasion, I performed the lecture recital in 2010 at the Pennsylvania Music Teachers Association State Convention in Bedford Springs PA. After my lecture recital, I was approached by the association's chair of the concerto competition for that year requesting information about using the *Concertino 1974* and the *Variation* for their following year.

My website http://www.ernstmahle.com/mahle/Scores-Piano.html has become a major source for interested musicians to download the concertinos. Frequently, questions arise regarding how to perform this music. This was the major motivation for this project.

In this chapter, I intend to offer a pedagogical edition of the concertinos. In order to create a better understanding of these works, each one of Ernst Mahle's piano concertinos for piano and orchestra will be discussed in relation to:

- Important information regarding the historical background of the pieces.
- An analysis of the concertinos for a better understanding of the form, harmony, phrases and materials.
- An analysis of the pedagogical features of the concertinos, for a better understanding of the challenges, the skills that each piece has to offer for a young pianist, and tips for how to better address these issues.
- A study of each one of the editions available at the Escola de Musica de Piracicaba "Maestro Ernst Mahle" including manuscripts, full scores, instrument parts, piano reductions, and piano parts in order to assist and legitimate the editions of the concertinos.

4.2 Concertino *O Cuco e o Burro* ("The Cuckoo and the Donkey")

The Concertino, *O Cuco e o Burro* was composed by Mahle in 1979 and dedicated to his daughter Leonora Mahle. She played the premier when she was 8 years old with the children's orchestra of the Escola de Musica de Piracicaba while Ernst Mahle conducted.

The piece "was extracted from one of Mahle's German Folk songs piano books"[69] and assembles a dialogue between the cuckoo bird and the donkey. According to the composer "the concertino is intended for a piano student ages 7 to 8 years old."[70]

Orchestration: strings, soprano recorder, flute, oboe clarinet, bassoon, horn, trumpet and percussion.

Pedagogical Features

This concertino provides a great opportunity for the late beginner student (2nd to 3rd year piano student), the equivalent to level 3 of Magrath's Leveling of Literature, to play with orchestra. The piece challenges the students' ability to balance the sound of the piano with the

[69] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Apparecida Mahle,* 2015.
[70] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Apparecida Mahle,* 2015.

orchestra, in turn creating a dialogue between the two. The work helps develop the listening skills of the pianist, since the part with the orchestra is so interconnected. It also explores a range of three octaves for the piano solo. There are constant contrasts in articulations and dynamics.

The work also develops a sense of spacing between the hands. There are passages in which both hands play the melody, but the LH plays an interval of a third below the right. This technical challenge is quite advanced for a student in the early years of study. In order to satisfy the challenge and avoid crowding the hands, the young pianist may choose one hand to play with the arm a little higher and inward on the keys while the other hand plays a little lower on the outer part of the keys. It is recommended to use the following terms with students: “first floor” to represent a lower and outer arm and hand position and “second floor” for a higher and inward arm and hand position.

Figure 22: Measures 28 through 44 of *O Cuco e o Burro*

[m. 35, RH, beat 4, start with 3rd finger, and LH start with thumb]

[m. 40, RH starting with beat 4, finger as follows: 1, 1, 2, 3, 1, 2 etc; m. 41, LH, start with 4!]

Another possibility for the same passage is to have the student play both voices with the RH with double notes in intervals of thirds. This can also be challenging for a beginner student, especially when dealing with the eighth notes and the proposed articulations.

Another stimulating passage in the concertino occurs when both hands play together on the G major five-finger position an octave apart.

Figure 23: Measures 44 through 52 of *O Cuco e o Burro*

It is recommended for the teacher to guide the students with the correct use of shaping. On the example above even though the hands play the same notes in the piano solo, they will use opposite shaping.

The end of the piece may be one of the most exciting passages for the young pianist, because they have the opportunity to play a two-octave glissando. It is important for the student to remember to keep their fingers close together, firm, and without tension when playing the glissando. The glissando should be played by using the nails. A common mistake should be

guarded against even though a breath mark has been notated in the pedagogical edition, the student should not take too much extra time after the glissando. Instead, he/she should just take a breath and keep playing the thirds in tempo. A slight rallentando on the last measure is also recommended.

Figure 24: Measures 55 through the end of *O Cuco e o Burro*

Analysis

The concertino *Cuco e o Burro* is a miniature concerto with an introductory dialogue between the piano and the orchestra resembling the cuckoo bird and the donkey. One main theme repeats throughout the work.

The work can be broken down into the following sections:

Introduction: mm. 1-4

Question and answer between the orchestra ("cuckoo bird") and the piano ("donkey"). The cuckoo bird motive is based on the first interval of the theme, a descending minor third interval; while the donkey motive is based on the ascending perfect fourth with the addition of an appoggiatura in a major third.

Theme: mm. 5-16

The theme of the concertino is formed by three phrases that are four measures each (a + a'+ b). Flutes and violins play the melody, while the piano plays an accompaniment in homophony and the cello and bass support with longer and lower pitches. The b phrase can be described as a cadential phrase where the piano, cello and bass line become more melodic.

Theme (repetition): mm.17-28

Repetition of the theme with the tutti, full orchestra and no piano in *fortissimo*.

Introduction (repetition): mm.29-32

Repetition of the introduction (question and answer). The piano now has the "cuckoo bird" motive with the "echo" of the flutes, while the strings portray the "donkey motive."

Theme (repetition): mm. 33-44

This repetition of the theme features the piano playing the melody while the strings plays the accompaniment.

Variation of the a' phrase: mm. 45-52

Mahle writes a variation for the second phrase (a') of the theme (mm. 5-8 of the melody). The melody is played by the piano in homophonic texture (one octave apart) while the violins and flutes play an "answer" motive and the orchestra is responsible for the accompaniment.

Phrase b of the theme: mm. 53-56

The composer uses the repetition of phrase b of the theme (mm. 9-12 of the melody) on the piano with an imitation of the violin that moves though the cadential homophony with the clarinet, strings, and trumpet.

Coda: mm. 56-58

Piano solo plays a glissando followed by the homophony of the piano and orchestral tutti in *forte.*

Study of the Editions

Ernst Mahle's edition of the Piano solo and orchestral reduction (DPR) lacks several important details regarding proper notation. Although Mahle gives a great deal of attention to details regarding dynamic markings he does not add any tempo markings, his articulations are often not specified or incomplete, and there is no indication for fingerings. The chart below offers a detailed comparison between the Full Score Manuscript (FSM) and the Digital Piano Reduction (DPR). It also offers suggestions for notations when inconsistent markings are present or there is a lack of articulations in the scores. A rationale is provided in the Pedagogical Edition Solution (PES) column of the issues for Mahle's editions regarding inconsistencies for *O Cuco e o Burro*.

Decisions regarding articulations were made once it was determined if Mahle in fact notated them in the piece and/or if they were consistent from one copy to another. Fortunately, Mahle offered numerous details on the FSM edition in the strings section. If there was an area in question, because Mahle did not notate it specifically, most of the time there is a similar passage in which he did offer specific notations. Once these inconsistencies were found, I was able to offer the details based on Mahle's own intention of how the piece should be performed. There were few passages where decisions needed to be made and no notation was found. In these cases, I was able to make decisions based on my own experience as a performer, teacher, and listener of the concertino for almost thirty years.

Table 29: *O Cuco e o Burro* Comparison of the Editions

Measures	Full Score Manuscript (DFS)	Digital Piano Reduction (DPR)	Pedagogical Edition Solution (PES)
1	Appoggiatura on the "donkey" motive	Double notes on the donkey motive	Change the notation for the appoggiatura, but also possible to play with the double notes for students that are not as advanced. Piano reduction mm.29- use of the appoggiatura
5-12	Orchestra- articulations specified Piano solo- articulations not specified	Orchestra reduction- specified articulation Piano solo- articulations not specified	Use of staccato on the piano solo to keep consistency with mm. 33 (vn) on FSM
11	Not missing any notes	Missing D2 on orchestra reduction (Mahle's mistake)	Add the D2 in half note to fix the mistake
15	No articulation specified for the piano solo double notes (RH)	Articulation not specified	Use of staccatos to match the articulations of the theme (piano reduction)
17-28	No articulation markings for the orchestral tutti (theme)	No articulation specified for the piano reduction	Add staccatos to keep consistency
33-40	No articulation markings for piano solo Strings- no consistent articulation on 33-40	Written out articulation mm. 33-35 in both piano solo and orch. red.	Add staccatos to keep consistency for piano solo- mm.37-40 and orch. red. Mm.36-40
41, 43	No articulation markings are specified for piano solo (mm.41 and 43) or orchestra (mm. 43)	No articulation markings specified for piano solo (mm.41 and 43) or orch. red. (mm.43)	Add slur on the piano solo polyphony (mm.41) and staccatos for piano solo and reduction (mm.43)
52	Breath mark(') added on beat 3 to separate piano solo phrases.	No marking added.	Add the mark (') to assist soloist and keep consistency
53	No slurs added for the piano solo part	No slurs added on the piano solo part	Add slurs to keep consistency
56-57	No staccato markings for any of the orchestral parts or piano solo	Staccato added only on piano solo version orch. red.- missing staccatos	Add staccatos for orch. red. to keep consistency

4.3 Concertino *O Cuco e o Burro* Pedagogical Edition

Concertino

The Cuckoo and the Donkey

Arr. E. Mahle
(1979)
Edited by João Paulo Casarotti

Allegretto ♩ = 90-100

11
Pno.
Orch.
tutti
f
17
Pno.
Orch.
21
Pno.
Orch.

27
Pno.
mf
Orch.
p
32
Pno.
f
Orch.
p
37
Pno.
Orch.

4
42
Pno.
Orch.
f
mf
47
Pno.
Orch.
51
Pno.
Orch.
p

4.4 *Concertino do Limoeiro* ("Lime Tree")

The *Concertino do Limoeiro* was dedicated to Mahle's daughter Cecilia Elisabeth Mahle. It is based on a Greek folk song, *Limoeiro de Patras* (*Lime Tree from Patras*). According to the composer, the concertino "is suitable for a 3rd or 4th year piano student (usually 9-10 years old)"; or a student who has musical and technical skills equivalent to those required for level 6, equivalent to *Little Notebook for Anna Magdalena Bach*, Bartok's *For Children*, or Clementi's *Sonatina* Op. 36, no.1.

Orchestration: strings, soprano recorder, flute, oboe, clarinet, bassoon, horn, trumpet, and percussion.

Pedagogical Features

The *Concertino do Limoeiro* offers a young pianist the opportunity to perform with orchestra. It helps develop the piano students ability to listen and create dialogue with youth symphonic orchestra. It also challenges students with polyphonic textures (3 to 4 voices) and all of the challenges on voicing and balance with the orchestra. Students are exposed to a variety of contrasting dynamic markings (*p, mf, f, ff*) and due to this pedagogical edition, are also exposed

to a variety of contrasting articulation markings. In addition, there are long trills and a D-Mixolydian scalar run on the cadenza, that can be quite challenge for a student from this level. Mahle wrote a different LH pattern on the each variation of the main theme. This offers a challenge for the young pianist performing, due to the technically difficulties in each differing pattern and the fact that these different LH patterns also make it more challenging to memorize.

Figure 25: Measures 5 through 12 of *Concertino do Limoeiro*

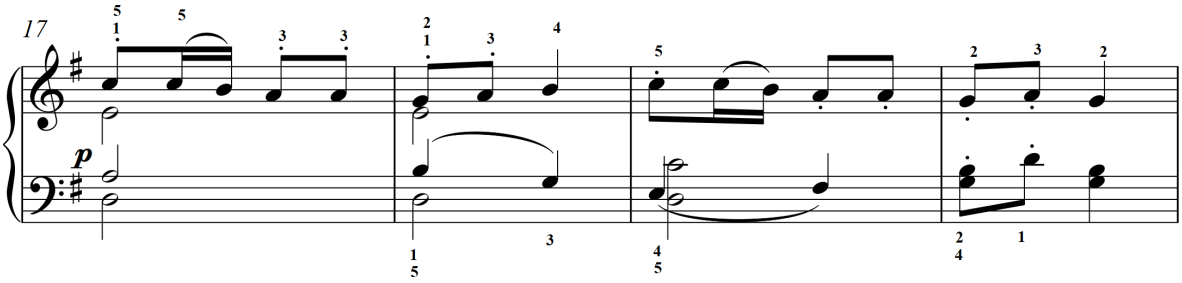

Figure 26: Measures 17 through 20 of *Concertino do Limoeiro*

Figure 27: Measures 65 through 69 of *Concertino do Limoeiro*

Still regarding LH, on one of the variations of the second theme, Mahle adds leaps in the LH (mm.113-116). It is quite challenging to coordinate the leaps with the articulation of the RH (Theme).

Figure 28: Measures 113 through 120 of *Concertino do Limoeiro*

The next passage seems even more challenging, because Mahle adds sixteenth note motives in the RH while the LH plays leaps. It is recommended to use single rotations on the notes that play through the right and left to make it easier to coordinate with the bouncing LH leaps.

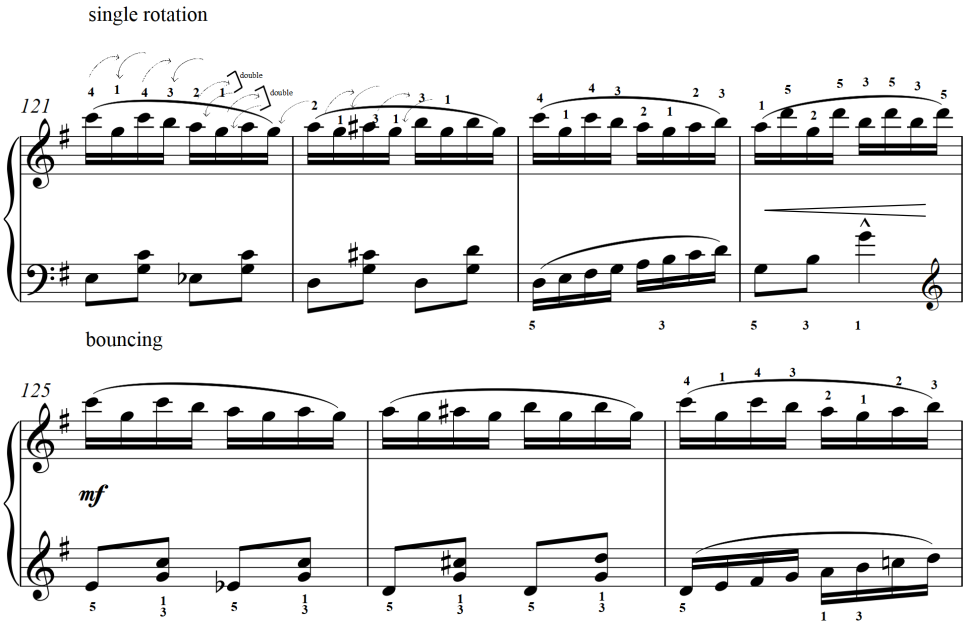

Figure 29: Measures 121 through 129 of *Concertino do Limoeiro*

Finally mm. 129 to the end of this concertino can prove challenging where the alternating percussive patterns are located. It is recommended for students to alternate bouncing the LH with double notes and RH with single notes. This is a great passage for students to develop the skill of fluctuating dynamics through the concept of varying the speed of the attack: faster attack to the keys for a louder sound; and slower attack to the keys for a softer sound.

Figure 30: Measures 129 through the end of *Concertino do Limoeiro*

Analysis

The concertino *Limoeiro* is in sonata form with one theme. Mahle uses an introduction of motivic material to introduce the theme as well as to offer as a bridge for modulation. Mahle uses harmonic variations on the recurrence of the theme and implies some modal flavors on the harmony and polyphony. The major form of the work can be broken down into the following sections:

Exposition: mm.1 -40

Introduction: mm. 1-4

The orchestral introduction is based on a neighboring tone of a 5^{th} and a 6^{th}, tonic, and no thirds.

Theme A: mm. 5-20

The *a* section: mm. 5-12

The *a* section of the theme (mm. 5-8 + 9-12) is played by the piano with a G pedal on the strings. The melodic motive is ascending and descending played legato on degrees 3, 4, 5, and 6. The texture on the piano solo is polyphonic with a counter chant that is based on the inversion of the theme (descending motion from the middle to the low register) with a highlighted harmony progression I – IV – I.

Section *b*: mm. 13-20

The *b* section of the theme has four measures with strings and winds on a static pedal note on the V (mm. 13-16) and a response by the piano for the next four measures (mm. 17-20) with a cadence on I. The texture is polyphonic with the use of slower durations (quarter notes and half notes).

Introduction - Bridge: mm. 21-24

The main function of repeating the introduction is to offer a bridge.

Theme A1: mm. 25-40

Section *a1* repeated: mm. 25-32

The *a* section of the theme is repeated; again by the piano with the G pedal note by the piano and a G pedal on the strings. Mahle adds a flute to double the melody.

Section *b1* repeated: mm. 33-40

The *b* section of the theme is repeated in the first four measures (mm. 33-36) with strings and oboe. The piano and flute play a response in the next four measures (mm. 37-40). There is an alteration from F sharp to F natural in the alto voice of the piano solo, suggesting the following harmony progression: V - V7/V - V7 - I

Development: mm. 41-104

Introduction- Bridge: mm.41-44

The repetition of the rhythmic motives from the introduction also serves as a bridge, but they modulate to E minor. An E Dorian mode is suggested due to the raising of C sharp.

Theme

Theme A2: mm. 45-60

Section *a* 2: mm. 45-52

The *a* section of the theme is repeated, on a pedal note in B by the strings, and with the alto voice of the piano also in B in polyphony, suggesting a B frogman, III of G.

Section *b* 2: mm. 53-60

The *b* section of the theme again alternates between the piano and the orchestra. The texture is different. It is polyphonic, but with imitations of the *b* section motive. The harmony is also different, suggesting the following progressions: ii – V - I and ii – V – VI in G.

Introduction- Bridge: mm.61-64

Once again, the same rhythmic motives of the introduction work as a bridge, with the neighboring tone c natural and without the third.

Theme A3: mm. 65-80

Section *a*3: mm. 65-72

The *a* section of the theme is repeated, on a pedal note in B on the strings, but with the use of C ♮, suggesting B Phrygian. Mahle offers another variation of the harmony through the chromaticism F natural- E and G# - A.

Section *b*3: mm. 73-80

The *b* section of the theme again alternates between the piano and the orchestra. The texture is polyphonic with imitations of the *b* section motive. The harmony again differs:

G: iv – V – iv – ii – V – IV – I (mm. 73-76)

G: ♮VII – iv – ii - ♮VII - vi (mm. 77-80)

Variation of Introduction- Bridge: mm. 81-85

The same rhythmic motives as before from the introduction work as a bridge, but now played they are played by the piano. Instead of the four measures, Mahle uses five with the doubling of the third, in contrary motion, between RH and LH on a C Lydian. The passage anticipates the D pedal note.

A4 on a D pedal note: mm.86-104

Mahle uses a large section on a D pedal note with a juxtaposition of sections a and b in polyphony with the orchestral instruments to lead to the piano cadenza in the G major scale (mm. 104).

Re-exposition: mm. 105

A': mm105-129

The *a* section: mm. 105-112

The *a* section of the theme with the full orchestra and percussion in G.

Section *b'*: mm. 113-129

The *b* section of the theme has four measures with the piano followed by four measures with the orchestra in *tutti.* There is chromaticism in the accompaniment (E - E ♭ – D/C - C♯- D)

Variation Section *b'*: mm. 113-129

The b' variation in the piano solo is built on sixteenth notes played with the RH melody, while the accompaniment is the same as with the passage before, where the chromaticism is in the accompaniment.

Coda: mm. 130-136

Mahle uses the same material from the introduction for the coda, but changes it by incorporating alternating sixteenth notes: two measures of the piano (mm. 128-129) with the harmony I - ii6 - I; two measures with the orchestral tutti with the harmony I – IV – I, and finally four measures with the piano in crescendos and decrescendos with the harmony I – ii 6 – I.

Study of the Editions

The editions available and compared here are the Digital Full Score (DFS) and the Digital Piano Reduction (DPR). It was noticeable when analyzing these editions that Mahle was more thorough when including the articulation markings of the strings sections than the articulation markings for the winds, brass, percussion, and piano solo. In fact, the piano solo section only included details on the articulation markings for the first sections of DFS, but almost no articulation markings were indicated for the repeated sections on DFS as well as on the DPR. There were far more articulation decisions made by my own experience with the *Concertino do Limoeiro* than with *O Cuco e o Burro*, because more differences were found among the editions. Regarding the main source for articulation for the *Concertino do Limoeiro*, the DFS had several inconsistences across the instrumental parts, as can be seen below. Fl (S) stands for soprano recorder and Fl (Tr) stands for a transveral flute in this copy.

Figure 31: Measures 61 through 64 of *Concertino do Limoeiro*

Figure 32: Measures 106 through 107 of *Concertino do Limoeiro*

Table 30: *Concertino do Limoeiro* Comparison of Editions

Measures	Digital Full Score (DFS)	Digital Piano Reduction (DPR)	Pedagogical Edition Solution (PES)
N.A	No tempo markings	No tempo markings	
1-5	Vl.1, vc, bass have details for articulation (portato on the eighth notes) cl, horn and perc- no details for articulation	Orch. red. has staccato on the eighth notes instead of portato	Use the portato touch for the eighth notes as used on DFS.
5-12	Articulation markings not specified	No articulation specified	Add slurs to keep consistency with similar passages mm.105 for vn1 (DFS). Contrary motion voice also has articulation markings on mm.106 (cl2 and va)
13-20	Articulation specified for s fl and vn 1 (mm.13-16) Articulation not specified on piano solo	No articulation specified for orch. red. (tutti), but articulations are specified for the piano solo (mm.17-20)	Add the articulations that are specified for the other instruments as well as piano solo (mm.17-20) in order to keep consistency
21-24	Incomplete articulation markings: - Specified articulation markings for vn1, 2, vc and bass - Articulation not specified for cl and va	Same issue as mm.1-4: - Incomplete notation	Add portato markings to keep consistency with mm.1-4
25-32	Incomplete articulation markings: -some slurs for s fl solo - No articulation markings on the piano solo	No articulation specified, except in mm. 28 and mm. 32	Add slurs to keep consistency with mm. 5-12

Table 30 Continued: *Concertino do Limoeiro* Comparison of Editions

33- 40	Incomplete articulation markings for ob solo and vn 1 theme (mm.33-36)- missing staccatos No articulation specified for piano solo Incomplete articulation markings for s fl (mm. 37-40) Slurs on vc Part mm. 34-35	No articulation specified for piano solo and orch. red.	Add articulations to keep consistency with mm. 13-20
41- 44	No articulation specified	No articulation specified	Add the portato markings to keep consistency in mm. 1- 4
45-52	No articulation specified for piano solo part	No articulation specified for piano solo	Keep consistency with similar passages (mm. 5-12)
53-60	No articulation specified on tutti or piano solo	No articulation specified for orch. red. or piano solo	Add articulations to keep consistency
61-64	No articulation specified for winds but specified for the strings.	No articulation specified	Add articulations to keep consistency
65-72	No articulation specified for piano solo, except mm. 68-72	No articulation specified for piano solo, except mm.68-72	LH has variations through the concertino. Decisions are made to keep consistency with similar passages (mm. 72-73- piano solo/orch. red)
73-80	No articulation specified piano solo Incomplete articulation on s fl, as well as strings and winds	No articulation specified	Add articulation to keep consistency
81-85	Specified articulations on piano solo	Specified articulations	No changes necessary
86-105	Specified articulation on s fl, vn1, ob, cl, and vn 2	No articulation specified	Follow the articulation on the solos from DFS to notate the proper articulation

Table 30 Continued: *Concertino do Limoeiro* Comparison of Editions

105-112	The most specific passage regarding articulations. In consistent articulations for s fl and ob with vn1 and cl.	No articulation specified	Follow the DFS for clues to correct inconsistencies
112-120	Incomplete articulations for piano solo (mm.113-117) and orchestral tutti (mm. 117-120)	Incomplete articulations for piano solo No articulation specified for the orch. red.	Follow the DFS for clues to correct inconsistencies
121-136	No articulation specified for any part, except incomplete articulations on s fl and cl1, 2.	No articulation specified	Follow articulation from previous passages. Sixteenth notes- staccatos (decision based on the author's experience performing and teaching the concertino).

4.5 *Concertino do Limoeiro* Pedagogical Edition

25
Pno.
f
Orch.
33
Pno.
Orch.
41
Pno.
ff
Orch.
p
fp

49
Pno.
ff
p
Orch.
57
Pno.
p
tutti
Orch.
f
ff
65
Pno.
fp
fp
Orch.
fp
fp

73
Pno.
Orch.
81
Pno.
f
fz
Orch.
tutti
p
88
Pno.
94
Pno.

101
Pno.
mf
cresc.
R.H.
232
f
L.H.
Orch.
105
Pno.
f
Orch.
113
Pno.
Orch.
p
tutti

121
Pno.
Orch.
p
125
Pno.
mf
f
cresc.
Orch.
130
Pno.
f
fz
Orch.
f
fz

4.6 *Concertino 1974*

The *Concertino 1974* was written for the III Young Instrumentalists Competition of Brazil, for 11-13 years old pianists (1975). It was dedicated to Maria Elisa Zagatto, who performed the premiere under maestro Ernst Mahle, in Piracicaba. The *Concertino 1974* is the most frequently performed of Mahle's concertinos. It was performed in "several musical centers around Brazil, including: São Paulo, Teresopolis, Rio de Janeiro, and Manaus."[71] This piece is appropriate for an early advanced student, equivalent to level 8 with musical and technical skills equivalent to those required for Bach's Two Part Invention or Mozart's Sonata in C, KV 545.

Orchestration: string orchestra

Pedagogical Features

This concertino is great for offering piano students some intriguing modal flavors (Lydian-Mixolydian/Mixolydian with 6m) as well as vigorous rhythms (16ths), and characteristically Brazilian syncopations.

The concertino is challenging because it requires different hand coordination issues throughout:

1. Melody shifts from RH to LH

Figure 33: Measures 9 through 16 of *Concertino 1974*

[71] Mahle- Interview

2. Melody-Crossing hands

Figure 34: Measures 23 through 26 of *Concertino 1974*

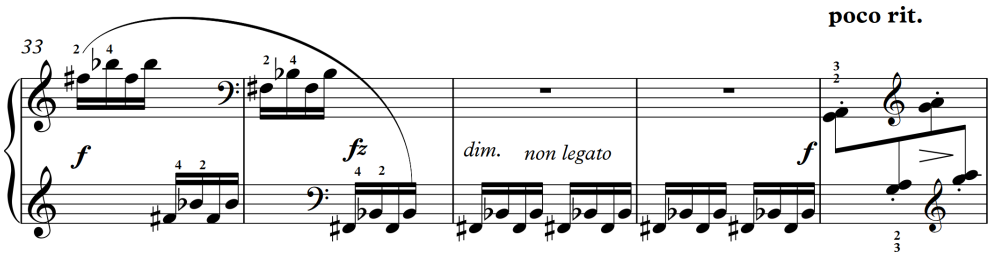

Figure 35: Measures 33 through 37 of *Concertino 1974*

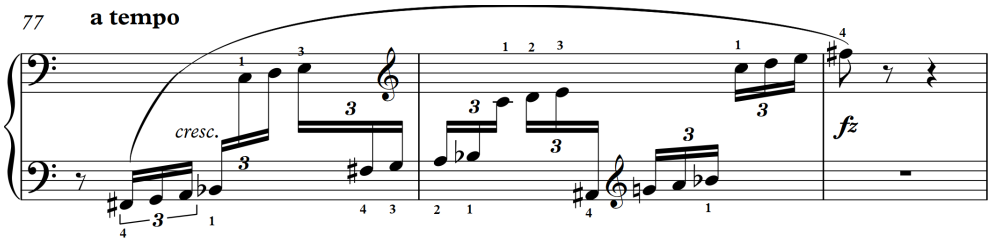

Figure 36: Measures 77 through 79 of *Concertino 1974*

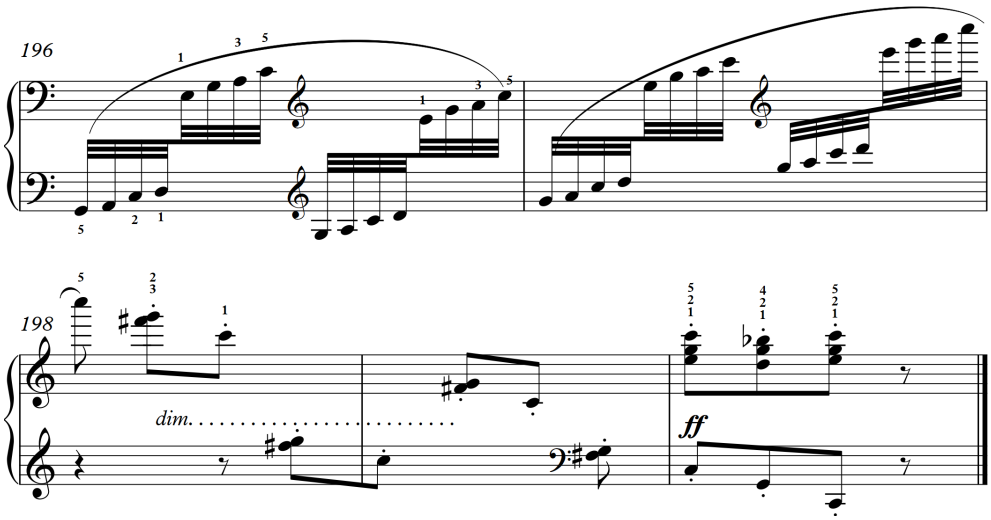

Figure 37: Measures 196 through the end of *Concertino 1974*

3.Melody staccato in the LH while RH is legato with single rotation movements

Figure 38: Measures 117 through 124 of *Concertino 1974*

4. Melody is staccato in the RH while LH plays legato with shaping movements

Figure 39: Measures 137 through 144 of *Concertino 1974*

5. Melody (inverted 2nd theme) in staccato and legato on the LH while RH plays non legato with shaping movements

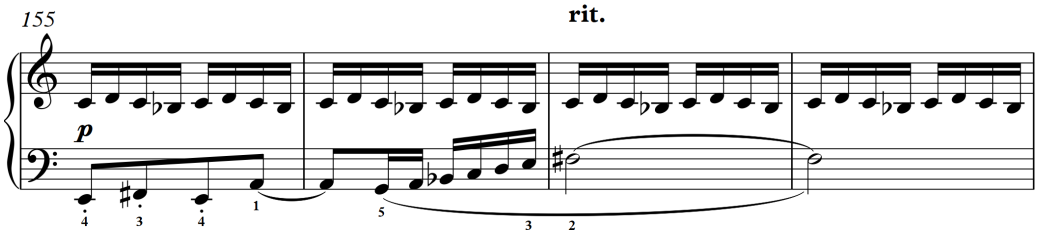

Figure 40: Measures 155 through 158 of *Concertino 1974*

6. Alternating hand position

   a. Interdependence of the hands with single rotation on the RH.

Figure 41: Measures 39 through 42 of *Concertino 1974*

   b. Modal scales with opposite shaping on the different hands. RH- under shape/ LH- over shape.

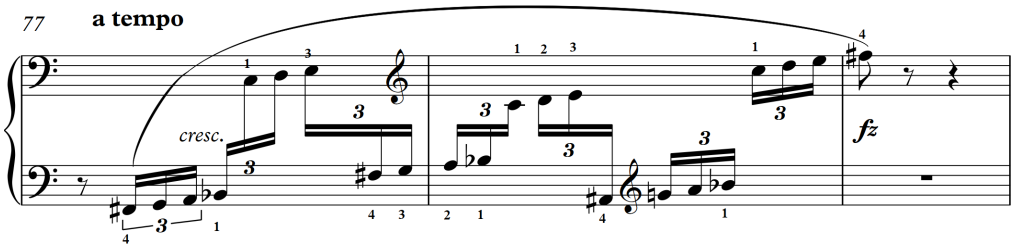

Figure 42: Measures 77 through 79 of *Concertino 1974*

c. Double notes – interdependence of the hands

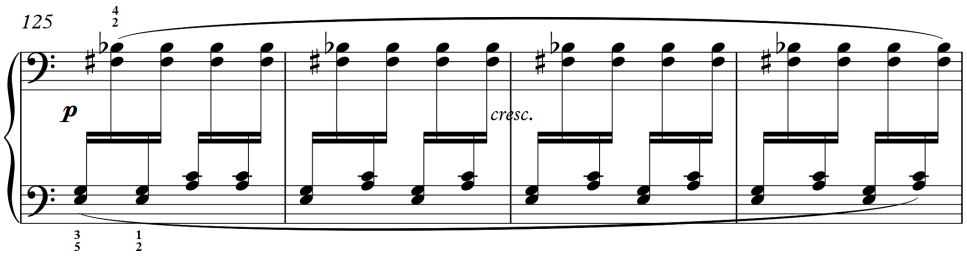

Figure 43: Measures 125 through 128 of *Concertino 1974*

d. Broken chords -two hands with different shaping: LH –over shape/ RH- under shape

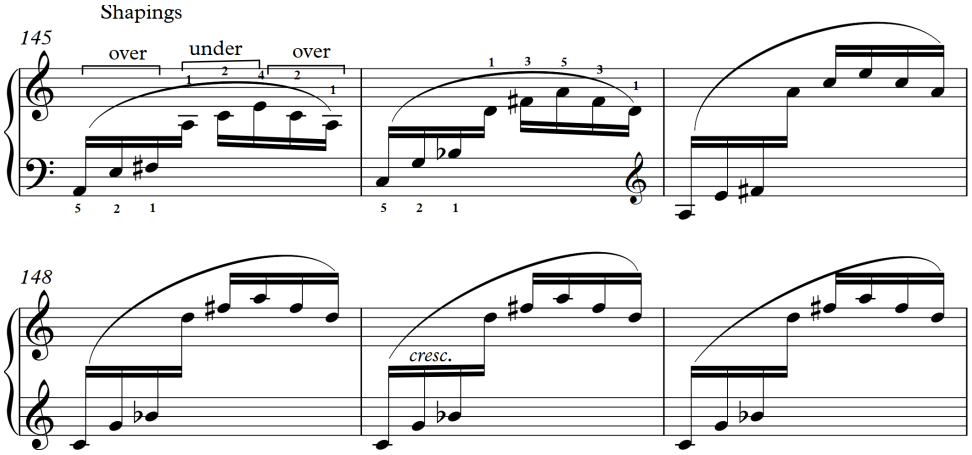

Figure 44: Measures 145 through 150 of *Concertino 1974*

e. Broken chords with alternated hands - opposite shaping.

Figure 45: Measures 176 through 183 of *Concertino 1974*

f. Broken chords with alternating hands in opposite shaping

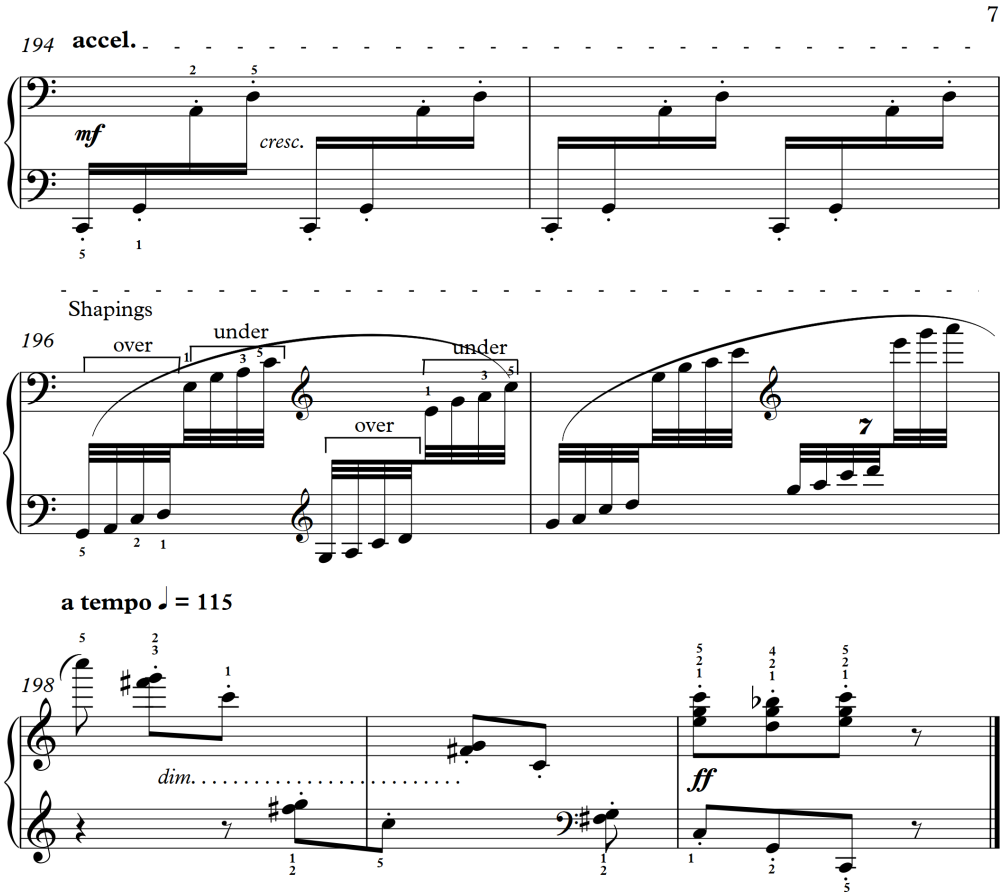

Figure 46: Measures 194 through the end of *Concertino 1974*

Analysis

Exposition: mm. 1-66

Introduction: mm. 1-4

The strings section in homophony plays the Introduction. It is based on a C Lydian- Mixolydian mode (C Mixolydian with Augmented 4th).

First Theme: mm. 5-30

mm. 5-8: The neighbor tones motive (E - F# - E - D - E) is introduced by the cellos and later repeated and expanded by the piano solo and orchestra with a thin texture in different durations (mm. 9-12).

mm. 13-16: There is a different density played in thirds and fourth intervals by the piano solo with the RH, while the LH and the orchestra have the same neighbor tones motive.

mm. 17-20: The piano solo has a sixteenth note neighbor tone motive with contrary motion on piano solo. The melodic motives are dislocated to different parts of the measure on the arpeggios mm.19-20, creating an interesting voice leading.

mm. 21-22: The orchestra plays the answer in Bb

mm. 23-26: There is a fragmentation of the arpeggios with only thirds on the piano solo.

mm. 27-28: The return to the previous texture with the broken chords (Am - D Major) dislocates the neighbor tone to D.

mm. 29-32: The return to the same texture from mm. 21-22 but dislocating to C and F#

Bridge: mm. 31-50

mm. 33-36: Inversion of the 3rd, now ascending (F# - Bb, suggesting F# Major)

mm. 37-38: Moving the previous interval (F#-Bb) in contrary motion symmetrically generates the Major 2nd G - A.

mm. 39-44: The return to the texture characterized by the sixteenth notes in the neighbor tone motive and long notes (orchestra) with a certain unedifying movement G – A – G.

mm. 45-50: Mahle uses an isolated D alternating with a double neighboring tone, causing a third (C - E), concluding in D at mm. 49.

Second Theme: mm. 51-66

mm. 51: The second theme is a new contrasting theme characterized by the two measure syncopated rhythmic motive, resembling Brazilian rhythms. Mahle also uses the neighbor tone technique around D suggesting a D Mixolydian with minor 6th.

Development = Retransition: mm. 67-82

mm. 67-76: There is a return of the melodic material from the introduction in D followed by the response of the second theme initially by the orchestra (mm. 69-72) then by the piano (mm. 73-76)

mm. 77-78: Mahle uses a kind of "parenthesis" on the piano solo part, an ascendant glissando on the C Lydian Mixolydian scale.

mm. 79-82: The melody of the introduction is in F# and leading to C.

Reexposition: mm. 83-160

First Theme: mm. 83-98

mm. 83: The first theme appears just like mm. 5-19.

mm. 98-116: This section has the same function as mm. 20-37 but passes through D, A and finally arrives in E (mm. 115).

mm. 117-131: On the reexposition of the bridge, Mahle uses a secondary development, recuperating the motive from the introduction.

Second Theme mm. 133-160

mm. 133-140: The second theme has a pedal in C and melody a 5^{th} above (G) with the accompaniment surrounding the neighbor tones motive.

mm. 140-160: At the conclusion of the second thematic group, there is a doubling of the second thematic melody in thirds followed by arpeggios that cover a large portion of the piano tessiture and finally end with the introductory motive in C. Mahle concludes by using the inverted introductory motive in F# and doubling the bass instruments of the orchestra with the LH piano solo.

Coda mm. 160-200

mm. 160-171: The Coda starts with the violins playing an inversion of the second theme.

mm. 172: Inversion of the first theme in the piano solo.

mm. 184: An augmentation of the neighbor tone motive (one measure per chord) while the piano solo has arpeggios that highlight a dominant (G).

There is a return to the second theme with a broader tempo. The codetta is introduced with an arpeggio covering the tessitura of the piano followed by descending double notes (F#-G) and chords I - V (Gm) - I, following the modal harmonization.

Study of the Editions

The two editions available for consultation for the *Concertino 1974* at the library of the *Escola de Musica de Piracicaba "Maestro Ernst Mahle"* were the Digitalized Full Score (DFS) and the Digitalized Piano Reduction (DPR). It is evident that Mahle offered a great amount of detail in both the orchestral part and for the piano solo. The major issue with the DFS edition is the lack of consistency. Mahle frequently offers a specific articulation for passages, but he leaves them out when the passages are repeated. The DPR has almost no details regarding articulations and the Pedagogical edition will offer the notation that was left out.

Table 31: *Concertino 1974* Comparison of Editions

Measures	Digital Full Score (DFS)	Digital Piano Reduction (DPR)	Pedagogical Edition Solution (PES)
NA	Tempo Marking- *Vivace* No specific metronome indications	The same	*Vivace* - M quarter=
1-8	Incomplete articulation markings: -vn mm. 2-7 suggests non legato -vc has no articulations (pizzicato)	No articulation specified	In order to better represent the strings and keep consistency from the DFS: - Add staccato – mm.1
8	Bb notated on vn1 ascendant scale	B natural notated for the RH of the orch. red. Bb notated for the LH scalar passage.	Add Bb to correct the mistake
9-21	Articulation is specified for piano solo and orchestra	Incomplete articulation markings: -Specified articulation markings for orch. red. -No articulation specified for piano solo	Add the articulation markings to be consistent with the DFS
21-37	Piano solo has details on the articulation, but it is incomplete: -mm. 25-26 –suggests non legato - mm. 27-28- inconsistent articulation markings -mm. 33-34- no articulation markings -mm. 29-33 (str)- No articulation markings for vn1 (mm. 29-31) and str (mm. 31-33)	No articulation specified.	mm. 25-26 is recommended to play non-legato to offer a dryer articulation effect than the measures before. mm. 27 and 28- staccato markings added mm. 33-37- same effect (legato- non legato- staccato)
29	Accent on mm. 29.2 on bass part	No accent on the orch. red.	Accent added to keep the consistency
31	Dynamic marking "*f*"	No dynamic marking specified	Add "*f*" to keep the consistency.
37	No articulation marking specified	Staccato markings.	Keep staccato to keep the consistency

Table 31 Continued: *Concertino 1974* Comparison of Editions

39-49	Inconsistency in the articulation: -No articulation specified for piano solo -Slurs notated for the str. (47, 48) but not notated for the piano solo similar passage. -mm. 39-40- Mahle did not indicate pedal markings	Mahle follows the same inconsistencies as the DFS	Slurs added on the sixteenth notes piano solo (arpeggiated broken chord passage) Slurs added on mm. 45-46 to keep the consistency with mm. 47-48
47	No ***fz*** or accents for piano. solo	No ***fz*** or accents for piano solo	Add ***fz*** to offer an arrival point and offer a balance solution to the ensemble.
49	No dynamic markings or *rall.*	No dynamic markings or *rall.*	
51-79	Inconsistencies between articulations for piano solo and strings : -piano solo- no articulation markings -str- some slurs notated	No articulation specified	Add slurs on the two eight notes (performer decision) and keep the consistency with articulation notated on the similar passages.
79-86	Incomplete articulation markings, as with the exposition.	No articulation specified.	Add articulation markings to keep the consistency with the exposition.
87-115	No articulation specified.	No articulation specified.	Add articulation markings to keep the consistency with the exposition.

4.7 *Concertino 1974* Pedagogical Edition

19
Pno.
Orch.
f
fz
25
fz dim.
p
31
dim. non legato

poco rit.
3
37
Pno.
f
Ped. ad lib.
Orch.
p
43
Pno.
fz
Ped.
Orch.
f
cresc.
49
rall.
Pno.
p
rall.
Orch.

55
Pno.
Orch.
pp
p
61
Pno.
Orch.
mf
67
Pno.
Orch.
f
cresc.
ff
tr
fz
cresc.
ff

Meno mosso ♩ = 100
a tempo
5
73
Pno.
mf
cresc.
a tempo
Orch.
dim.
78
Pno.
fz
non legato
Orch.
f
83
Pno.
f
Orch.
mf
fp

89
Pno.
Orch.
p
95
Pno.
Orch.
101
Pno.
f
f dim.
p
Orch.
fz
fz
p

107
Pno.
Orch.
113
Pno.
Orch.
119
Pno.
Orch.

125
Pno.
p
cresc.
Orch.
f
130
Pno.
ff
Orch.
fz
p
135
Pno.
p
Orch.

141
Pno.
Orch.
145
Pno.
Orch.
149
cresc.
non legato
f
Pno.
Orch.

10
rit.
155
Pno.
p
Orch.
p
dim.
pp
160
Pno.
Orch.
p
cresc. poco a poco
166
Pno.
Orch.

172
Pno.
f
Orch.
176
Pno.
cresc.
ff
Orch.
f
181
Pno.
fz
fz
fz
fz
Orch.
ff

12

Meno mosso ♩ = *85*

sostenuto

non legato

4.8 *Variações sobre Melodia Nordestina* (Variations on a Northeastern Melody)

The *Variações sobre Melodia Nordestina* was composed by Mahle in 1956. This was dedicated to Ida Meirelles when she was 12 years old and had the opportunity to be a soloist with the Youth Symphony Orchestra of the Escola de Música de Piracicaba. It is based on a theme from northeast Brazil, *Cancao de Cegos* (*Blind's song*) "from a collection of Brazilian melodies that Mahle owned."[72] The piece consists of five variations, a cadenza, and a coda. According to Mahle, the *Variações sobre Melodia Nordestina* are intended for a "young pianist ranging from 13 to 15 years old"[73] or equivalent to level 10 of Magrath's Leveling of Literature.

Orchestration: symphonic orchestra

Pedagogical Features

The *Variações sobre Melodia Nordestina* has technical challenges on each variation. In general, this piece develops the skill of quick shifting passages with contrasting tempos, articulations, dynamics, tessituras, characters, textures, harmonies, and coordination. It is relevant for the student to be aware of all these contrasts between theme and variations not only to assist with their analytical memorization skills, but also for a better comprehension of the work.

Theme

The theme has some some challenges related to the voicing of the polyphony and single rotation in the LH.

Variation 1

The imitation of scales between RH and LH in parallel and contrary motion brings some issues among the coordination of the hands. It is important to assist students with the different shaping

[72] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Aparecida Mahle,* 2015.
[73] Casarotti, *Questionnaire addressed to Ernst Mahle and Maria Aparecida Mahle,* 2015.

movements (under and over). Each hand should be used for proper coordination and consequently more musical and fluent lines.

Variation 2: *Allegro Resoluto*

The second variation develops octave playing by the RH in coordination with leaps played by the LH between a bass line and doubled notes. The variation also has complicated rhythm patterns (mm. 51-58), glissandos, and alternating sixteenth note patterns.

Variation 3: *Grave e maestoso*

The third variation develops voicing of doubled notes in intervals of thirds and fourths. It also introduces chords played by the RH while coordinating the octaves in contrary motion played by the LH.

Variation 4: *Adagio con moto*:

The fourth variation develops dynamic control (*pp-ff*), the management of the tempo through *ritardandos* and *rubatos*, pedal control, and two main coordination issues. The first coordination issue relates to broken chords with overshaping[74] by the R.H while the LH uses rotation to avoid stretching.

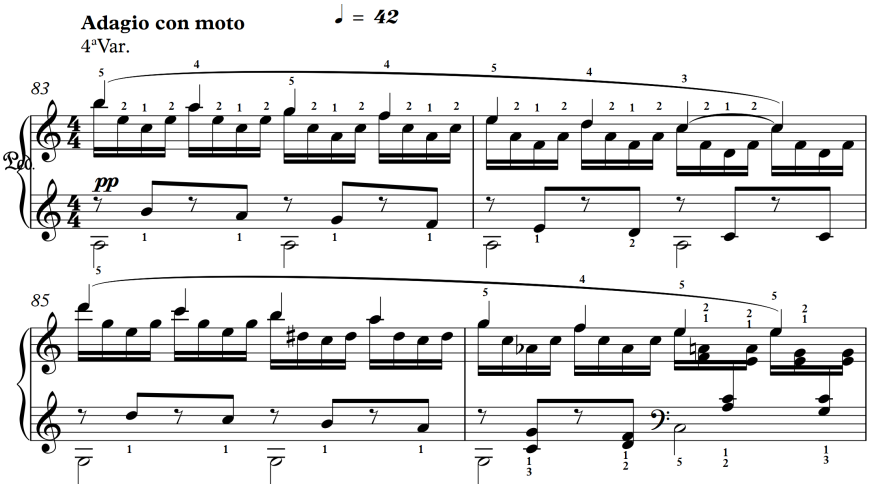

Figure 47: Measures 83 through 86 of *Variações sobre Melodia Nordestina*

[74] Overshaping is a lateral forearm movement that creates an elliptical wave over a group of notes.

The second coordination issue occurs when the LH paying octaves, while the RH plays an accompaniment pattern with single rotations again to avoid stretching.

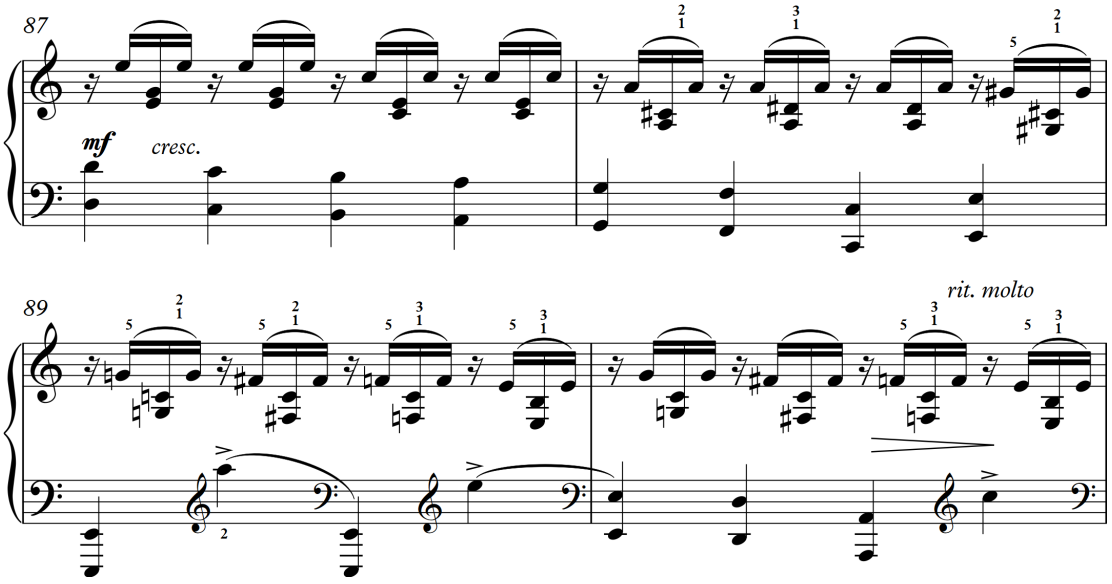

Figure 48: Measures 87 through 90 of *Variações sobre Melodia Nordestina*

Mahle changes the patterns played by the hands, increasing the difficulty level. First, Mahle changes octaves in the RH

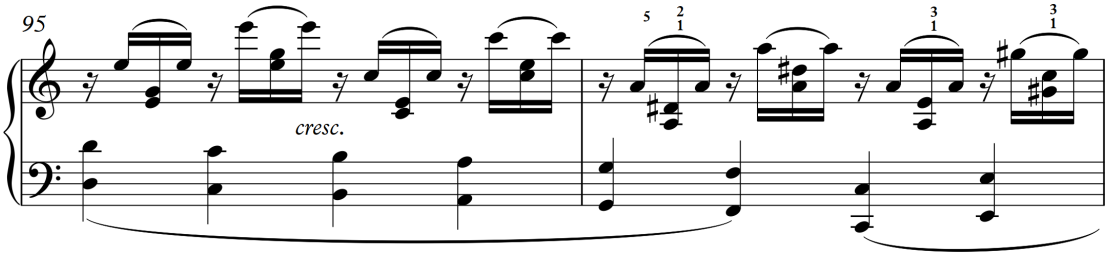

Figure 49: Measures 95 through 96 of *Variações sobre Melodia Nordestina*

Second, he changes octave patterns in the LH for a pedal note followed by leaps of full chords with the octave.

Figure 50: Measures 97 through 100 of *Variações sobre Melodia Nordestina*

Variation 5: *Vivo*

The fifth variation requires the student to overcome two major coordination issues. The shift of the melody from one hand to the other presents a challenge: one hand has an improvisatory ascending line followed by a descending scalar passage in eighth notes, while the other hand has chords played staccato. It is important for the pianist to play each chord bouncing, use the chord played to bounce to the next chord position, and during the rest change to the new chord position. (mm.104-139) The next challenge occurs when both hands play one octave apart, the improvisatory ascending followed by the descending scalar passage. Beside the tricky coordination passage, Mahle changes the rhythm of the descending pattern from four notes per measure to five and then finally six notes.

Figure 51: Measures 140 through 146 of *Variações sobre Melodia Nordestina*

Cadenza:

The Cadenza has some interesting technical challenges for the young performer. There are fast trills and tremolos with alternated hands and different intervals (m2, M2, m3 and 8ths). It is recommended that students use single rotation to play these trills and tremolos properly.

Figure 52: Measures 182 through 200 of *Variações sobre Melodia Nordestina*

Mahle simulates the harp by incorporating fast arpeggios with alternated hands in four octaves. This passage can be challenging in terms of coordination. It is recommended for the student to

use opposite shaping movements to be able to play them accurately and make them musically appealing.

Figure 53: Measures 172 through 175 of *Variações sobre Melodia Nordestina*

There is a challenge with voicing the top doubled notes and chords in the RH with the chromatic tremolo played by the LH in mm.197-201.

Finally, there is a faster descending scale (a minor) played by both hands in octaves.

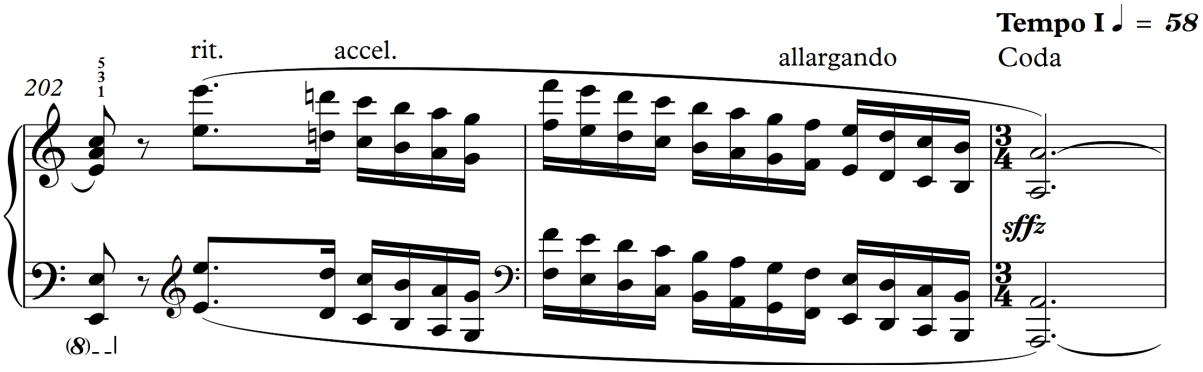

Figure 54: Measures 202 through 204 of *Variações sobre Melodia Nordestina*

Analysis

The *Variações sobre Melodia Nordestina* is divided by theme, five variations, a piano cadenza and a Coda.

Theme

mm. 1-8

The theme of *Variações sobre Melodia Nordestina* comprises 8 measures in an A Dorian mode with the alternation of F natural and F♯. The modal theme is harmonized in A minor. The orchestral tutti introduces the theme in homophony. The presence of the low brass, timpani, and dotted rhythms suggests a funeral march.

mm. 9-17

The second part of the theme has the same initial melody as the piano solo, but uses a less thick texture. The melody is in the medium – high register (Octave 4), accompanied by eighth notes: with the top voice moving in half steps (A - G♯ - G - F♯ - F - E etc.) over a pedal A3 on the upbeats. The orchestra has secondary melody in the lower register of the viola and clarinet, the middle register for the flute, and long pedal notes for the violins, cellos, and double bass.

Variation 1

mm. 18-34

Variation 1 uses the same meter and tempo as the theme. The cellos and double bass play the theme. There is a piano "commentary" in *fioriture*[75] in the high register, while the cellos and double bass are static. The flute, clarinet, and triangle make commentaries through the piano fioritures. Each entrance of the piano is in a different mode:

1- A Dorian
2- A Aeolian
3- C (ascending) melodic minor
4- E harmonic minor

This variation does not state the theme's melody directly. The meter is the same since the two measures were added for the piano "commentaries".

Variation 2

mm. 35-51

Variation 2 has a binary meter and faster tempo, with a fixed texture of octaves for the piano accompanied by a syncopated figure in the LH of the piano and long notes for the woodwinds and strings. There are some brass commentaries along the way. The harmony is different, because it starts in D major and is highly chromatic.

mm. 51-66

The second part of the theme begins at measure 51. Strings and timpani perform the melody with answers on the upbeats by the piano and winds in dotted rhythms and glissandos. The melody returns to the piano on mm. 59 in sixteenth notes with alternating hands doubled by the flute in legato lines. The clarinet has long notes while the strings have pizzicatos.

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[75] *Fioriture*:"Embellishments and decorations of a melody as expressed through small notes or special signs." Italian term for ornaments. N.A. "*fioriture*." Grove Music Online. Oxford Music Online. http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/opr/t237/e7533?q=fioriture+ornaments&search=quick&pos=7&_start=1#firsthit (accessed June 18, 2015).

Variation 3

mm. 67-82

Variation 3 is in a slow quadruple meter with different orchestration sections contrasted by a solemn piano solo. The first orchestra section (mm. 67-70) has the theme played by the brass with long notes and introduces descending chromaticism (trombone) in a choral-like texture. The piano response (mm. 71-75) is solemn: dotted rhythms highlight the harmony in the RH, while the LH has a descending chromatic line on the upbeats, with long pedal notes of the woodwinds. The third section (mm.75-79) has the same texture as the first, but now with the strings. The final section (mm.79-82) superposes of the brass and the piano with the same texture. Mahle asks that Variation 2 be repeated after Variation 3 is played, making these two variations into a Baroque dance pair.

Variation 4

mm. 83-103

Variation 4, *Adagio con moto* is in a slow quadruple meter. It is more polyphonic than the previous variations. The melody, played by the violin, flute, and clarinet, is in discrepancy because it is shown to be one beat later than the piano arpeggios. The piano has a texture of four voices: with a descending long line and broken chord texture in sixteenth notes for the RH. The LH has a pedal note with an echo from the RH on the upbeats one octave below (mm. 83-86). In mm. 87-90 the piano has a less polyphonic texture with a descending bass line and an accompaniment pattern played by the RH, while the orchestra also has a less polyphonic texture only with the flutes and clarinet.

The variation is repeated (mm. 91-103) with less clarity of the thematic material, but with the same texture. There is a larger intensity and density with emphasis on the chromaticism F -

F#. At the end of the variation, the piano part resembles the strings' resonance both following the harmonic series of A-natural.

Variation 5

mm. 104-169

Variation 5 has an introduction played by trumpet and followed by a descending scale (strings and flutes against a fanfare of clarinets, brass and percussion) that conceals the melody. The melody is played by the piano; this variation references the descending chromaticism in the bass line introduced in Variation 3. On the repeat, there is a larger emphasis on the descending scales that consequently will lead to the piano cadenza.

Piano Cadenza

mm. 170-204

The Piano cadenza starts with trills on E3 followed by low register arpeggios that harmonically pass through different harmonies over a bass pedal on E (F/E, F#m5-/E, etc), then Eb, C, and finally back to the E trills. The theme returns to the RH, while the LH plays trills and tremolos alternating with arpeggios (Am and Am7). The cadenza ends with descending scales in octaves.

Coda-Theme

mm. 205-213

The theme appears again in the last section of the work with the full orchestra in forte. The tempo is the same as the theme, the texture is thicker, but more open, with a higher range. The harmony is more interesting than the initial theme, due to the inclusion of chromaticism.

Study of the Editions

As with the *Concertino 1974*, the two editions available for consultation at the library of the *Escola de Musica de Piracicaba "Maestro Ernst Mahle"* for the *Variações sobre Melodia*

Nordestina were the Digitalized Full Score (DFS) and the Digitalized Piano Reduction (DPR). Both the DFS and the DPR lack specific tempo and articulation markings. It is observable that Mahle offered some indications for articulation in the DFS edition for the strings section. However, there are far fewer details provided for the winds and percussion sections and almost no details offered for the piano solo. The DPR edition has practically no articulation markings.

Table 32: *Variações sobre Melodia Nordestina* Comparison of Editions

Measures	Digital Full Score (DFS)	Digital Piano Reduction (DPR)	Pedagogical Edition Solution (PES)
1-17 Theme	Incomplete articulation markings: -Str: more articulation details -Wind and piano: not specified	No articulation specified Dynamic are specified	Rely on the articulation notated on the str (DFS)
18-34 Variation 1	Incomplete and inconsistent articulations: -Str have more detailed articulations, but there are inconsistencies - Piano solo and winds- not specified	No articulation specified for both piano solo and piano orch. red.	Rely on articulation notated for the str section in the orch. red. Piano Solo: articulation – legato (decision based on the author's experience performing and teaching the piece). Use of *UC* (una corda) in the piano solo for color purposes
35-66 Variation 2	More detailed articulation notation for the str and winds sections Piano solo- incomplete articulation markings. Staccatos only notated mm. 35 and 36. -mm. 44 Rhythm mistake on the LH. The quarter note should be notated as an eighth-note.	Incomplete articulation on orch. red. Piano solo- not specified articulations - mm. 44- Also wrong rhythm in the piano solo, like the D.F.S.	-Keep the consistency of the measures notated on the DFS- staccatos added for the eighth- notes - Add staccatos for the LH of piano solo part -Add slurs on the sixteenth-notes (mm. 59-66) -Piano reduction: Keep consistency with the LH staccatos, simulating the pizzicatos. - Add slurs from mm. 62-64 to keep the consistency of the previous passage (mm. 59-61)

Table 32 Continued: *Variações sobre Melodia Nordestina* Comparison of Editions

67-82 Variation 3	No articulation markings for the orchestral part or piano solo	No articulation specified for the piano solo or piano reduction	Articulations were added to highlight the theme and the polyphony
83-103 Variation 4	Detailed articulation markings for the orchestral part, but nothing for the piano solo part	Incomplete articulation markings on the orch. red. and no articulation markings on the piano solo.	Piano reduction articulation was found in the DFS. Piano solo articulation was based on the author's decision to highlight the descending line motive.
104-170 Variation 5	Detailed articulation markings for the orchestral part, but no articulation specified for the piano solo part No staccatos mm. 117-126 (upbeat chords)	Few articulation markings on both piano solo and orch. red. Inconsistencies and incomplete articulation markings among the parts and in comparison with DFS	In order to keep the consistency the articulation markings were presented as following: -legato improvisatory ascending and descending eighth notes -staccato descending scalar eighth notes motive passages (mm. 105-107) -quarter notes upbeat notes and chords in staccato
171-204 Cadenza	No articulation specified	No articulation specified	-Arpeggios in legato, simulating a harp. -Thematic material in thirds also legato with the use of pedal to highlight the harmonies.
205-213 Coda	Details on articulations are restricted to the first four measures on the string section (mm.205-208), but still incomplete.	No articulation specified	Keep the consistency with the theme. Use of tenuto and slurs.

4.9 *Variações sobre Melodia Nordestina* Pedagogical Edition

20
Pno. Solo
Orch.
mf
pp
25
Pno. Solo
Orch.
mf
pp
mf
30
ritardando
Pno. Solo
t.c.
Orch.
pp
fz
Ped.
*

Allegro risoluto ♩ = *168*

2ªVar.

35

Pno. Solo

p staccato sempre

Orch.

p

41

Pno. Solo

cresc.

Orch.

47

Pno. Solo

cresc

ff

Orch.

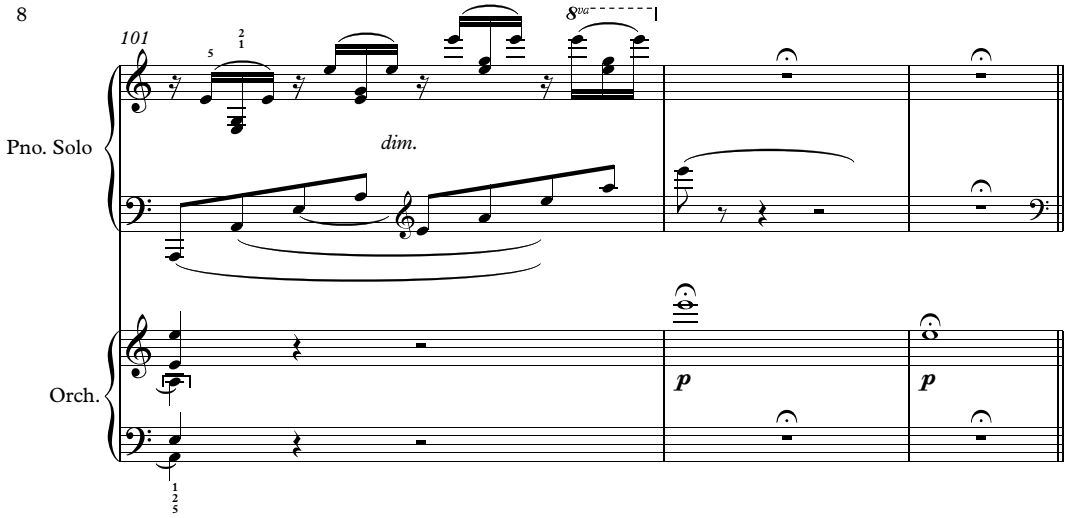
ff

53
gliss.
Pno. Solo
Orch.
57
p
p
Pno. Solo
Orch.
62
senza rall.
Fine
cresc. molto
tr
1313
Pno. Solo
Orch.

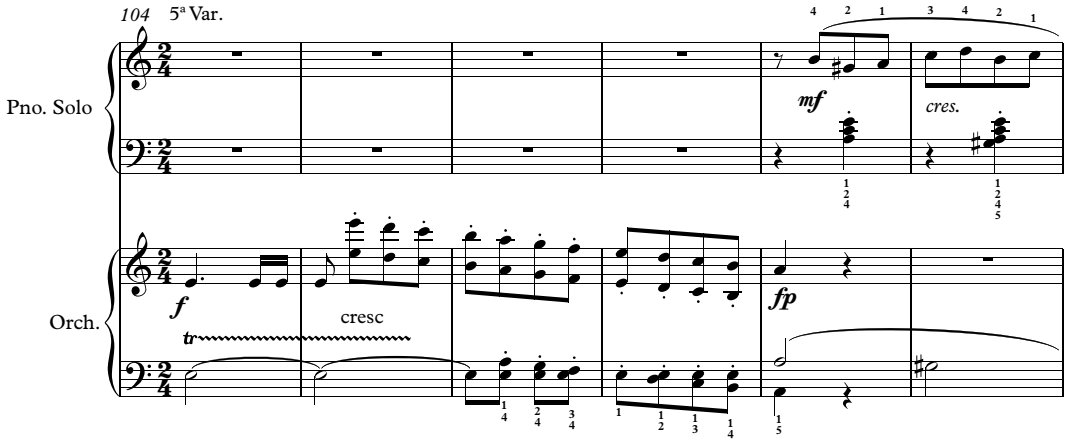
Grave e magestoso ♩ = 52
3ªVar.
5
67
Pno. Solo
Orch.
f
mf
72
p
allarg.
78
dal 𝄋 al fine

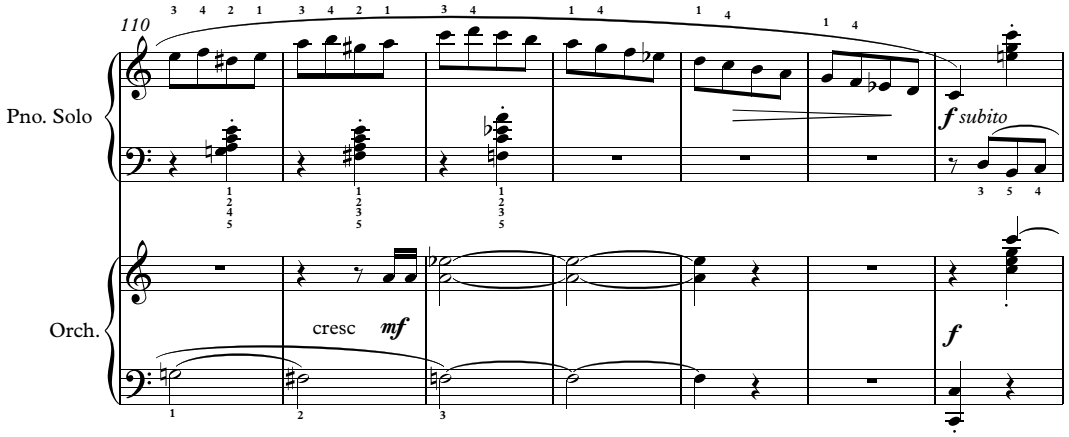
Adagio con moto ♩ = 42
4ªVar.
6
83
Pno. Solo
Ped. pp
Orch.
Ped. pp
86
Pno. Solo
mf cresc.
Orch.
l.h.
r.h.
89
rit. molto
a tempo
Pno. Solo
Orch.
tr
212
321

7
92
Pno. Solo
Orch.
r.h.
95
Pno. Solo
cresc.
ff
Orch.
cresc
f
m.e.
98
Pno. Solo
ff
sempre
Orch.
l.h.


101
8va
Pno. Solo
dim.
Orch.
p
p

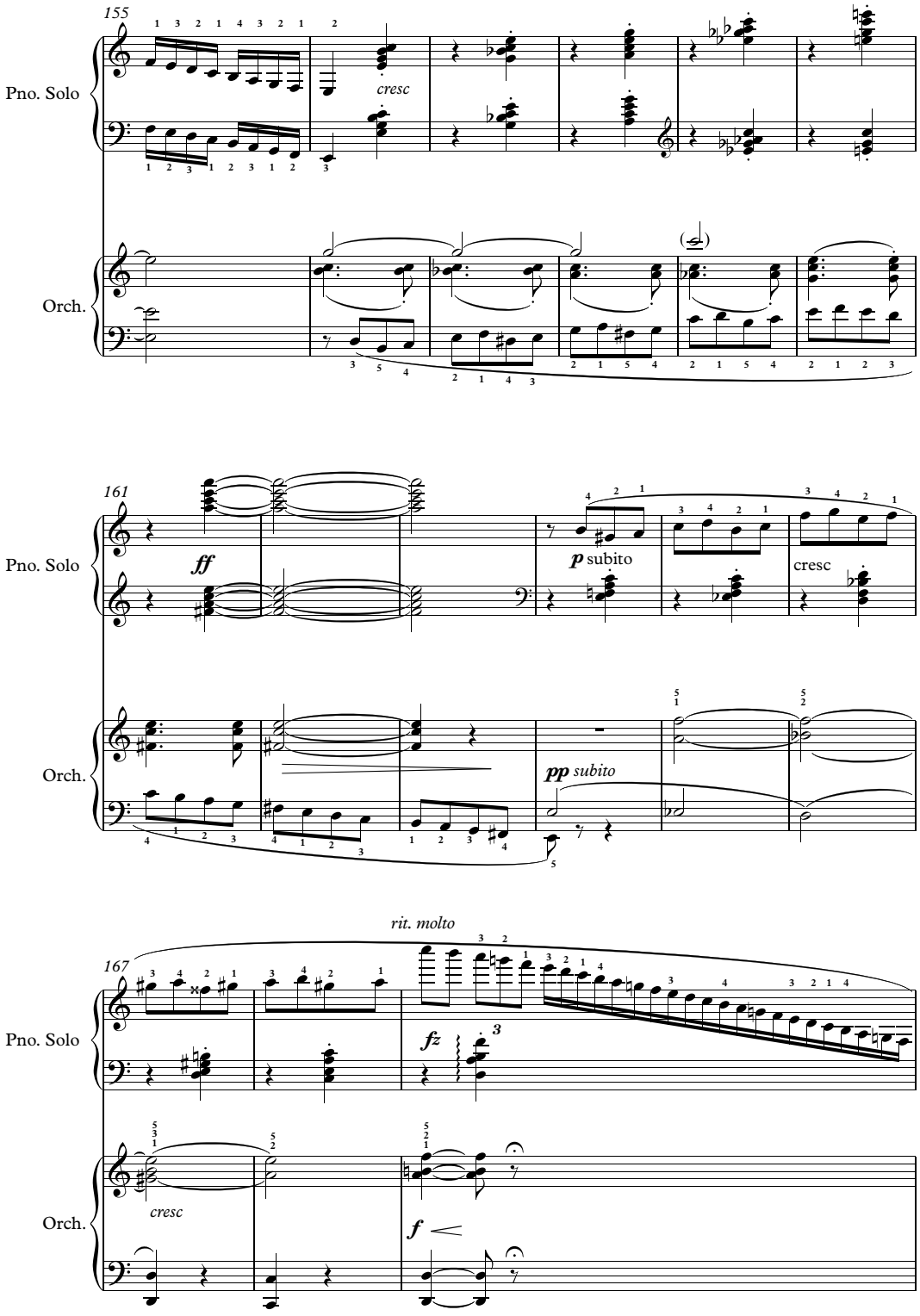
Vivo ♩ = 88


104
5ª Var.
Pno. Solo
mf
cres.
Orch.
f
tr
cresc
fp

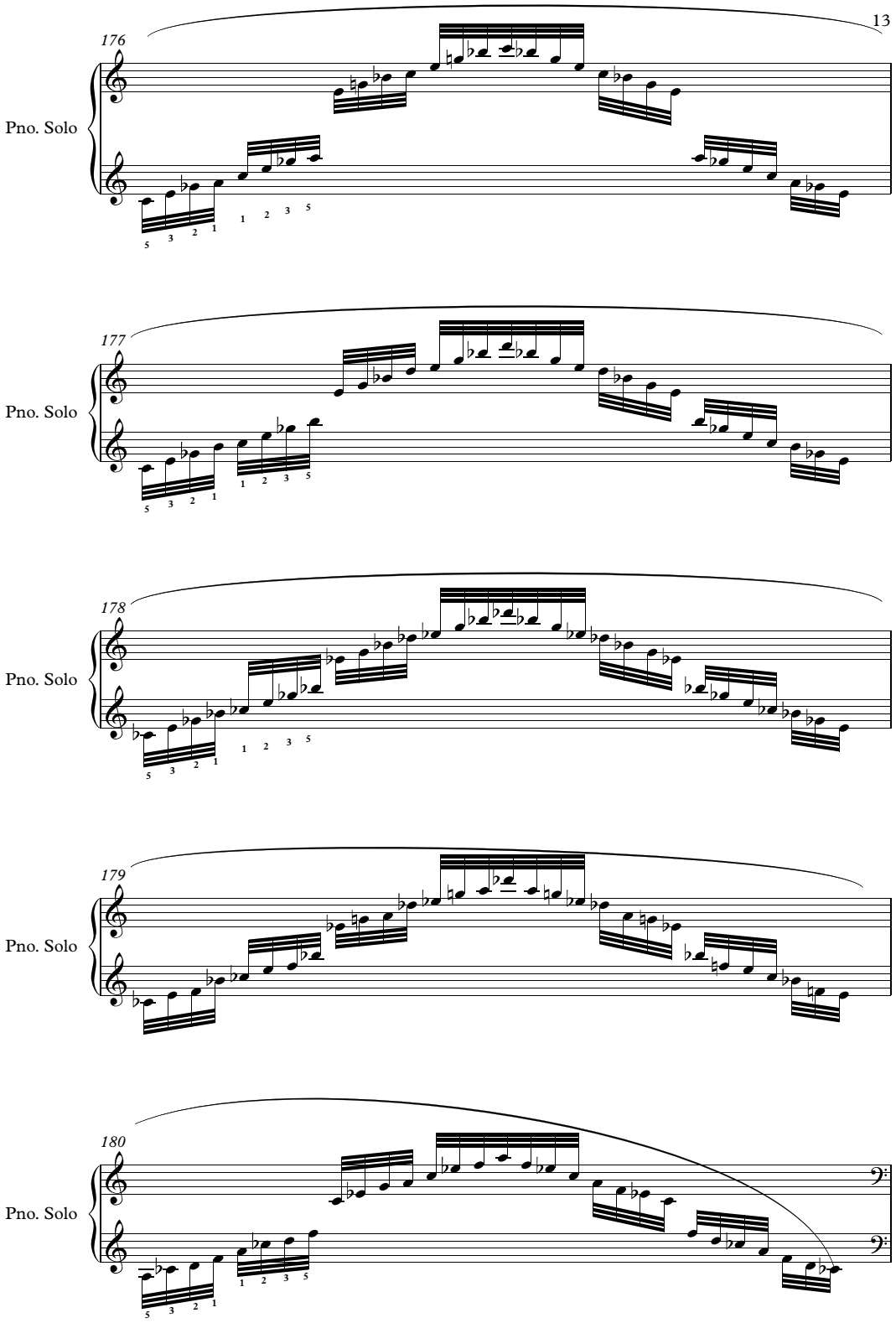

110
Pno. Solo
f subito
Orch.
cresc
mf
f

117
Pno. Solo
Orch.
124
Pno. Solo
cresc.
Orch.
cresc.
131
Pno. Solo
p
cresc.
Orch.
pp
cresc.

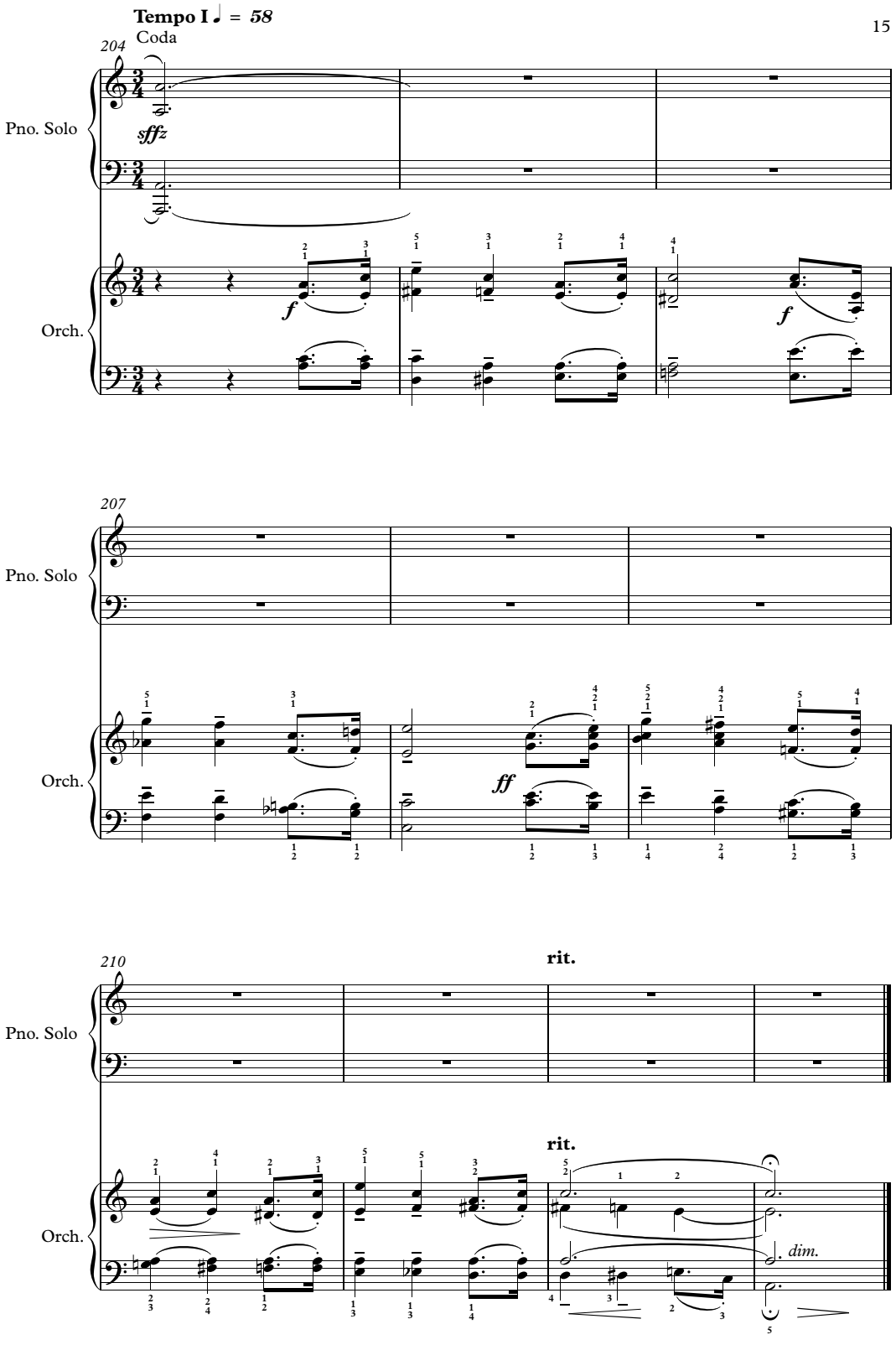
138
Pno. Solo
Orch.
f
f
144
Pno. Solo
Orch.
149
Pno. Solo
Orch.


155
Pno. Solo
cresc
Orch.
161
Pno. Solo
ff
p subito
cresc
Orch.
pp subito
rit. molto
167
Pno. Solo
fz
Orch.
cresc
f

12
Cadenza
170
ad libtum
Pno. Solo
p
con Ped. sempre
172
Pno. Solo
173
Pno. Solo
174
Pno. Solo
175
Pno. Solo


176
Pno. Solo
177
Pno. Solo
178
Pno. Solo
179
Pno. Solo
180
Pno. Solo

181
Pno. Solo
f
tr
2323
2121
13
188
cresc.
fz
193
196
pp
cresc
8vb
201
rit.
accel.
allargando
8va


Tempo I ♩ = 58
Coda
204
Pno. Solo
sffz
Orch.
f
f
207
Pno. Solo
Orch.
ff
210
rit.
Pno. Solo
rit.
Orch.
dim.

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APPENDIX A: *O CUCO E O BURRO* – PIANO REDUCTION (DPR)

20
f
25
30
mf
p

35
f
p
40
45
f
mf

50
p
55
gliss.
ff
f

APPENDIX B: *O CUCO E O BURRO* – FULL SCORE (MFS)

2
10
FL S
FL TR
OB
CL
TRP
TPT
PNo SOLO
1°VL
2°VL
VC CB FG
oi 108

3
75
FL S
FLTR
OB
CL
TRP
TPT
PERC
PNO
SOL
1°VL
2°VL
VC
CB
FG
Oi 108

TUTTI
20
FL S
FL T
a 2
OB
CL
TRP
TBT
PER
PNO
SOLI
1° VL
2° VL
VC
CB
FG
TUTTI
oi 108

5
25
FLS
FLTE
OB
CL
TRP
TBT
PERC
PNO
SNZ
VLN
VLA
VC
CB
FG
Oi 108

6
30
FL S
FLTR
OB
CL
TRP
TPT
PERC
PN. SOLO
SOLO
mf
1° VL
2° VL
VC CB FG
p
1a
oi 108

7
35
FLS
FLTR
CB
CL
TRP
TPT
PERC
PNO
SOLO
1st VL
2nd VL
VC
CB
FG
VC CB
VC
p CB pizz
Oi 708

8
40
FLS
FLTS
OB
CL
TRP
TPT
PERC
PNO
Solo
1-VL
2-VL
VC
OB
FG
01 103

9
45
FLS
FLTR
OB
CL
TRP
TPT
PERC
PN
SOLO
1ºVL
2ºVL
VC
CB
FG
mf
a 2
p
f
CB arco
Oi 108

10
50
FLS
FLTI
OB
CL
TRP
TPT
PERC
PN
1°VL
2°VL
VC
CB
FG
TRB
Oi 108

77
FL S
FL TR
OB
CL
TRP
TPT
PERC
PNO Solo
1° VL
2° VL
VC
CB
CC
7ª
p
V
VC

55
FLS
FLTR
OB
CL
TRP
TPT
PERC
gliss
INV SOLI
1° VL
2° VL
VC
CB
FG
TUTTI
a 2
f
ff
p

APPENDIX C: *CONCERTINO LIMOEIRO* – PIANO REDUCTION (DPR)

25
solo
f
p
33
solo
tutti
41
solo
ff
tutti
p
fp

Redução

73
p
p
tutti
f
p
81
solo
f
fz
tutti
p
88
94

Redução

solo
121
p
p
125
mf
f
cresc.
130
solo
poco rit.
a tempo
f
fz
tutti
f
fz

APPENDIX D: *CONCERTINO LIMOEIRO* – FULL SCORE (DFS)

9
solo
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
1ª
p
mf
pizz
arco
div.

OI 19

3

17
Fl (S)
Fl (Tr)
Ob
Cl
mf
Trp
mf
Perc
mf
Pnº
p
Vl I
f
Vl II
pp
f
Vla
pp
f
Vc
Cb
pp
f

OI 19

25
solo
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
f
Vl I
p
Vl II
pizz
arco
Vla
p
pizz
arco
Vc
Cb
p

33
solo
Fl (S)
Fl (Tr)
solo
Ob
mf
Cl
Trp
Perc
p
Pnº
Vl I
mf
Vl II
p
Vla
p
div.
Vc
Cb
p

OI 19

41
tutti
Fl (S)
Fl (Tr)
a 2
Ob
Cl
1ª
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
p
fp
ff

OI 19

7

49
Fl (S)
Fl (Tr)
Ob
Cl
1ª
p
Trp
fp
Perc
Pnº
p
Vl I
fp
pizz
pizz
p
pizz
pizz
Vl II
fz
pizz
p
Vla
fz
pizz
Vc
Cb
fz

OI 19

57
tutti
tutti
Fl (S)
Fl (Tr)
Ob
a 2
a 2
Cl
Trp
a 2
Perc
Pnº
arco
Vl I
arco
Vl II
arco
Vla
arco
Vc
Cb

9

65
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
fp
pizz
pizz
pizz
arco

73
solo
tutti
solo
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
1ª
a 2
arco
p
f

OI 19

11

OI 19

89
tutti
solo
Fl (S)
p
solo
Fl (Tr)
p
solo
solo
Ob
p
1ª
Cl
2ª p
(2ª)
(1ª)
Trp
Perc
Pnº
V
Vl I
Vl II
p
Vla
Vc
Cb

OI 19

13

OI 19

104
tutti
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
a 2
a 2
f
tr

OI 19

15

OI 19

117
tutti
solo
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
a 2
1ª
pizz
arco

OI 19

17

125
tutti
tutti
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
a 2
1ª
pizz
cresc.
arco

OI 19

131
Fl (S)
Fl (Tr)
Ob
Cl
Trp
Perc
Pnº
Vl I
Vl II
Vla
Vc
Cb
sf
fz
f
poco rit.
a tempo

APPENDIX E: *CONCERTINO 1974* – PIANO REDUCTION (DPR)

19
f
f
fz
25
fz
dim.
p
p
p
31
f
fz
dim.
fz

37
poco rit.
f
p
p
43
f
cre sc.
Ped.
f cresc.
49
p

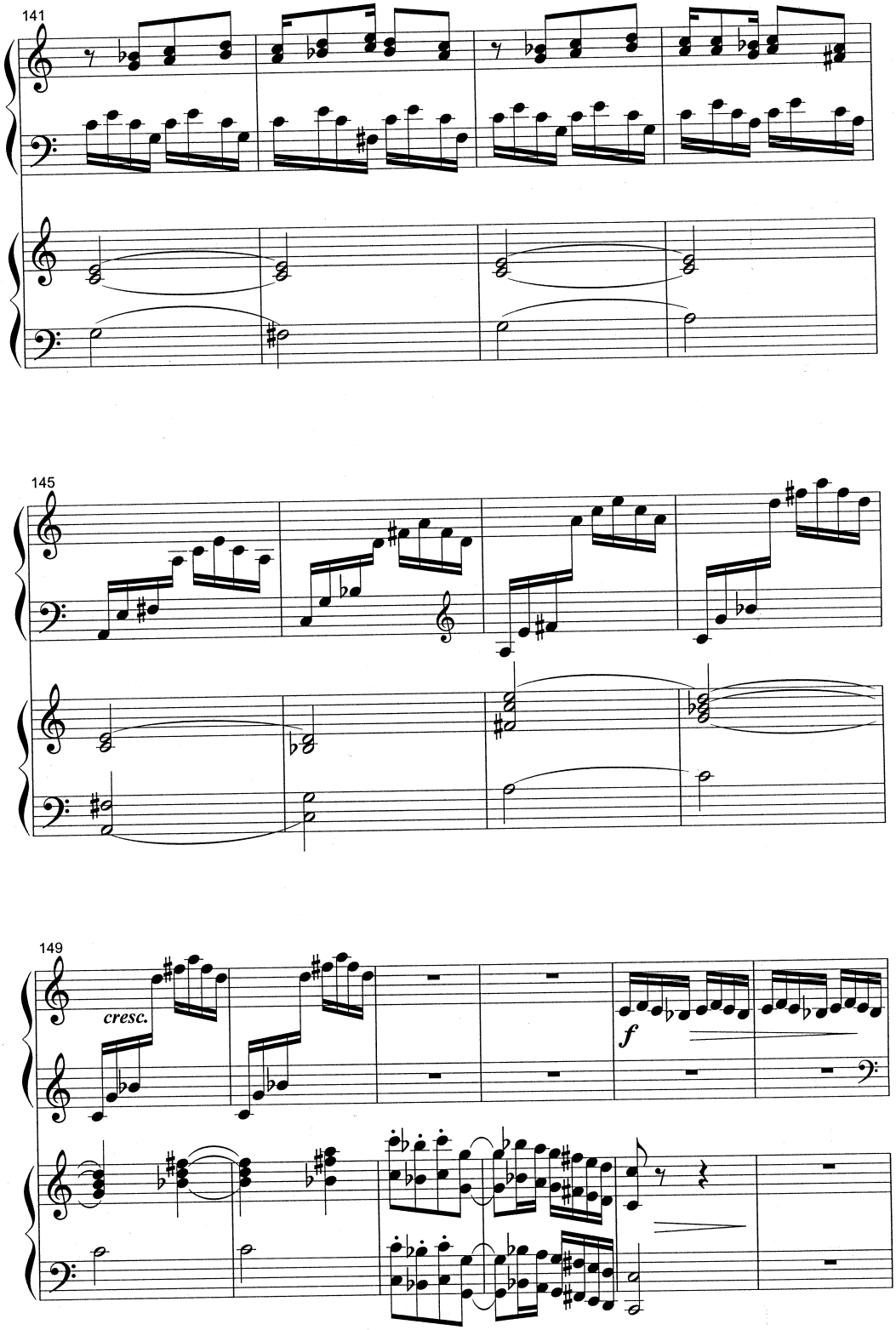
55
pp
p
61
mf
67
f cresc.
tr
ff
tr
fz cresc.
ff

sostenuto
a tempo
73
mf
cresc.
3
dim.
78
f
f
83
f
mf
fp

89
p
95
101
f
dim.
p
fz
fz
p

107
f
f
113
fz fz fz fz
mf
f
119
f
mf
f
f
f

125
p
cresc.
f
130
ff
p
135
p


141
145
149
cresc.
f

rit.
155
p
p
dim.
pp
160
p
cresc. poco a poco
166

172
f
176
cresc.
ff
f
181
fz
fz
fz
fz
ff

sostenuto
186
p
pp
192
a tempo
mf
cresc.
mf
cresc. molto
197
dim.
ff
ff

APPENDIX F: *CONCERTINO 1974* – FULL SCORE (DFS)

C 77

25
fz
dim.
p
pizz
fz
pizz
fz
arco
p
arco
p
p
p
pizz
p

31
f
fz
dim.
f
f
f
f
pizz
fz
pizz
fz

C 77

C 77

49
p
pizz
pizz
pizz
pizz
pizz
55
arco
pp
arco
pp
arco
pp
arco
pp
arco
pp
V
p
V
p

C 77

C 77

7

C 77

C 77

95
pizz
pizz
pizz
f
arco
f
arco
f
pizz
101
f
dim.
p
pizz
fz
fz
pizz
fz
fz
fz
pizz
fz
p

C 77

C 77

11

C 77

130
fz
fz
fz
fz
fz
p
p
p

135
p
p

C 77

C 77

15

160
p
166
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

C 77

C 77

17

181
fz
fz
fz
fz
pizz
ff
pizz
ff
pizz
ff
pizz
ff
pizz
ff
sostenuto
186
p
arco
pp
arco
pp
arco
pp
arco
pp
arco
pp
arco
pp

C 77

C 77

APPENDIX G: *VARIAÇÕES SOBRE UM TEMA NORDESTINO* – PIANO REDUCTION (DPR)

B 21

3
Allegro risoluto
2ª Var.
35
p staccato sempre
p
41
cresc.
47
cresc
ff
ff

B 21

B 21

5

Grave e magestoso

67 3ª Var.

72

78

B 21

dal 𝄋 al Fine

Adagio con moto
4ª Var.
83
Ped. pp
Ped. pp
86
mf cresc.
89
rit. molto
a tempo
tr

92

95

cresc

cresc

ff

f

98

ff sempre

B 21

101
8va
dim.
p
p
Vivo
104
5ª Var.
mf
cresc
f
tr
cresc
fp
110
f subito
cresc
mf
f

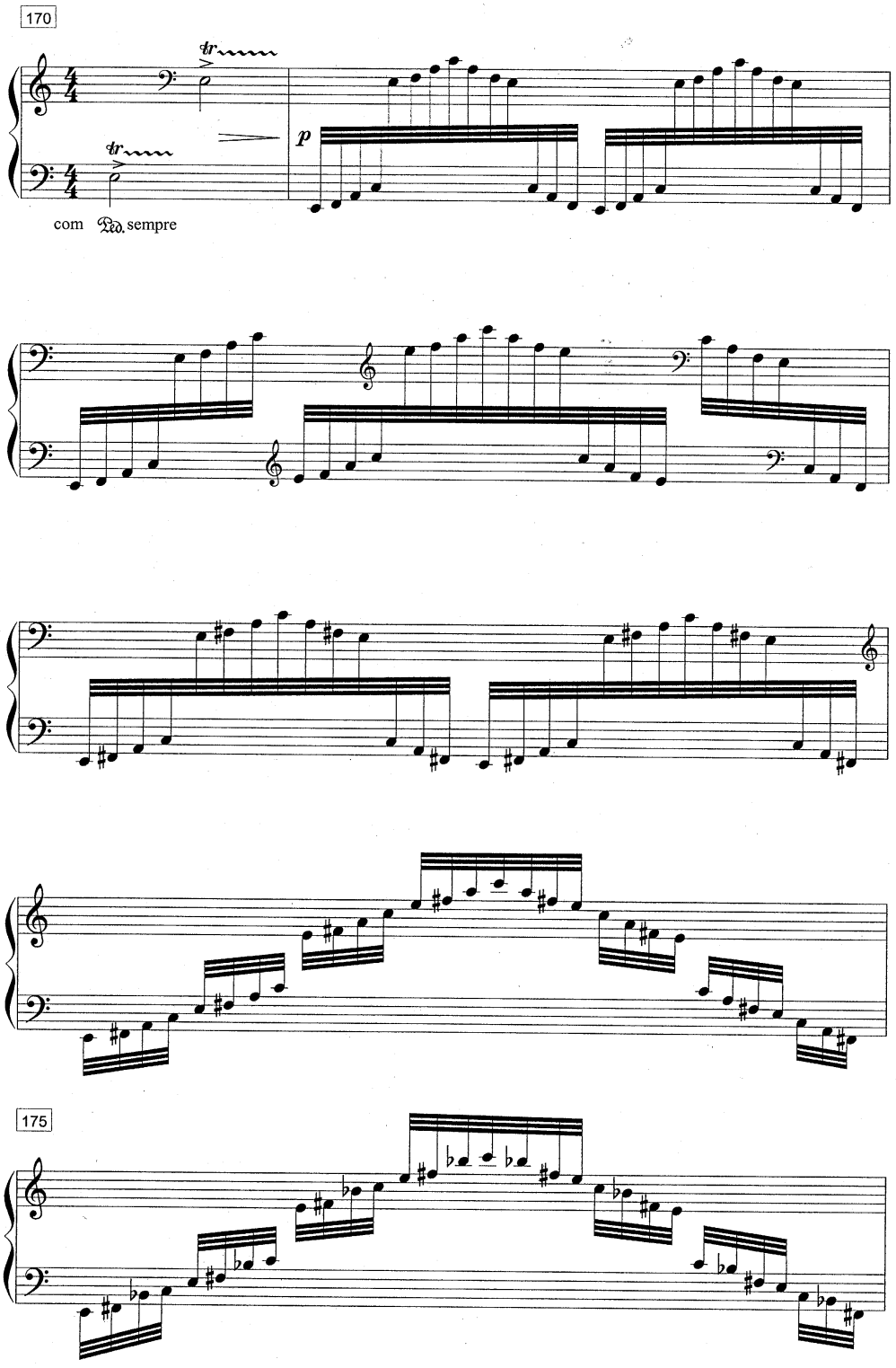
B 21

117
124
cresc.
cresc.
131
p
cresc.
pp
cresc.

B 21

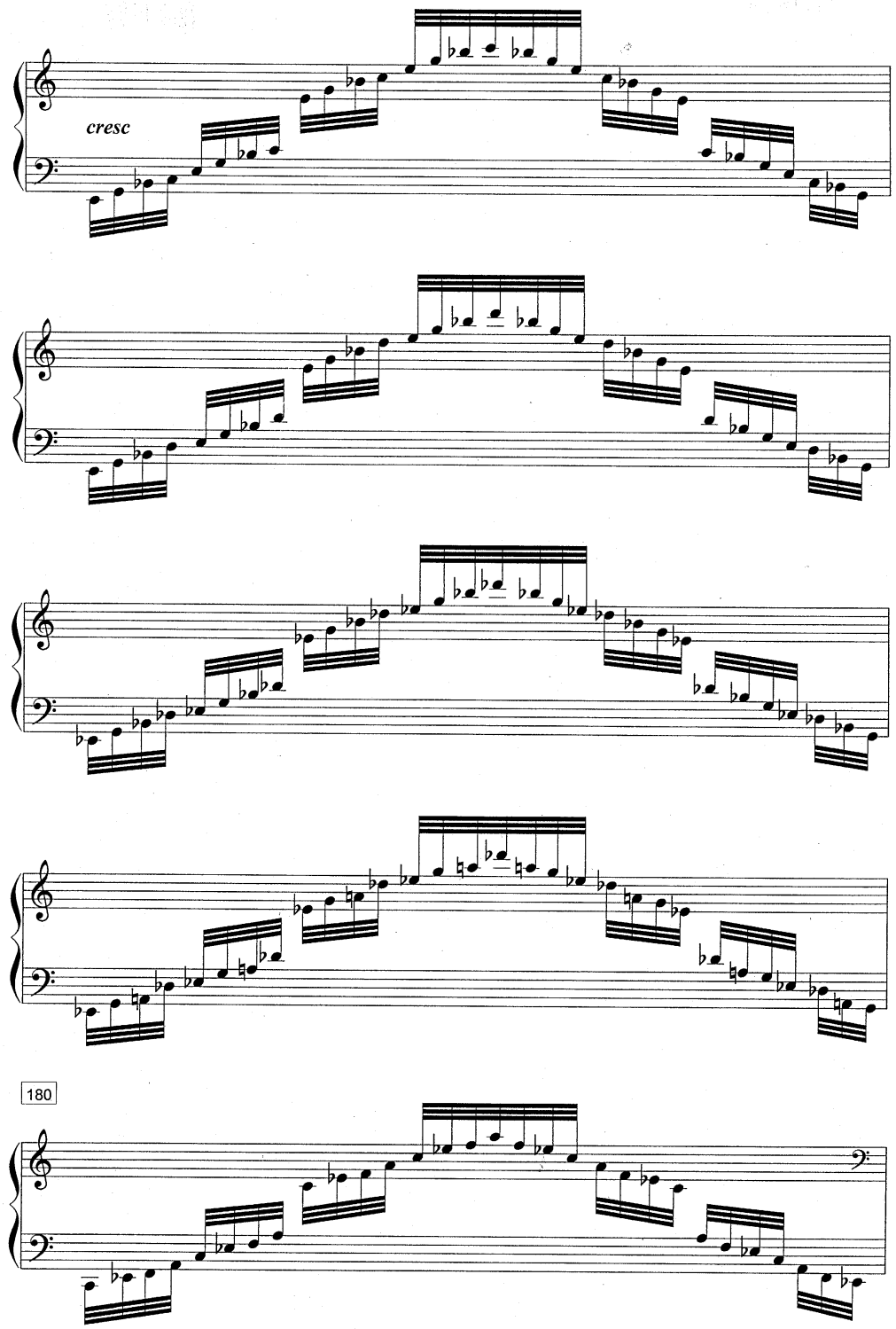
155
cresc
(tr)
161
ff
p subito
cresc
pp subito
rit. molto
cadência
167
3
fz
cresc
f

B 21

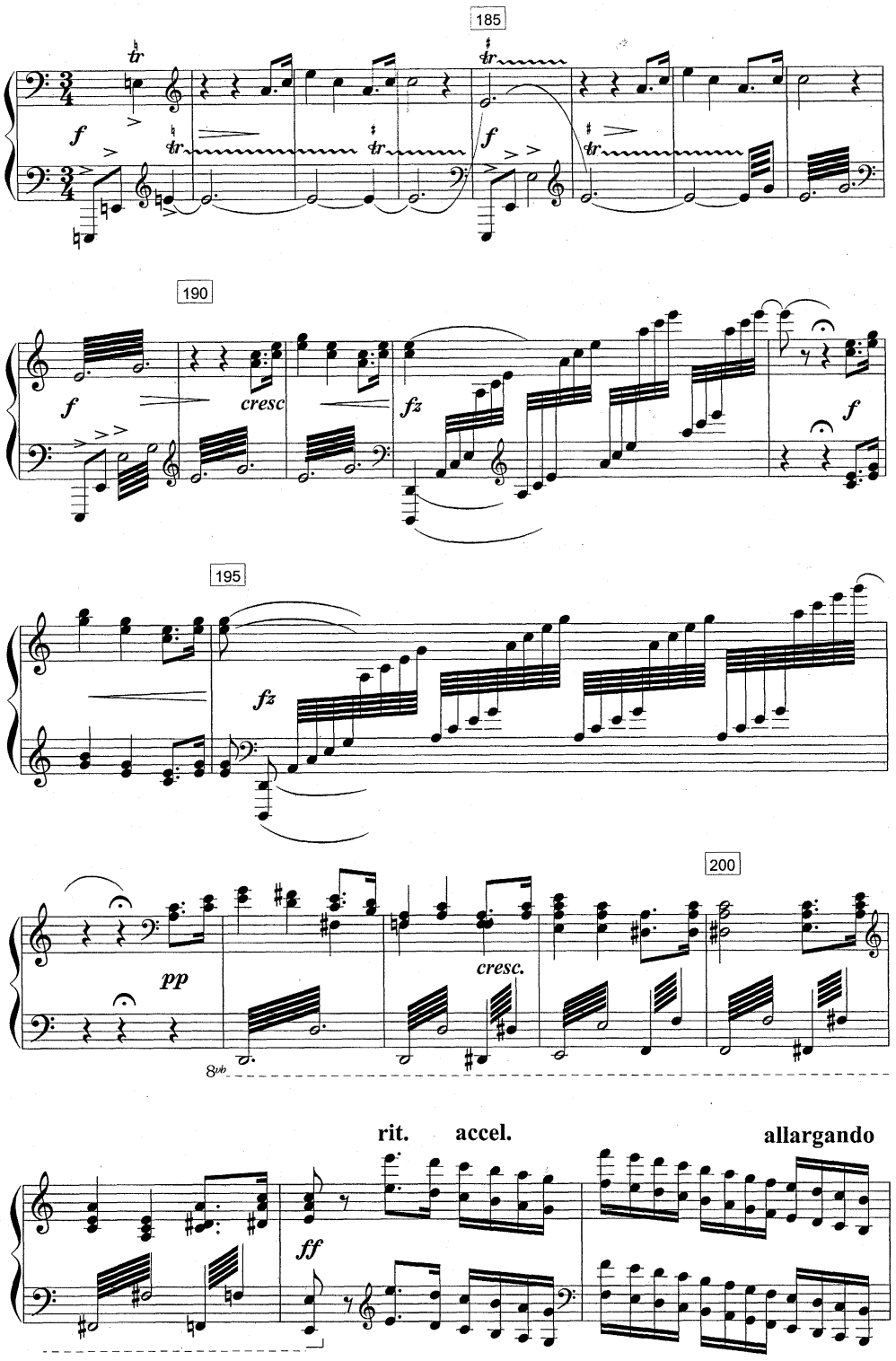


B 21

13



B 21


185
f
f
190
f
cresc
fz
f
195
fz
200
pp
cresc.
8vb
rit.
accel.
allargando
ff

B 21

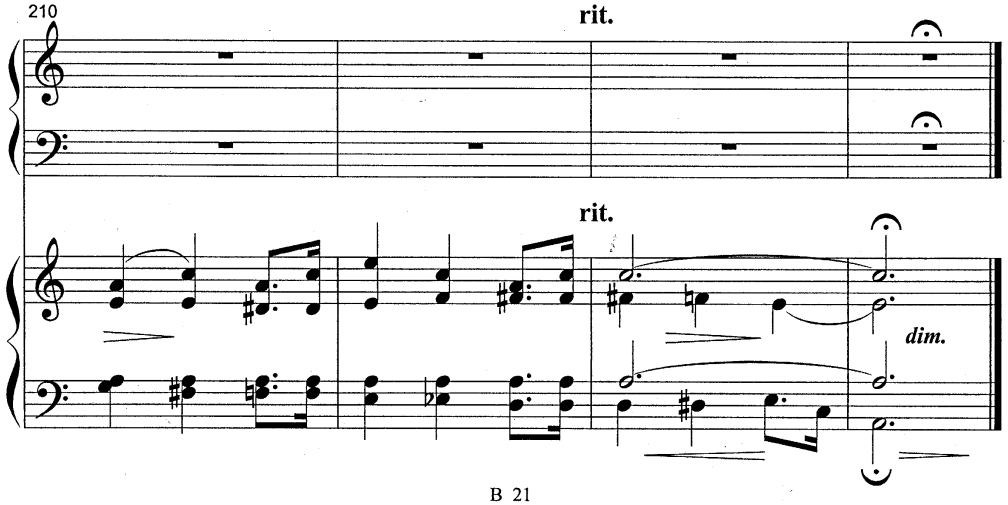
15

Tempo I

204 Coda

207

210



B 21

APPENDIX H: *VARIAÇÕES SOBRE UM TEMA NORDESTINO* – FULL SCORE (DFS)

10
1ª solo
Fl 1,2
Cl 1,2
(Si b)
1ª solo
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
solo
Pnº
Vl I
Vl II
Vla
Vc
Cb

B 21

3
15
1ª Var.
20
1ª solo
Fl 1,2
1ª solo
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
dim.
Trb
Triángulo
Perc.
8va
Pnº
con sord.
Vl I
dim.
con sord.
Vl II
dim.
con sord.
Vla
Vc
Cb
dim.
mf
mf
B 21

25
Fl 1,2
Cl 1,2 (Si b)
Tpt (Si b)
Trp (Fa)
Trb
Perc.
Pnº
8va
Vl I
Vl II
Vla
Vc
Cb
1ª
pp
mf

B 21

5
30
ritardando
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Tímp.
Pnº
8va
ritardando
Vl I
Vl II
Vla
Vc
Cb
pizz
pp
dim.
f
fz

B 21

35
Allegro risoluto
40
2ª Var.
Fl 1,2
Cl 1,2
(Si b)
p
Tpt
(Si b)
p
Trp
(Fa)
p
Trb
Perc.
Pnº
Allegro risoluto
pizz (senza sord.)
Vl I
pizz (senza sord.)
Vl II
pizz (senza sord.)
Vla
pizz
Vc
Cb

B 21

45
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Tímp.
Perc.
Pnº
VI I
VI II
Vla
Vc
Cb
arco
p
cresc.
cresc

B 21

50
Fl 1,2
a 2
f
Cl 1,2
(Si b)
a 2
f
Tpt
(Si b)
f
Trp
(Fa)
f
Trb
f
prato
Perc.
f
Pnº
gliss.
Vl I
ff
Vl II
ff
Vla
ff
Vc
Cb
ff

B 21

55
60
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
1ª
p
pizz

B 21

65
Fine
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
(senza rall.)
Fine
Pnº
Fine
Vl I
Vl II
Vla
Vc
Cb

B 21

Grave e magestoso
70
3ª Var.
Fl 1,2
mf
Cl 1,2
(Si b)
solo
Tpt
(Si b)
f
Trp
(Fa)
f
Trb
mf
Perc.
Grave e magestoso
Pnº
f
Grave e magestoso
Vl I
Vl II
Vla
Vc
Cb

B 21

75
80
allarg.
dal 𝄋 al Fine
Fl 1,2
Cl 1,2
(Si b)
mf
solo
Tpt
(Si b)
f
Trp
(Fa)
f
Trb
mf
Perc.
allarg.
dal 𝄋 al Fine
Pnº
f
allarg.
dal 𝄋 al Fine
Vl I
p
Vl II
p
Vla
V
p
Vc
Cb
p
dal 𝄋 al Fine

B 21

Adagio con moto
4ª Var.
85
1ª solo
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Adagio con moto
Pnº
Adagio con moto
Vl-
solo
Vl I
Vl II
Vla
Vc
Cb
p
pp

B 21

Fl 1,2
Cl 1,2 (Si b)
Tpt (Si b)
Trp (Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
pp
p
mf
1ª solo
mf
cresc.
mf
cresc.

B 21

90
rit. molto a tempo
Fl 1,2
Cl 1,2 (Si b)
Tpt (Si b)
Trp (Fa)
Trb
Perc.
Pnº
VI I
VI II
Vla
Vc Cb
pp
f
tr
p
mf

B 21

1ª solo
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
p
V
B 21

95
a 2
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
mf
p
tr
ff
f
cresc

B 21

100
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
mf
Trp
(Fa)
Trb
tr
Perc.
f
Pnº
ff sempre
Vl I
Vl II
Vla
Vc
Cb

B 21

Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
8va
dim.
Vl I
Vl II
Vla
Vc
Cb
Vc
p
p

B 21

Vivo
5ª Var.
105
a 2
Fl 1,2
Cl 1,2 (Si b)
Tpt (Si b)
Trp (Fa)
Trb
prato
Tímp.
Perc.
Pnº
mf
cresc
Vl I
Vl II
Vla
Vc Cb
B 21

110
115
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
a 2
a 2
mf
mf
mf
mf
f subito
div.
div.
f
f
f
f

B 21

120
125
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
a 2
p cresc
p
cresc.
pp
cresc.
pp
cresc.
cresc.

B 21

23
130
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
f
pp
p cresc.
cresc
B 21

135
140
a 2
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Tímp.
Perc.
Pnº
f sempre
Vl I
Vl II
Vla
Vc
Cb
cresc.

B 21

B 21

150
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Tímp.
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
f
5

B 21

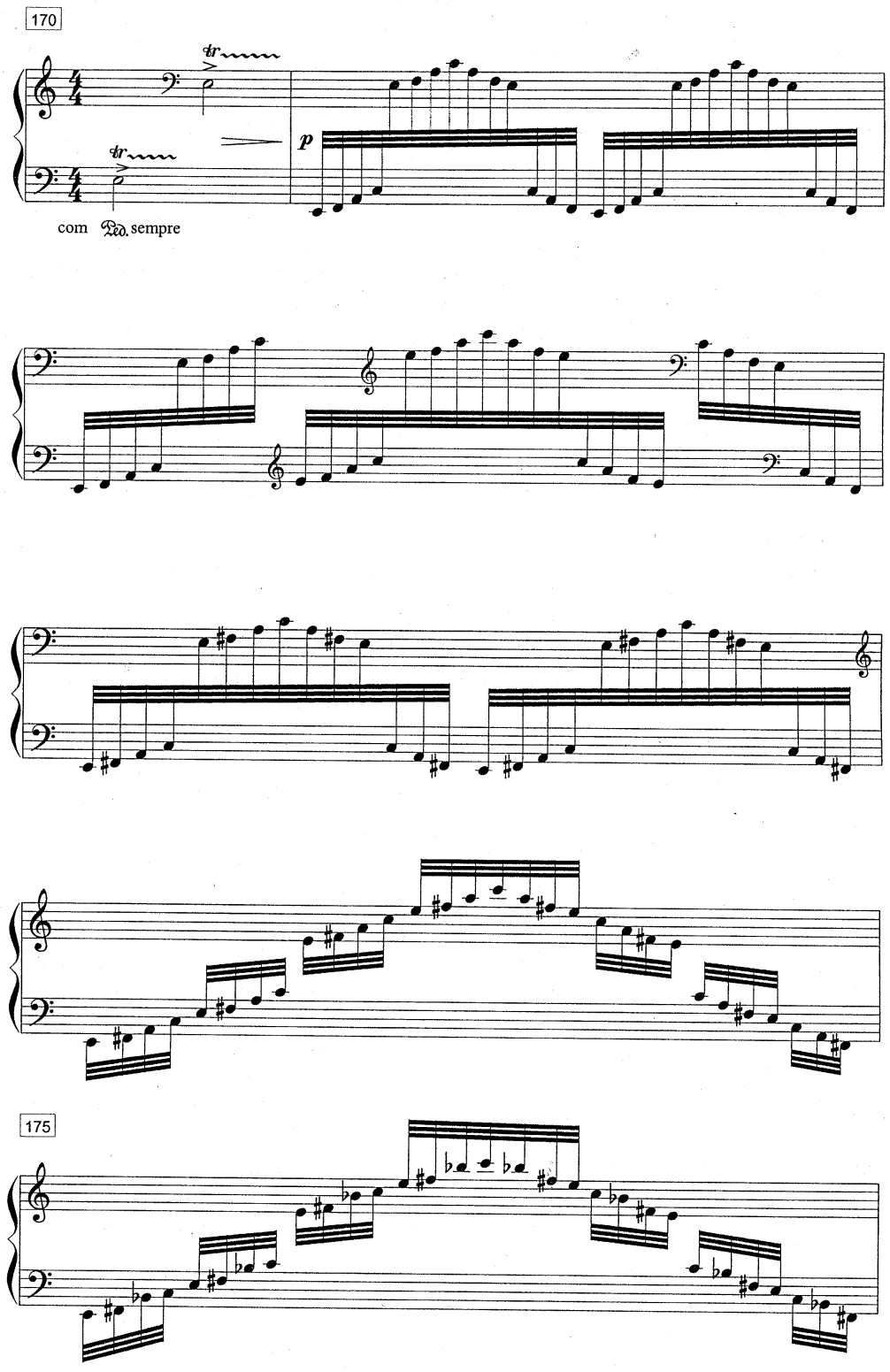
155
a 2
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
f
cresc.
tr

B 21

160
165
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
pp
cresc
1ª solo
pp
p subito
dim.
dim.
dim.
dim.
p
p

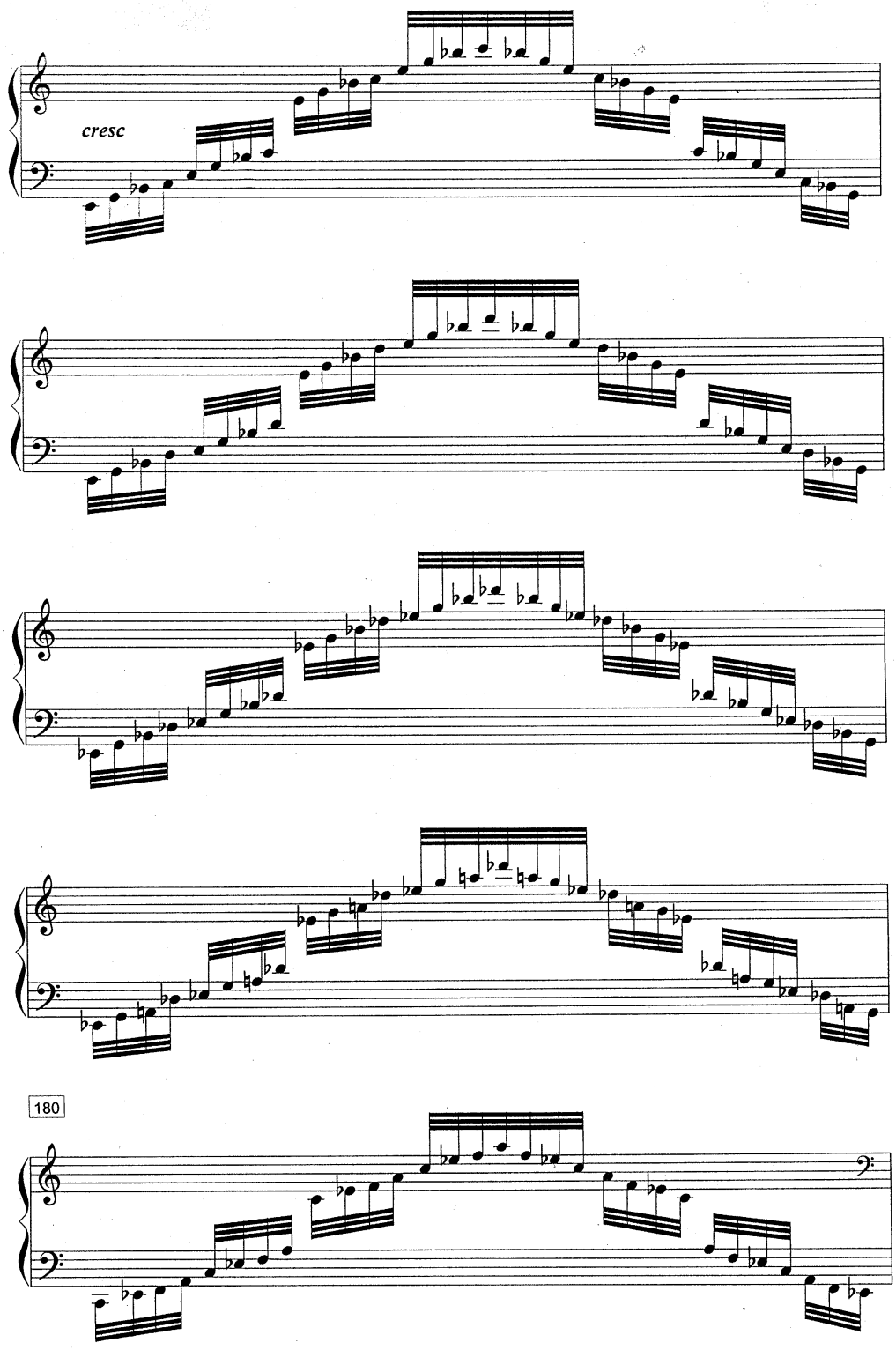
B 21

rit. molto
cadência
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Perc.
Pnº
Vl I
Vl II
Vla
Vc
Cb
mf
p
cresc
B 21



B 21

31



B 21

185
190
195
200
f
cresc
fz
pp
cresc.
8vb
rit.
accel.
allargando
ff

B 21

33
Tempo I
205
Coda
a 2
Fl 1,2
Cl 1,2
(Si b)
Tpt
(Si b)
Trp
(Fa)
Trb
Tímp.
Perc.
Pnº
sfffz
Tempo I
Vl I
Vl II
Vla
Vc
Cb
B 21

210
rit.
Fl 1,2
Cl 1,2
(Si b)
a 2
dim.
Tpt
(Si b)
Trp
(Fa)
Trb
prato
Perc.
sffz
Pnº
rit.
Vl I
Vl II
Vla
Vc
Cb

B 21

APPENDIX I: GLOSSARY OF THE TAUBMAN TERMS

Glossary of the Taubman Terms

Abductors – muscles that spread the fingers apart sideways

Adductors- muscles that bring the fingers together

Backward Shift- a forearm movement used to go back into the white keys from the black key area, (due to finger lengths) but the weight on the playing finger always feels the same on each key. The forearm moves backward a tiny bit but in the playing, the finger is on the spot where it has to play.

Collapse – relaxation of a knuckle (fulcrum) that breaks the natural alignment necessary for coordinate motion.

Coordinate motion- movement which uses the parts of the body involved at their best mechanical advantage and which uses the minimum effort for the maximum result.

Curling- pulling the fingers in at the first phalange and tightening the nail joint**,** activating the long flexor.

Double Rotation- the double rotation is a combination of two rotational motions: the preparatory swing and the swing to play**.** First is the preparatory swing which lifts the finger, hand and arm unit very quickly in the opposite direction of the passage, immediately before the playing swing. Second, the playing swing puts the key down assisted by the weight of the forearm unit. The playing stroke is longer and copies the same direction that the previous note played. It must be felt as one movement (For timing say: "swing-play down" or "back- play down")

Dual Muscular Pull- when the muscles move in contrary directions at the same time,e.g., flexing and extending at the same time.

Enslavement to notation in legato playing, the attempt to physically connect notes that are uncomfortable or impossible to connect causing discomfort

Extensors- muscles that lift the fingers, hand and forearm unit

Flexors- muscles that move fingers, hand and forearm downward

Long flexor- muscles situated in the palm of the hand that extend from the fingertip to the elbow. When activated, they tighten the fingers and wrist.

Short flexor- muscles situated in the forearm that move our fingers downward from the knuckles.

Forearm Rotation- a turning of the forearm/hand/finger unit with the purpose of lifting the fingers and putting them down without effort. It provides the weight of the forearm and hand to assist the fingers in playing the key. The movement originates at the elbow and extends to the fingertips without breaking the wrist fulcrum. Eventually these movements become invisible.

Forearm/hand/finger unit- the alignment of the forearm, hand and fingers which makes possible the synchronization of movement of all these parts.

Forward Shift- the finger is on the spot where it has to play, but in playing, the forearm moves forward on that finger, balancing slightly toward the fallboard. This tiny forward motion used when notes move into the black key area, brings the finger on its nail**.** Example: If you have to play C to C#, D#, E, E#in the right hand, moving into the black key area, you must forward shift to bring the fingers on the nails.

Grouping- organizing the playing mentally and physically into smaller "chunks" of notes to simplify complex designs. This organizes the playing for fluency and security in speed.

High bridge- an in coordinate position for the main knuckles, which removes the arm's support from the fingers and limits their ability to flex and abduct.

In- movement of the forearm /hand/finger unit towards the fallboard

Interdependence- an aspect of the technique that organizes the playing of the two hands together so that the required reflexes are learned as one kinetic experience

Isolation- the disconnection of part of the forearm/hand/finger unit from the whole. For example, the fingers will be isolated from the arm if there is twisting or collapse.

Key bedding -misaiming of energy with excessive pressure to the bottom of the key
Sometimes referred to as "digging"

Key spot- the exact place where the finger plays the key. The use of in and out movements assists in locating the optimum key spots.

Minimizing- after the initial rotational training, the process by which the arm motion not the finger motion, becomes smaller and smaller, functioning in the end as an invisible component of the technique. A tiny arm movement makes it possible for the fingers to move with freedom.

Out- movement of the forearm/hand/finger unit towards the body.

Overshape- a lateral forearm movement that creates an elliptical wave over a group of notes.

Phalanges- bones of the fingers. Each finger has 3 phalanges, the thumb has two.

Point of Sound- the escapement point in the piano key where the hammer is triggered to strike the keys. It is about 3/8 of an inch from the surface of the key.

Preparatory swing- the swing of the forearm/ hand and finger unit which lifts opposite to the direction that the next finger plays, automatically creating the proper swing for the playing finger. There is a preparatory swing for a single rotation when it starts a passage. In double rotations, there is a preparatory swing and a playing swing. It has to be felt as one movement "swing-play down". Second, the playing swing is in the same direction as the previous note played.

Pronation- turning the hand and forearm over towards the thumb, to place the fingers parallel (straight) on the keyboard with the use of muscles situated in the forearm

Rotation- see forearm rotation

Rotational release- in a rotational technique, the last finger played releases closer to the playing finger, hovering slightly over the key, so that the arm's support can be brought over the playing finger.

Shaping- curvilinear forearm motion that assists in bringing the fingers to the key.

Single rotation- functions to accommodate movement in opposite directions, such as is required in a trill. This would be a movement from left to right, or right to left which is continuous. The last note of a single rotation must finish straight, parallel to the keys.

Slowing down the key- controlling the timing of the hammer's escapement to produce a warm, rounded tone. The arm is allowed to fall as slowly as it can without inhibiting the free fall.

Supination – turning the hand and forearm toward the fifth finger in a rotational technique with the use of muscles situated in the forearm

Tapping- the light, easy motion of the fingers as they move from the main knuckle ridge.

Twisting- sideways movement of the hand away from the arm at the wrist joint, generally towards the fifth finger side, but also towards the thumb side.

Walking Hand and Forearm- a combination of the adjustment of the hand and forearm as the fingers play down and a slight adjustment upward of the hand and forearm as the next finger lifts. Lifting the forearm/hand/finger unit frees the entire apparatus to swing laterally, particularly in skips.

APPENDIX J: LIST OF STANDARD TEACHING REPERTOIRE

The Pianist's Guide to Standard Teaching and performing Literature

By: Jane Magrath

Reference Chart for Grading

Levels 1-10, Beginning to Early- Advanced Levels

Level 1	Bartok *Mikrokosmos*, Vol. 1
Level 2	Turk *Pieces for Beginners*
Level 3	Latour Sonatina; Kabalevsky *Pieces for the Young*, Op. 39
Level 4	*Anna Magdalena Bach Notebook;* Gurlitt *Album for the Young,* Op. 140; Tchaikovsky *Album for the Young,* Op. 39
Level 5	*Anna Magdalena Bach Notebook*; Sonatinas by Attwood, Lynes; Menotti *Poemetti*
Level 6	Clementi *Sonatinas,* Op. 36; Burgmuller *25 Progressive Pieces,* Op. 100
Level 7	Kuhlau and Diabelli Sonatinas; Bach easier *Two – Part Inventions;* Bach *Little Preludes;* Delo Joio *Lyric Pieces for the Young*
Level 8	Moderately difficult Bach *Two Part Inventions;* Beethoven easier variations sets; Field Nocturnes; Schumann *Album Leaves,* Op. 124; Schubert Waltzes; Turina Miniatures
LEVEL 9	Easier Bach *Three-Part Inventions;* easiest Haydn Sonata movements; easiest Mendelssohn Songs Without Words; easiest Chopin Mazurkas
Level 10	Bach *Three-Part Inventions;* easiest Chopin Nocturnes; Beethoven sonatas, Op. 49, 79; Mozart Sonata, K. 283; Muczynski Preludes

APPENDIX K: PERMISSION TO PRINT & DISTRIBUTE ERNST MAHLE'S MUSIC

Authorization

This is to certify that Mr. João Paulo Casarotti has my permission for copying any of my compositions for piano , giving these copies to persons who are interested .

Ernst Mahle

Piracicaba-Brazil , 9 - 1 - 2008

VITA

João Paulo Casarotti is a Brazilian pianist and pedagogue. He received the M.M in Piano Performance and Piano Pedagogy from Temple University, M. M. in Piano Pedagogy from the University of North Dakota, the B. M. in Music Performance from the University of São Paulo, Brazil, a Performance Diploma from the "Maestro Ernst Mahle" Music School of Piracicaba-Brazil, and a Performance Certificate from the National Academy of Music in Sofia, Bulgaria. Among his teachers are Michael Gurt, Sheila Paige, Maria Del Pico Taylor, Mauricy Martin, Sergio Gallo, Gilberto Tinetti, Victor Tchouchkov, Marisa Lacorte and Cecilia Bellato.

Mr. Casarotti maintains an active schedule performing, researching, and preparing pedagogy presentations. He has performed as a solo and chamber pianist in Brazil, the US, Bulgaria, Taiwan, South Korea, Thailand, Argentina, Chile, Uruguay, and Paraguay. He has also performed with orchestras in Brazil and the United States. Mr. Casarotti served as the Artistic Director of the music series "Ernst Mahle in America" (2009) and "Villa Lobos in America" (2010). He arranged for these concerts to be performed at Rock Hall, Temple University, in Philadelphia, Steinert Hall in Boston, and Steinway Hall in New York.

Mr. Casarotti a leading researcher of Ernst Mahle's works for piano. His ongoing project is to make Mahle's music more accessible for the public. Mr. Casarotti has presented lectures for the Hawaii International Conference of Arts and Humanities, the Temple University MTNA chapter, the Northern Delaware Valley Chapter of the Music Teachers Association, and the Pennsylvania State Conference of the Music Teachers Association.

Mr. Casarotti specializes in the Taubman Approach and studied under the tutelage of Maria Del Pico Taylor and Dorothy Taubman. He was the editor for the Booklet of Musical Examples of the Taubman Seminar at Temple University and served as the Taubman Seminar

Assistant for 3 years. Casarotti was recently named faculty in training of the Keyboard Wellness Seminar at University of North Texas and is currently studying with Sheila Paige.

Since 2009, Mr. Casarotti has been developing an online piano studio, teaching students at a distance in Pennsylvania, New Jersey, New York, Louisiana, Brazil, and elsewhere, and founding the Southern University Online piano studio in 2013.

Mr. Casarotti has a prolific career as teacher in both Brazil and the United States. He worked for 4 years at Temple University and Temple Prep School, where he taught classes in Piano Pedagogy, Piano Group, and Applied Lessons. Currently, Mr. Casarotti is the Assistant Professor of Piano and Piano Pedagogy and the coordinator of piano studies at Southern University in Baton Rouge.