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Influences of Béla Bartók's Piano Compositions on Alberto Ginastera's Piano Music

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Abstract

This study seeks to reveal the musical relationship between Bartók's and Ginastera's piano compositions, showing stylistic conceptualizations of twentieth-century Western art music which held many interesting musical aspects, specifically in the classical piano repertoire. This musicological research employs stylistic analysis and theoretical analysis to shed some light on Bartók's and Ginastera's piano music vocabulary. Following this methodology, it is revealed that Ginastera's compositional language was very much influenced by the highly unique characteristics of Bartók's. Such characteristics include the axial system, Bulgarian peasant rhythmic dance, bi-modality, intervallic cell (Z-cell, 0167), hexachordal sets of octatonic collections, the symmetrical old Hungarian pentatonic scale, polychord, quartal chords, hammering-percussive piano style, secundal chords based on ostinato, and many others. In light of this, one may propose that Ginastera's compositional strategies in piano music were heavily influenced by Bartók's rhythmic and harmonic idioms, which contributed to the creation of an innovative musical craft.

Keywords

Béla Bartók – Alberto Ginastera – piano music – compositional techniques – compositional influences

1 Introduction[1]

1.1 *Background and Significance of the Study*

Béla Bartók (1881–1945) is undoubtedly considered one of the foremost Hungarian composers of 20th-century Western classical music. He was not only a pioneering ethnomusicologist, but also a concert pianist, music teacher, and music educator. In terms of Bartók's compositional styles and ideas, his early compositional techniques were highly influenced by the Romantic traditions of Johannes Brahms (1833–1897), Richard Strauss (1864–1949), and Franz Liszt (1811–1886) while Bartók was studying at the Budapest Academy of Music (Yeomans 1988, 18–19). At that time, Bartók's music also absorbed the ideas of Gypsy-style impression and national Hungarian dance, the *verbunkos* (Yeomans 1988, 21). In the middle period (1905–1910), Bartók carried out fieldwork as an ethnomusicologist with the Hungarian fellow-composer Zoltán Kodály (1882–1967). Both composers traveled to assemble a vast collection of authentic traditional folk music in Hungary, Romania, Slovakia, Bulgaria, Ruthenia, and Serbia (Gillies 2001, 790–791). Bartók wanted to capture the musical styles and characters of local peasant music and blend them into his individual compositional style to create an interesting musical idiom. However, in 1907, Bartók's musical output obtained a strong influence of French impressionist music from Claude Debussy (1862–1918) (Watkins 1995, 395). Afterwards, between the 1910s and 1920s Bartók's compositional ideas were influenced by Igor Stravinsky's and Arnold Schoenberg's musical languages (Burkholder, Grout, and Palisca 2014, 841). Bartók's late musical processes, from 1926 to 1945, focused mainly on the synthesis of both Eastern European traditional folk tunes and North African Arab music in terms of thematic melodies, rhythmic segment, scalar architecture, and aspects of Western European art-music, which included classical forms and contrapuntal compositional techniques (Suchoff 2001,

1 This research article is part of the first author's doctoral dissertation entitled *Evolution of Béla Bartók's Piano Music from 1903 to 1939: A Conceptualization of Bartók's New Techniques and Styles for Compositions in the Twentieth Century* for fulfillment of the requirements for the degree of Doctor of Philosophy Program in music at the College of Music, Mahidol University.

105). As a result, Bartók blended traditional folkloristic musical materials with common-practice music and the stylistic conceptions of twentieth-century Western European art music to create his own modernist idiom.

Pertaining to the Bartókian legacy in music, there are a considerable number of composers who acknowledged a direct and overt influence from Bartók's compositional techniques, styles, and approaches. These included Olivier Messiaen (1908–1992), Aaron Copland (1900–1990), Witold Lutoslawski (1913–1994), Benjamin Britten (1913–1976), George Crumb (1929-), György Ligeti (1923–2006), and most notably Alberto Ginastera (1916–1983) (Antokoletz and Susanni 2011, 306). Ginastera is now considered one of the most significant South American composers of 20th-century classical music. He always combined traditional folk music with tonal musical language to create innovative musical works. Ginastera's compositional styles and techniques can be divided into three stylistic periods: *objective nationalism*, *subjective nationalism*, and *neo-Expressionism* (Antokoletz 1992, 238). Ginastera's *objective nationalism,* dating from 1934–1947, directly refers to Argentine folkloristic materials; in this period, he also employed a conventional tonal idiom to create musical works (Schwartz-Kates 2001, 876). Regarding *subjective nationalism* composed from 1948–1957, Ginastera began to integrate traditional Argentine musical components with new compositional aspects to create his own characteristic style (Green 2017, 14); in other words, in this period, Ginastera no longer wanted to adopt original Argentine musical characteristics straightforwardly. Lastly, in his *neo-Expressionist* period (1958–1983), Ginastera infused his musical pieces with a large number of avant-garde concept ideas such as the technique of twelve-tone rows, microtonality, and extended vocal techniques[2] (Green 2017, 15).

Most significantly, a number of musical scholars have discussed the relationship between Ginastera's and Bartók's music. Suchoff (1995, 204) mentioned that "the outcome of his [Ginastera's] Bartók research was a change in style from objective to subjective nationalism or, in Bartókian terms, to compositions that reflect the spirit or atmosphere of folk music." That is, the concept ideal led Ginastera to a new musical style which was evident in Sonata No. 1 for piano (1952) from his second period, *subjective nationalism* (1948–1957). According to Nissman (2002, 133), Bartók's Piano Sonata had a strong influence on Ginastera's well-known 1952 Piano Sonata in terms of compositional pianism. Ginastera was greatly impacted by Bartók's musical idioms, such as rhythmic strength in music, along with thematic constructional cells, as well

2 In this period, the idea of extended vocal techniques can be found in Ginastera's operas and vocal works, showing speech with musical rhythm, speech with prosodic rhythm, sprechstimme, and many others.

as the new percussive piano technique (Suchoff 1995, 204). Likewise, Nissman (2016, 19) clarified that Ginastera was truly interested in the musical idioms of Bartók's motoric energy, rhythmic motive, and percussive sonority including ideals of imaginary folklore in his music. However, the most essential primary source regarding Bartókian legacy in music is, as Ginastera (1981, 4) himself wrote:

> The *Allegro barbaro* filled in all the gaps I felt in my conception of forging a national music. The rhythmic strength of that admirable piece – 'the feverish excitement produced by the repeated primitive themes,' in Bartók's words; the construction of the melody from cells and repetition of parts of those cells; the impression that a new kind of pianism appeared here, even if superficially it could be considered a development from Liszt, its main changes being in the percussive element and new fingerings: all these aspects captivated me, and I immediately began to search for new piano works and orchestral scores.

In other words, Ginastera began to be passionately interested in Bartók's *Allegro barbaro*, while studying at the Williams Conservatory in Buenos Aires, as stated by Ginastera (1981, 3–4):

> On one of these occasions I heard Bartók's *Allegro barbaro* for the first time, played by [Arthur] Rubinstein. I felt then the impact of the discovery, the bewilderment of a revelation. I was 15 years old at the time.

It is noteworthy that Ginastera's compositional output in *Danzas Argentinas*, Op. 2 (1937) expresses the modeled influences and inspirations of Bartókian language; Ginastera (1981, 4) recounted:

> When I composed my *Argentine Dances* for Piano in 1937, Bartók's influence was present. My 'folklore imaginaire' begins there, with its polytonal harmonizations, its strong, marked rhythms – the Bartókian 'feverish excitement' – all within a tonal pianism where the spirit of a national music is recreated. Later on, when I was able to analyse Bartók's work, I found in it the answer to another concern I had felt since my youth: the problem of form and style.

Eventually, Ginastera (1981, 4) mentioned that "one of my highest ambitions had been to approach Bartók and get to know his musical poetics closely." Although Ginastera had no opportunity to meet Bartók face-to-face, Ginastera

wholeheartedly looked up to him; it seems that Bartók's legacy in music played a vital role in Ginastera's own musical life. Schwartz-Kates (2010, 96) mentioned that Ginastera wrote the article "Béla Bartók," while staying in the United Stated in 1946. Ginastera deeply admired Bartók's rhythmic and harmonic languages based on Hungarian folkloristic music, and so he blended them into his own compositional style to create an individual musical vocabulary (Schwartz-Kates 2010, 97).

For these reasons, their musical compositions are interesting to study for comparison although the two composers were from different countries. This article aims to reveal how Ginastera's piano compositions were influenced by the unique characteristics of Bartókian language in piano music such as melody, harmony, rhythm, meter, form, articulatory notation, and texture and to show the significant relation between musical styles and techniques of Bartók's and Ginastera's piano oeuvres in the twentieth century.

2 Ginastera and His Incorporation of Musical Folklorism

During Ginastera's early and middle stylistic periods, his compositional output focused largely on elements of traditional folk music.[3] That is, we can usually see the character of Argentine dance rhythms and harmonization associated with bimodal languages, along with thematic melodies based on vernacular scales including Iberian folkloristic polyphony and folk pentatonic scale (Schwartz-Kates 2001, 876). At that time, Ginastera particularly liked to adopt two different styles in his music: namely the *malambo*[4] which emphasizes the motoric, vigorous, and percussive strength based on ostinato; another style is the *parlando*[5] which expresses a slower and lyrical melody in music (Nissman 2015, 123–124). However, we can still see these musical styles in his late compositional processes even if they seem to be more avant-garde (Nissman 2015, 124). In this way, Ginastera's cultural heritage of rural folk tunes led him to

3 It is closely related to an ideal of primitive cultures. Radical primitivism in music can be seen in Ginastera's entire compositional output.

4 It came from traditional folklore rhythmic dance such as Argentine dance; it has been one of idealized national symbols in Argentina (Schwartz-Kates 2001, 876). This rhythmic idiom was also found in Ginastera's last movement of the Piano Sonata No. 1 (Nissman 2015, 124). Nissman (2015, 124) wrote that some ideas of this rhythmic style are somewhat similar to Bartók's compositional pianism in a primitive piece, *Allegro barbaro*.

5 It came from song-like speech based on a sentimental and expressive character such as Ginastera's lyrical second theme in the first movement of the Piano Sonata No.1 (Nissman 2015, 124). Besides, according to Schwartz-Kates (2010, 24), this musical style came from the national song tradition.

the concept of both tonal and polytonal idioms to create an interesting musical sound (Nissman 2015, 126). In Ginastera's musical compositions from the mid-1940s to the late 1950s, we can clearly see components of absolute music such as the use of Classical forms in his musical works (Schwartz-Kates 2010, 35) while employing various materials from musical folklorism. Ginastera's fancy compositional crafts featured low chromatic tone clusters to seem like an Indian drum along with the timbre of Ibero-American frame drum apart from the musical conception of the original Argentine folk styles (Schwartz-Kates 2010, 32).

After all, Eric Salzman (1962, 366) stated that Ginastera's music contained the role of folkloristic musical materials in his contemporary style; Ginastera firmly said that it belonged to conceptualizations of ethnomusicology. Basically, Ginastera's own personality in music was formed by his culture and society based on nationalistic folk characteristics as well as Western European compositional techniques to produce sound effects of twentieth-century music. The research questions are how Bartók's musical characteristics of piano composition influenced Ginastera's piano music, and what Bartók's and Ginastera's musical relationship in terms of compositional techniques and styles in their piano pieces are.

3 The Scope of the Study and Methodology

This research article principally emphasizes the study of Ginastera's two piano oeuvres: *Danzas Argentinas*, Op. 2 (1937) and Piano Sonata No. 1 (1952) so as to compare them with Bartók's piano compositions such as *Fourteen Bagatelles* (1908), *Allegro barbaro* (1911), the Suite for Piano (1916), *Out of Doors* (1926), the Piano Sonata (1926), and *Mikrokosmos* (1926–1939). Within these sets of piano compositions, some musical ideas and techniques are selected to show the relationship of Bartók's legacy in music to Ginastera's compositional output. As a result, this research focuses on musicological methods of stylistic analysis and theoretical analysis to shed some light on the musical languages and idioms of Bartók's and Ginastera's compositions. These stylistic and theoretical analyses apply specific knowledge of music theory, particularly twentieth-century classical music theories, such as Ernő Lendvai's axis system, Elliott Antokoletz's symmetrical formation of intervallic cells, and Allen Forte's pitch organizations. Additionally, it includes the theory of Joseph N. Straus on the octatonic collections. Concepts of twentieth-century music theory, namely pandiatonicism, polychords, quartal chords, bimodality, primitivism, and changing meters, based on the book by Bruce Benward and Marilyn Saker are employed. Lastly, some ideas of the ethnomusicologist Benjamin Suchoff

regarding elements of traditional folklore music such as scale, meter, and rhythm, are used in this work.

4 Research Findings of Musical Influences of Bartók's Piano Compositions on Alberto Ginastera's Piano Music

Danzas Argentinas, Op. 2 (1937)

This work consists of three pieces for piano, namely *Danza del viejo boyero* (Dance of the Old Herdsman), *Danza de la moza donosa* (Dance of the Beautiful Maiden), and *Danza del gaucho matrero* (Dance of the Arrogant Cowboy). In terms of a theoretical and analytical study of the music, its musical idiom characteristically adopts the concept of bi-modality, similar to Bartók's piano compositions. For instance, the musical style of the first piece of *Danzas Argentinas*, Op. 2 in measures 9–18 reveals that the right-hand passage infuses the conceptual design of pandiatonicism in music based on white keys, while the left-hand segment absorbs the Eb anhemitonic[6] pentatonic minor scale which mainly focuses on the note Eb on the first strong beat of each measure based on black keys (see fig. 1). It is obvious that this compositional technique can be found in Bartók's piano music. For example, in the first movement of Bartók's Piano Sonata, the musical character of measures 67–73 (see fig. 2) contains the stylistic conception of bi-modality, where the right hand black keys as well as the left hand white keys are in the style of pandiatonicism.

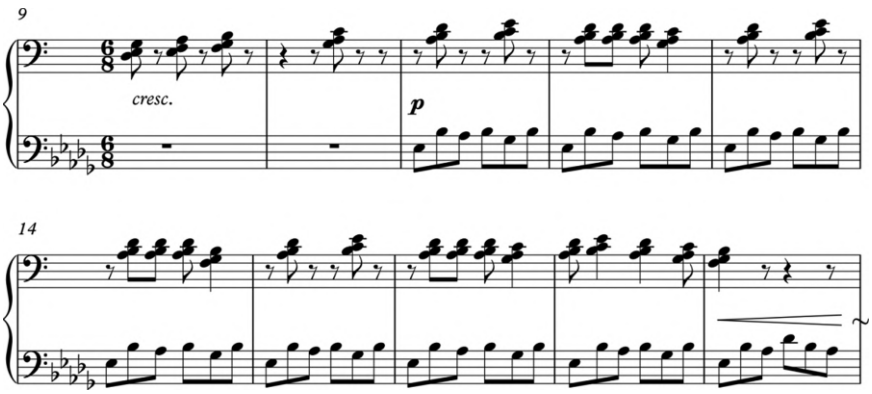

FIGURE 1 Ginastera's *Danza del viejo boyero*, Op. 2 No. 1, mm. 9–18

6 Anhemitonic scale is a scale without a semitone. Here Eb anhemitonic pentatonic minor scale consists of Eb-Gb-Ab-Bb-Db. The scale moves by only major seconds and minor thirds without a semitone.

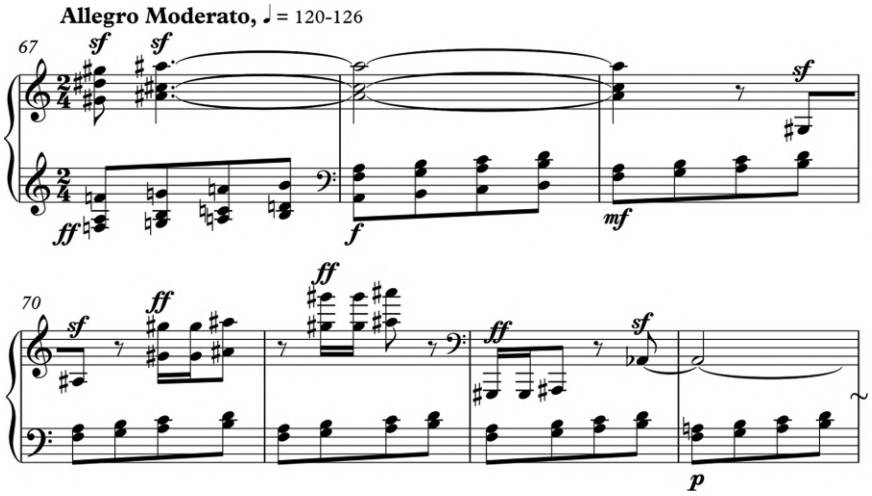

FIGURE 2 Bartók's I. *Allegro moderato* from Piano Sonata, mm. 67–73

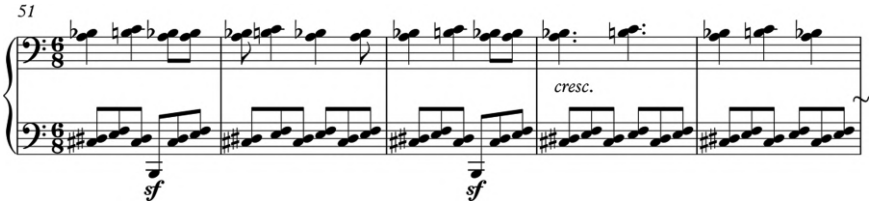

FIGURE 3 Ginastera's *Danza del gaucho matrero*, Op. 2 No. 3, mm. 51–55

Rhythmically, it is noteworthy that measures 51–55 of *Danza del gaucho matrero* (No. 3) (see fig. 3) present interesting rhythmic devices: alternating between 6/8 and 3/4 within one hand and presenting both meters simultaneously with one hand opposing the other. Undoubtedly, its musical language can be seen in the compositional craft of Bartók's No. 48, No. 67, No. 70, No. 96, and No. 125 from *Mikrokosmos*, as well as measures 105–108 and 126–130 in *The Chase* from *Out of Doors*, and many others. For instance, the musical style of measure 32 from Bartók's *Stumblings* No. 96 from *Mikrokosmos* (see fig. 4) represents the rhythmic structure of 3/4 meter in the right hand as simple triple time; in contrast, the left-hand segment seems like the idea of compound duple time (6/8) based on six eighth-note passages. Therefore, when playing the musical passages with both hands together, the music creates a rhythmic interest akin to that of *Danza del gaucho matrero* (No. 3).

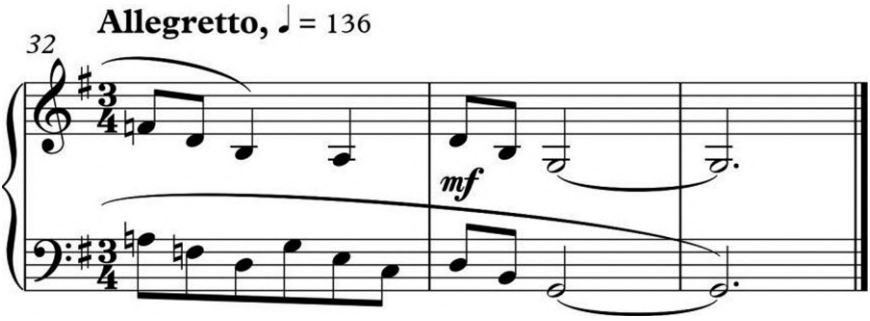

FIGURE 4 Bartók's *Stumblings* No. 96 from *Mikrokosmos*, mm. 32–34

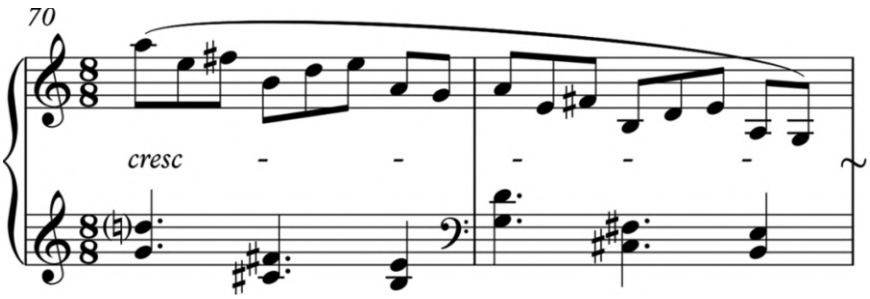

FIGURE 5 The first movement of Ginastera's Piano Sonata No. 1, mm. 70–71

Piano Sonata No.1 (1952)

The compositional techniques of the first movement of Sonata No. 1 exemplify Bartók's unique application of Bulgarian dance rhythm,[7] inasmuch as this piece indicates the 8/8 (3 + 3+2/8) meter in measures 7, 70–71, 77–78, 82, and 144. For example, the musical style in measures 70–71 and 77–78 conveys Bartók's Bulgarian folkloristic rhythmic dance, which also concentrates on 3 + 3+2/8 time based on irregular groupings (see fig. 5). This Sonata is closely akin to the musical ideas of Bartók's *Six Dances in Bulgarian Rhythm* No. 153 from *Mikrokosmos*, such as measures 39–40 (see fig. 6). In doing so, both compositions are similar in that the thematic melody is based on eighth-note passages in the right-hand segment and left-hand accompaniment playing on downbeats, along with similar musical texture and fast tempo.

Furthermore, the compositional procedure of the first movement in measure 82 (see fig. 7) is extremely similar to that in measure 83 of Bartók's *Six Dances in Bulgarian Rhythm* No. 153 from *Mikrokosmos* (see fig. 8); both pieces

7 Suchoff (1995, 204) clarified that Ginastera's music absorbed the compositional style of Bartók's Bulgarian rhythm to create an interesting sound.

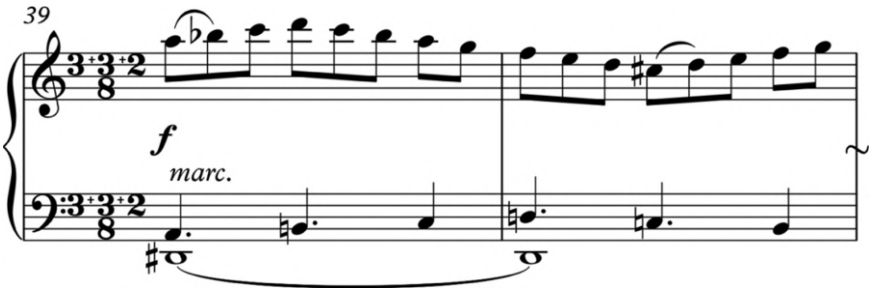

FIGURE 6 Bartók's *Six Dances in Bulgarian Rhythm* No. 153 from *Mikrokosmos*, mm. 39–40

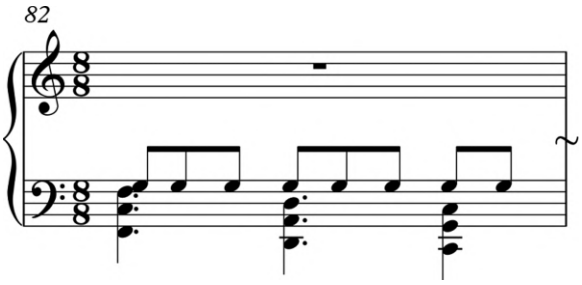

FIGURE 7 The first movement of Ginastera's Piano Sonata No. 1, m. 82

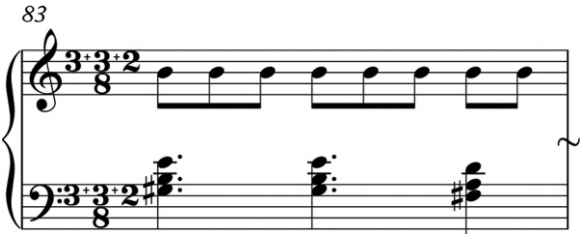

FIGURE 8 Bartók's *Six Dances in Bulgarian Rhythm* No. 153 from *Mikrokosmos*, m. 83

contain repeated notes in the right-hand segment, while the left-hand part uses block chords.

This first movement also contains the unique characteristic of Bartókian composition, which is using subsets of the three octatonic collections. According to Joseph N. Straus (2005, 144–145), octatonic collections are divided into three collections namely OCT (0,1),[8] OCT (1,2),[9] and OCT (2,3).[10] For instance, the

8 It is 0, 1, 3, 4, 6, 7, 9, 10 which implies notes C-C#-D#-E-F#-G-A-Bb.

9 It is 1, 2, 4, 5, 7, 8, 10, 11 which implies notes C#-D-E-F-G-G#-A#-B.

10 It is 2, 3, 5, 6, 8, 9, 11, 0 which implies notes D-Eb-F-Gb-Ab-A-B-C.

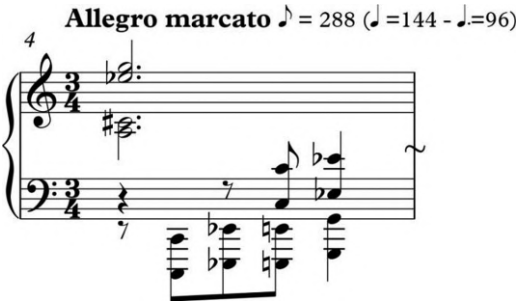

FIGURE 9 The first movement of Ginastera's Piano Sonata No. 1, m. 4

hexachordal set of the octatonic scale, OCT (0,1), is employed in measures 4 (see fig. 9) and 141, showing C-C#-Eb-E-G-A; this technique can also be found in measures 15 and 152 (Eb-E-Gb-G-Bb-C) based on OCT (0,1), transposed up a minor third from the original set. It is obvious that its compositional technique is greatly like that of *Free Variations* (No. 140) from *Mikrokosmos*, representing a hexachordal set of octatonic scale which is derived from OCT (2,3), D-Eb-F-F#-G#-A in measures 1–7 (see fig. 10). Remarkably, these musical approaches reveal that both pieces express the same concept, showing subsets from octatonic collections. Bartók particularly liked to apply the stylistic conception of octatonic collections but did not use the complete collection straightforwardly; only six pitches were selected to create variety and modernist idioms.

Additionally, there are applications of polychords in measures 101 (see fig. 11) and 103 in this movement, namely E-flat major in the right hand and C major in the left hand. That is, the piece's musical idea seems like the Bartókian polychord, such as in the piano piece *Harmonics* (No. 102) from *Mikrokosmos,* which features B major and G major in measure 36 (see fig. 12).

It is noteworthy that the right-hand passage in measure 108 of the first movement of Ginastera's *Sonata* (see fig. 13) employs the musical technique of parallel major chords which are C major, E-flat major, and G-flat major. This is somewhat akin to Bartókian vocabulary in piano music; for instance, measure 60 of *Six Dances in Bulgarian Rhythm* No. 153 from *Mikrokosmos* (see fig. 14) emphasizes the idea of parallel major chords in the right hand, namely B-flat major, C major, and D major. At the same time, in both compositions the right hand and left hand absorb the effect of dissonance by using B-Bb notes like a diminished eighth. More significantly, both pieces use parallel major chords in first inversion in the right hand on the downbeats which go up in direction.

In terms of quartal harmony, in the first movement of Ginastera's *Sonata*, its musical device features the conceptual style of a three-note quartal chord expressed in arpeggios in measures 180–183 (see fig. 15), showing E-A-D and

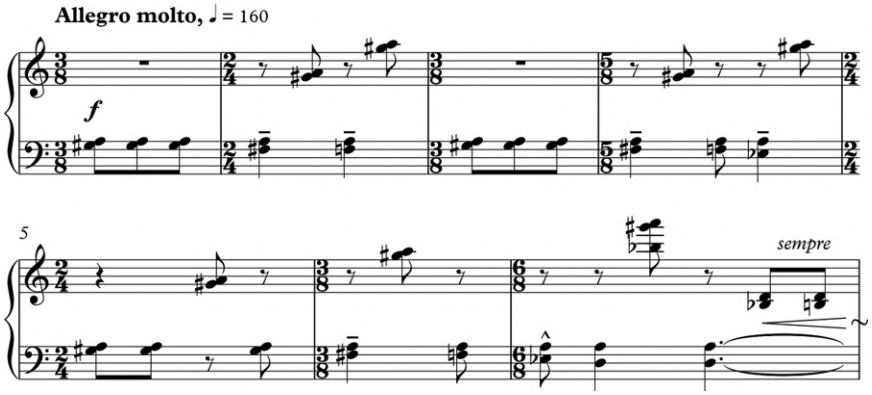

FIGURE 10 Bartók's *Free Variations* No. 140 from *Mikrokosmos*, mm. 1–7

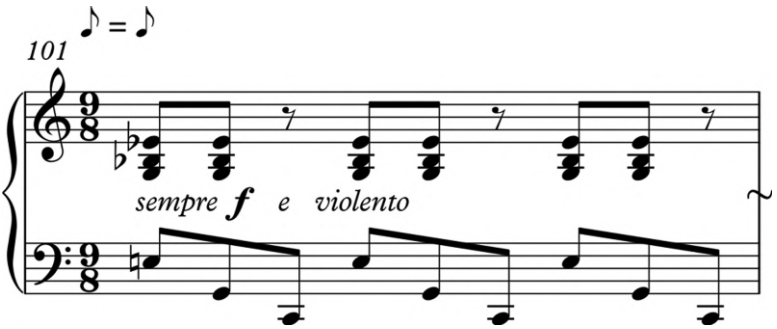

FIGURE 11 The first movement of Ginastera's Piano Sonata No. 1, m. 101

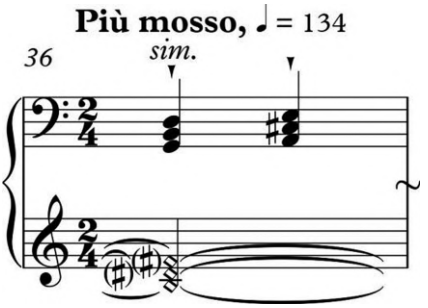

FIGURE 12 Bartók's *Harmonics* (No. 102) from *Mikrokosmos*, m. 36

F-Bb-Eb, which is akin to measures 1–5 of Bartók's *Barcarolla* from *Out of Doors* (see fig. 16), which demonstrate a three-note quartal chord based on 6/8 time. This technique can also be found in *Bagatelle* No. 11 in the right hand, measure 1, with the same pitches E-A-D of Ginastera's *Sonata No.* 1.

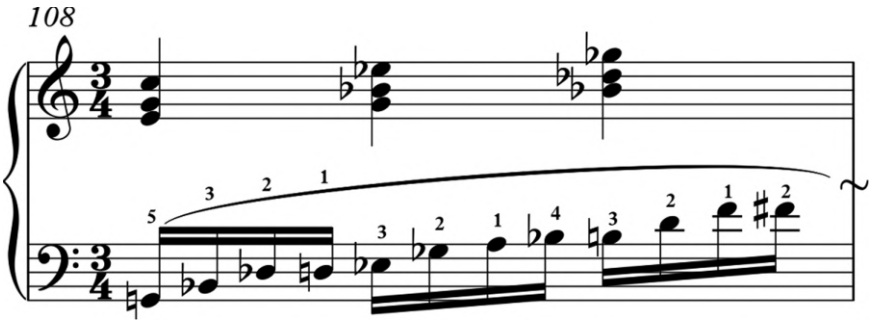

FIGURE 13 The first movement of Ginastera's Piano Sonata No. 1, m. 108

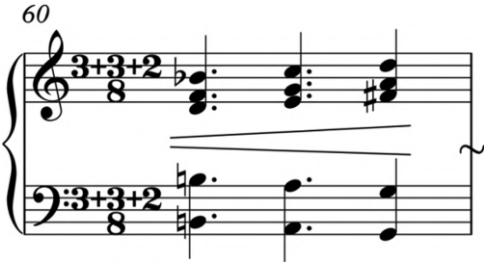

FIGURE 14 Bartók's *Six Dances in Bulgarian Rhythm* No. 153 from *Mikrokosmos*, m. 60

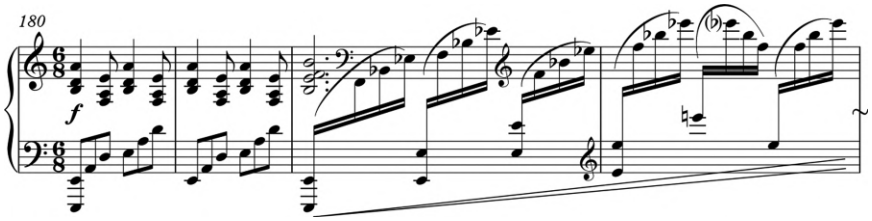

FIGURE 15 The first movement of Ginastera's Piano Sonata No. 1, mm. 180–183

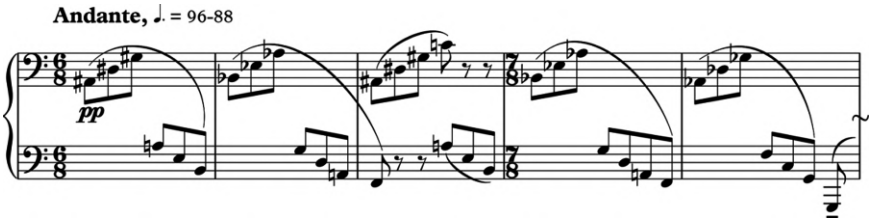

FIGURE 16 Bartók's *Barcarolla* from *Out of Doors*, mm. 1–5

Moreover, the beginning of the first melodic theme of the exposition section in both pieces principally focuses on the technique of unusual changing meters based on simple time, specifically 2/4 and 3/4 meters, and showing *forte* (*f*) along with fast tempo. It is particularly interesting that the second themes of the exposition and recapitulation sections of both Piano Sonatas transpose with the same interval, which is a major second; this is a rather unusual technique for sonata form which normally emphasizes the intervals of fourths and fifths. The development sections of both piano pieces consistently present unpredictable suddenness of odd changing meters with similar sets of time signatures.

Pertaining to the second movement of Ginastera's *Sonata*, there is the use of Bartók's intervallic cell in this movement; it is Z-cell (0167) which consists of two different tritones or a dual-tritone tetrachordal set. For example, the musical languages in measures 70–74 adopt **the** conception of several Z-cells (0167) in both hands together, namely A-Bb-Eb-E, G#-A-D-Eb, F#-G-C-C#, and F-F#-B-C (see fig. 17). These compositional ideas can also be observed in Bartók's piano pieces such as *Fourteen Bagatelles* Op. 6 No. 10, where measure 17 (see fig. 18), shows a Z-cell (C-Db-Gb-G), with both hands together, and measures 127–130 of the 3rd movement of the *Suite for Piano* (see fig. 19) demonstrate the Z-cell (D-Eb-G#-A).

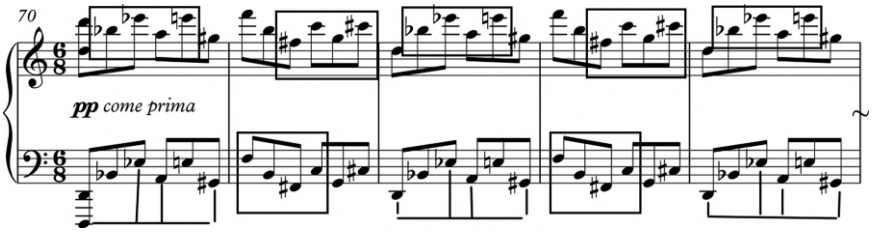

FIGURE 17 The second movement of Ginastera's Piano Sonata No. 1, mm. 70–74

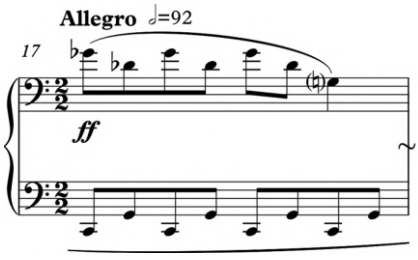

FIGURE 18 Bartók's No. 10 *Allegro* from *Fourteen Bagatelles* Op. 6, m. 17

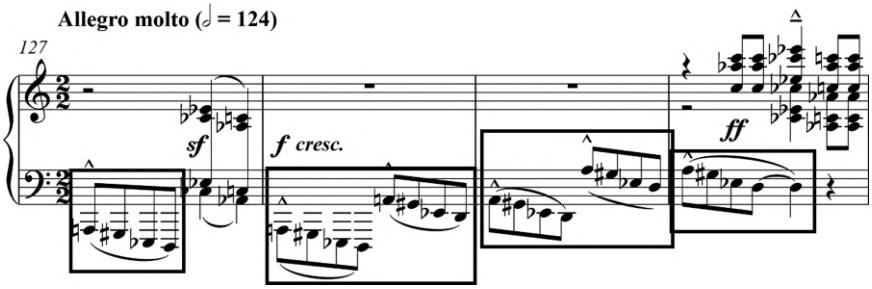

FIGURE 19 Bartók's III. *Allegro molto* from the Suite for Piano Op. 14, mm. 127–130

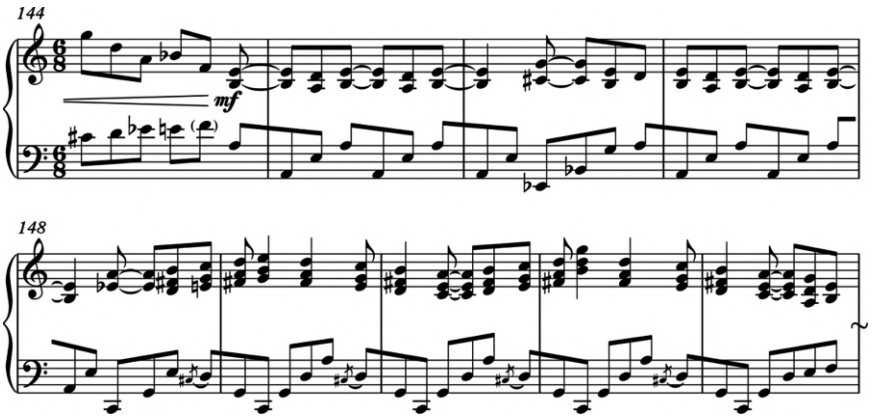

FIGURE 20 The second movement of Ginastera's *Piano Sonata No.* 1, mm. 144–152

There are some compositional aspects in measures 144–152 of the second movement of the Ginastera *Sonata* which infuse the idea of uncommon musical notations of grouping or note beaming based on eighth-note passages that are against the metrical pulses (see fig. 20). This is somewhat analogous to the musical style of Bartók's piano works, such as *Allegro barbaro* and *Ostinato* (No. 146) from *Mikrokosmos*.

In the third movement of the Ginastera *Sonata*, it is noteworthy that the musical language employs a technique similar to a false relation, such as measure 7 (see fig. 21) between the left hand (C#) and the right hand (C) on the strong beat; then measure 29 which features G in the left hand but Gb in the right hand to create dissonance on the strong beat, and measure 39 that points out note A in the left hand and accents note Ab in the right hand. This musical technique is similar to Bartók's colored compositional pianism. For instance, measures 14–17 of the first movement of Bartók's *Piano Sonata*

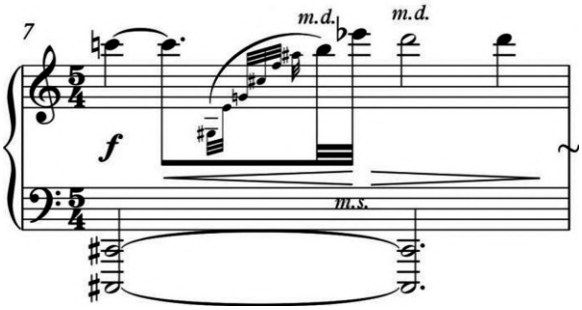

FIGURE 21 The third movement of Ginastera's *Piano Sonata No.1*, m. 7

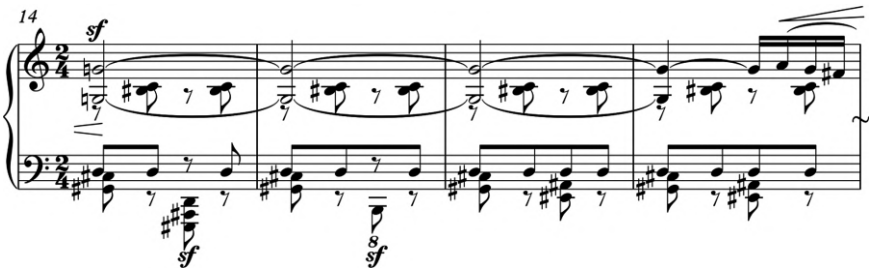

FIGURE 22 Bartók's I. *Allegro moderato* from Piano Sonata, mm. 14–17

(see fig. 22) essentially emphasize a dissonant sound effect of the notes G# and G on downbeats. Later on, in measure 44, Bartók might have desired to produce high dissonant sonority like compound minor second between C in the left hand and C# in the right hand; likewise, measures 112–113 feature harmonic dissonance between the notes Bb and B on the strong beat as well.

There is a compositional technique of axis of symmetry in the third movement of Ginastera's *Sonata* in measure 12 which is symmetric around several implicit axis pitches, namely D, B, Ab, and F. In other words, in measure 12 (see fig. 23), this serves as a center for symmetric extension in the right-hand passage, which is produced by semitonal cycles of D, B, Ab, and F, indicating C-C#-(D)-D#-E, A-A#-(B)-B#-C#, Gb-G-(Ab)-A-Bb, and Eb-E-(F)-F#-G as a sequence. Its musical language can also lead to a fully-chromaticised scale (all twelve chromatic notes) based on symmetry of the axial system. Consequently, this musical style is somewhat akin to Bartók's piano compositions *Bagatelle* No. 2, measures 3–4 (see fig. 24) as well as *Free Variations* No. 140, measures 34–37, from *Mikrokosmos* (see fig. 25).

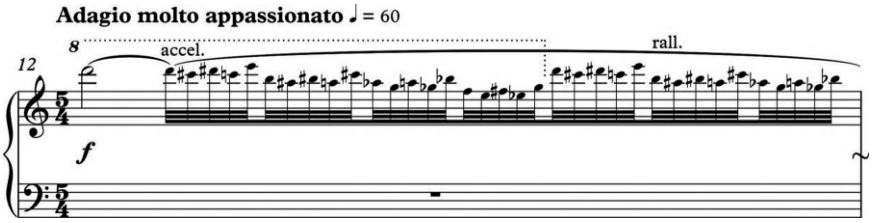

FIGURE 23 The third movement of Ginastera's *Piano Sonata No.1*, m. 12

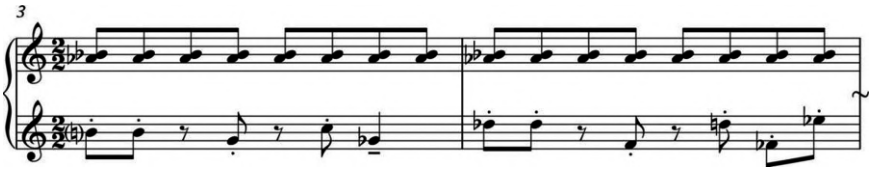

FIGURE 24 Axial symmetry of Bartók's *Bagatelle* No. 2, mm. 3–4

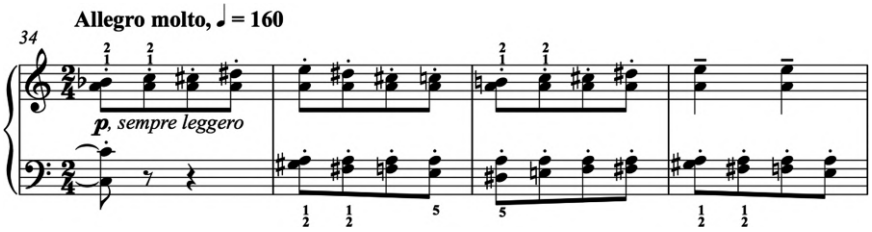

FIGURE 25 Bartók's *Free Variations* (No. 140) in Volume VI from *Mikrokosmos*, mm. 34–37

Finally, it is particularly interesting that the compositional approaches in the last movement of the Ginastera *Sonata* indicate a density of texture, as well as the blend of musical techniques of harsh martellato, hammering-percussive sonority, and primitive or barbarous driving rhythmic scheme, achieved via tone-cluster chords; these techniques are the same as the Bartókian stylistic conceptualization of colored compositional pianism in *Allegro barbaro*. There is, however, use of anhemitonic pentatonic-colored collection (D-E-G-A) in the left hand in measures 170–177 (see fig. 26). It is remarkable that its pentatonic collection (D-E-G-A) can be found in the second movement of Bartók's *Piano Sonata* in the right hand in measures 17–21 (see fig. 27) as well. Suchoff (2004, 149) stated that its symmetrical pitch collection came from the old Hungarian pentatonic scale, A-C-D-E-G that "Bartók discovered in July 1907, during his fieldwork in remote Székely villages of then

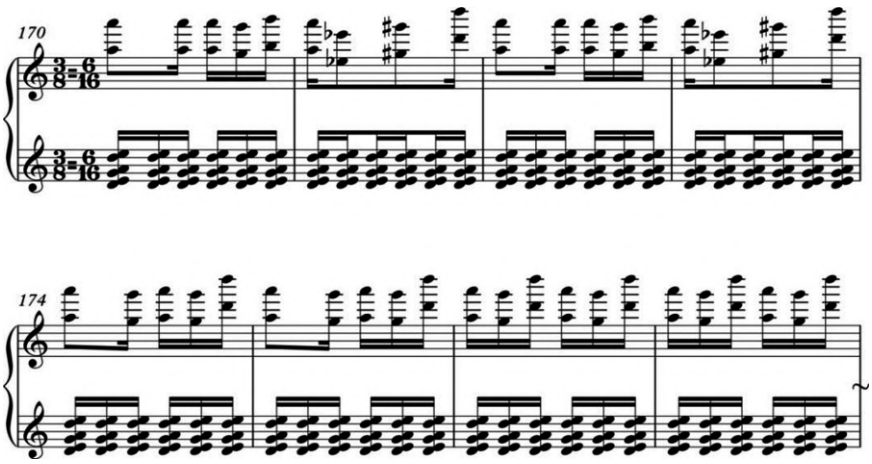

FIGURE 26 The fourth movement of Ginastera's *Piano Sonata No.1*, mm. 170–177

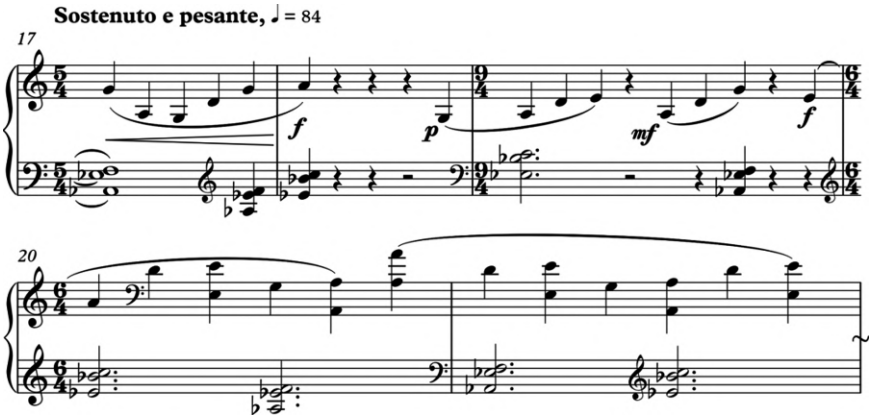

FIGURE 27 Bartók's II. *Sostenuto e pesante* from Piano Sonata, mm. 17–21

Hungarian Transylvania." As shown in Figure 26, its musical craft can also be a conceptual design of secundal harmonies based on ostinati in the left-hand part, which principally emphasizes major seconds, whereas the right-hand segment expresses main thematic motive. Therefore, its compositional idea and technique are greatly akin to the musical style of the third movement of Bartók's *Piano Sonata* in measures 53–64 (see fig. 28), indicating the same concept idea; furthermore, both pieces employ the register of the piano notated with G clef in both hands.

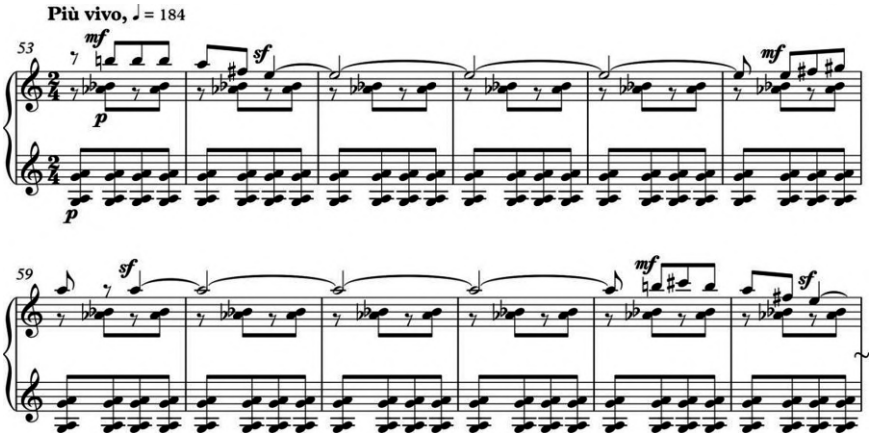

FIGURE 28 Bartók's III. *Allegro molto* from Piano Sonata, mm. 53–64

5 Conclusion

This study enables us to see the ubiquitous influence of Bartók's compositional ideas and techniques on Ginastera's compositional language in the piano pieces *Danzas Argentinas*, Op. 2 (1937) and *Piano Sonata No*. 1 (1952). These techniques include Bulgarian dance rhythms, intervallic cell (Z-cell, 0167), quartal chords, the axial system, the symmetrical Hungarian pentatonic scale, bi-modality, primitive rhythmic strength, and many others. It is noteworthy that the technique of the axial system is among the highly unique characteristic styles of Bartók's symmetry in music that contributed to the invention of avant-garde compositional strategies which are also found in the second half of the 20th century until the present.

6 Discussion

Following this research study, one soon realises a subsequent question: *Why was Ginastera's piano music influenced by Bartók's piano compositions?* The answer to this question is that Ginastera was very active in promoting an ideal perspective of music education to aid musical learners and pupils, especially from 1934–1957.[11] Some of his pedagogical piano pieces include *Rondo on Argentine Children's Folk Tunes* (1947), *12 American Preludes* Op. 12 (1944),

11 Around 1934–1957, Ginastera's ideas featured *objective nationalism* and *subjective nationalism* in music. Some of these concept ideas were influenced and inspired by Bartók's musical styles (Suchoff 1995, 204).

and *Danzas Argentinas*, Op. 2 (1937); in these pieces, some of his concepts can be found to be similar to those of Bartók, particularly in the latter's piano works, showing contemporary musical styles for the new generation based on traditional folk tunes, but still possessing identifiable tonal centers. It is noteworthy that around 1945–1947[12] at Tanglewood in the United States, Ginastera had a chance to study with the American composer Aaron Copland, who was highly influenced by Bartók's piano compositions;[13] it is possible that Ginastera obtained some influences of Bartókian language from his own teacher, as well.

Bartók's compositional output mainly consists of progressive piano pieces, approximately 436 compositions, a lot more than his output for other musical instruments. After all, Bartók was invited to perform a vast number of piano recitals throughout Europe[14] and the United States.[15] He also travelled to Latin America where he met the Brazilian composer Heitor Villa-Lobos (1887–1959) in Brazil. At the same time, Bartók not only published and recorded his compositions but also lectured about his music which was Western European art music and non-Western music as an ethnomusicologist, musicologist, and composer. Hence, it is possible that Bartók's reputation enabled Ginastera to easily gain access to Bartók's music, which had been extremely popular in both the United States and Europe, inasmuch as Ginastera was to roam all over the United States and Europe later on. It is believed that European colonialism also played an important part in the development of Ginastera's music; as a result, certain aspects of Western European art music and culture might have affected Ginastera's compositional ideal. It is noteworthy that while Ginastera visited the United States, the great majority of people desired to gain freedom, liberty, and even human rights, as can be seen by the rise of nationalism in which a group of composers seemed to be obsessed with implementing nationalistic ideas and blending them into their individual style. Unsurprisingly, in blending many musical characteristics together, Bartók was an outstanding model for a true nationalist as well as an independent idealist in the 20th century In the above-mentioned study, we can see that the characteristic process and

12 At that moment Ginastera's musical style emphasized on the idea of *objective nationalism*.

13 According to Nissman (2002, 44–79), some musical ideas of Bartók's *Fourteen Bagatelles* and *Allegro barbaro* had a strong influence on Copland's music.

14 There were Budapest, Vienna, Berlin, Frankfurt, Amsterdam, Winterthur, Stockholm, Paris, London, and Manchester (Suchoff 2004, 8–9), including in the Soviet Union such as Odessa, Kiev, Moscow, Kharkov, and Leningrad (Rogers and Ovary 1973, 416).

15 There were Boston, Chicago, Philadelphia, New York, Saint Paul, Los Angeles, San Francisco, Portland, Denver, Seattle, and Kansas City (Suchoff 2004, 8–9).

style of Bartók's new tonality[16] had an overt influence on a vast number of modern and contemporary composers of 20th-century music, particularly Ginastera and his piano compositions.

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16 Bartók's new tonality is usually associated with neo-tonality, which is related to neo-classicism in music, but neo-tonality is an extensive concept which encompasses nationalism or national style. In other words, Bartók adopted the conception of neo-tonality to develop a new tonality in 20th-century classical music by combining characteristic features of the common-practice period with nationalism, folklorism, and modernism to create his own unique works, specifically piano pieces.

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