

THE VIOLIN IN PORTUGAL c.1875-1950
**A CONTEXTUAL STUDY OF REPERTOIRE,
COMPOSERS, PERFORMANCE AND PERFORMERS**

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**“Portuguese music needs to be developed,
it needs to be heard, it needs to be played...
Nobody knows of its existence...”**

Leonor Prado (in interview, March 2006)

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Note: CD's of these works are appended to Volume III:

CD1:

Luís de Freitas Branco – Violin Concerto by Vasco Barbosa (violin); RDP Symphony Orchestra; Silva Pereira (conductor) – recorded in Lisbon, in 1980 (published by Strauss/PortugalSom, 1995, SP 4042)

1. I - Allegro
2. II - Andante
3. III - Allegro

Luís de Freitas Branco: Violin Concerto by Aníbal Lima (violin); Symphony Orchestra of Oporto; Silva Pereira (conductor) – recorded in Lisbon, in 1990 (live recording – Tivoli Cinema, RDP-DT315)

4. I - Allegro
5. II - Andante
6. III - Allegro

CD2:

Ruy Coelho: Violin Sonata No. 2 by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, unknown date, before 1988 (studio recording – published by Strauss/PortugalSom, 1997, SP 4144)

1. I - Recitativo
2. II - Poco Lento
3. III - Allegro Deciso

Frederico de Freitas: Sonata for Violin and Piano by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, in 1970 (live recording – National Library, RDP-CDT2352/B)

4. I - Allegro Moderato
5. II - Adagio con molta espressione e sentimento
6. III - Allegro vivo e con spirito

Frederico de Freitas: Sonata for Violin and Piano by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Paço d’Arcos, in 1980 (studio recording – published by Strauss/PortugalSom, 1995, SP 4061)

7. I - Allegro Moderato
8. II - Adagio con molta espressione e sentimento
9. III - Allegro vivo e con spirito

CD3:

Armando José Fernandes: Violin Sonata by Leonor Prado (violin); Nella Maïssa (piano) – recorded in Lisbon, in 1963 (studio recording, RDP-DT5498)

1. I - Andante, Allegro molto
2. II - Vivace non troppo
3. III - Larghetto
4. IV - Presto

Armando José Fernandes: Violin Sonata by Christophe Giovaninetti (violin); Bruno Belthoise (piano) – recorded in Lisbon, in 2002 (studio recording – published by Disques Coriolan, 2002, COR 330 0201)

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Abstract

The present work explores the role of the violin in Portugal, particularly in the last decades of the nineteenth century and the first half of the twentieth - one of the most remarkable periods in the history of Portuguese and European music. Evidence is provided that it was from this time that the violin began to be viewed in Portugal as an instrument with solo potential, for composers, interpreters and audiences, and for cultural institutions. The role of the leading institutions is examined.

After a brief survey of the genesis of violin playing in Portugal, information is brought forward to make known several Portuguese composers of the early-mid twentieth century and their violin works, many of which have never been played nor musically analysed, and remain practically unknown among interpreters and listeners, either abroad or in Portugal.

The historical background is addressed to illuminate the contextual environment of that period, and to highlight the influences that may have guided the creative activity of the Portuguese composers. These contextual influences are later collated with performative and musicological analyses of four representative Portuguese violin works from the period in question: Luís de Freitas Branco (Violin Concerto), Ruy Coelho (Violin Sonata No. 2), Armando José Fernandes (Violin Sonata) and Frederico de Freitas (Sonata for Violin and Piano).

Interviews with eight leading contemporary Portuguese violinists complement and enrich this research work: Leonor Prado, Vasco Barbosa, Aníbal Lima, Lídia de Carvalho, Carlos Fontes, Alberto Gaio Lima, Elmar Oliveira and Gerardo Ribeiro. The interviews are analysed to evidence these players' views on Portuguese composers, repertoire, fellow violinists and the evolution of Portuguese musical life.

Preface

The last decades of the nineteenth century and the first half of the twentieth represent one of the most significant periods in the history of Portuguese and European music. It was also in this period that the violin began to take its place as a solo instrument in Portugal. This was made possible by a prosperous musical and socio-economical environment that allowed the appearance of composers, interpreters, audiences and cultural institutions interested in the performing potentialities of this instrument.

The first part of this work aims to explore the main Portuguese composers and respective violin repertoire, as well as the leading figures who, in various ways, contributed to the increasing interest in the violin in Portugal during that period.

The necessary bibliographical research embraced the *Biblioteca Nacional*, *Biblioteca Municipal de Lisboa*, Calouste Gulbenkian Foundation, *Sociedade Portuguesa de Autores* (Portuguese Society of Authors), *Museu da Música* (Lisbon) and the Portuguese Radio (*RTP - Rádio e Televisão de Portugal*). Beyond these and other institutions, we turned to the valuable personal archives of the violinists Leonor Prado and Vasco Barbosa and of the cellist and pedagogue Henrique Fernandes, who kindly provided us much information and documentation.

Thanks to the contribution of these three musicians we had access to several scores (including some original manuscripts from the composers), concert programmes, critiques, dedications, photographs, etc., of enormous historical value. We believe that much of this documentation (including some violin scores) only exists in the personal archives of these musicians and, if it was not this research work, it could simply disappear, as unfortunately has occurred with many Portuguese (violin) scores throughout the years.

Regarding this, we might draw attention to the difficulties we found in gathering bibliographical data and recordings, and in gaining access to the musical estate of the Portuguese composers studied: some of these estates are dispersed in different places, many scores remained in the hands of the interpreters of the time, and some of them had apparently disappeared. This proved a strong challenge in pursuing this research.

The thesis is divided into three main chapters.

The first is historical: the general ignorance of Portuguese composers and their violin output, and the fact that this is a pioneering research into Portuguese violin music, were reasons enough to frame this study, in a first phase, within an historical perspective. This follows a chronological sequence, beginning (briefly) in the middle of the seventeenth century, the period from which the first evidence of the violin in Portugal appeared.

We then trace the evolution of the Portuguese musical life in two sequential periods: from 1700 until the early twentieth (subchapter 1.1) and from the late nineteenth until the middle of the twentieth century (subchapter 1.2).

Subchapter 1.2 introduces the main composers and respective violin repertoire from the turn of the century and the first half of the last century – the main focus of the study. Luís de Freitas Branco, Armando José Fernandes, Ruy Coelho, Frederico de Freitas and Fernando Lopes-Graça are among those who achieved the highest reputation, including their violin output.

This contextual approach tries to infer the main influences (of styles, aesthetic trends, composers, regions, etc.) that guided the life and musical production of these and other composers. This will be later collated with a multidimensional analysis of a selection of Portuguese violin works. Furthermore, this historical-cultural background will support the interviews and respective analysis in the next chapter.

Complementing this contextual framing, subchapter 1.3 explores the role played by the main cultural institutions in Portugal in the last century, including music societies, educational institutions, orchestras, chamber music ensembles, private foundations, governmental bodies and the Portuguese Radio, as well as a brief reference to the main musical magazines and periodicals.

With this, we hope to contribute to a better contextual understanding of the most remarkable Portuguese figures in the period in analysis, some of them practically unknown not only internationally, but also in Portugal¹.

After this contextual research we proceed to empirical fieldwork consisting of interviews with eight leading contemporary Portuguese violinists, mainly responsible for the spreading of the violin as a solo instrument in Portugal during the last century – chapter 2. The opinions, suggestions and experiences gathered in the interviews with Leonor de Sousa Prado, Vasco Barbosa, Aníbal Lima, Lídia de Carvalho, Carlos Fontes, Alberto Gaio Lima, Elmar Oliveira and Gerardo Ribeiro enriched and complemented this work to a great extent².

The first four interviewees chose Lisbon as the main centre for their professional careers; Carlos Fontes and Alberto Gaio Lima, developed an important musical activity in Oporto; and Elmar Oliveira and Gerardo Ribeiro continue their musical careers in the United States, where they are achieving significant international recognition.

These interviews constituted an important exercise in oral history. Indeed, if we consider that many of the interviewed violinists are already advanced in years, this

¹ Though we made every effort to make this work as complete and as possible, we are aware that there may still remain some personalities/institutions and also some violin repertoire that may have not been approached in this work.

² All these interviews were recorded in an audiovisual format, with the respective permission on the part of the interviewed violinists.

study may have been a final chance to assemble their opinions in a single research work³.

The interviews were structured in four parts: introduction, general violin repertoire, Portuguese violin music, and performance issues. The first part not only aims at introducing the subject, but also tries to know the interviewees a little better than one can extract from the mere reading of their biographies; the second section focuses on their views on the general violin repertoire, embracing the main European composers/violin works; the third part of the interview, centred on the particular case of Portuguese Music for violin, includes topics such as composers, violinists, repertoire, influences, interaction between interpreters and composers, past trends and current panorama. A fourth section of the interview was dedicated to aspects of performance, including performance styles, suggestions on violin practising and performance, among others; although extremely interesting from the performance point of view, this last part is not analysed in this thesis.

Evidence uncovered during these interviews informs not only the second chapter, but also the whole thesis, particularly the multidimensional analysis of a selection of significant Portuguese violin works in chapter 3. On the other hand, in the course of the interviews (and of the research) much information emerged on other composers, violinists, institutions, etc., which made this work more complete and accurate⁴.

The third chapter consists in an analytical study of a selection of significant violin works written by Portuguese composers during the period in question. The works selected for this analysis are the Violin Concerto of Luís de Freitas Branco and the sonatas for violin and piano of Ruy Coelho (Sonata No. 2), Armando José Fernandes and Frederico de Freitas.

The choice of these works (and composers) obeyed certain criteria. From a study of most of the Portuguese violin repertoire of the period, we searched for the works that we consider most representative and that we believe to have most quality in order to achieve a wider acceptance in the Portuguese and international concert-halls.

The multidimensional approach followed includes genesis and historical context, main influences, attitude to the instrument and structural analysis. Performance and reception matters are also considered through the analysis of existing recordings; this is complemented, when possible, with the opinions of the interpreters (most of whom were interviewees in this study) about the works, composers, fellow interpreters in the recordings, etc., as well as particular matters inherent to their own performing approaches.

³ In the case of the violinist Leonor Prado, interviewed on March 2006 and who unfortunately would come to pass away during the period of this research project (in December 2007), this interview was indeed the last chance to record her opinions and suggestions.

⁴ The interview questionnaire, for instance, was constantly being improved and updated throughout this research, in order to incorporate the suggestions of the interviewed violinists. The list of violinists and composers, for example, was progressively broadened – the reason why some names that appear in the final interview questionnaire were not referred to in the first interviews conducted.

To find the material for this analysis we carried through a research in the archives of the Portuguese Radio, having collected some of the main historical reference recordings (CD's, DAT's) from Portuguese (mainly) and international violinists. Regarding this, we would like to stress that many of these recordings were completely forgotten and had only very rarely been broadcast.

From the existing recordings in the archives of the Portuguese Radio (RTP), we concentrated upon the interpretations of the main Portuguese violinists. Vasco Barbosa, Leonor Prado and Aníbal Lima are among those who register most recordings in those archives, with prominence to Vasco Barbosa, who recorded a significant part of the Portuguese violin repertoire of the twentieth century.

The material obtained from the Portuguese Radio does not allow a thorough comparative study of the different performance styles, since we managed only occasionally to find recordings of the same work by more than one violinist. We nevertheless tried to make a comparative analysis from the recordings collected, emphasising the particularities of each performing approach.

Difficulties were encountered in gaining access to scores and other historical documents (concert programmes, programme notes, critiques, etc.) in the archives of several institutions. At the Portuguese Radio, for example, we were told that many of those documents we were expecting to find had disappeared when the Radio was relocated. This led us to search for alternative sources where we could obtain that documentation, crucial to the prosecution of this research work. Once more, we emphasise the importance of the personal archives of Leonor Prado, Vasco Barbosa and Henrique Fernandes for the enrichment of this work.

A final section synthesizes the main conclusions of the work. The appendices (vols. 2 and 3) complement the previous chapters: they include the edited interviews with the violinists mentioned above and the scores of the works analysed (including copies of three manuscripts).

1. Portuguese music for violin.

1.1. Portugal until the early twentieth century.

The present chapter will be centred on the particular case of Portuguese Music for violin, focusing on the evolution of the role played by this instrument in the Portuguese musical panorama, essentially in the period that includes the last decades of the nineteenth century and the first half of the twentieth. This will have been, probably, the period of definitive affirmation of the violin as a solo instrument in Portugal, benefiting from the contribution of diverse factors, including composers, violinists, audiences and cultural institutions.

In this way, the analysis that follows will try to evidence the main Portuguese composers and respective violin works, as well as some of the main figures that had marked the Portuguese musical life who, in some way, had contributed to the increasing interest in the violin in Portugal.

The lack of knowledge concerning Portuguese composers and their works for violin, associated to the fact that this is a truly pioneering research with regards to Portuguese music for violin, motivated the decision to frame, in a first stage, this study in an historical perspective, including several biographical aspects as well. In this manner, we hope to contribute to a better contextual understanding and dissemination of the most remarkable Portuguese figures in the period in analysis, some of them practically unknown not only internationally, but also in Portugal.

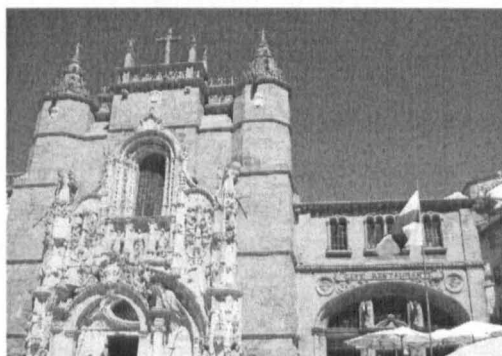
On the other hand, it will allow us to look into, at this stage, which will probably have been the main influences (of styles, aesthetic trends, composers, regions, etc.) that may have guided the musical life and production of some of these composers. Later in this work, the results obtained here will be collated with an analysis of some of their compositions for violin.

This approach will follow essentially a chronological order – although with occasional exceptions resulting from the relative importance and/or proximity of musical styles/education – beginning in the middle of the seventeenth century, when the violin began to be “spoken” in Portugal with the discovery reports of the first treaties and compositions for this instrument.

During most of the sixteenth century, the predominance of religious music in Portugal meant that the instrumental repertoire was dedicated almost exclusively to the liturgical service, where the organ assumed the role of the leading instrument. In the manuscripts of music already found, beyond the repertoire written for organ and despite the relatively minor importance of the music written for other instruments, we can find a growing number of references to the use of instruments doubling the vocal parts of polyphony (or even substituting them) and, in other cases, assuming a more autonomous role, *obligato* or *basso continuo*, though as a secondary musical component of the liturgy (Nery and Castro, 1991: 63-69).

In the repertoire proceeding from the Monastery of Santa Cruz de Coimbra⁵ (see picture 1), for instance, some musical works were found (either liturgical Latin polyphony either religious *villancicos*) including parts specifically written for instruments. It is precisely in one of the Responses by D. Pedro da Esperança (included in the repertoire of Santa Cruz de Coimbra) that was found probably the first example of a written part for violin in Portuguese music (Brito and Cymbron, 1992: 94-97).

Picture 1 – The Monastery of Santa Cruz de Coimbra



Source: Website http://pt.wikipedia.org/wiki/Mosteiro_de_Santa_Cruz_de_Coimbra

The growing interest for the violin in musical practice during the seventeenth century in Santa Cruz de Coimbra, is confirmed by one of the oldest manuals on the technique of this instrument (printed in 1639, but however lost), namely *Lira de Arco* or *Arte da Rabequinha* (The Bowed Lyre or Art of the Treble Violin). The author, Dom Agostinho da Cruz, born in the important northern religious centre of Braga at the end of the 16th century, was a monk of Santa Cruz and Chapel Master of São Vicente de Fora (Lisbon). Another treatise on bowed instruments from the same period may be highlighted: the manual *Arte de Viola de Arco* (Art of the Bowed Viol, which also did not reach our days) by António Jacques de Laserna, dedicated to the Portuguese King D. João IV (Nery, 1984: 82, 148).

Although there was a growing interest in the violin in Portugal from the middle of the seventeenth century – linked to a gradual emancipation of instrumental music from the vocal repertoire – the modern importance of this instrument “either as a solo or as an ensemble instrument, is the result of a relatively long evolutionary process, whose decisive impulses would take place later, in the eighteenth and nineteenth centuries” (Branco, 2005⁴: 165).

If, on the one hand, the second half of the seventeenth century saw an evident development of religious music in Portugal, mainly due to Spanish influences, on the other hand, the cultural dependence upon Spain (as a result of the union of the two monarchies for about sixty years) brought several difficulties to a renewal of musical practice, writing and education, that could follow the European trends that were

⁵ One of the main Portuguese institutions that had enjoyed a high quality of musical practice during the sixteenth and seventeenth centuries.

appearing. Instead, Portugal witnessed a prolongation of a specifically Iberian style rooted in the sixteenth century.

In the beginning of the eighteenth century, the ascent to the throne of D. João V (in 1707)⁶ together with changes in European musical taste, established the conditions for a firmer transformation in Portuguese musical history, based on the adoption of a new language and a new style.

In fact, during the first half of the eighteenth century Portugal saw a gradual substitution of Spanish musical influences for Italian ones, in the most diverse musical fields (religious, secular and theatrical), as a number of events can prove: the departure of some Portuguese musicians to Rome to absorb the musical practices of one of the main European music centres at that time; the hiring of several Italian musicians (singers, violinists and, above all, Domenico Scarlatti⁷ who would come to play a dominant role in the assimilation of Italian influences – see picture 2), and the introduction of Italian opera in Portugal⁸.

Picture 2 – Domenico Scarlatti



Source: Website www.netviolin.com/WikiBios/Wiki_Domenico_Scarlatti.htm

The arrival of Italian musicians not only contributed to the diffusion of Italian opera in Portugal, but also to the development of Portuguese instrumental music, whether religious or secular. In this last musical field, Scarlatti changed the habitual Royal festivities. They came to be celebrated with *serenatas* (an Italian semi-operatic genre, without scenes and wardrobe), in opposition to the old Spanish *Zarzuelas* (a kind of allegoric opera). Among these *serenatas*, one may distinguish, since 1733, those promoted by an Italian violinist from the Royal Chapel, Alessandro Paghetti.

⁶ The beginning of the reign of D. João V represents a marked turn in political, social and cultural terms in Portugal, with the end of the wars with Spain and the discovery of the gold from Brazil, which would assure financial stability until the end of the eighteenth century.

⁷ Domenico Scarlatti arrived in Portugal in 1719, proceeding from Rome to direct the Portuguese Royal Chapel, having been seconded in these functions by one of the main figures of the Portuguese History of Music, principally in what respects to keyboard instruments, the organist and harpsichordist Carlos Seixas (1704-1742).

⁸ The first opera performance in Lisbon (*Farnace*, from Metastasio and Gaetano Schiassi Maria) dates from 1735, having obtained excellent receptivity among the audience.

The hiring of foreign musicians, mainly from Italy, resulted in a significant improvement of musical practices in Portugal, as the English writer William Beckford confirms, when he refers to the quality of the orchestra of the Portuguese Royal Chapel (predecessor of the Royal Chamber), in 1787 :

The chapel of the Queen of Portugal is still the first one in Europe; in what relates to vocal and instrumental excellence, no another institution of this kind, including the one from the Pope himself, can brag to possess such a collection of admirable musicians. (...) The violinists and the cellists under the orders of His Majesty are all of first category (Brito and Cymbron, 1992: 113).

One of the violinists of the *Orquestra da Câmara Real* (Royal Chamber Orchestra), and the most important Portuguese composer of orchestral music during the second half of the eighteenth century, was Pedro António Avondano (1714-1782), son of Pietro Giorgio Avondano, Italian violinist of the Royal Chapel who, as occurred with other members of the orchestra that had come to Portugal with Domenico Scarlatti, created generations of musicians until the beginning of 1800's. His violin output includes several *minuetts* for two violins.

The amount of Portuguese instrumental music from the second half of the eighteenth century that has survived is relatively small compared with secular and religious vocal music. With the exception of symphonies, opera overtures and *serenatas*, the scores of orchestral music were not published but remained in the possession of the performers, and for this reason have not survived. In the chamber music field, which experienced a strong development at the end of the eighteenth century, the principal works were the string quartets of Almeida Mota (1744-c.1817) – a Portuguese composer who was at the service of some Spanish cathedrals, including the Court of Madrid.

Music for keyboard instruments also came to life in this period, particularly through the action of João de Sousa Carvalho (1745-c.1799) and Francisco Xavier Baptista (17?-1797): the first was one of the most important figures in the Portuguese musical panorama during the eighteenth century, continuing the dominant Italian influences – from his vast output, which encompasses sacred, profane and dramatic music, his opera *L'Amore Industrioso* (1769) assumes particular evidence. Of the last, little is known: he published, among other works, a Sonata for Violin and Harpsichord, which represents one of the first pieces of the Portuguese violin repertoire.

Confirming the increasing interest that the violin was acquiring in Portugal since the end of the eighteenth century, references exist to concerts performed by the violinists Carillo and Miguel Hesser in the Theatre of São Carlos, in Lisbon, in 1794 (these concerts usually took place during the intermissions of the operas)⁹, and to two concerts that took place in 1799 (Theatre of São Carlos) and 1800 (*Casa da Assembleia Nova*) performed by the Italian violinist Luigia Gerbini – a student of Viotti who had been

⁹ See Brito, Manuel Carlos de (1989), *Estudos de História da Música em Portugal*, pp. 179-187, Lisboa: Editorial Estampa.

hired for the Theatre of São Carlos. The concerts by Luigia Gerbini earned strong compliments from the local critic, as the Swedish visitor Carl Israel Ruders reported (Brito and Cymbron, 1992: 119):

... she is always received with loud applause, but with the first bow-strokes the silence begins in such a way among the two thousand attentive spectators ... when the artist stops to rest, a burst of clapping erupts with such a violence that seems delirium¹⁰.

Allusions to the presence of the Italian violinist Antonio Lolli (c.1725-1802) in Lisbon, considered one of the predecessors of Niccolò Paganini, also exist (see picture 3). Marc-Marie de Bombelles¹¹, cited by João de Freitas Branco, affirms:

It is long since the talent of Mr Lolli makes great noise among all the music amateurs. Travelling with authorization from the Empress of Russia, whom he serves in the quality of first-violin of her orchestra, he came here to make himself heard and got this night deserved applause in a concert he gave in the gallery of the foreign nations.

Picture 3 – Antonio Lolli



Source: Website <http://portrait.kaar.at/Musikgeschichte%2018.Jhd%20Teil%202/image29.html>

Another reference to the importance that the violin was starting to acquire in the Portuguese musical practice was given again by Marc-Marie de Bombelles, who relates his opinions on a Christmas concert from 1787, in which he heard music for violin: “We heard charming Christmas melodies played by a good violin(ist), very pleasantly accompanied by the forte-piano” (Branco, 2005⁴: 250).

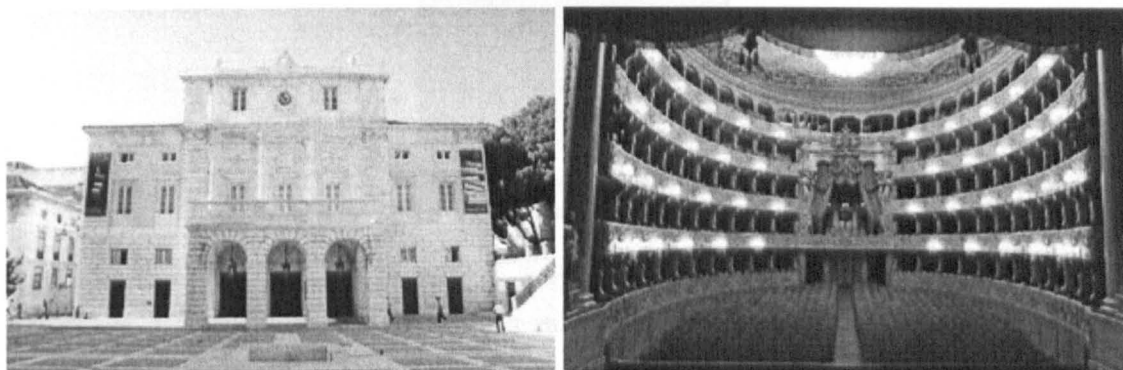
The last decade of the eighteenth century was marked by the inauguration of the opera theatres in Lisbon and in Oporto, the Theatre of São Carlos (1793) and the Theatre of São João (1798), respectively, which would go on to practically monopolize Portuguese musical life during the nineteenth century, placing instrumental music and the remaining musical manifestations at a secondary level (see pictures 4 and 5). The same would occur with the Portuguese composers, in a subaltern position in Portuguese musical activity, mainly imported (Brito and Cymbron, 1992: 129-150).

¹⁰ In Ruders, Carl Israel (1981), *Viagem em Portugal 1798-1802*, p. 83, Lisboa: Biblioteca Nacional.

¹¹ Marc-Marie de Bombelles was ambassador of France in Lisbon in the last years of the eighteenth century.

The operatic repertoire of Italian influence dominated the programming of these two theatres in the nineteenth century, with prominence given to the staging of operas by Rossini, Donizetti and Bellini, in an initial phase, and from 1843 by Verdi. Despite this Italian domain, some Portuguese composers saw their operas staged in Portugal, in particular Marcos Portugal¹², Augusto Machado¹³, Alfredo Keil¹⁴, Francisco de Freitas Gazul, João Arroio and the violinist Francisco de Sá Noronha, the first Portuguese composer to be inspired in Portuguese Romantic literature (especially in Almeida Garrett), who will be approached later.

Picture 4 – Theatre of São Carlos (Lisbon)



Source: Website www.saocarlos.pt – photos by Alfredo Rocha

Picture 5 – Theatre of São João (Oporto)



Source: Website www.portoturismo.pt/

Contrasting with the relatively intense operatic and music-theatrical activity in Portugal during the nineteenth century, instrumental music and public and private concerts had a more modest existence. João Domingos Bomtempo (1775-1842), Portuguese pianist and composer, dominated and personified instrumental music at the turn of the century,

¹² Marcos Portugal (1762-1830), pupil of João de Sousa Carvalho, is considered of all Portuguese composers the one whose musical production reached a bigger international diffusion (Brito and Cymbron, 1992: 130).

¹³ Augusto Machado (1845-1924) wrote a great number of operas in Portuguese (including *Lauréane*, in the style of Massenet) and also tried to create a national tradition of operetta based in historical themes.

¹⁴ Alfredo Keil (1850-1907) was the author of *Serrana* (1899), considered the first Portuguese nationalistic opera, inspired by the Portuguese writer Camilo Castelo Branco, and printed with text in Portuguese.

having fought against the almost exclusive operatic supremacy in favour to the introduction of German, Bohemian and French instrumental influences – see picture 6.

Picture 6 – João Domingos Bomtempo



Source: Catálogo (1993), *João Domingos Bomtempo, 1775-1842*, Lisboa: Presidência do Conselho de Ministros/Instituto da Biblioteca Nacional e do Livro

Amongst his vast musical output, one may find concertos, sonatas, *fantasias* and variations for piano, two symphonies and, perhaps his most celebrated work, the *Requiem à Memória de Camões*, as well as several pieces for chamber music, prominent among them the three sonatas for piano with accompaniment of violin.

Bomtempo played a noteworthy but isolated role in the promotion of instrumental music in Portugal, which would only be continued by Vianna da Motta a few decades later, as will be seen.

1.1.1. Francisco de Sá Noronha and Nicolau Medina Ribas: two violinist-composers of the nineteenth century.

The diffusion that the violin had in Portuguese music from the nineteenth century, results essentially from the action of two musicians who, as well as composers, had also been noted violinists: Francisco de Sá Noronha (1820-1881) and Nicolau Medina Ribas (1832-1900).

In a Portuguese musical scene mainly marked, as we saw, by the almost total predominance of Italian opera, the role of Sá Noronha was of great importance both in opera and in instrumental music, particularly in the spreading of Portuguese music for his preferred instrument, the violin.

Portuguese musical-theatrical production from the nineteenth century saw an interesting interchange between Portuguese and Brazilian theatres, and consequently between the respective musicians. Sá Noronha was one of those Portuguese musicians who took benefits from this transatlantic collaboration, having spent a great part of his life and musical career in Brazil, where he absorbed influences from the Brazilian nationalistic

musical movement, particularly through the Imperial Academy of Music and National Opera of that country.

Francisco de Sá Noronha was born in Viana do Castelo (a city in the north of Portugal), in 1820, and very early revealed a remarkable talent for operatic music, with the composition of his opera *Miserere*, when he had only nine years old. When he was 18 years old, he emigrated to Brazil, having initiated there his musical career, which would also proceed in New York and Philadelphia. His return to Portugal would come only in 1850, when Sá Noronha was already a violinist and composer of repute (see picture 7).

Picture 7 – Francisco de Sá Noronha



Source: Website <http://sirius.bookmarc.pt/bn2/agenda/evento-sa-noronha.html>

As a violinist, he performed abroad and in several Portuguese cities, making his national début in 1856 in the Theatre of São João (Oporto), in a concert that generated the most enthusiastic applause. This concert would come, however, to originate a strong polemic (known as the “Noronha Question”) due to a negative criticism published in the periodic journal *O Porto e a Carta*, attributed to Arnaldo Gama. Support for Sá Noronha soon came, and personalities such as the Romanticist writer Camilo Castelo Branco and the violinist Nicolau Medina Ribas, had come to public to defend him through a subscription made by the musicians of the Theatre of São João¹⁵.

Beyond his intense activity as violinist and composer, Sá Noronha also approached orchestral conducting, having been conductor of the Theatre of Rua dos Condes, in Lisbon, where he had the possibility to stage some of his musical-theatrical compositions.

Amongst his large musical production, which includes operettas, *lundus*, *modinhas*, *polcas* and *quadrilhas*, the operas inspired by the Romantic literature of Almeida Garrett should be distinguished: *Beatriz de Portugal* (1863), *O Arco de Sant'Ana* (1867) and *Tagir* (1876). The musical style of Sá Noronha shows the influences of both Italian opera including operatic Verdian models and Brazilian melodic lines (Cymbron, 1990: 95 ff.).

¹⁵ Concerning this, see: Sousa, António Moutinho de (comp.) (1856): *Questão Noronha, ou collecção de todos os artigos publicados em diversos jornaes, ácerca da questão que se suscitou respeito ao merito d'este distincto violinista*, Porto: Typ. de J. L. de Sousa.

The success of his operatic music was higher among the audience from Oporto than the one from Lisbon, possibly because the first would be more receptive to the nationalistic trends apprehended by Sá Noronha during his stay in Brazil. A Lisbon spectator alluding to the début of his opera *O Arco de Sant'Ana* in Lisbon:

Let us forget for a moment that Noronha is Portuguese and clearly see in the admirable melody a great musical talent. It is a pity to say these things but sadly, especially here in Lisbon, it is still indispensable to speak thus. The national label in works of art and industry continue to be for some time a dangerous recommendation (Andrade Ferreira, 1872: 262-263)¹⁶.

The activity of Sá Noronha in the promulgation of the violin in Portuguese music of the nineteenth century was decisive for the evolution of the role that this instrument would reach from the beginning of the 1900's. The concerts in which he played as a violinist had represented singular successes (even considering the cited "Noronha Question"), having been one of the first Portuguese musicians (perhaps even the first) to present himself as solo violinist in Portugal.

Some of his performances as a violinist, especially the concerts he gave in the Theatre of São João before the representation of his opera *O Arco de Sant'Ana*, had gradually allowed him to display the potentialities of the violin to a public most keen on opera (Branco, 2005⁴: 205-207). Beyond his contribution as an interpreter, Francisco de Sá Noronha also paid attention to the violin in his musical production, having written for this instrument the virtuoso work *Variações a três vozes sobre um tema de Thalberg* (Variations in three voices on a theme by Thalberg).

Like Sá Noronha, the violinist-composer Nicolau Medina Ribas played also an important role in the diffusion of the violin in Portuguese musical life during the nineteenth century (see picture 8).

Picture 8 – Nicolau Medina Ribas



Source: Website <http://ribas.musicos.googlepages.com/home7>

¹⁶ Quoted by Paulo Ferreira de Castro (Nery and Castro, 1991: 142).

Born in Madrid (Spain) in 1832, Nicolau Medina Ribas chose Oporto as his city of adoption. Descending from a family of musicians, he initiated his musical studies with his father, João António Ribas (also a violinist), having early demonstrated extraordinary aptitudes for the instrument he chose. At the age of fifteen, Nicolau Medina Ribas made his début as a soloist in the Theatre of São João (Oporto), accompanied by his brother, the pianist Florêncio Ribas.

In 1854 he attended the Brussels Conservatory to complete his education, in the classes of Charles de Bériot (violin) and Fétis (composition), where he was a colleague of Léonard, the favourite disciple of Bériot. This stay, although of short duration (only two years), was extremely advantageous, as is proven by the fact that he became first violin in the orchestra of the Theatre of *La Monnaie* – the same position he would hold from 1855 in the orchestra of the Theatre of São João, in Oporto. He would come back later to Belgium, to become first violin of the Orchestra of the Conservatory of Brussels between 1862 and 1865.

Among innumerable performances as solo violinist in Portugal, his début in Lisbon at the age of thirty-nine assumes particular distinction. It took place only in 1871, but earned the biggest acclamation from the audience. In the same year, he interpreted Bériot's Ninth Concerto for Violin and Orchestra in the Theatre of São Carlos, also with an excellent notice from the critic.

“the most distinct professor of *rabeca*¹⁷ that we have in Portugal”; “celebrated *Portuense*¹⁸ violinist”; “... he executed the pieces of the programme with unsurpassable mastery. What precision, what smoothness, what taste, what feeling, what bravery!”¹⁹

In a period marked by the prosperity of the Italian opera in the main Portuguese theatres and, obviously, in the biggest theatre in Oporto (São João), the concerts of Medina Ribas (such as happened with the performances of Sá Noronha) had increased the interest of the Portuguese public in instrumental music, more concretely in the violin, an instrument in increasingly evidence in the Portuguese musical panorama.

However, the contribution of Medina Ribas to the gradual establishment of the violin in Portuguese music should not be limited to his violin playing, which everything indicates would have been of the highest quality. He played other equally important roles in the Portuguese scene, especially in his city of adoption, Oporto. In 1873, he established, together with his disciple Bernardo Valentim Moreira de Sá and others, the *Sociedade de Quartetos do Porto* (Society of Quartets of Oporto), which came to make an important contribution to the diffusion of much repertoire until then unknown in

¹⁷ *Rabeca* or *rebeca* – name by which the violin was known in Portugal until the beginning of the twentieth century (similar to the English word *fiddle*).

¹⁸ *Portuense* means from Oporto.

¹⁹ See website <http://ribas.musicos.googlepages.com/doisviolinistasinsignes>

Portugal, including works of Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Brahms and Rubinstein²⁰.

The intense musical activity of Medina Ribas still comprised teaching – beyond the already mentioned Moreira de Sá, he was also the teacher of Leopoldo Miguez, José Relvas and Francisco Pereira da Costa, among others – and composition. In this last area, we may point out the extensive list of works that he wrote for the violin (whether solo or with piano) which includes *nocturnos*, *morceaux de salon*, studies, *barcarolas*, prelude-studies, gavottes, among others. His musical production fits in the same line of violinist-composers of the time such as Bériot, Kreutzer and Léonard, having played a pioneering role in Portugal with his pieces for violin solo.

It is interesting to observe the opinion that his pupil Bernardo Valentim Moreira de Sá has of his master:

Endowed with a surprising interpretative intuition, a disciple of Bériot in Brussels, where he acquired the broad style of the Franco-Belgian School, Ribas was a skilful string-quartet player and an excellent professor. His best student was Leopoldo Miguez, a talented violinist, composer and conductor, deceased in Rio de Janeiro (Brazil), in 1905, director of the National Institute of Music (Sá, 1924: 438-439).

From all the above we can affirm that these two violinist-composers, Francisco de Sá Noronha and Nicolau Medina Ribas, had a marked influence on the promulgation of the violin in Portuguese music during the nineteenth century, which would be continued in the work of another excellent violinist, the already mentioned Bernardo Valentim Moreira de Sá.

1.1.2. Bernardo Valentim Moreira de Sá and musical life at the turn of the century.

The last four decades of the nineteenth century had been marked by the creation of diverse concert societies in Portugal, particularly in Lisbon, which certainly represented a very fertile period for musical activity in the Portuguese capital²¹.

Beyond the foundation of music associations and society of concerts, Lisbon also saw performances from some of the main European orchestras at that time (such as the Berlin Philharmonic – directed by Arthur Nikish in 1901 and Richard Strauss in 1908, Colonne Orchestra, Lamoureux Orchestra and Munich Philharmonic), from many of the most endowed international soloists (being distinguished the Spanish violinist Pablo de Sarasate and the Russian pianists Anton Rubinstein and Annette Essipov) and also the creation of symphony orchestras (such as the *Orquestra Sinfónica de Lisboa* of David

²⁰ Idem

²¹ The next subchapter (1.2.3) highlights the main institutions in the Portuguese musical life from around 1860.

de Sousa, in 1911, and *Orquestra Sinfónica Portuguesa* of Pedro Blanch, in 1913)²². Like Lisbon, Oporto saw important developments in this period²³.

In Oporto, the most important Portuguese city of the north, the already mentioned Bernardo Valentim Moreira de Sá (1853-1924 – see picture 9) bore the main responsibility for the renewal of musical life, in general, and for the growing interest in the violin, in particular. A violinist, conductor, teacher, lecturer and musicographer, he also participated in the creation of several important infrastructures in this city, which would come to play an important role in the promotion of concerts and recitals.

Picture 9 – Bernardo Valentim Moreira de Sá



Source: Website <http://pedraformosa.blogspot.com/2006/02/valentim-moreira-de-s.html>

Here is a pertinent comment from Fernando Lopes-Graça:

It was due to his tireless activity and his enterprising spirit, gifts that went with an encyclopaedic culture and an unshakeable integrity of character, that Oporto owed the period that was without doubt the most brilliant in its musical history, thanks to a series of initiatives which gave the lead to the northern capital as the centre of the culture of the arts of sounds in Portugal (Borba and Lopes-Graça, 1958: 257-8).

Born in Guimarães (a city in the north of Portugal), Moreira de Sá gave his first concert in the Theatre of São João, when he was only nine years old (see picture 10). He studied violin in Oporto with Augusto Marques Pinto and Nicolau Medina Ribas and in Berlin with the renowned Joseph Joachim, where beyond the teaching received from the great Austro-Hungarian master, he had the chance to make contact with the main characteristics of German music, including Wagnerian influences²⁴.

²² Concerning these two orchestras, see subchapter 1.2.3.

²³ See website www.meloteca.com/historico-musica-porto-XX.htm

²⁴ See website [www.ct-musica-porto.rcts.pt/page4a\(1\).htm](http://www.ct-musica-porto.rcts.pt/page4a(1).htm)

Picture 10 – Bernardo Moreira de Sá and his brother Félix Moreira de Sá

(playing in a recital in the Theatre of São João (Oporto), on the 17th of May of 1862, with nine years old)



Source: Website <http://suggia.weblog.com.pt/arquivo/214232.html> (November, 2005)

In 1874, when he was only twenty-one years old, together with Miguel Angelo Pereira, Joaquin Casella and his professors Nicolau Medina Ribas and Augusto Marques Pinto, he founded the already mentioned *Sociedade de Quartetos do Porto* and, nine years later created the *Sociedade de Música de Câmara* (Society of Chamber Music)²⁵ – see picture 11.

Picture 11 – *Sociedade de Música de Câmara* (Society of Chamber Music)



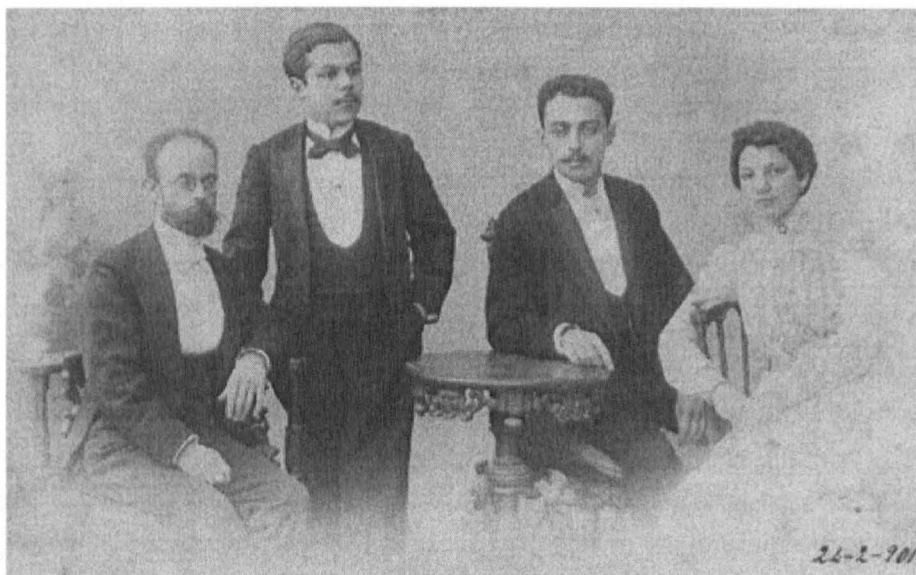
Source: Website <http://ribas.musicos.googlepages.com/home7>

²⁵ Together with Nicolau Medina Ribas, Marques Pinto, Alfredo Napoleão and Ciríaco Cardoso.

Through these two institutions, he presented a high number of musical compositions from the Classical and Romantic periods, the same occurring with the *Quarteto Moreira de Sá* (Moreira de Sá String Quartet)²⁶, created in the following year (see picture 12). Within this chamber group, Moreira de Sá presented several unknown musical works in the most important Portuguese venues, with prominence to the complete cycle of the Beethoven string quartets.

Picture 12 – *Quarteto Moreira de Sá* (Moreira de Sá String Quartet)

(including the celebrated Portuguese cellist Guilhermina Suggia)



Source: Website http://suggia.weblog.com.pt/arquivo/2005_05.html

In 1881, Moreira de Sá created his most important institution, the *Orpheon Portuense*, which existed until 2008. This institution would become one of the most excellent societies of concerts in Oporto (and in Portugal) at the turn of the century, promoting choral, symphonic and chamber music concerts. In these concerts, some of the best Portuguese musicians at that time and some of the main international interpreters participated, including Fritz Kreisler, Eugène Ysaye, George Enesco, Jacques Thibaud, Pablo Casals, Ferruccio Busoni, Alfred Cortot, Wilhelm Backaus, Harold Bauer, Arthur Schnabel, Joaquin Turina, Arthur Rubinstein, the Trio of Paris, the Quartet Lejeune, *Societé d'Instruments Anciens*, *Double Quintette* of Paris, *Societé de Musique de Chambre pour Instruments à Vent*, among others.

²⁶ Founding members, beyond Moreira de Sá, were José Maia, Emílio de Oliveira and Joaquim do Espirito Santo Guerra. Later on, Henrique Carneiro, Pedro Ferraz, Joaquim Casella, Carlos Quillez would come to belong to it and, in 1891, the celebrated Portuguese cellist Guilhermina Suggia (only thirteen years of age).

Supported by his pedagogical aptitude, Moreira de Sá was first director of the Conservatory of Music of Oporto, which he helped to establish in 1917, having elaborated the respective programme of studies and regulation²⁷.

Beyond his important activity while founder member of several music institutions and associations, as we saw, Moreira de Sá also developed as a solo violinist, contributing thus to the diffusion of the violin among Portuguese audiences. He performed numerous concerts with the pianist Vianna da Motta, with whom he maintained a strong friendship and musical partnership throughout his life. The two musicians had presented themselves in Oporto, Lisbon, Madeira and Azores islands, and in four tours in Latin America, Brazil, Argentina and Uruguay. Together with Harold Bauer and Pablo Casals, Moreira de Sá formed a piano trio, which went to play in Brazil in 1903.

Moreira de Sá also developed as an orchestral conductor, conducting the orchestra of *Associação Musical de Concertos Populares* (Music Association of Popular Concerts, 1900 – see subchapter 1.2.3) and the orchestra of *Associação da Classe Musical dos Professores de Instrumentos de Arco do Porto* (Association of the Musical Class of the Professors of Bowed Instruments of Oporto, 1906), with which he presented for the first time in Portugal some works by composers such as Richard Wagner and Vianna da Motta²⁸.

From the above discussion we may conclude that Moreira de Sá was a “complete musician”, playing a decisive role in the development of Portuguese musical activity (mainly in his adopted city, Oporto), and in particular in the promotion of violin music and its interpreters.

Having discussed the three figures who perhaps contributed most to the dissemination of the violin in Portugal during the nineteenth century – Francisco de Sá Noronha, Nicolau Medina Ribas and Bernardo Valentim Moreira de Sá – and some of the main developments that marked this period, the role of the main Portuguese composers at the turn of the century will be analysed next, including the relative importance and interest they dedicated to the violin in their music.

²⁷ This program would come to be the basis to the reform of the academic programmes of the National Conservatory (in Lisbon) executed by the Portuguese pianist Vianna da Motta two years later (Borba and Graça, 1962: 257-259).

²⁸ Moreira de Sá made possible the first performance in Portugal of one of the most important Portuguese symphonies ever: the Symphony *À Pátria* (To Native Land) by Vianna da Motta, performed by the orchestra of amateurs of the *Orpheon Portuense*.

1.2. The late nineteenth and earlier twentieth century: the recognition of the violin as a solo instrument.

The 1870's mark the beginning of a new period in the Portuguese musical and cultural panorama, with the opening of Portugal to the exterior, made possible by the construction of the trans-Pyrenees railway which connected Portugal to the rest of Europe. This widening of horizons and possibilities allowed the conditions for a long term development in Portuguese music and culture.

The creation of several music associations and societies of concerts (which, as we saw, aimed at the development and dissemination of instrumental music), the appearance of orchestras and, above all, the emergence of instrumentalists of high quality (such as the cellist Guilhermina Suggia, the violinist Moreira de Sá and the pianist Vianna da Motta), were factors that strongly contributed to this fertile period of instrumental music in Portugal, which was gradually gaining ground on opera and musical theatre (see picture 13).

Picture 13 – Guilhermina Suggia (cello) and Vianna da Motta (piano)



Source: Website http://suggia.weblog.com.pt/arquivo/2005_09.html – picture extracted from the book Branco, João de Freitas, “História da Música Portuguesa”, 4th Edition (2005), prepared by João Maria de Freitas Branco with a new annex on the musical creation in Portugal in 1960-2004, by José Eduardo Rocha

Furthermore, all these favourable circumstances had allowed some of the main Portuguese instrumentalists and composers to develop their musical abilities abroad, benefiting from the contact with the most advanced technical-theoretical knowledge from the great musical centres at that time.

1.2.1. The turn of the century – main composers and their violin works: Vianna da Motta, Óscar da Silva, Luiz Costa, António Fragoso, Hernâni Torres, Hermínio do Nascimento, Armando Leça.

The following approach presents the main Portuguese composers at the turn of the century, who somehow contributed to the rising importance of the violin as a solo instrument in Portugal, particularly those who wrote compositions for the violin.

From the group of composers to be presented next, Vianna da Motta was undoubtedly the musician with the highest reputation (see picture 14). Prominence also for the names of Óscar da Silva, Luiz Costa and António Fragoso, all with a remarkable role in the musical life in Portugal (see Appendices 1 and 2).

The remaining composers, Hernâni Torres, Hermínio do Nascimento and Armando Leça had not reach the success of the previous ones, being practically unknown today among the interpreters and audiences. Their inclusion here aroused from the research done so far, which is expecting to contribute for the rediscovery of these composers and respective violin works – many of them only exist in manuscript and, probably, have never been played (see Appendix 3). Finally, reference to the names of Francisco Lacerda, Alexandre Rey-Colaço and Arthur Napoleão, particularly for their contribution to the development of instrumental music in Portugal.

Picture 14 – José Vianna da Motta



Source: Website www.vdamotta.org/vdm.htm

José Vianna da Motta (1868-1948) is considered the Portuguese musician responsible for the renewal of the musical life and education in the last decades of the nineteenth century and the first ones of the twentieth, through his multiple activities as pianist, composer, teacher and musicographer (Brito and Cymbron, 1992: 159-161).

Very early, Vianna da Motta demonstrated exceptional musical qualities, having presented himself for the first time in public with only thirteen years of age (both as a soloist and with orchestral accompaniment), in a concert that took place in *Salão da Trindade* (Lisbon) with some works of his own.

One year later, in 1882, after concluding his course at the Lisbon Conservatory, Vianna da Motta went to Berlin (Germany) with a scholarship granted by King D. Fernando and by Countess of Edla, who have already been appreciating his precocious talent.

Vianna da Motta would stay in Germany until 1914, with a few short interruptions, motivated by his intense performing activity:

From then until May 1914, I lived in Germany, interrupting my time only for performing tours in Europe and the two Americas. Thus I was able to observe at close hand the incomparable world of music in Germany during the transition from the nineteenth century to the twentieth, one of the richest periods ever in the history of music in all respects: creation, interpretation, aesthetic and philosophical research, and historic and academic discoveries²⁹.

In Germany he had the chance to make contact with the most avant-garde musical, aesthetical, philosophical and literary trends, absorbing, in the musical field, the teachings from great masters such as Franz Xaver and Phillip Scharwenka (piano and composition), Hans von Bullow (piano), Carl Schaeffer (composition) and, above all, Franz Liszt (piano), with whom he studied in Weimar, in the last year of life of the Hungarian pianist-composer (1885). Liszt would come to influence, in a very decisive way, all the pianistic career of Vianna da Motta³⁰.

As a pianist, Vianna da Motta became celebrated for his interpretations of Bach, Liszt and Beethoven (he was responsible for the first integral interpretation in Portugal of the piano sonatas, as well as of the piano trios, on the occasion of the series of concerts commemorating the centenary of the composer's death in 1927).

His brilliant international career allowed him to interact with some of the most appraised musicians at that time, cases of the violinists Pablo de Sarasate, Eugène Ysaye, Bernardo Moreira de Sá, the cellists Pablo Casals and Guilhermina Suggia³¹, the Portuguese composer Luís de Freitas Branco, Isaac Albeniz, and the Italian pianist Ferruccio Busoni, with whom he would keep a close relationship, as the intense exchange of correspondence between both proves³².

Since his first times in Germany, Vianna da Motta revealed a strong esteem for Wagnerian ideas (mainly due to the influence of Carl Schaeffer), which would come to guide his creative activity. As a composer, he was inspired by German Romanticism (especially Wagner and Liszt), but tried simultaneously to introduce a distinct national style in Portuguese music, based in a personal recreation of Portuguese folklore (Nery and Castro, 1991: 155-6).

²⁹ See website www.vdamotta.org

³⁰ See websites: www.amsc.com.pt/musica/compositores/vianadamotta.htm and <http://cvc.instituto-camoes.pt/figuras/vianadamota.html>

³¹ See website <http://suggia.weblog.com.pt/arquivo/092680.html> (April, 2004)

³² Concerning this, see the work: Beirão, Christine Wassermann; Beirão, José Manuel de Melo; and Archer, Elvira (2003): *Vianna da Motta e Ferruccio Busoni. Correspondência 1898-1921*, 1ª Edição, Lisboa: Caminho da Música.

This “national style” of Vianna da Motta, which represents the first introduction of “Nationalism” to Portugal, is expressed in the adaptation of popular themes in his compositions and instrumentations. In an analysis of the life and works of Vianna da Motta, the Portuguese musicologist João de Freitas Branco relates that “the Nationalism of his music and that of Dvořák or Grieg emerge from the same concept”, an eighteenth century concept based on the adaptation/integration of popular themes and songs. Hilda Perry Vidal reaffirms these opinions, considering that Vianna da Motta “was the creator of the national shape in our instrumental music” (Vidal, 1966: 294).

To fulfil his mission to promote instrumental music and educate a Portuguese public so wedded to the Italian opera, Vianna da Motta established the *Sociedade de Concertos de Lisboa* (Lisbon Society of Concerts), in 1917, which would come to play a very important role in the promotion of symphonic concerts and instrumental recitals – see subchapter 1.2.3.

The multifaceted musical life of Vianna da Motta was also extended to conducting, teaching and musicography. Concerning this last, the Portuguese pianist collaborated with various Portuguese and German publications, having written, beyond several musical articles and critics in the domains of interpretation and musical aesthetic, a book entitled *A Vida de Liszt* (The Life of Liszt).

In the field of education, Vianna da Motta was teacher of some of the main Portuguese pianists and composers of the subsequent periods, being distinguished the names of Fernando Lopes-Graça, Luiz Costa, Sequeira e Costa and Helena Sá e Costa. Still in the pedagogical field, he participated actively in the musical life of the Lisbon Conservatory (which he directed between 1918 and 1938), having elaborated together with Luís de Freitas Branco an important reform of the musical education in this institution, in 1919.

Vianna da Motta’s promotion of the violin in Portugal occurred in three ways: as a founder of the already mentioned *Sociedade Concertos de Lisboa* (through the promotion of several concerts and recitals of instrumental music), as an interpreter and as composer.

As a performer, Vianna da Motta played in recitals with many violinists of high reputation (e.g. Sarasate, Ysaye), particularly with the Portuguese violinist Bernardo Valentim Moreira de Sá – as reported previously – and his interpretation of the Beethoven piano trios.

His collaboration with the Portuguese violinist Paulo Manso also deserves to be referred. Together they performed all the Beethoven violin sonatas and piano trios. Here is a picture with these two musicians and with the cellist Fernando Costa (see picture 15):

Picture 15 – Piano Trio: Vianna da Motta, Paulo Manso and Fernando Costa



Source: Photo kindly ceded by Henrique Fernandes (personal archives)

Although as a composer he prioritised the piano repertoire, Vianna da Motta also dedicated special attention to the violin, composing a *Romanza* for Violin and Piano, a Sonata for Violin and Piano³³, a Sonata for Violin and Piano for four hands and, more in the field of the chamber music, some works for string quartet and a piano trio.

The two figures that follow in this study are both natives of Oporto, first distinguished as pianists: Óscar da Silva and Luiz Costa. However, they dedicated special attention to the violin, particularly in terms of written music for this instrument.

Considered the composer most strongly conveying “*saudade*” (homesickness) and the “poet of piano”³⁴, Óscar da Silva (1870-1958) initiated his musical studies in Oporto, having studied later in Lisbon (with Victor Hussla³⁵, among others) and, from 1892, in Germany (Conservatories of Frankfurt and Leipzig), where he studied with Clara Schumann. He also had the possibility of contacting Brahms, Grieg, Max Bruch, Reineck and Salamon Jadassoh, a disciple of Franz Liszt (see picture 16).

³³ Unfortunately, its present whereabouts are unknown.

³⁴ Concerning this, see the work: Cunha e Silva, António, (2005): *Óscar da Silva - Sonata Saudade - A Viagem*, Porto: Edição de Autor.

³⁵ Victor Hussla (1857-1899): Russian-born German violinist, composer and conductor settled in Portugal.

Picture 16 – Óscar da Silva



Source: Website <http://suggia.weblog.com.pt/arquivo/203638.html> (July, 2005)

Recognised early as a prominent pianist, he continued his career in Germany, Italy, United States, Egypt, Africa, Argentina, Brazil and Azores. He always maintained strong relations with these two last regions, having received strong support from the emigrant community in the Azores. According to Cunha e Silva, Óscar da Silva was “a diplomat of music who took the message of homesickness and *saudosismo* to the world, close to the emigrant Portuguese community in the world”³⁶.

His creative activity denotes a strong “Portuguese *saudosismo*”, essentially of romantic character and revealing some harmonic innovations³⁷. The vast musical production of Óscar da Silva – he wrote more than five hundred works – includes dramatical, orchestral music, singing, piano and chamber music, with prominence to the symphonic poem *Miriam*, the opera *D. Mécia*, one string quartet, one string quintet, one quartet with piano, and several piano works (*Preludes, Mazurcas, Dolorosas, Portuguese Pages, Bagatelas, Extras, Girouettes, Imagens, Vieilleries, Queixumes, Estudos*), revealing such a “musical language of an intimate nature in the spirit of good salon music but whose harmonic texture tends to become richer from the 1930’s” (Nery and Castro, 1991: 161).

Noteworthy is the comment from C. Martins³⁸, who considers that

Óscar da Silva always revealed an integral allegiance to the sources of Portuguese inspiration, trying, inside of the patterns of the so-called Romantic school, to interpret our own feelings and our congenial lyricism. ...his musical vocation emerged since very early, affirming himself, still in the adolescence, a creative spirit and an already appreciated pianist.

³⁶ Cunha e Silva, António, op. cit.

³⁷ See websites: [www.ct-musica-porto.rcts.pt/page4a\(2\).htm](http://www.ct-musica-porto.rcts.pt/page4a(2).htm),
www.cmhorta.pt/NoticiaDisplay.aspx?ID=231,
www.meloteca.com/historico-musica-porto-XX.htm and
www.matosinhoshoje.com/index.asp?idEdicao=175&id=9312&idSeccao=1941&Action=noticia

³⁸ In *Jornal de Notícias*, Oporto, 13th of March 2005.

For the violin, Óscar da Silva composed the following works: *Erste Suite, Romance, Melodia e Frases* for violin and piano and, above all, the *Sonata Saudade* (Homesickness), also for these two instruments. This sonata saw its début in 1915, with the composer himself as pianist, in Oporto.

On observing the manuscript of this sonata, a note written by the Portuguese violinist Paulo Manso can be read:

This sonata was revised by me in agreement with the author when we played it together in the *Ateneu Comercial do Porto* (Commercial Athenaeum of Oporto) in a concert in his honour on the 29th of June of 1954. I played it later with Fernando Caires in *Emissora Nacional* (Portuguese Radio) on the 13th of December later in the same year³⁹.

It also represents a milestone in the career of the composer and in the historical context of Portuguese music itself, part of aesthetic trend of the intellectual movement that Portugal lived since 1910, the so-called *Saudosismo*⁴⁰.

Óscar da Silva also dedicated part of his life to pedagogy, as professor of piano at the Conservatory of Oporto, which he helped to establish in 1917.

Contemporary with Óscar da Silva, the pianist and composer Luiz Costa (1879-1960) shared the same *Portuense* origins and the same Germanic influence (see picture 17).

Picture 17 – Luiz Costa



Source: Sá e Costa, Madalena Moreira de (2008), *Memórias e Recordações*, p. 57, V.N. Gaia: Edições Gailivro

After finishing his studies in Oporto with the violinist Bernardo Valentim Moreira de Sá, Luiz Costa continued his musical education in Germany, where he was a student of

³⁹ The manuscript of the score of the sonata *Saudade* is available at *Biblioteca Nacional*, in Lisbon.

⁴⁰ *Saudosismo* was an aesthetic movement that occurred in Portugal (mainly in Portuguese literature), in the first quarter of the twentieth century. It is rooted in the work of Teixeira de Pascoaes and the *Renascença Portuguesa* group. It reflects a human attitude before the world, which is based on *saudade* (homesickness), considered by Teixeira de Pascoaes the great defining spiritual trace of the Portuguese soul. More than an individual feeling, *saudade* is raised to a mystic level (relation of the Man with God and with the world, nostalgic anxiety of the unit between the material and the spiritual), corresponding to a social and political doctrine. Broadly speaking, *Saudosismo* means a nostalgic yearning for the good things of the past. It has also several points of contact with the movement known as *Integralismo Lusitano* (Portuguese Integrationalism), but its harking back to the past is more closely related to a lyrical attitude than to any sense of political action.

(See websites: <http://cvc.instituto-camoes.pt/literatura/saudosismo.htm> and [www.infopedia.pt/\\$saudosismo](http://www.infopedia.pt/$saudosismo)).

Vianna da Motta, Stavenhagen, Ansorge and Ferruccio Busoni⁴¹. Parallel to his intense activity as a solo pianist, Luiz Costa also dedicated special attention to chamber music, having performed in several recitals with some of the most praised artists of the time, such as the violinists George Enesco, Jelly d'Arányi⁴² and Adila Fachiri⁴³, the cellists Pablo Casals and Guilhermina Suggia, and of the string quartets *Rosé* and *Chaumont*. The influence of Moreira de Sá with his known taste for chamber music would certainly have influenced his disciple in these “musical partnerships”.

In the educational area, Luiz Costa was professor at the Conservatory of Music of Oporto, succeeding to his master Moreira de Sá in the position of director. Among his pupils, his own daughter Helena Sá e Costa (grand-daughter of Bernardo Valentim Moreira de Sá) and the pianist and composer Berta Alves de Sousa should be distinguished. The latter was sister of the celebrated Portuguese violinist Leonor de Sousa Prado, who will be studied later on.

As artistic director of the *Orpheon Portuense*, Luiz Costa contributed actively to the dynamization of cultural life in Oporto, bringing to this city celebrated names of the time, among them, in 1928, the French composer Maurice Ravel.

As a composer, Luiz Costa reveals a “light touch of Impressionism and an intense cult for the Nature”, associated to an elegant and refined writing. He was inspired in the Portuguese region called *Minho*, which he “translated” in a very personal form in some of his compositions for piano and also in vocal pieces⁴⁴. Amongst his musical production, numerous works for piano may be distinguished (*Poemas do Monte*, *Telas Campesinas*, *Estudos*, *Prelúdios*), as well as a *Fantasia* for piano and orchestra, several songs and chamber music, including a piano trio.

Concerning the contribution of Luiz Costa to the affirmation of the violin in the period in question, beyond the already mentioned recitals, in which he had the opportunity to play together with some of the most appraised violinists at that time, his *Sonatina* op.18 for violin and piano, dedicated to the violinist Henri Mouton⁴⁵, should be mentioned (see picture 18).

⁴¹ See websites: www.eb23-viatodos.rcts.pt/hannover/indexhann.htm,
www.kith.org/jimmosk/portuguese.html,
www.meloteca.com/historico-luiz-costa.htm and
www.mic.pt/cimcp/port/apresentacao.html?/cimcp/dispatcher?where=0&what=2&show=0&compositor_id=64&pessoa_id=140&lang=PT&site=cim

⁴² Hungarian violinist to whom Maurice Ravel dedicated his famous *Tzigane*.

⁴³ British violinist of Hungarian origin; niece of Joachim and older sister of Jelly d'Arányi.

⁴⁴ See website www.meloteca.com/historico-musica-porto-XX.htm

⁴⁵ Henri Mouton was an important French violinist who lived in Portugal during the first half of the twentieth century. He performed with the two daughters of Luiz Costa, the pianist Helena Sá e Costa, with whom he formed an important violin and piano duet, and also with the cellist Madalena Sá e Costa, in the Trio *Portugália* – see subchapter 1.2.3 for a deeper analysis of the main chamber groups in Portugal in the last century. He was also professor at the Conservatory of Music of Oporto. (See website http://suggia.weblog.com.pt/arquivo/2005_11.html).

Picture 18 – Trio *Portugália*

(Henri Mouton, Helena Sá e Costa and Madalena Sá e Costa – photo taken in the National Palace of Sintra, in 1959)



Source: Website http://suggia.weblog.com.pt/arquivo/2005_11.html

Beyond the important role of Óscar da Silva and Luiz Costa in the Portuguese musical scene (mainly in Oporto), other musicians deserve special attention, not only for having continued to promote the instrumental dynamization of Portugal, but also for having dedicated some compositions to the violin, and thus contributing to the growing dissemination of this instrument in Portugal.

The musician to be studied next was, perhaps, one of the most promising Portuguese musicians of all times, António de Lima Fragoso (1897-1918) – see picture 19.

Picture 19 – António de Lima Fragoso



Source: Website <http://mabent.no.sapo.pt/fragoso.htm>

Victim of the pneumonic influenza epidemic, António Fragoso lived only 21 years, sufficient to achieve an honour place in Portuguese history of music, but insufficient to clearly define his musical language, as affirms Paulo Ferreira de Castro, referring to his musical production: “it gives notable testimony to the art of a highly gifted musician (...) who unfortunately could not completely mature his language” (Nery and Castro, 1991: 162).

António Fragoso studied with Tomás Borba and Luís de Freitas Branco at the Lisbon Conservatory and very early evidenced exceptional qualities both as pianist and composer. In 1916, he performed in the Academy of the Amateurs of Music, in Lisbon, in a recital entirely fulfilled with works of his authorship.

Most of his works date from 1915-18 and show influences from Debussy and Fauré (Brito and Cymbron, 1992: 164-167). In his relatively short musical production, António Fragoso dedicated special attention to the violin, having composed: *Suite Romântica* and an Unfinished Sonata for Violin and Piano, and a piano trio⁴⁶.

Born in Oporto, the almost forgotten pianist and composer Hernâni Torres (1881-1939) assumes prominence in the Portuguese musical scene in this period which encloses the end of the nineteenth century and continues until the first years of twentieth century. Hernâni Torres studied at the Conservatory of Music of Leipzig (Germany) and remained in that city as professor at that institution until 1924, when he returned to his native city to occupy the place of director of the local Conservatory. Among his musical output numerous works for piano can be found, as well as works for singing and chamber music. Hernâni Torres also gave attention to the violin in some of his musical production, having written a *Ballata*, a *Humoresque* and a *Sonatina* for violin and piano.

Hermínio do Nascimento⁴⁷ (1890-1972), also pianist and composer, wrote music for theatre and was a diligent student of ethnographic subjects, having focused his attention in the northeast region of Angola, the *Lunda*. From his repertoire for violin, some works for violin and piano, practically unknown, may be distinguished: *Cançoneta*, *Romance*, *Andante*, *Marguerita* and a *Sonata* for Violin and Piano.

Armando Leça (1891-1977), Portuguese composer and professor of music, dedicated a significant part of his life to the gathering and transcription of Portuguese traditional music, having been a pioneer in the promotion of the Portuguese traditional *cancioneiro* (songbook). He collected and arranged several melodies of popular origins and played an important role in the collection of popular musical expressions, instruments and costumes. The traditional research made by Armando Leça comprised all the territory of Portugal Continental and it represents, according to José Alberto Sardinha, “an essential base of study for everyone who aims to research in the field, and good thus for everyone who wants to critically analyse the works of the previous researchers”⁴⁸.

Armando Leça produced a breadth output, which included music for films, operettas, music for infantile theatre, for ethnographic documentaries, hymns of institutions, music for piano, voice and piano, symphonic music, sacred music, etc.⁴⁹. For violin, the

⁴⁶ Concerning this, see the work: Jorge, Leonardo (1968): *António Fragoso: Um Génio Feito Saudade*, Rio de Janeiro: Livros de Portugal.

⁴⁷ The estate of Hermínio do Nascimento (manuscripts autographs of the composer; personal documents; correspondence) is available at Biblioteca Nacional, in Lisbon.

⁴⁸ See website <http://attambur.com/OutrosSons/Portugal/giacometti.htm>

⁴⁹ Concerning this, see the work: Lopes, Rui de Freitas (1980): “Armando Leça”. *Separata do Boletim da Biblioteca Municipal de Matosinhos*, nº 24.

following works, all with piano, deserve special mention: *Estio, Poemeto Lírico, Melodia, Romance e Página Anteriana*⁵⁰.

Finally and despite the fact that the three Portuguese musicians to be mentioned next in this study did not pay special attention to the violin, the inclusion here of Francisco de Lacerda (1869-1934), Alexandre Rey-Colaço (1854-1928) and Arthur Napoleão (1843-1925) is justified, mainly due to the important role they played in Portuguese musical life in the period in question, especially in the promotion of instrumental music.

The first, born in Azores, was one of the most important names of Portuguese music at the turn of the century, mainly as a result of the international dimension of his career of conductor. As a composer, even though less acclaimed, Lacerda revealed strong influences from Claude Debussy (Nery and Castro, 1991: 161). He also promoted Portuguese folk music, particularly the one from his native region, having made several collections of popular melodies from Azores.

The second, deserves mention particularly for having been one of the pioneers in the re-evaluation of Portuguese traditional music. As an interpreter, Rey-Colaço “presented for the first time many essential chamber music works and fomented the taste for chamber music” (Branco, 2005⁴: 302); as a composer, he was distinguished essentially for having practically been the only Portuguese composer with academic education to write works based on themes of the genuine Portuguese music genre *Fado*, “the reference point of his personal creative style”⁵¹.

The last, Arthur Napoleão, interacted with some of the main violinists of all times, in distinguished duo performances with the celebrated violinists Henri Vieuxtemps and Henryk Wieniawsky, as well as with the Cuban violinist Joséph White⁵².

Having presented the main characteristics of musical development in Portugal until the beginnings of the twentieth century, and some figures whose contribution was in some way important to the promotion of instrumental and particularly violin music, we will follow with an analysis of musical activity in Portugal during the first half of the twentieth century, perhaps the period of the complete affirmation of the violin in Portuguese music, whether in terms of composers and interpreters or in terms of audiences.

⁵⁰ The estate of Armando Leça (musical works and writings of the composer; gathering of songs) is available at *Biblioteca Nacional*, in Lisbon.

⁵¹ See website http://en.wikipedia.org/wiki/Alexandre_Rey_Colaço

⁵² See websites: www.abmusica.org.br/patr18.htm and http://allegroruc.blogspot.com/2005_08_01_allegroruc_archive.html

1.2.2. The first half of the twentieth century – main composers and their violin works: Luís de Freitas Branco, Ruy Coelho, Cláudio Carneiro, Frederico de Freitas, Armando José Fernandes, Jorge Croner de Vasconcelos, Joly Braga Santos, Berta Alves de Sousa, Fernando Lopes-Graça.

From what has been presented so far, it can be seen that this period in Portugal was marked by the increasing importance of instrumental music, whether promoted by the proliferation and dynamic action of several music associations and societies of concerts, by the creation of orchestras and Conservatories of Music in Lisbon and Oporto, or due to the actions of diverse Portuguese musicians, who more and more were benefiting from the opening of Portugal to the exterior and consequently from the possibilities that came from contact with the more avant-garde trends in Europe.

In a context where opera gradually starts to lose ground to instrumental music, it might be assumed that the main influences in Portuguese music at the beginning of the twentieth, moved from Italy to two other great European musical centres: Germany and France.

The first country inspired the musical activity of musicians such as Bernardo Valentim Moreira de Sá, Vianna da Motta, Óscar da Silva, Luiz Costa, Hernâni Torres, Alexandre Rey-Colaço, Victor Hussla and the cellist Guilhermina Suggia; the second influenced the musical life of António Fragoso, Francisco de Lacerda and also the already mentioned Alexandre Rey-Colaço. Thus, it is not odd to find that many of their compositions – and probably some violin works – possess characteristics from the German Romanticism or the French Impressionism.

Nevertheless, despite these imported influences, there was a noteworthy effort to promote Portuguese national traits, mainly through the rediscovery and use of Portuguese folk music. Composers found inspiration in episodes of Portuguese history, and also in other typically Portuguese “subjects” such as *alma portuguesa* (Portuguese soul), *fado*⁵³ and *saudade* (homesickness – the basis of the already mentioned aesthetic movement *Saudosismo*⁵⁴).

From the group of composers to be analysed next, Luís de Freitas Branco is, undoubtedly, the name of higher prominence, essentially for his activity while composer, which marked the introduction of the so-called Modernism in Portugal.

Ruy Coelho, Cláudio Carneiro and Frederico de Freitas, also played a role of great merit in the Portuguese musical panorama: the first one for the *avant-garde* spirit that

⁵³ *Fado* (translated as Destiny or Fate) is a genuine Portuguese music genre characterized by mournful tunes and lyrics, often about the sea or the life of the poor. The music is usually linked to the Portuguese word *saudade* – kind of longing, and conveys a complex mixture of mainly nostalgia, but also sadness, pain, happiness and love.

(See Castelo-Branco, Salwa El-Shawan, “Fado.” In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09216> (accessed May 3, 2009) and <http://en.wikipedia.org/wiki/Fado>).

⁵⁴ See the definition of *Saudosismo* in the above approach to Óscar da Silva.

guides his musical *oeuvre* and for the interest in Ballet music; the second for the dedication to the genuine Portuguese folk music which he conjugated with French influences; the last for the success he achieved in both fields of erudite and “light” music.

Also taking advantage from the favourable conditions that Portugal saw in the first decades of the twentieth century, reference still for the composers Armando José Fernandes, Croner de Vasconcelos, Joly Braga Santos and Berta Alves de Sousa (this last in a slightly different level, fruit of her parallel activity as pedagogue and pianist), which had also justified a place in the history of Portuguese music in the last century. All of them included pieces for violin in their musical productions. The two first composers had been worthy representatives of a neoclassic and more conservative aesthetic, such as it would come to occur partially with Joly Braga Santos, favourite disciple of Luís de Freitas Branco, who played a more relevant role in the field of orchestral music.

Finally, reference for the composer Fernando Lopes-Graça who, especially through the attention he paid to Portuguese traditional folk music, tried to create a distinctive “national” style in the Portuguese music of the last century.

In this advantageous context for instrumental activity in Portugal, where the violin was assuming a role of increasing importance, there appears one of the most important names of Portuguese music ever, the composer, pedagogue and musicographer Luís de Freitas Branco (see picture 20).

Picture 20 – Luís de Freitas Branco



Source: Website www.amsc.com.pt/musica/compositores/luisfb.htm

Freitas Branco (1890-1955) was, together with Vianna da Motta, one of the main figures of Portuguese musical scene in the beginning of the twentieth century, having, perhaps, the greater responsibility for the Portuguese approach to the most vanguardist European aesthetic movements of that time. For this reason, Freitas Branco has been called “the pioneer of musical Modernism in Portugal” (Nery and Castro, 1991: 157), or, in other words, the “introducer of the so-called Modernism in Portugal” (Borba and Graça, 1962: 543).

Much research on Freitas Branco has been carried out since the last two decades of the twentieth century by Alexandre Delgado⁵⁵, who calls him

the principal Portuguese composer, the key-figure of Portuguese music in the twentieth century (...) He is an almost mythical figure, almost excessively great... a centralizing force. He means to music what Fernando Pessoa means to Literature⁵⁶.

Born in Lisbon, Freitas Branco studied there with Augusto Machado (harmony), Tomás Borba (counterpoint and fugue), Andrés Goñi (violin), Timóteo da Silveira (piano) and Luigi Mancinelli⁵⁷ (instrumentation), having evidenced a precocious talent for music. In two letters to his father (from May and June of 1903), Freitas Branco relates with enthusiasm:

I am proceeding with my studies and I have always had good marks (...). I have already had four lessons of *rabeca* (violin) and I am ahead in my studies (...). Mr Goñi hopes that I can play regularly when you Daddy come back from London⁵⁸.

Benefiting from the stay in Lisbon of the Belgian composer Désiré Paque, Freitas Branco developed with him a close teacher-pupil relationship which would come to be fundamental in the education of the Portuguese composer. Through Désiré Paque, he took contact with the modern theories from Vincent d'Indy.

Between 1910 and 1915, Freitas Branco travelled abroad several times to complete his musical education, particularly to Berlin (where he studied with Engelbert Humperdinck⁵⁹ and Désiré Paque) and also to Paris (receiving guidance from the French pianist, composer and teacher Gabriel Grovlez). This experience in two of the main European musical centres in the beginning of the twentieth century allowed him to make contact with the music of Claude Debussy and his impressionist style, as well as with the atonalistic trends from Arnold Schönberg.

In 1915, he returned to Lisbon, where he would become a busy teacher, particularly as professor of harmony and musical sciences at the Conservatory of Music of this city. Together with Vianna da Motta, he collaborated in the reform of that institution, having been assistant director of the Lisbon Conservatory between 1919 and 1924.

From his more illustrious pupils were the composers António Fragoso (already mentioned), Armando José Fernandes, Joly Braga Santos, Fernando Lopes-Graça (who will be studied later) and Pedro do Prado. This last, husband of the Portuguese violinist Leonor de Sousa Prado, influenced the Portuguese musical scene during the twentieth

⁵⁵ Delgado was also responsible for the programming of the Festival "Luís de Freitas Branco" in 2005, on the occasion of the semi-centennial of the death of the composer.

⁵⁶ One of the major figures of Portuguese Literature and Poetry. Fernando Pessoa was a "modern" poet, with a strong expressive power, which revolutionized Portuguese Literature in the twentieth century.

⁵⁷ Italian conductor who was at the service of the Theatre of São Carlos, in Lisbon.

⁵⁸ See website www.amsc.com.pt/musica/compositores/luisfb.htm

⁵⁹ The composition lessons from Humperdinck had only lasted two months, since Freitas Branco considered his teaching too much conservative.

century, mainly through his intense activity in *Emissora Nacional* (Portuguese Radio) and in the direction of its *Gabinete de Estudos Musicais* (Office of Musical Studies)⁶⁰.

Like Vianna da Motta, Freitas Branco prioritised instrumental music, principally orchestral and chamber music forms, in clear opposition to the operatic activity at that time (Borba and Graça, 1962: 543).

He dedicated himself also to musicography and music criticism, writing for some of the most important Portuguese periodicals at that time, such as *Diário Ilustrado*, *Monarquia*, *Correio da Manhã*, *Diário de Notícias*, *O Século*, among others. He founded the magazine *Arte Musical* (1931), having been director of this publication until its extinction, in 1948 (Brito and Cymbron, 1992: 162-164) – see subchapter 1.2.3 for a deeper approach to these and other magazines/periodicals. He also wrote two important books named *História da Música Popular* (History of Popular Music, 1943) and *A Vida de Beethoven* (the Life of Beethoven, 1943), long out of print.

Although Luís de Freitas Branco did not play such an active role in the Portuguese political life as his student Fernando Lopes-Graça⁶¹, especially in the opposition to the dictatorship of Salazar, he was highly regarded by the antifascist faction of Portuguese musicography. He accused the dictatorship of Salazar of “mystic trend, love of violence and hatred of intelligence”; he refused an invitation to reform the national education in 1936, having affirmed: “Everything I know is pedagogy, not the art to solve politically the problem of the bourgeois and conservative order through the Ministry of Education”⁶².

His political options would, however, affect his positions at the Lisbon Conservatory and in the Portuguese Radio, at that time denominated *Emissora Nacional*⁶³.

As a composer, Luís de Freitas Branco is notable not only for the quality of his works, but also for the modernity in his compositions. His first works date from 1904 (when he was only 14 years old), the songs *Aquela Moça*⁶⁴ and *Contrastes*. In less than a decade

⁶⁰ This Office functioned during about ten years and commissioned works from Luís de Freitas Branco, Frederico de Freitas, Armando José Fernandes, Jorge Croner de Vasconcelos, Joly Braga Santos, among others – see subchapter 1.2.3.

⁶¹ Noteworthy is the situation that occurred in 1931, during the admission examination of Lopes-Graça to become a teacher at the Conservatory of Lisbon: Luís de Freitas Branco hindered the arrest of the young composer by the Portuguese Politic Police (PIDE), who would come, however, to be imprisoned later outside the classroom. Commenting this episode in his Diary, Freitas Branco wrote some days later: “my disciple Fernando Lopes-Graça continues imprisoned and he is at the mercy of people that have of his value the same notion that my mare can have of the value of Shakespeare” (See website www.amsc.com.pt/musica/compositores/luisfb.htm).

⁶² In Gonçalves, Maria Augusta, “Luís de Freitas Branco (1890-1955) – Sentir tudo de todas as maneiras” in *Jornal de Letras*, ano XXV, n.º 913, Lisboa, 28/9/2005, pp. 6-8.

⁶³ Confirming his anti-regime convictions, Freitas Branco wrote two Revolutionary Songs, to be sung clandestinely: *Roma não é mais Senhora* and *Só te Cantamos a ti*, his most political and reactionary musical works. However, despite his position against the dictatorship, it is paradoxical to observe that Freitas Branco accepted some commissions from the “salazarist” regime: *Abertura Solene 1640*, music for the documentary *Algarve d'Além-Mar* and also harmonizations of some popular songs.

⁶⁴ *Aquela Moça* is, perhaps, the most interpreted composition from all the musical production of Luís de Freitas Branco.

of musical training (and production) – and still before his studies abroad – Freitas Branco had already assumed a place in Portuguese music, and revolutionized creative activity in Portugal, widening it to the new European horizons of the twentieth century.

From all of the facets of Freitas Branco's musical production, eclecticism seems paramount. As Alexandre Delgado says, neither is the modernist label sufficient to embrace the multiplicity of the musical production from his youth, nor does the neoclassic define the production of his full maturity". Luís de Freitas Branco is the "synthesis of everything that seems irreconcilable"⁶⁵.

Beyond the important role of Freitas Branco as the "introducer of Modernism" in Portugal, he made possible the enrichment of the Portuguese repertoire for the violin. For this instrument, he wrote three works that constitute a landmark in the history of Portuguese music for violin: two sonatas for violin and piano and a Concerto for Violin and Orchestra, this last perhaps the main Portuguese concerto for this instrument.

His First Violin Sonata, composed in 1908 when Freitas Branco was only seventeen years old, was awarded, in the same year, the "First Prize with Distinction" at the Competition of Portuguese Music promoted by the Lisbon Society of Chamber Music, presided by José Vianna da Motta⁶⁶. In that occasion, the sonata was interpreted by the violinist Francisco Benetó⁶⁷ and the pianist José Bonet. In 1910, this piece was performed for the first time in Berlin by Mme. Scharwenka and Philippe Scharwenka.

Dating from 1928, the Second Sonata for Violin and Piano was performed for the first time in Lisbon only ten years after its composition, in 1938, by the violinist Paulo Manso and the pianist Isabel Manso.

The Concerto for Violin and Orchestra, one of the most beautiful works of this composer and of the entire Portuguese violin repertoire, dates from 1916, when Freitas Branco was 26 years old. The first complete performance of this concerto took place only in 1940, at the Theatre of Trindade in Lisbon, played by Francisco Benetó and the *Orquestra Sinfónica da Emissora Nacional*, conducted by the brother of the composer, Pedro de Freitas Branco.

Concerning the contribution of Freitas Branco to the affirmation of the violin as an important instrument in Portugal in the beginning of the twentieth century, we may note a long meeting with the violinist Jacques Thibaud, in Oporto, in 1931⁶⁸.

⁶⁵ See Gonçalves, Maria Augusta, op. cit.

⁶⁶ The attribution of this Prize caused much polemic in the Portuguese musical scene, because Luís de Freitas Branco was accused of plagiarism by, among others, the Portuguese composer Ruy Coelho. For a deeper research on this, see the work carried out by Nuno Bettencourt Mendes ("2.ª Parte – Obra Musical de Luís de Freitas Branco – 1904-1923") in Delgado, Alexandre; Telles, Ana; and Mendes, Nuno Bettencourt (2007), *Luís Freitas Branco*, pp. 167-178, Lisboa: Editorial Caminho.

⁶⁷ A student of Sarasate and Marsick, Francisco Benetó also gave the premiere of the violin concerto of Luís de Freitas Branco, in 1940.

⁶⁸ See website: www.amsc.com.pt/musica/compositores/luisfb.htm

From what we have seen, it can be concluded the crucial role that Freitas Branco played in the first half of the twentieth century in Portuguese music, whether as a composer, critic, pedagogue, or as a musicologist. His effort allowed him to overtake the amateurism that had been dominating the Portuguese musical panorama until then:

He exerted an influence of primordial importance in the Portuguese musical history of the twentieth century, in favour of the rise of technical, mental and cultural levels of the Portuguese musician, against the improvised amateurism that remained until there. In this manner, he was not only a notable composer, but also a reformer figure⁶⁹.

His “revolutionary” action allowed him to introduce new musical trends and influences into Portugal, so that other composers could appear and develop their innovative ideas in a sustaining way.

Having in common with Freitas Branco the teaching received from Tomás Borba and Humperdinck, the Portuguese musician to be presented next showed evidence in the period in analysis, having also included compositions for the violin in his musical production. Composer, pianist and conductor, Ruy Coelho (1889-1986) studied at the Lisbon Conservatory with Alexandre Rey-Colaço (piano), Tomás Borba and António Eduardo da Costa Ferreira (composition), and later in Berlin – in the classes of Arnold Schönberg and Engelbert Humperdinck (composition), and Max Bruch (conducting) – and Paris – with Paul Vidal (see Picture 21).

Picture 21 – Ruy Coelho



Source: Website <http://abemdanacao.blogs.sapo.pt/339045.html> (February, 2009)

Despite the contact with some of the most vanguardist musical creators of the twentieth century, Ruy Coelho did not submit himself to the imitation of styles and forms from other composers, defending a free conception and realization in his musical works⁷⁰.

⁶⁹ See website www.citi.pt/cultura/literatura/poesia/j_g_ferreira/freitas.html

⁷⁰ The influences from Schönberg had influenced him in his audacious first compositions, but never in a systematic way – see website www.e-biografias.net/biografias/ruy_coelho.php and CD Notes by José Blanc de Portugal – *Ruy Coelho: The Princess with the Iron Shoes; Summer Walks; Violin Sonatas Nos. 1 and 2* by Vasco Barbosa (violin); Grazi Barbosa (piano); RDP Symphony Orchestra, Silva Pereira (conductor) – recorded in Lisbon, in 1980 (published by Strauss/PortugalSom, 1997).

The Portuguese musicologist João de Freitas Branco corroborates this idea, pointing out:

Throughout his musical work, Ruy Coelho has attempted to surpass foreign influences, in order to produce distinctive Portuguese music and of his own label. For certain, he managed, in his own way, to define an individuality, inasmuch as his music cannot be confused with any other (Branco, 2005⁴: 313).

Ruy Coelho prioritised Portuguese tradition and popular culture in his compositions, trying “to illustrate with music the temperament of the Portuguese”⁷¹.

Having as his main intention the revealing of the “Portuguese soul” to the world⁷², Ruy Coelho tried to write pieces based on Portuguese subjects, using for that some of the most important moments from History of Portugal⁷³. Considered both an eclectic and modernist composer (he is known as the first Portuguese composer to use dodecaphony, atonality and polytonality in his musical creations), Ruy Coelho included diverse genres in his musical production, having composed operas⁷⁴, symphonies, songs, ballet music⁷⁵, chamber music and works for piano, many of them inspired by Portuguese folklorism.

Beyond his important activity as a composer, Ruy Coelho also dedicated himself to conducting, having directed, beyond national orchestras, the Symphony Orchestra of the Berlin Radio, the symphony orchestras of Paris, Madrid, Rio de Janeiro, São Paulo, among others. He also collaborated with the *Gabinete de Estudos Musicais* of *Emissora Nacional*. In the domain of musical criticism, he wrote to several periodic journals, including *Diário de Notícias* (Vidal, 1966: 298-299).

The supposed close linking of Ruy Coelho to the Portuguese dictatorial government of Salazar seems to be a general opinion among the Portuguese musical community, although there is no substantive evidence that proves it; Vasco Barbosa, one of the violinists interviewed during this work, for example, does not corroborate this opinion:

No, Ruy Coelho was not the composer of the regime... these are things that people say... in the same way that there were people who recognised his

⁷¹ See website www.e-biografias.net/biografias/ruy_coelho.php

⁷² Idem

⁷³ The symphonies *Camonianas*, the oratory *Fátima* and the opera *Inês de Castro* are good examples of this.

⁷⁴ As a result of his efforts to promote an opera of national spirit (sung in Portuguese) and to react to the Italianism that still dominated the opera in Portugal, he attended the premier of his first opera in the Theatre of São Carlos (Lisbon): *O Serão da Infanta* (The Evening of the Princess), entirely sung in Portuguese by Portuguese artists.

⁷⁵ In 1912, he wrote the first Portuguese ballet, named *A Princesa dos Sapatos de Ferro* (The Princess with the Iron Shoes) and the first Portuguese Lied *Oh Virgem que Passais ao Sol Poente* (Oh Virgin who Passes to the Setting of the Sun). For these two musical works, Ruy Coelho is considered the introducer of Ballet Music and of the Lied in Portugal.

(See websites: www.e-biografias.net/biografias/ruy_coelho.php and www.netsaber.com.br/biografias/ver_biografia.php?c=228).

talent and took his operas to the Theatre of São Carlos... As far as I know, he was not involved in politics...⁷⁶

Also against this composer are the polemics and conflicts maintained with Luís de Freitas Branco and Fernando Lopes-Graça, and references to some articles and critiques of “doubtful” validity and to forms of self-promotion as composer and musicologist at least bizarre⁷⁷.

In the same interview, Vasco Barbosa reports a curious example of the quarrel between Ruy Coelho and Luís de Freitas Branco:

... he [Luís de Freitas Branco] was the mortal enemy of Ruy Coelho... he also beat him in the street. Ruy Coelho was always walking with a walking-stick... his friends asked him: “But what is the matter with you? Did you twist your foot?” “No, everybody beats me and I have to use this walking-stick to defend myself”, answered Ruy Coelho [...]

Unfortunately, all these negative assumptions seem to have been hindering a greater diffusion of his music, which, at least, deserves an opportunity to be heard.

As mentioned before, Ruy Coelho dedicated particular attention to the violin in his creative activity, having written *Egyptienne* and *Fantasia Portuguesa* for violin and orchestra, and *Melodia de Amor* and two sonatas for violin and piano.

The figure to be approached next in this study is considered one of the most important personalities of the Portuguese music during the twentieth century, Cláudio Carneiro (1895-1963) – see picture 22.

Picture 22 – Cláudio Carneiro



Source: Website www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=141

Born in Oporto and one of the principal contributors to the *Portuense* musical activity, Cláudio Carneiro was Professor and Director of the Conservatory of Music of this city. Among his main pupils, we may find the pianist and composer Berta Alves de Sousa,

⁷⁶ See annexed edited interviews (Appendix 8.b).

⁷⁷ Concerning this, see the work by Lopes-Graça, Fernando (1976): *A Caça aos Coelhoos e Outros Escritos Polémicos*, Lisboa: Cosmos and the article “Valerá a Pena Redescobrir a Música de Ruy Coelho?” by Sérgio Azevedo (2005) in http://tonalatonal.blogspot.com/2005_02_01_archive.html.

sister of the celebrated Portuguese violinist Leonor de Sousa Prado, who will be focused later.

Proving the important place of Cláudio Carneyro in Portuguese music at that time, one may highlight the distinctions by the Portuguese government with the *Grau de Oficial da Ordem de Santiago da Espada* (1934) and by the *Orpheon Portuense*, which attributed him the *Prémio Moreira de Sá* (1933) – *Portuense* violinist already presented – for the set of his musical production⁷⁸.

However, his very discrete and intimate personality hindered him to attain, in life, the deserved recognition, which he would only come to reach later, after his death, having gained respect not only in the *Portuense* musical scene, but also in the whole Portuguese musical panorama of the last century.

Cláudio Carneyro initiated his musical studies in his native city with Miguel Alves and Carlos Dubini (violin) and Lucien Lambert (composition). Later on, he would come to benefit from the contact with Bilewski and Boucherit (violin), and Charles Widor and Paul Dukas (composition), in Paris. He continued his academic education in the United States (in Connecticut), where he met the violinist Katherine Hickel, with whom he would come to marry. His instruction while a violinist would come to reveal fundamental in his violin writing.

His acclamation while composer came in 1923, when Gabriel Pierné conducted, in Paris, two seasons of concerts of the Colonne Orchestra with his work *Prelúdio, Coral e Fuga* for string orchestra, revealing strong “Franckist” inspirations (Brito and Cymbron, 1992: 164-167).

The musical production of Cláudio Carneyro is immense, enclosing vocal, orchestral, soloist, and chamber music. Although he was inspired mainly in French music of the decades 1920-30, as a result of his stay in the French capital, his musical works are supported principally on traditional formal bases, using a diversity of musical styles and languages, from medieval and renaissance archaisms until Dodecaphonism, Romanticism, post-Romanticism and Impressionism.

The major part of his musical work denotes decisive influences from the genuine Portuguese folk music, as it can be illustrated by one of his most excellent compositions, *Improviso sobre uma Cantiga do Povo* (Improvisation on a Popular Song) for violin and piano. Written in 1925, this piece was performed for the first time in Paris, one year after its conclusion, by the Portuguese violinist Paulo Manso and the pianist Madame Loiseau. Although it has not been possible yet to identify clearly which Portuguese popular song is on the basis of this composition (probably it was even written supported on original melodies from the composer) this piece reflects in perfection two facets of Portuguese traditional music: one slower and lyric alluding to

⁷⁸ Concerning this, see the work: Pires, Filipe (2005), *Introdução à Obra de Cláudio Carneyro*, Porto: Edições Afrontamento/Câmara Municipal de Matosinhos.

lamento and *saudade*, the other faster and plenty of happiness, in a more alive and dancing rhythm.

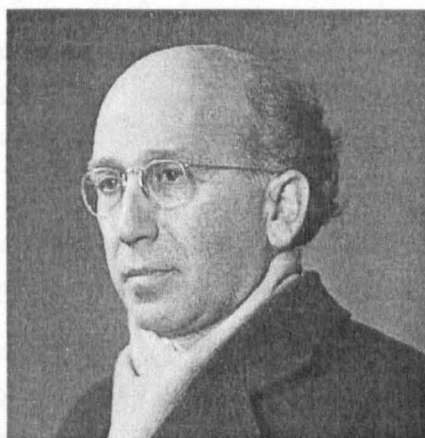
The interest that Cláudio Carneiro nourished for Portuguese traditional music still took him to write diverse other works with “folklorist” inspiration, cases of *Portugalesas* for symphony orchestra, composed in 1949.

According to what has been related and resulting from his instrumental background, Cláudio Carneiro revealed a particular interest in the composition of works for the instrument he studied, following a trend of writing for the violin that were already occurring since the end of the nineteenth century. Thus, beyond the mentioned Improvisation, Cláudio Carneiro wrote a Sonata for Violin and Piano (1928); some short pieces for these two instruments: *D'Aquém e d'Além-mar* (1925-6), *Bruma* (1935), *A Roda dos degredados* (1943) and *Tema popular* (1946); *Legenda* for Violin and Small Orchestra (1939) and *Canção do Figueiral* (1946) for two violins.

This contribution to the diffusion of the violin and the music written for this instrument is followed by the express will of Cláudio Carneiro himself in composing and orchestrating for bow instruments, contributing in this way to the dissemination of instrumental music, one of his main intentions as a musician. As a result of this, the *Portuense* composer established a string orchestra in Oporto, for which he adapted a polyphonic repertoire of diverse composers from the Classical period and several compositions of his authorship⁷⁹.

Also important for this fertile period in Portuguese music and for the ascending of the violin, it was the role of the Lisbonian composer, conductor, musicologist and pedagogue, Frederico de Freitas (1902-1980) – see picture 23.

Picture 23 – Frederico de Freitas



Source: Website www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&pessoa_id=231

⁷⁹ See websites: www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&pessoa_id=141, www.meloteca.com/historico-musica-porto-XX.htm and www.portoturismo.pt/index.php?m=1&s=4&cron=1&tipo=7

Born in Lisbon, Frederico de Freitas began his musical studies with his mother, Elvira de Freitas, continuing his academic tuition at the Conservatory of Music of his native city. In this institution, he concluded with distinction the superior courses of composition, musical sciences, piano and violin, knowledge that he would later incorporate in his multifaceted musical career.

Contrasting with the majority of the other Portuguese musicians of his generation who had also reached a position of prominence in the Portuguese musical panorama, Frederico de Freitas did not acquire a solid schooling abroad. He only made a short trip to Paris in the decade of 1920.

As a composer, his musical production is quite diverse, enclosing the fields of erudite music and of the so-called “light” music. His first compositions date from 1922 and one year later, while still a student at the Conservatory of Lisbon, he wrote one of the most remarkable works of his repertoire, the Sonata for Violin and Cello, in which Frederico de Freitas explores successfully, for the first time in Iberian music, the bitonality⁸⁰.

While composer of erudite music, Frederico de Freitas cultivated the Modalism, the bitonality, the polytonality and, in some cases, he even came closer to the atonality, as, for example, in the referred Sonata for Violin and Cello and in the *Quarteto Concertante* (Brito and Cymbron, 1992: 164-167). Proving the breadth of his output, he wrote dramatic, orchestral, symphonic choral music, chamber music, ballet music, piano, voice and choral music.

As a composer of light music, he was distinguished in the creation of music for theatre and soundtracks for films, as for example the music he composed for the film *A Severa*, from Leitão de Barros, one of the maximum exponents of his musical production. This successful approach in the field of light music led Frederico de Freitas, however, to be seen with some reluctance by the most orthodox circles of Portuguese erudite music.

In the same way that happened with other figures of Portuguese music in the period in analysis, Frederico de Freitas dedicated special attention to Portuguese traditional music, having harmonized several Portuguese folk melodies and also realised incursions into dance music⁸¹.

Beyond his intense creative activity as a composer, Frederico de Freitas also dedicated himself to orchestral conducting, pedagogy, musicology and music criticism.

While conductor, he assumed a position of prominence in the Portuguese musical life, particularly after his admission in *Emissora Nacional* as Director of Orchestra, in 1935, which allowed him to participate in several events promoted by the Portuguese

⁸⁰ See website www.musicweb-international.com/classrev/2001/Feb01/deFreitas.htm

⁸¹ In what concerns to this last facet, it is important to highlight his contribution to the Portuguese ballet, as it had happened with Ruy Coelho. Frederico de Freitas wrote many ballets for the Ballet Company “Verde Gaio”, being distinguished *Dança da Menina Tonta* (Dance of the Foolish Girl).

dictatorial government, the so-called *Estado Novo*⁸². His career of orchestral conducting would also cross the Portuguese borders, having been invited in several occasions to conduct foreign orchestras. As a result of his interest in symphonic choral music, he established the *Sociedade Coral de Lisboa* (Choral Society of Lisbon), in 1940, with which he performed innumerable concerts, directing, beyond compositions of his authorship (as the *Missa Solene*), key-works from composers such as Handel, Bach, Beethoven, Mendelssohn, Saint-Saëns and Vianna da Motta.

As a pedagogue, Frederico de Freitas taught at the secondary education level, having been professor in the *Centro de Estudos Gregorianos*, in Lisbon.

In the areas of the musicology and music criticism, he collaborated with several periodic publications and journals, for which he wrote, among others, academic studies on Portuguese traditional songs, nominated *Modinha* and *Fado*⁸³.

The contribution of Frederico de Freitas to the increasing affirmation that the violin were progressively acquiring in Portugal since the last decades of the nineteenth century, resumes itself essentially to his musical production, which, beyond the already referred Sonata for Violin and Cello written in his early phase, still includes a Sonata for Violin and Piano (written in 1946, in the period of his full maturity), and a number of short pieces.

Although he has not reached the same statute of figures such as Vianna da Motta, Luís de Freitas Branco and Joly Braga Santos (who will be studied later), Frederico de Freitas was a remarkable figure during the last century in Portugal, presenting more similarities with this last musician than with the first ones.

The two figures to be approached next in this study are two illustrious representatives of the concepts from Nadia Boulanger, with whom they had studied in Paris, presenting a neoclassic and conservative musical aesthetic: Armando José Fernandes and Jorge Croner de Vasconcelos.

Armando José Fernandes (1906-1983) would only come to dedicate himself to the study of music in 1927, after an initial incursion in the studies of engineering (see picture 24). Natural from Lisbon, he studied at the Conservatory of Music of this city, having been pupil from Alexandre Rey-Colaço and Varela Cid (piano), Luís de Freitas Branco (musical sciences) and António Eduardo da Costa Ferreira (composition).

⁸² *Estado Novo* (New State): dictatorial regime that flourished in Portugal from 1933 to 1974; this regime began some years before, in 1926, ending in 1974 with the Revolution of April.

⁸³ Concerning this, see the composer's work: Freitas, Frederico (1974): "A Modinha Portuguesa e Brasileira (Alguns Aspectos do seu Particular Interesse Musical)", in *Actas do Congresso "A Arte em Portugal no Século XVIII"*, Bracara Augusta, XXVIII, 65-66 (77-78), pp. 433-438.

Picture 24 – Armando José Fernandes



Source: Website www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=143

Three years after the conclusion of his musical studies in Lisbon (in 1931), he travelled to Paris, where he remained between 1934-1937, and had the chance to deepen his musical instruction with Alfred Cortot (piano), Nadia Boulanger, Paul Dukas and Igor Stravinsky (composition).

His presence in one of the main European musical centres at that time and the contact with these great masters would come to reveal decisive in his creative activity, marked by neoclassic trends, but simultaneously revealing a harmonic chromatism and characteristics of Portuguese popular inspiration, as a result of the interest of the composer in popular themes of his country. The musical language of Armando José Fernandes still incorporates influences from Fauré, Ravel and Hindemith, combining his own intimate personal character with moments of great virtuosity⁸⁴.

The Portuguese musicologist João de Freitas Branco corroborates these influences disclosing:

With Armando José Fernandes, we still have an example of legitimate and desirable influx of beyond-borders – Fauré, Ravel, Stravinsky, Hindemith – of which an aesthetic orientation, a polished sensitivity and a solid knowledge had made true works of art, that live a proper life (Branco, 2005⁴: 314).

Armando José Fernandes was also dedicated to education, having been professor at the Academy of the Amateurs of Music, in Lisbon (of piano and composition) and, later, at the National Conservatory of Lisbon (composition).

From 1942, he began to exert an exclusive activity of composer for the already mentioned *Gabinete de Estudos Musicais* of *Emissora Nacional*, directed by Pedro do Prado, with whom Armando José Fernandes would come to establish a narrow relationship throughout his life (see picture 25).

⁸⁴ See websites: www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=143 and http://pt.wikipedia.org/wiki/Armando_José_Fernandes

Picture 25 – Jury of a Portuguese Radio Competition in 1943

(Jury: from left to right, Pedro de Freitas Branco, Guilhermina Suggia, Pedro do Prado, Paul Grümmer and Armando José Fernandes.
In the foreground were the cellists Carlos de Figueiredo, Madalena Sá e Costa and Fernando Costa)



Source: Website http://suggia.weblog.com.pt/arquivo/2006_01.html - photo ceded by the Museum of the Radio

Resulting from this profitable professional relationship and friendship with Pedro do Prado, that already came from former times, reference still for the creation of the so-called *Grupo dos Quatro* (Group of the Four) – which included, beyond the cited Armando José Fernandes and Pedro do Prado, the composers Fernando Lopes-Graça and Jorge Croner de Vasconcelos – created to the image of the celebrated “Group of the Five” in Russia and “Group of the Six” in France, with the intention of attributing a role of greater recognition to Portuguese contemporary music.

Armando José Fernandes still collaborated with the Ballet Company “Verde Gaio” (see subchapter 1.2.3), for which had also worked the already mentioned Ruy Coelho and Frederico de Freitas.

The contribution of Armando José Fernandes to the divulgation of the violin in Portuguese music during the first half of the twentieth century, was expressed not only in his musical compositions for this instrument, which had been of undeniable importance and quality, but also in his direct collaboration with one of the main Portuguese violinists ever, Leonor Alves de Sousa Prado. As a consequence of this significant collaboration, which will be studied later, had resulted his main works for violin, particularly the Sonata for Violin and Piano (1946) – performed for the first time by Leonor Prado – and the Concerto for Violin and Orchestra (1948) – dedicated to this violinist (see picture 26).

Picture 26 – Leonor Alves de Sousa Prado



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Source: Photo kindly ceded by the proper violinist

In what concerns to this sonata for violin and piano, it occupies a noteworthy position in Portuguese music, as evidences the Portuguese composer Joly Braga Santos: “It is a magnificent piece that represents a milestone in the evolution of modern Portuguese music and in the musical production of his talented author”⁸⁵.

Together with the sonatas for viola and piano, and for cello and piano from Armando José Fernandes, this sonata still presents an important curiosity. In fact, in the twentieth century, only a few great composers had written a sonata with piano for each instrument of the traditional string quartet: cases of Paul Hindemith, Bohuslav Martinu, Dmitri Shostakovich, Charles Koechlin, Arthur Honegger and Darius Milhaud. Thus, the three mentioned sonatas from Armando José Fernandes, written between 1943 and 1946, form a kind of “notable trilogy in the history of Portuguese music, and a rare example in the history of music in general for its great expressive quality”⁸⁶.

In the same line of neoclassic orientation, Jorge Croner de Vasconcelos (1910-1974) would also come to reach a role of prominence in Portuguese twentieth-century music (see picture 27).

Having benefited from a very similar education and musical route to the ones of Armando José Fernandes, from whom he was a close friend, Croner de Vasconcelos would only become to dedicate himself exclusively to music at 17 years old, after his studies at the university *Faculdade de Letras de Lisboa*.

Son of the Portuguese violinist Alexandre Bettencourt and of the Portuguese pianist Laura Croner, Jorge Croner de Vasconcelos studied at the Conservatory of Music of

⁸⁵ In *Jornal Diário da Manhã*, 7th of December 1955.

⁸⁶ See CD Notes by Alexandre Delgado and Bruno Belthoise – *Armando José Fernandes: Sonatas – Violin Sonata; Viola Sonata; Cello Sonata* by Christophe Giovaninetti (violin); Alexandre Delgado (viola); Teresa Valente Pereira (cello); Bruno Belthoise (piano) – recorded in Lisbon, in 2002 (published by Disques Coriolan, 2002).

Lisbon with Alexandre Rey-Colaço (piano), Luís de Freitas Branco (musical sciences), António Eduardo da Costa Ferreira (composition) and also with the already mentioned composer and conductor Francisco de Lacerda. He continued his musical studies in Paris at the *École Normale de Musique*, where he contacted with the useful teachings from Alfred Cortot (piano), Nadia Boulanger, Paul Dukas and Igor Stravinsky (composition), in the same way that occurred with his friend Armando José Fernandes.

Picture 27 – Jorge Croner de Vasconcelos



Source: Website www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=144

He dedicated most of his life to teaching, activity he initiated in 1938 in the Academy of the Amateurs of Music (giving lessons of history of music), on the occasion of his return to Portugal. One year later, he entered while professor in the Lisbon Conservatory to teach, beyond history of music, composition and singing.

He also collaborated with the *Gabinete de Estudos Musicais* of *Emissora Nacional* with the Ballet Company “*Verde Gaio*” and, as reported, he was a member of the named “Group of the Four”.

As a composer, Croner de Vasconcelos was not author of a large output, even though he had explored different areas: chamber music, music for piano, music for voice and piano (in which he used several texts from Portuguese literature), and symphonic music. He prioritised the small forms and chamber music, with special distinctness to the compositions for piano and voice, whether for solo voice with accompaniment or for choirs with or without accompaniment.

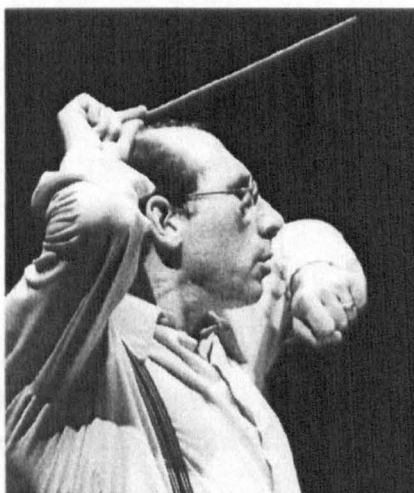
His violin output include two works: *Ária e Scherzo* (1944) and *Canção* (1946), both for violin and piano.

Following on, the Portuguese musician who will be object of study, represents for the musicologist João de Freitas Branco, a small exception to the Portuguese musical reality since the middle of the nineteenth century, especially in what concerns to the (in)existence of tradition “ties” between the different generations of Portuguese composers.

According to an affirmation of this author in the middle of the twentieth century,

In the last one hundred years (...) no Portuguese composer descends artistically from another Portuguese composer (...). One does not have to refuse the composer the right to choose his influences (...). The fact is that in Portugal there was not a traditional picture within which one could come to meet orientations from diverse origins, as in the foreign cases of Weber-Wagner-Schönberg-Webern-Stockhausen, or Rossini-Verdi-Puccini-Pizzetti, or even Albéniz-Falla-Ernesto Halffter, just to remember only a few clear examples (...). This does not mean that to all the musical works of Portuguese authorship lacks the support in valid grounds, either the force of a genuine creative personality, either the firm basis of the genuine folklore, or still a discerning and coherent conception of a «*Portuguesism*» definable for constants of our literary-artistic patrimony (...). It is in the younger generation that we meet a clear case of artistic descendant from another Portuguese author: the very endowed composer Joly Braga Santos (1924-1988), with relation to his master Luís de Freitas Branco (Branco, 2005⁴: 313/4) – see picture 28.

Picture 28 – Joly Braga Santos



Source: Website www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=145

Joly Braga Santos was born in Lisbon and began his musical studies of violin (when he was six years old) and composition (with the age of ten) at the National Conservatory of this city, where beyond the cited Luís de Freitas Branco he had the guidance of the conductor Pedro de Freitas Branco⁸⁷, who later would come to be mainly responsible for the diffusion of his musical work in Portugal and abroad. The composer himself confirms the importance of the Portuguese conductor in his career: “He helped me in such an astonishing way and he opened path to the musical development I would come to have later”⁸⁸.

Despite the precocious enthusiasm with the violin, that seemed to foresee a brilliant career of violinist, Joly Braga Santos would come to choose composition and, later on, orchestral conducting.

⁸⁷ Brother of Luís de Freitas Branco.

⁸⁸ See website http://pt.wikipedia.org/wiki/Joly_Braga_Santos

Favourite pupil of Luís de Freitas Branco, Joly studied with the master, beyond his conceptions in the domain of the composition, all the theoretical matters, apprehending in an exemplary and intrinsic way, the useful teachings received from the first⁸⁹.

Contrarily to the dominant trend since the last decades of the nineteenth century, when the main Portuguese musicians chose Germany and France as the preferred destinations to complete their musical education, Joly Braga Santos chose Italy to complement his musical studies. Thus, he travelled to Venice and Rome, where he would come to benefit from the orientation of Virgilio Mortari (composition), Gioacchino Pasqualini (musical sciences), Alceo Galliera, Hermann Scherchen (who would initiate him in orchestral conducting) and Antonino Votto (also orchestral conducting). He also travelled through other Italian cities (such as Milan and Sienna), Austria, Switzerland and Germany, being distinguished his frequency of the International Course of Regency, which he attended with Scherchen, and where he had as colleagues, Luigi Nono and Bruno Maderna.

As a composer, Joly Braga Santos was a follower of the Neoclassicism and Modalism from Luís de Freitas Branco, particularly in his first compositions, not relinquishing the most avant-garde trends from the twentieth century. During his youth, he found inspiration in Portuguese traditional music, especially in the old Portuguese folk music and in the renaissance polyphony, trying, in this way, to establish a connection with one of the most profitable periods of Portuguese music, the Renaissance (Brito and Cymbron, 1992: 164-167).

Although Braga Santos did not have dedicated himself especially to folk music and to Portuguese traditional music, the fact that he has studied and composed in the country-house of his principal master, Luís de Freitas Branco, located in the Alentejo region, influenced his creative musical root which would come to include some popular songs from this region.

Joly Braga Santos tried to keep, throughout his career of composer, an accessible language to reach larger audiences, but demonstrating at the same time a line of seriousness in his musical creation. The spontaneity of his music, conjugated with the inherited orientation from his master Luís de Freitas Branco, hindered Joly Braga Santos to fall in the temptation of the “easy affability”, therefore remaining to a high musical level.

Joly’s main musical traces can be resumed: tendency for great forms, monumentality; strong inventive spontaneity and freshness, capable to captivate a very large audience; an innate sense for orchestration (in part inherited from Freitas Branco); a musical language based in a strong musical architecture, with long melodic phrases and, finally, a natural instinct for the structural development⁹⁰.

⁸⁹ See website www.amsc.com.pt/musica/compositores/jbragasantos.htm

⁹⁰ See website www.naxos.com/composerinfo/Joly_Braga_Santos/19143.htm

According to the Portuguese conductor Álvaro Cassuto, the music of Joly Braga Santos “can be viewed mainly as a fusion of European styles, particularly those of Western Europe”⁹¹. The composer himself, however, affirmed the contrary: “Since the very beginning I understood that I had to create my own style and my music had to be the result of this creation”⁹².

Considered the main Portuguese symphonist of the twentieth century and, possibly, of all times, Joly Braga Santos wrote six symphonies, which were enough to make him reach a prominent place in the twentieth century Portuguese musical panorama. The composer himself affirmed that he wanted to contribute “toward a Latin symphonism and react against the predominant tendency of the generation that preceded me, to reject monumentalism in music”⁹³.

Beyond his vast musical production, Joly Braga Santos performed a quite intense activity in the Portuguese musical panorama during the last century: he belonged to the already mentioned *Gabinete de Estudos Musicais* of *Emissora Nacional* and he was Director of the Symphony Orchestra of Oporto, Assistant Conductor and of Captation of the Symphony Orchestra of RDP (Radiodifusão Portuguesa, former *Emissora Nacional*).

Braga Santos also dedicated himself to pedagogy, having taught composition at the National Conservatory of Lisbon. He wrote several music critics and articles for diverse periodic publications, being distinguished the daily journal *Diário de Notícias*. He was also one of the founder members of one of the main music associations created during the twentieth century in Portugal, *Juventude Musical Portuguesa* (Portuguese Musical Youth).

Despite his initial training in violin, the symphonic vein of Joly Braga Santos hindered him to dedicate more attention to this instrument. Nevertheless, and recognising the increasing affirmation of the violin as a solo instrument in Portugal during the twentieth century, Joly Braga Santos wrote two important works for this instrument: a *Nocturno* for violin and piano, composed in 1942 and performed for the very first time in that same year, in Lisbon, by Silva Pereira⁹⁴ (violin) and João de Freitas Branco (piano); and a Concerto for Violin and Cello, written in 1968 and first performed two years later, by Leonor de Sousa Prado (violin) and Madalena Sá e Costa (cello), with the conductor Fritz Rieger directing the Orchestra of *Emissora Nacional*.

The personality that will be presented next is the already mentioned pianist and composer Berta Alves de Sousa, sister of the renowned Portuguese violinist Leonor de Sousa Prado.

⁹¹ See website www.musicweb.uk.net/classrev/2000/apr00/santos.htm

⁹² See website http://pt.wikipedia.org/wiki/Joly_Braga_Santos

⁹³ See website www.naxos.com/composerinfo/Joly_Braga_Santos/19143.htm

⁹⁴ A former pupil of Jacques Thibaud in Paris and though also a violinist, Silva Pereira (1912-1992) achieved more reputation as conductor, having been responsible for many of the most important performances/recordings of the former Symphony Orchestra of Portuguese Radio.

Berta Alves de Sousa (1906-1997) was, possibly, the first Portuguese woman composer to reach a platform of prominence in the Portuguese musical scene. Born in the Belgian city of Liège, since very early she went to Oporto where she developed her career of pedagogue, pianist and composer (see picture 29).

Picture 29 – Berta Alves de Sousa



Source: Website www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=156

She studied at the Conservatory of Music of that city, having been pupil of the celebrated *Portuense* violinist Bernardo Valentim Moreira de Sá, Luiz Costa and Vianna da Motta (piano), Lucien Lambert and the already mentioned Cláudio Carneyro (composition).

Following the tendencies of the majority of the main Portuguese musicians of her generation and from the previous one, Berta Alves de Sousa continued her musical studies in Paris and Berlin. In the first city, she benefited from the contact with Wilhelm Backhaus and Theodore Szantó (piano) and George Mingot (composition); in the German capital, she studied orchestral conducting with Clemens Krauss, activity for which she would come to demonstrate a great interest, which would lead her to work under the orientation of the Portuguese renowned conductor Pedro de Freitas Branco⁹⁵. Later on, she would come to attend courses of interpretation from Alfred Cortot (piano) and Edgar Willems (didactics of music).

She dedicated particular attention to education, having entered in 1946 in the Conservatory of Music of Oporto while teacher of chamber music and, later on, of piano. Parallel to her activity as pedagogue, Berta Alves de Sousa performed as pianist in innumerable recitals and concerts, either as a soloist, an accompanist, or as a conductor.

⁹⁵ See websites: www.mic.pt/cimcp/dispatcher?where=0&what=2&show=0&peessoa_id=156 and [www.ct-musica-porto.rcts.pt/page4a\(4\).htm](http://www.ct-musica-porto.rcts.pt/page4a(4).htm) – page of the estate of Berta Alves de Sousa

While composer, Berta Alves de Sousa was one of the pioneers in the field of the Sonorous Symmetry, modality she worked together with its creator, the *Portuense* composer Fernando Corrêa de Oliveira⁹⁶. Her musical production encloses diverse musical areas, being distinguished chamber music, religious choral music and symphonic music. The musical language of Berta Alves de Sousa discloses strong impressionist trends from Claude Debussy, combined in a wide scale with traces from polytonality. The composer herself corroborates these tendencies, affirming:

In the beginning, I was attracted by the spontaneity and the enchantment of Schubert; but later, in Paris, I was seduced by the Impressionism, the shunning slightness of Debussy. I recognised echoes in my own technique with strong propensity to the polytonalism. I always try to find myself and the others that listen⁹⁷.

Her contribution to the prominent place that the violin were assuming in the Portuguese music of the last century, is intrinsically linked to the familiar connections to her sister, the violinist Leonor de Sousa Prado. Since the childhood, she played in several occasions with her sister, mainly in private performances, having inclusively dedicated several works of her authorship to this violinist.

From her musical production⁹⁸, the following works for violin and piano are distinguished: *Dança exótica* (1934) and *Cantilena* (1934) – both dedicated to Leonor de Sousa Prado, *Pavana* (1948), *Variações sobre um tema do Algarve* (1957), *Canto lamático* (1960) and *Lamento* (1964).

Out of curiosity, and proving her multifaceted panoply of interests, Berta Alves de Sousa was also interested in painting. The following picture, in which she painted the celebrated Portuguese cellist Guilhermina Suggia – with whom she had also performed – can demonstrate this (see picture 30).

From the group of composers studied so far, and that had played an important role during the first half of the twentieth century in Portuguese music, in general, and in

⁹⁶ Fernando Corrêa de Oliveira (1921-2004) studied piano and Composition in the Conservatory of Oporto, having been disciple of the *Portuense* composer Cláudio Carneiro. He was author of the composition system “Sonorous Symmetry”, based in symmetrical harmony and counterpoint, and in which he wrote all his works since 1949. He created the *Parnaso* School, in 1957, oriented to the teaching of music, ballet and theatre. His musical production encloses about seventy compositions, being distinguished five symphonies, two operas (*O Cábula* and *O Planeta*) and several didactic works. Amongst the Portuguese composers who had used his innovator composition technique, it may be distinguished, beyond the already mentioned Berta Alves de Sousa, the composer Victor Macedo Pinto. He was founder member and president of the *Associação da Juventude Musical Portuguesa do Porto* (Association of the Portuguese Musical Youth of Oporto) and taught the subjects of history of music and composition at the Conservatories of Braga, Guimarães and Oporto, and at the Oporto Superior School of Music, among others institutions. (In *Catálogo* (1978), *Catálogo Geral da Música Portuguesa. Repertório Contemporâneo*, Lisboa: Direcção-Geral do Património Cultural, Secretaria de Estado da Cultura; See also website www.meloteca.com/historico-musica-porto-XX.htm).

⁹⁷ In *Catálogo* (1978), *Catálogo Geral da Música Portuguesa. Repertório Contemporâneo*, Lisboa: Direcção-Geral do Património Cultural, Secretaria de Estado da Cultura.

⁹⁸ The estate of Berta Alves de Sousa is accessible in the Conservatory of Music of Oporto.

music for violin, in particular, some illations can be pointed out at this stage – several may be found in the works written for violin.

Picture 30 – A Painting of Guilhermina Suggia by Berta Alves de Sousa



Source: Website http://suggia.weblog.com.pt/arquivo/2004_04.html

In first place, the main polo of reference of these composers has been concentrated in French music, incorporating the main trends and musical styles from Claude Debussy, Gabriel Fauré, César Franck, Vincent d'Indy, Francis Poulenc and Paul Dukas (Cláudio Carneiro, Frederico de Freitas and Berta Alves de Sousa had been some of the Portuguese composers who had followed these ideas). Secondly, the neoclassic movement, praised by Luís de Freitas Branco, also had diverse followers, cases of Armando José Fernandes, Jorge Croner de Vasconcelos and Joly Braga Santos.

A third influence, the Dodecaphonism from the School of Vienna, also served of inspiration to some Portuguese composers, but only in a sporadic and little consistent form: particularly Ruy Coelho and Cláudio Carneiro.

Finally, reference to the nationalistic style, predominantly through the use of themes from the Portuguese traditional music, which seems to have been a permanent ambition in practically all the composers studied so far – some of them developed important research works in this field.

Although this diversified panoply of musical languages did not allow the immediate creation of a “national unity” in terms of musical composition, the effort of these composers was praiseworthy, especially if we remember that since the final decades of the eighteenth century, instrumental music had played a secondary role to Italian opera.

Luísa Cymbron adds exactly this, mentioning this diversity of aesthetic and musical languages used by the Portuguese composers from the first half of the twentieth century:

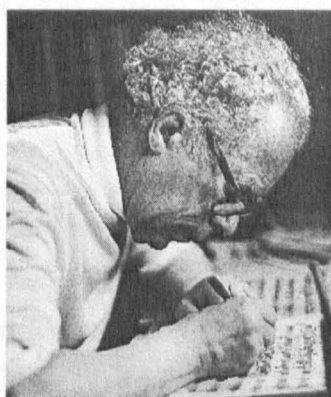
If the set of their production presents a quite kaleidoscopic character and nor always aesthetically coherent, this fact seems to result in large scale from

their efforts towards the creation of a repertoire of instrumental music, and in special of symphonic and chamber music, for which a previous tradition, in which they could support, did not exist among us (Brito and Cymbron, 1992: 167).

In this context, the composer to be studied next represents, perhaps, the last attempt to create a distinctive “national” style in the Portuguese music of the last century.

Fernando Lopes-Graça (1906-1994) was one of the main figures of Portuguese music in the twentieth century, whether for the excellence of his musical production, whether for the intensity he lived the politics of his country, situation that would influence his musical career in a decisive way and that generated him some controversy throughout his life (see picture 31).

Picture 31 – Fernando Lopes-Graça



Source: Website www.vidaslusofonas.pt/lopes_graca.htm

One may even affirm that Fernando Lopes-Graça was the only composer of his generation who assumed, since early, a clear attitude of opposition to the dictatorial regime that flourished in Portugal during about five decades of the last century. For this reason, the Portuguese musician would see his career of composer strongly conditioned.

Fernando Lopes-Graça was born in the Portuguese city of Tomar, where he began his studies of piano. With only fourteen years old, he started to work as a pianist in the Cine-Theatre of his native city, interpreting “arrangements” of his own authorship on works from Russian contemporary composers and Debussy.

In 1923, Lopes-Graça enrolled himself in the course of Composition at the Lisbon Conservatory of Music, where he benefited from the orientation of Adriano Meira (piano), Tomás Borba (composition) and the already mentioned Luís de Freitas Branco (musical sciences). Four years later, he would frequent the “Class of Virtuosity” of the great Portuguese pianist José Vianna da Motta.

In 1928, he began the course of Historical and Philosophical Sciences at the university *Faculdade de Letras de Lisboa*, which he would however come to abandon a few years later, in an attitude of protest against the repression to an academic strike. This attitude

marks the beginning of his active political participation, expressed in a route of opposition to the dictatorial regime of Oliveira Salazar, known as *Estado Novo*.

Three years later, Fernando Lopes-Graça finished with distinction the Superior Course of Composition, concurring soon after to the place of Professor of piano and *solféjo* (general music education) at the National Conservatory of Lisbon. However, his political options, contrary to the regime, would come to hinder his admission to this institution – the already presented episode that occurred while his admission process to the Conservatory can illustrate this point – and also to other public institutions, situation that led him to be arrested several times and impeded him to use a scholarship that he earned in 1934 to study in France⁹⁹.

Despite the contrarities, mainly motivated by political reasons, Fernando Lopes-Graça would even so come to study in the Gallic country, at his own expenses, between 1937 and 1939. In the French capital, he studied with Charles Koechlin (composition and orchestration) and at the University of Sorbonne, with Paul-Marie Masson (musicology). During his stay in Paris

he started to harmonize Portuguese popular songs, following a path towards the folklorism in the line of Béla Bartók and Zoltan Kodaly, which would come to be one of the main lines of force of his aesthetic orientation (Brito and Cymbron, 1992: 167).

It is precisely in this period that his musical style began to be orientated in the direction of the exploitation of harmonic, melodic and rhythmic elements from the Portuguese folk music, source of inspiration of a large part of his creative musical production¹⁰⁰.

The musical activity of Lopes-Graça is very linked to the Academy of the Amateurs of Music, institution to which he will remain forever associated due to his exemplary devotion.

In 1942, only one year after the beginning of his pedagogical activity in this Academy, and benefiting from the support of its artistic director, Tomás Borba, Lopes-Graça found the musical society *Sonata*¹⁰¹ to promote the twentieth-century music (see subchapter 1.2.3).

⁹⁹ See websites: www.vidaslusofonas.pt/lopes_graca.htm, www.ac-amadores-musica.rcts.pt/pse/portugues/repertorio/f_lopes_graca.html and http://tomar.weblog.com.pt/arquivo/cat_personalidades.html

¹⁰⁰ Concerning this, see the work: *Enciclopédia Luso-Brasileira de Cultura* (1973), 20 vols., secretariado por Magalhães, António Pereira Dias; Oliveira, Manuel Alves, 1ª ed, Lisboa, Editorial Verbo, vol. 9, p. 866.

¹⁰¹ In the scope of this society, and confirming the mutual admiration between Lopes-Graça and the Hungarian composer Béla Bartók, he promoted, in 1948, the first integral audition of the string quartets of the latter composer – interpreted by the Hungarian Quartet – and the presentation of all compositions for solo piano of the Hungarian composer as well – performed by the Portuguese pianist Maria da Graça Amado da Cunha. Benefiting from the actuation of Lopes-Graça, it did not take much time until the mentioned society *Sonata* would become a “meeting point of an intellectual vanguard, politically against the «salazarist» dictatorship” (See website www.vidaslusofonas.pt/lopes_graca.htm).

Some years later, in 1950, Fernando Lopes-Graça participated in the creation of the magazine *Gazeta Musical*¹⁰². Before this magazine, Lopes-Graça had already founded the republican weekly paper *A Acção*, and the magazines *Música* (in 1929, at the Conservatory of Lisbon together with Pedro do Prado¹⁰³), and *Revista de Música* (1931).

The collaboration of Lopes-Graça with the Academy of the Amateurs of Music was interrupted abruptly in 1954, due to a political decision that removed his diploma of professor of private education.

Since then, and impeded to continue his intense pedagogical activity (even in his own house), Fernando Lopes-Graça began to dedicate more time to his facets of musicologist and musicographer¹⁰⁴.

Approaching the end of the dictatorial regime in Portugal, which would happen on the 25th of April of 1974, Fernando Lopes-Graça returned to the Academy of the Amateurs of Music, assuming the functions of artistic director of this institution in 1973.

While composer, and in accordance with what has been referred so far, Fernando Lopes-Graça was largely inspired in the folk music from his native land, creating a vast musical work based on harmonic, melodic and rhythmic elements from Portuguese traditional music.

From the direct contact he promoted close to the sources of popular music, resulted the national character that dyes the great majority of his musical works, which is called by the Portuguese musicologist Mário de Carvalho as “rustic music” (Carvalho, 1989: 7).

This interest in Portuguese folk music seems to have always been present in the musical production of Lopes-Graça, intensifying itself since the 1930’s, when he accomplished

¹⁰² *Gazeta Musical* was a monthly publication founded in the midst of the Academy of the Amateurs of Music, for which wrote diverse musicians, poets, writers and painters, some of them assumed “anti-salazarists”.

¹⁰³ In what concerns to his relation of proximity with Pedro do Prado, his former colleague at the Conservatory of Lisbon, it will be important to remember the fact that Fernando Lopes-Graça belonged, together with Pedro do Prado and the composers Armando José Fernandes, Jorge Croner de Vasconcelos, to the already mentioned “Group of the Four”. Pedro do Prado would even come to invite him to assume the direction of the music section at *Emissora Nacional*, position that Lopes-Graça would however come to refuse due to political reasons.

¹⁰⁴ Lopes-Graça collaborated in the publication of the *Dicionário de Música* (Dictionary of Music), initiated by Tomás Borba and finished by Lopes-Graça himself, and in the edition of the first volume of the discographic gathering *Antologia da Música Regional Portuguesa* (Anthology of Portuguese Regional Music), published in 1960, in partnership with the French ethnologist Michel Giacometti. Together with the latter, Lopes-Graça would cross the nation, collecting Portuguese traditional songs sang by countrymen, orally transmitted from parents to children. He did a remarkable work of musical gathering in Portugal, similar to the folkloric research made by Béla Bartók and Zoltan Kodaly in Hungary. Amongst his musicographic production, diverse works may still be distinguished, particularly *Introdução à Música Moderna* (1942), *Vianna da Mota* (1949) and *A Canção Popular Portuguesa* (1953).

his first harmonizations on Portuguese popular songs, based on the transcriptions made by the English researcher Rodney Gallop (Brito and Cymbron, 1992: 167-8)¹⁰⁵.

The contact with Portuguese popular culture and its deeper roots would come to influence in a decisive form the musical language and “vocabulary” of Lopes-Graça and, consequently, great part of his compositions. This line of “nationalistic” orientation should, however, be faced here in a different way from the movement that occurred in the Europe since the nineteenth century. João de Freitas Branco underlines this point:

The folklorism of Fernando Lopes-Graça does not descend directly from the eighteenth century, inasmuch it presupposes, beyond all the modern humanist formation, the Bartókian message applied to the Portuguese case. One can even affirm that the «phenomenon» Lopes-Graça constitutes, in its polyhedral totality and of firm coherence, the most radical example of antithesis of the eighteenth century Portuguese music” (Branco, 2005⁴: 312-3).

Beyond the folklorist traces, inhaled in a certain way from Béla Bartók, it is possible to find influences from other traditions and composers in the musical production of Lopes-Graça, particularly from Claude Debussy, Maurice Ravel, Manuel de Falla and Igor Stravinsky (Brito and Cymbron, 1992: 167-8). Rob Barnett corroborates this idea, referring himself to the main influences he found in the musical works of the Portuguese composer:

Two strands are apparent in his music: Portuguese folksong and an affinity for its musical elements (harmony, melody and rhythm) and Stravinskian Neoclassicism (with splashes of de Falla and Bartók)¹⁰⁶.

The musical language of Lopes-Graça can be characterized by a free harmony, although laid on functional bases, diatonic but dissonant, where the percussive rhythms alternate with a great rhythmic variety in the melodic line, thus reducing the importance of the line bar. From the expressive point of view, his writing denotes a “clear lyricism of popular origin” (Nery and Castro, 1991: 169).

In what concerns to the contribution of Fernando Lopes-Graça for the violin and its affirmation in the Portuguese musical panorama of the last century, it can be resumed to the set of musical works he dedicated to this instrument, being distinguished two sonatinas for violin and piano (1931); pieces for violin and piano, *Prelúdio, Capricho e Galope* (1941), *Pequeno Tríptico* (1960), *Quatro Miniaturas* (1980) and *Adagio Doloroso e Fantasia* (1988); and pieces for solo violin, *Prelúdio e Fuga* (1961) and *Esponsais* (1984).

¹⁰⁵ The important field work that Lopes-Graça accomplished in the Portuguese region of “Beira Baixa” in the following decade, can be seen in the same route as the model praised by the Hungarian master Béla Bartók. This gathering of popular material, beyond having served as source of inspiration for the future works of the Portuguese composer, allowed the “salvation” of a musical repertoire that, in other way, would tend to disappear.

¹⁰⁶ See website www.musicweb-international.com/classrev/2000/mar00/graca.htm

Although the repertoire that Lopes-Graça wrote for violin is not dominant in the set of his vast and diversified musical production¹⁰⁷, this group of works represents an important part of the violin repertoire that was written by Portuguese composers during the last century.

Lopes-Graça, who was by all accounts a controversial musical personality, reveals much about himself in his own writings. As he remarked, for example:

«What can I tell you about Music that interest you and it is within my reach?» asks Lopes-Graça in the thirties. The reply will be his resistant walking reflected in these words: «I could tell you at last, as beyond an Art I consider it a Religion, my only Religion (...) and as I imagine only one Religion of the Future, the only Religion of a Free, Fair and Wise Humanity»¹⁰⁸.

According to Paulo Ferreira de Castro (Nery and Castro, 1991: 169-170), the intense and multifaceted musical activity of Fernando Lopes-Graça can be faced in the domain of the Portuguese music of the twentieth century as historically the last and, simultaneously, the most important attempt to conceive a distinctive “national” style through a deep idiosyncratic assimilation of Portuguese traditional music. For this situation, much contributed the fact that Lopes-Graça has been one of the first Portuguese musicians to accomplish a systematic study on Portuguese folk music, in collaboration with the ethnologist Michel Giacometti.

This valuable research work was “purified and reinvented”, and later incorporated in a musical style characterized, as related, by influences from the models of composers such as Bartók, Ravel, Stravinsky, Debussy and Manuel de Falla. This situation leads the musical work of Lopes-Graça, in some moments, to an approximation towards an expressionist context, of atonal base, though rejecting direct influences from the school of Arnold Schönberg. Hilda Perry Vidal confirms this fact adding: “his lyricism has specifically peninsular origins and without connections with the Expressionism” (Vidal, 1966: 302-303).

The presentation of Fernando Lopes-Graça – and his remarkable role in the Portuguese musical panorama of the last century – completes, for now, the list of the main Portuguese figures who, not only contributed in an unequivocal form to the promotion of instrumental music in Portugal since the end of the nineteenth century, in general, but also, in some way, potentiated the role of the violin in this period, whether through their important action while composers (in most cases, as we saw), while interpreters (of violin or collaborating with violinists), or still through their activities while promoters of concerts, conferences, events and/or music societies and associations.

¹⁰⁷ The catalogue of the estate of Fernando Lopes-Graça was published by the City Council of Cascais and by the Museum of Portuguese Music (Cascais) one year after his death and, through its analysis, it is possible to obtain an idea of the dimension of his musical work and action, which made him one of the most significant figures of Portuguese Music and also of the Iberian Peninsula in the twentieth century.

¹⁰⁸ See website www.vidalusofonas.pt/lopes_graca.htm

Whether until the middle of the nineteenth century, little or almost no music had been written by Portuguese composers for the violin – with the exception of some orchestral music, thus in which the violin did not occupy a place of special prominence – in a period where opera dominated the musical panorama in Portugal, since the actuation of Francisco de Sá Noronha and Nicolau Medina Ribas this situation began to invert itself positively.

The action of these two illustrious violinist-composers gave to know the timbres and sonorous potentialities of the violin, little divulged until then among the Portuguese audiences, who were only accustomed to hear violin while an accompanying instrument of religious music, in a first phase, and of operatic music, in a second one.

On the other hand, the opening of Portugal to the exterior since the end of the nineteenth century, not only allowed the main Portuguese musicians to contact with the most modern trends and music practices of the main European musical centres, but also allowed the visit to Portugal of some of the best international musicians, among whom were, obviously, many illustrious violinists.

From what was displayed on the main Portuguese composers of the period that goes since the end of the nineteenth century until the first half of the twentieth, one may conclude that most of them, beyond composition and other facets (such as pedagogy and the musicology), dedicated chiefly to the piano. Although the piano had occupied the uppermost place in Portuguese music during the period in analysis (situation that still probably remains until today), at this point, one may affirm that it was followed in this position by the violin – although the cello had also seen its apogee with the renowned Guilhermina Suggia.

After the figures of the violinist-composers Sá Noronha and Medina Ribas – the notable musical action of the *Portuense* violinist Moreira de Sá did not include composition – only Cláudio Carneyro and Joly Braga Santos (and in a lesser scale Luís de Freitas Branco and Frederico de Freitas) had studied violin; practically all the others dedicated themselves to the piano.

Notwithstanding this aspect, they all wrote works for violin and, once the mentioned compositions gave preference mainly to works either for solo violin or violin with accompaniment of piano or orchestra (or even cello), if the scope of this analysis were widened to chamber works such as trios or quartets, where the violin assumes a role of natural prominence, certainly the target-repertoire would be much vaster.

1.2.3. Musical institutions: concert societies, educational institutions, orchestras and ensembles, private foundations, Government, Portuguese Radio; the international concert circuit.

Having considered the main figures that had stimulated Portuguese musical life from the end of the nineteenth century to the middle of the twentieth, we will follow with a brief reference to the role played by the main institutions concerned in the promotion and diffusion of instrumental concert music in Portugal. In this way, the following paragraphs will approach institutions such as: concert societies, educational institutions, orchestras, chamber music ensembles, private foundations, governmental agencies, the Portuguese Radio (*Emissora Nacional*), as well as a short allusion to the main musical magazines and periodicals of that time.

The relative importance of the international concert circuit will be also referred to in this chapter, through a brief reference to the main solo violinists who performed in Portugal in the cited period¹⁰⁹.

As mentioned before, Portugal saw from c.1860 the creation of several music societies aiming to promote instrumental music – which, as we saw, remained at a secondary level compared to Italian opera since the activity of the pianist-composer Domingos Bomtempo. In 1822, he established the *Sociedade Filarmónica*, one of the first attempts to create a concert society to promote instrumental music. Despite the merits of this society in contributing to the diffusion of chamber music (by composers such as Bocherini, Pleyel and Hummel) and symphonic music (by Haydn, Mozart and Beethoven, for example), it only lasted six years (until 1828).

However, the echoes of this society persisted – though at a relatively marginal level – through the following decades, particularly through the descendants of the 270 or so members of that society (Brito and Cymbron, 1992: 138-141). It is not therefore odd to find that in the following years more concert societies have been created, mainly by amateur musicians: *Academia Filarmónica* (1838), *Assembleia Filarmónica* (1839) and *Academia Melpomenense* (1845)¹¹⁰. While the first two were more oriented to operatic repertoire, the last promoted, during its sixteen-year existence, symphonic works, particularly the symphonies of Beethoven.

The associative musical life in Oporto during the nineteenth century was evidenced by the action of the *Sociedade Filarmónica Portuense*¹¹¹, founded in 1841 and that would later merge itself with the *Club Portuense*, giving rise to the *Grémio Portuense* (1880).

¹⁰⁹ See Appendix 4 for lists of these players compiled from the archives of several institutions. The range of dates in these lists is not limited artificially to any specific years, reflecting thus the complete list of violinists in the concert programmes up to the last decades of the twentieth century to which we had access.

¹¹⁰ See website <http://musicologicus.blogspot.com/2008/03/article-on-portugals-music-history.html>

¹¹¹ See websites <http://ribas.musicos.googlepages.com/doisviolinistasinsignes> and <http://ruasdoporto.blogspot.com/2006/09/rua-cndido-dos-reis.html>

The creation of concert societies in Portugal became more visible from the second half of the nineteenth century. During this period, Lisbon saw the creation of the *Sociedade de Concertos Populares* (Society of Popular Concerts, established in 1860 by Augusto Neuparth and Guilherme Cossoul)¹¹², *Sociedade 24 de Junho* (1870) – which also included an orchestra (*Orquestra 24 de Junho*, 1870)¹¹³ –, *Sociedade de Concertos de Lisboa* (Lisbon Society of Concerts, 1875)¹¹⁴ and of what would become the most important institution of the Portuguese capital at the end of the century, the *Real Academia dos Amadores de Música* (Royal Academy of the Amateurs of Music, 1884) (Brito and Cymbron, 1992: 155-159).

This Academy, established by an intellectual group from Lisbon, had as its main intention the spreading out of the “taste for the good music” through education and the promotion of concerts and conferences (Borba and Graça, 1962: 9-10). In pedagogical terms, this association became a kind of a “parallel Conservatory”, as affirms Paulo Ferreira de Castro (Nery and Castro, 1991: 150). For concert activity, it created an orchestra of more than sixty musicians¹¹⁵, initially directed by Filipe Duarte and later by Victor Hussla, which was responsible for the promotion of symphonic repertoire in Portugal during the nineteenth century¹¹⁶.

If the Lisbon musical scene at the end of the nineteenth century saw increasing activity in the promotion of instrumental music, Oporto’s life was not behind at all, even holding a vanguard position, especially due to intense activity of the multifaceted musician Bernardo Valentim Moreira de Sá. As mentioned before, beyond his participation in the foundation of the Conservatory of Oporto (1917), Moreira de Sá also founded the *Sociedade de Quartetos do Porto* (1874), the *Orpheon Portuense* (1881), the *Sociedade de Música de Câmara* (1883). In 1900, he founded the *Associação Musical de Concertos Populares: A Grande Orquestra* – see picture 32.

The *Sociedade de Quartetos do Porto*¹¹⁷, the first of this type in Portugal, was destined “to propagate the taste for erudite music, by means of musical concerts or sessions”, in which chamber music works until then unknown in Portugal were performed, with

¹¹² Augusto Neuparth (1830-1887), son of the German Eduardo Neuparth, introduced the Saxophone in Portugal; Guilherme Cossoul (1828-1880) was an important cellist, professor and director of the School of Music at the Conservatory of Lisbon.

¹¹³ The *Orquestra 24 de Junho* (Orchestra 24th of June) was directed by several international conductors (Colonne and Ruddorf, for example) but it was under the baton of the Italian Francisco Asenjo Barbieri that it achieved a greater reputation, having interpreted works by Mozart, Haydn, Beethoven, Weber, Mendelssohn, Glinka and Saint-Saëns, many of them for the very first time in Portugal.

¹¹⁴ The Lisbon Society of Concerts promoted essentially concerts of chamber music, giving to know works by Haydn, Mendelssohn, Schubert and Schumann, among others.

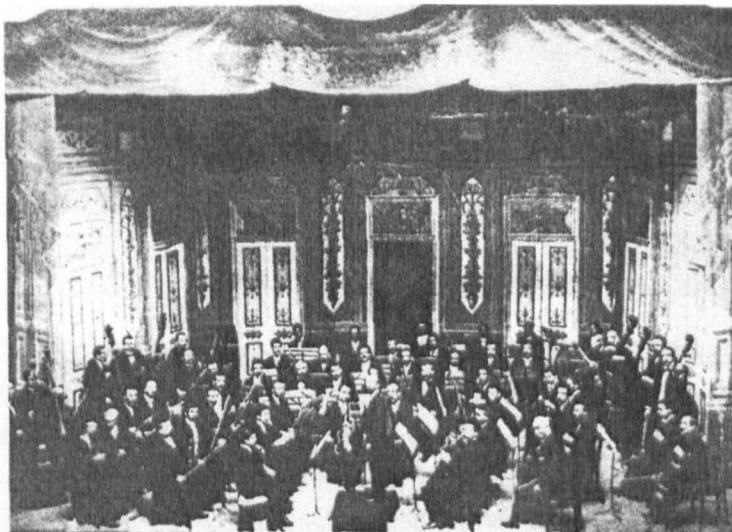
¹¹⁵ See website <http://members.lycos.co.uk/ilamsuk/ILAMS-artigo.htm>

¹¹⁶ The *Real Academia dos Amadores de Música*, mainly inspired in German trends as a result of the Germanic formation of its professors and of the conductor Victor Hussla, performed a very stimulating role in Portuguese musical life, which remained until the end of the First World War, when the orchestra of the Academy was dissolved.

¹¹⁷ Founding members, beyond Moreira de Sá, were Nicolau Medina Ribas, Augusto Marques Pinto, Miguel Ângelo Pereira and Joaquim Casella, as we saw.

prominence to quartets and quintets¹¹⁸; the *Sociedade de Música de Câmara*¹¹⁹, also a pioneer in the country, extended the repertoire to other chamber groups and to contemporary works¹²⁰. Proceeding from this last society, the *Orpheon Portuense*¹²¹ was perhaps the main musical institution in Oporto then and in the following decades, widening its activity to choral, symphonic and solo music. Beginning as a choral society of amateurs, this *Orpheon* later included a symphony orchestra that accompanied some of the main international soloists of that time, including the violinists Fritz Kreisler, Eugène Ysaye, George Enesco and Jacques Thibaud.

Picture 32 – A Grande Orquestra (The Great Orchestra)



Grande Orquestra, sob a regência de Moreira de Sá, em um dos "Concertos Populares" no Teatro Águia d'Ouro em Junho de 1900.

The Great Orchestra under the regence of Moreira de Sá, in one of the "Concertos Populares" in the Theatre Águia d'Ouro, June of 1900.

Source: picture extracted from the book Sá e Costa, Madalena Moreira de (2008), *Memórias e Recordações*, p. 29

Also in Oporto, the creation of the *Sociedade de Concertos Sinfónicos Portuense* in 1910 deserves prominence; this society owned a symphony orchestra, established and directed by Raimundo de Macedo.

Returning to musical life in the Portuguese capital at the end of the nineteenth century, there also exist references to the *Sociedade de Música de Câmara de Lisboa*, created in 1899 by Miguel Angelo Lambertini. It was within the scope of this music society that Luís de Freitas Branco won the "First Prize with Distinction" (with his First Sonata for

¹¹⁸ See websites: <http://ribas.musicos.googlepages.com/home7>,
<http://ribas.musicos.googlepages.com/doi violinistas insignes>,
<http://members.lycos.co.uk/ilamsuk/ILAMS-artigo.htm> and
<http://suggia.weblog.com.pt/arquivo/068631.html>

¹¹⁹ The *Sociedade de Música de Câmara* joined Moreira de Sá, Nicolau Medina Ribas, Marques Pinto, Alfredo Napoleão and Ciríaco Cardoso, as we saw before.

¹²⁰ See websites: <http://ribas.musicos.googlepages.com/home7> and
<http://suggia.weblog.com.pt/arquivo/068631.html>

¹²¹ See websites: www.cello.org/Newsletter/Articles/suggia.htm and
<http://suggia.weblog.com.pt/arquivo/068631.html>

Violin and Piano) in the Competition of Portuguese Music (1908), as mentioned before¹²².

The early twentieth century in Lisbon saw the creation of some other associations, all with the purpose of developing and diffusing instrumental music, which was gradually gaining ground on opera and musical theatre. In 1917, Vianna of the Motta founded the *Sociedade de Concertos de Lisboa*, aiming at giving to know the main contemporary artists of that time, through recitals and symphonic concerts¹²³ – see Appendix 4.a.

This society of concerts would come to gain a new breath a few years later, when Marquess of Cadaval assumed the presidency of this society, in the beginning of 1940's¹²⁴.

With similar goals, the *Sociedade Nacional de Música de Câmara* was established in 1919, having as its first artistic director the violinist Júlio Cardona¹²⁵.

Also playing a regular activity in the diffusion of instrumental music in Lisbon, in the following decades, were: *Círculo de Cultura Musical* (1934), *Sociedade "Sonata"* (1942), *Juventude Musical Portuguesa* (1948) and *Sociedade "Pró-Arte"* (1951).

Established by initiative of the pianist and musicologist Elisa de Sousa Pedroso, the *Círculo de Cultura Musical* used to present two series of regular concerts in each annual season and it had delegations in other cities of the country, for example in Oporto, Coimbra and Funchal (Madeira). This society survived until the middle of the 1970's and was responsible for the premieres of several works in Portugal, introducing some of the main national and international soloists and ensembles of the last century. By 1958, it had already counted more than 520 concerts¹²⁶ – see Appendix 4.b.

The *Sociedade "Sonata"* owes its existence to the activity of Fernando Lopes-Graça, as we saw¹²⁷. Its main goal was the divulgation of works by contemporary composers, particularly in chamber music, through concerts, lectures and listening to recordings.

¹²² See websites: www.amsc.com.pt/musica/compositores/luisfb.htm and <http://cvc.instituto-camoes.pt/figuras/luisfreitasbranco.html>

¹²³ This society will have organized an average of about six concerts per year.

¹²⁴ One of the leading figures in the Portuguese musical scene of the last century, Marquess Olga do Cadaval was an important patron in supporting culture in Portugal. She played a very active role in the *Sociedade de Concertos* (short name for the *Sociedade de Concertos de Lisboa*), having introduced profound changes in the activity of this society, particularly by promoting the regular presence in Lisbon of the most renowned international artists. Add to this, it was also relevant the support she gave to young artists at the time, including Nelson Freire, Roberto Szidon, Martha Argerich, Jacqueline du Pré, among others. The English composer Benjamin Britten, for instance, was also one of her protégés; paying homage to her, he wrote a Church Parable: *Curlew River* - 1964. (see website www.ccolgacadaval.pt/historial_marquesa.html)

¹²⁵ This institution was established by Fernando Cabral, João Carlos da Silva Valente and João Figueira Gomes da Silva. It began its activities in 1920, with a recital in the Hall of the Lisbon Conservatory by Júlio Cardona (violin), Vianna da Motta (piano) and Berta de Bivar (soprano).

¹²⁶ In Borba, Tomás e Lopes-Graça, Fernando (1996²), *Dicionário de Música*, Vol. 1, p. 331, Lisboa: Mário Figueirinhas Editor.

¹²⁷ As well as the Portuguese composer, Francine Benoit, Maria da Graça Amado da Cunha, Joaquim da Silva Pereira and, in a first phase, Macário Santiago Kastner, also contributed to the foundation of this society.

Mainly inclined to the promotion of Portuguese interpreters, it engaged the violinists Vasco Barbosa, Lídia de Carvalho, Antonino David, Joaquim da Silva Pereira, Joaquim de Carvalho and Emílio de Carvalho, among others¹²⁸.

Following the establishment of the *Jeunesses Musicales* in Europe (particularly in Belgium and France – 1939 and 1941, respectively), the creation of *Juventude Musical Portuguesa* (Portuguese Musical Youth) won from the very instant the support of the most distinct personalities of the Portuguese intellectual society¹²⁹. The purpose of infusing to the young the knowledge and taste for music has been achieved over the years through the promotion of concerts and recitals, exchanges of young artists, competitions, education activities, and through the publication of didactic books and specialized magazines, as for example the *Boletim da Juventude Musical Portuguesa* and the magazine *Arte Musical*, to which we will refer to later.

The *Sociedade “Pró-Arte”*, created on the initiative of Ivo Cruz, aimed at the decentralization of music and culture for all the country, trying to take to the countryside concerts and recitals that were usually only offered to the public of Lisbon and Oporto. This concert society was linked to the Lisbon National Conservatory of Music and had a symphony orchestra at its disposal¹³⁰. During its twenty-year existence (1951-1971), it promoted around 1850 concerts in 52 localities¹³¹, giving preference to the presence of young interpreters and composers. Vasco Barbosa and Lídia de Carvalho, for example, were some of the violinists that appeared with regularity in the “*Pró-Arte*” concerts.

In the education field, beyond the already mentioned *Real Academia dos Amadores de Música* (later named *Academia dos Amadores de Música*) and *Juventude Musical Portuguesa*, prominence should also be given to the Lisbon National Conservatory of Music, a public institution that played a preponderant role in the teaching of instrumental music in Portugal during this period. Established in 1835, it had as its first director the Portuguese composer João Domingos Bomtempo, responsible for an important reform in Portuguese musical education at that time¹³². After some decades where it lost some effulgence – as had happened with the general projection of instrumental music in Portugal – it would come to gain a new breath from around 1920, particularly when the reforming and dynamic action first of Vianna da Motta and Luís

¹²⁸ The article *A Sociedade de Concertos “Sonata”* by Carlos de Pontes Leça on the occasion of the centenary of the birth of the composer (1906) summarises the life and activities of this society – see website:

www.musica.gulbenkian.pt/cgi-bin/wnp_db_dynamic_record.pl?dn=db_notas_soltas_articles&sn=dossier_fernando_lopes_graca&rn=4

¹²⁹ See the institutional website of *Juventude Musical Portuguesa* (www.jmp.pt). This association, still active today, counted as founder-members: Humberto d’Ávila, Maria Elvira Barroso, António Nuno Barreiros, Filipe de Sousa Júnior, João de Freitas Branco, Pedro de Freitas Branco and the composers Luís de Freitas Branco and Joly Braga Santos.

¹³⁰ This orchestra (*Orquestra Filarmónica de Lisboa*) would appear, as we will see, associated to the Lisbon Conservatory, at the time directed by Ivo Cruz.

¹³¹ See websites: <http://tv.rtp.pt/antena2/index.php?article=63&visual=3> and <http://memoriarecenteeantiga.blogspot.com/2007/06/concertos-pro-arte.html>

¹³² The Lisbon National Conservatory of Music had replaced the *Seminário da Patriarcal*.

de Freitas Branco (1919) and later of Ivo Cruz (1938). Most Portuguese composers, instrumentalists and singers of the first half of the last century passed through this Conservatory, whether as students or pedagogues. The interviewed violinists Leonor Prado, Lúcia de Carvalho and Aníbal Lima, for instance, were some of the professors who taught in this institution; the last also studied in this school.

Other Lisbon institutions with a meritorious role in the education field during the second half of the twentieth century are the *Fundação Musical dos Amigos das Crianças* (1954)¹³³ and the *Academia de Música de Santa Cecília* (1964)¹³⁴.

In Oporto, the teaching of instrumental music took place, above all, in the Music Conservatory of this city. Established in 1917 by initiative of the violinist Bernardo Moreira de Sá and of Raimundo de Macedo, this Conservatory was created at the image of its eighty-year elder Lisbon homonym¹³⁵.

Other institutions and associations that, though not having as a priority the promotion of music of instrumental nature, had contributed indirectly to the diffusion of this type of music in the middle of the twentieth century, are the *Sociedade Coral "Duarte Lobo"* (created in 1931 by Ivo Cruz) and the already mentioned *Sociedade Coral de Lisboa* (established in 1940 by Frederico de Freitas).

Having presented the main concert societies, musical associations and educational institutions in Portugal during the period in analysis, we will refer now to the main orchestras and chamber music ensembles.

Like the already mentioned orchestras linked to institutions (such as the *Sociedade 24 de Junho*, the *Real Academia dos Amadores de Música*, the *Orpheon Portuense* and the *Sociedade de Concertos Sinfónicos Portuense*), the "independent" orchestras that had been created during early twentieth century had an ephemeral and intermittent existence. This was due above all to socio-economical obstacles to the creation of series of symphonic concerts, reflecting the inexistence of a faithful public that stimulated these concerts.

Henrique da Luz Fernandes¹³⁶, interviewed within this research work, justifies this "lack of public" with the lack of interest shown by the Portuguese nobility:

In Portugal, there did not exist a social tissue that felt the need of consuming music... particularly on the part of the Portuguese nobility... one of the reasons that explain our gap in the field of culture and arts, and, in particular, in music, derives precisely from our nobility and it started long

¹³³ Established in 1954 by Adriana de Vecchi and the cellist Fernando Costa, this institution formed a great number of the violinists and string players of the country. Leonor Prado taught in this Foundation for about fifteen years (1987-2002); Aníbal Lima also studied in this institution.

¹³⁴ The interviewed violinists Leonor Prado and Vasco Barbosa taught in this Academy.

¹³⁵ The violinist Leonor Prado also taught in this Conservatory between 1944 and 1946.

¹³⁶ This esteemed musicologist, pedagogue and former cellist of the *Orquestra Sinfónica da Emissora Nacional* kindly granted us an extensive interview, which has enriched this chapter (interviewed on 4 and 5 June 2008).

ago... in contrast with the rest of Europe... where the noblemen felt the necessity of having music; they even hired musicians to live and work in their houses... Haydn, for example, served the Prince of Esterhazy for more than thirty years... he owned an orchestra of thirty-six musicians, a choir and singers to perform operas and solemn masses... and all this, inevitably, had to reflect itself in the society of that time.

Despite these constraints, there were two orchestras in Lisbon, in the beginning of the twentieth century, which acquired a greater impact and longevity and even won the loyalty of the audiences: the *Orquestra Sinfónica de Lisboa*, created in 1911, and the *Orquestra Sinfónica Portuguesa*, established two years later.

The first owes its existence to David de Sousa, who directed works such as *La Péri* of Paul Dukas, *Valses nobles et sentimentales* of Ravel, or Stravinsky's *Petrushka*. After the death of David de Sousa, in 1918, Vianna da Motta assured the direction of this orchestra, even though for a short time and without the same results; according to chronicles of that time, "because he lacked the natural histrionic gifts that the public demanded from an orchestra conductor" (Branco, 2005⁴: 299). The second was created by the Spanish conductor and violinist Pedro Blanch, and it was responsible for innumerable first performances of Portuguese and foreign works during its fifteen-year existence (until 1928). Here is a curious commentary from João de Freitas Branco on the rivalry between these two orchestras:

... it was possible to verify a full house in the two weekly series of Pedro Blanch and David de Sousa, and at times, reasons of passionate quarrels between the partisans of one and another (Branco, 2005⁴: 299).

There even exist references to the rivalries between the factions loyal to each orchestra, named after the respective conductors: *blanchistas* versus *dauidistas* (Brito and Cymbron, 1992:157).

There was an ephemeral attempt by Francisco de Lacerda to create a great Symphony Orchestra in Portugal – the *Orquestra Filarmonia de Lisboa* (1923) - which only appeared in two occasions (having as soloists Vianna da Motta and Guilhermina Suggia). Some years after this the renowned Portuguese conductor Pedro de Freitas Branco tried to organize an orchestra, uniting members from the two recently extinct orchestras of David de Sousa and Pedro Blanch for the series of symphonic concerts that he directed in the Tivoli Theatre from 1929¹³⁷. However, and as had happened with the other orchestras mentioned above, the financial crash and the lack of public support led inevitably to the end of those concerts, in 1931.

About three years later, in 1934, an orchestra was created that was the main Portuguese Symphony Orchestra until the middle the 1980's: the *Orquestra Sinfónica da Emissora Nacional* (Symphony Orchestra of the Portuguese Radio). As the name suggests, it

¹³⁷ These "Symphonic Concerts of the Tivoli", also known as the "Autumn Concerts", included the participation of artists such as Béla Bartók, Wilhem Backaus, Glazunov, Alfred Cortot and the violinist Jacques Thibaud.

appeared in the scope of Portuguese Radio¹³⁸, as had already occurred in the main European countries.

The main goal of this orchestra was “to exert a wide artistic action through the radio”¹³⁹. Having as its first director and principal enthusiast the conductor Pedro de Freitas Branco¹⁴⁰, the *Orquestra Sinfónica da Emissora Nacional* contributed significantly to the development of music in Portugal during most of its existence¹⁴¹.

Here is a pertinent comment on the activity of this orchestra from the cellist Henrique da Luz Fernandes, who experienced the Portuguese musical scene during all the second half of the twentieth century and, in this concrete case, the activity of this orchestra as an insider:

The *Orquestra Sinfónica da Emissora Nacional* played a single and very remarkable role at that time; it was the only symphony orchestra in the country and it was also the first orchestra to have a solid organization, with an established staff, an established concert programming, as never before. It was directed and supported by the State; it had its own staff and a regular activity (...). Also as an entity aiming at the promotion of culture, particularly in the musical aspect, we can say that this orchestra took up, during many years, the room, all the room... of course there were other entities that also promoted concerts, but in the case of a regular symphony orchestra, it was just the orchestra of *Emissora Nacional*... only a few years later, in 1948, another symphony orchestra is established, the *Orquestra Sinfónica do Porto*... but, in Lisbon, the *Emissora Nacional* and its orchestra were a pole that radiated to other institutions and their activities.

Some of the events in which this orchestra participated included the opera seasons of the Theatre of São Carlos, the Gulbenkian and Sintra Music Festivals, the concert series of the Lisbon City Council, concerts promoted by cultural associations such as *Sociedade de Concertos de Lisboa*, *Círculo de Cultura Musical*, *Juventude Musical Portuguesa*, among many others.

Beyond having been directed by leading national and international conductors, the orchestra of *Emissora Nacional* also accompanied some of the greatest soloists of the twentieth century: Jacques Thibaud, George Enesco, Isaac Stern, Yehudi Menuhin, David Oistrakh, Jascha Heifetz and Henrik Szeryng (foreign), and Leonor Prado, Vasco Barbosa, Lídia de Carvalho, Antonino David, Flaviano Rodrigues, Paulo Manso, Silva

¹³⁸ The Portuguese Radio, called at that time *Emissora Nacional de Radiodifusão* (or, in short, just *Emissora Nacional*), was created in 1933 by decree signed by the Minister Duarte Pacheco, although its official inauguration only occurred in 1935, after one year of experimental transmissions. Curiously, the *Emissora Nacional* was not the first radio to appear in Portugal. The first experimental transmissions started by 1925, and some stations even broadcast concerts by small amateur chamber groups and orchestras. Beyond the occasional transmission of concerts of erudite music, there exist, for instance, references to broadcasts by the Orchestra of René Bohet (Belgian violinist who was teacher of Leonor Prado) on the “*Rádio Sonora*” – see website www.aminharadio.com/radio/menu_portugal

¹³⁹ See website www.meloteca.com/orquestras.htm

¹⁴⁰ In the meanwhile, after the end of the “Symphonic Concerts of the Tivoli”, Pedro de Freitas Branco had conducted with enormous success the Symphony Orchestra of Paris, by invitation of Maurice Ravel.

¹⁴¹ Political and economic reasons contributed to the definitive end of this orchestra in 1989.

Pereira, João Nogueira (Portuguese), among many others, were some of the acclaimed violinists that appeared with this orchestra.

Let us reproduce here the eulogizing words of the Portuguese composer Fernando Lopes-Graça on two performances by the internationally acclaimed violinist Jacques Thibaud in the beginning of 1940's: a recital at *Sociedade de Concertos* and a concert with the Symphony Orchestra of *Emissora Nacional*:

Thibaud is an artist in the full strength of the word... there are only a few artists of this temper. Are there violinists with a more reliable technique, with a more precise intonation, with more sound (with more quality we doubt it...) than Thibaud? We do not know... After the apogee of Vitali's Chaconne, and Bach's E major Violin Concerto... how can we, after the superb interpretation of these pages, still get so much enthusiasm with the performance of Lalo's *Symphonie Espagnole*... how great it would be to always hear artists like Thibaud...¹⁴²

In the interview cited above, Henrique Fernandes recalled a successful tour of this orchestra to Madrid:

In 1945, the orchestra went to Madrid, with Guilhermina Suggia (cello) and Leonor Prado (violin)... she played the *Symphonie Espagnole* of Lalo... both achieved an enormous success... there was a critic who said that Leonor Prado was a «flame playing the violin» (alluding to her *bravura* and to her red hair...).

Regarding Portuguese composers almost all of their main orchestral output was first performed by the *Orquestra Sinfónica da Emissora Nacional*, allowing them to put into practice, for example, the commissions made by the *Gabinete de Estudos Musicais* of *Emissora Nacional* (Office of Musical Studies), as we saw. This was, by the way, one of the main incentives for the creation of orchestral symphonic and solo music by Portuguese composers¹⁴³. As well as appearing as a soloist, the violinist Vasco Barbosa, interviewed in this work, was one of the leaders of this orchestra as well. For this reason we strongly suggest the reading of his words to complement these lines – see Appendix 8.b.

The effective staff of this orchestra, that in the golden times counted with about ninety-five players, allowed the formation of smaller groups for different occasions: among these subgroups were the *Orquestra Sinfónica Popular*¹⁴⁴ (with about sixty players), the *Orquestra Genérica* (about fifty players), the *Orquestra de Salão*, the *Orquestra de*

¹⁴² In Lopes-Graça, Fernando (1978), *Obras Literárias – Reflexões Sobre a Música*, no. 1, pp. 181-184, Lisboa: Cosmos.

¹⁴³ As mentioned previously, Luís de Freitas Branco, Frederico de Freitas, Armando José Fernandes, Jorge Croner de Vasconcelos and Joly Braga Santos were some of the Portuguese composers who collaborated with this Office; they also saw many of their works premiered by this orchestra.

¹⁴⁴ This subgroup of the “mother-orchestra” used to perform with regularity in the “Serões para Trabalhadores” (Evening-parties for Workers) promoted by FNAT – *Fundação Nacional para a Alegria no Trabalho* (National Foundation for the Joy in Work) – which took place at the Gymnasium of the *Liceu Camões*.

Câmara and other chamber music ensembles, with prominence to three sextets, directed by the violinists René Bohet, César Leiria and Lamy Reis, the string quartet of Luís Barbosa and the piano trio of Silva Pereira¹⁴⁵.

Shortly after the establishment of the symphony orchestra of the Radio, Ivo Cruz created the *Orquestra Filarmónica de Lisboa* (1937) – see picture 33. Initially linked to the Lisbon Conservatory – it was constituted by teachers (who took the leading chairs) and the best students of the Conservatory, and also by some amateur musicians – this orchestra would become municipalized in 1971¹⁴⁶.

Picture 33 – *Orquestra Filarmónica de Lisboa*

(the leader here is Lídia de Carvalho)



Source: Extracted from a concert programme kindly ceded by Henrique Fernandes (personal archives)

The Portuguese violinist Lídia de Carvalho, one of the interviewees in this work, was leader of this orchestra – her valuable testimony reproduced in Appendix 8.d allows us to get a better knowledge of the work accomplished by this orchestra.

In 1947, Oporto saw the creation of another symphony orchestra (beyond those from *Orpheon Portuense* and *Sociedade de Concertos Sinfónicos Portuense*): the *Orquestra Sinfónica do Conservatório de Música do Porto*. This orchestra, sponsored both by the city council and by private funding, was directed by some of the main national (Joly Braga Santos and Silva Pereira, for example) and international conductors, and introduced soloists of international reputation to the Oporto's musical scene. It would come to be integrated in the Portuguese Radio, from 1956, and as had occurred with its Lisbon counterpart (*Orquestra Sinfónica da Emissora Nacional*), it would come to be extinct for the same reasons in 1989. The Portuguese violinists Carlos Fontes and Alberto Gaio Lima, two of the interviewees in this work, were both leaders of this orchestra – see Appendices 8.e and 8.f for their comments.

¹⁴⁵ Regarding this, see the article of Henrique da Luz Fernandes entitled “Frederico de Freitas: a Emissora Nacional e as suas Orquestras” in *Frederico de Freitas (1902-1980)*. Catálogo da Exposição Comemorativa do Centenário do Seu Nascimento. Lisboa: Instituto Português de Museus - Museu da Música, 2003.

¹⁴⁶ Later, it would give place to the Symphony Orchestra of the Theatre of São Carlos (1980).

Returning to the orchestral ensembles in Lisbon, the *Academia de Instrumentistas de Câmara* (1949-1975) deserves particular mention. This top-quality chamber orchestra, created by the *Emissora Nacional*, was intended to be independent, though in reality it never was. It was composed of about fourteen players and it used to perform regularly in the main concert-halls of the country. Leonor Prado was the leader of this orchestra and Lídia de Carvalho was the assistant-leader.

Portuguese musical life in the second half of the twentieth century is marked, as we will see, by the appearance of one of the main Portuguese cultural institutions of the last fifty years: the Calouste Gulbenkian Foundation (1956). This institution established the Gulbenkian Chamber Orchestra (1962), later called just Gulbenkian Orchestra (1971).

The Gulbenkian Chamber Orchestra was created with the aim of endowing Portuguese musical life with an autonomous instrumental group that could perform regularly to all sections of the public¹⁴⁷. Initially constituted by twelve instrumentalists (strings and *basso continuo*), its effective staff was progressively widened, up to thirty-six musicians, in 1970. This orchestra collaborated with many concert societies of the country, giving regular series of concerts in Lisbon and touring in Portugal and abroad. It also collaborated in the Gulbenkian Music Festivals, where beyond performing in concerts it also participated in ballets and operas.

It was directed by conductors of national and international reputation and it accompanied some of the most acclaimed soloists ever, including Henryk Szeryng, Sándor Végh and Leonor Prado. The last was also leader of this orchestra group. The widening of the effective staff of this orchestra led it to adopt in 1971 the name it keeps today: Gulbenkian Orchestra. With an effective base staff of about sixty players – occasionally adapted according to the requirements of the repertoire – this formation embraces a wide repertoire that crosses the Baroque, Classical, Romantic and Contemporary periods. Many of the most renowned international conductors and soloists of the last decades have appeared with this orchestra.

Let us now proceed to the main chamber music ensembles active during the period in analysis. Reflecting the vanguard position of Oporto in the diffusion of instrumental music since the end of the nineteenth century, the first chamber group worthy of register in these paragraphs is the already mentioned *Quarteto Moreira de Sá* (Moreira de Sá String Quartet).

Created in 1884 by the violinist who gave his name to it, this group played a pioneer role in Oporto during its about thirty-year existence. Beyond Bernardo Moreira de Sá (first violin), the initial formation of this quartet included José Maia (second violin), Emilio de Oliveira (viola) and Joaquim do Espírito Santo Guerra (cello); later, Henrique Carneiro, Benjamim Gouveia, Pedro Ferraz, Joaquim Casella, Carlos Quillez and the celebrated cellist Guilhermina Suggia, would also join this ensemble. In the curriculum

¹⁴⁷ See website www.meloteca.com/orquestras.htm

of this quartet we may highlight the first integral audition in Portugal of the seventeen Beethoven string quartets¹⁴⁸.

Still in Oporto, prominence should be given to the following chamber groups: Trio *Portugália* (see picture 18 above), Oporto Piano Trio and Oporto String Quartet.

The first was constituted by the French violinist Henri Mouton and by the two daughters of Luís Costa, Madalena and Helena Sá e Costa (cello and piano, respectively)¹⁴⁹. This ensemble was occasionally broadened to a quartet, counting, for this effect, with the participation of the violist François Broos. The Duo of violin and piano that Henri Mouton formed with the pianist of this trio also deserves reference.

The second (Oporto Piano Trio), created in 1949 by initiative of Guilhermina Suggia, also included François Broos and, once more, Henri Mouton¹⁵⁰. This ensemble lasted little more than one year, due to the illness of the cellist.

The Oporto String Quartet was the leading quartet in Oporto in the second half of the twentieth century and it receives strong compliments from some of the interviewed violinists in this work: Aníbal Lima, for example, said: “They had formed a quartet that had a very important exponent in Portugal, and hearing them playing was really fantastic”; Vasco Barbosa refers himself to this quartet as “a group that was very famous in that time”. It was formed by Carlos Fontes (first violin – and one of the interviewees), António Cunha e Silva (second violin), José Luís Duarte (viola) and Carlos Figueiredo (cello).

In Lisbon, the following groups should be distinguished: the *Quarteto Nacional*, constituted by the violinist Leonor Prado, Silva Pereira (viola), Fernando Costa (cello) and Marie Lévêque de Freitas Branco (piano); the Lisbon Quartet (see picture 34), formed by Leonor Prado, Nella Maïssa (piano), François Broos (viola) and Mário Camerini (cello), the Lisbon Piano Trio, consisting of Leonor Prado, the Spanish cellist Pedro Corostola and Nella Maïssa, and the Duos of violin and piano of Leonor Prado and Nella Maïssa, and of Vasco Barbosa and Grazi Barbosa, to which we will have opportunity to refer to later.

Still in the Portuguese capital, two chamber ensembles that appeared within Portuguese Radio deserve reference: the Chamber Quartet of *Emissora Nacional*, formed by Luís Barbosa (first violin), Joaquim Carvalho (second violin), Fausto Caldeira (viola) and Filipe Lorient (cello), which, throughout one decade, had interpreted the complete string quartets of Mozart, Haydn, Beethoven, Schubert, among others; and the Piano Trio of Silva Pereira (violin), Filipe Lorient (cello) and Regina Cascais (piano).

¹⁴⁸ See websites: www.meloteca.com/historico-musica-porto-XX.htm,
<http://members.lycos.co.uk/ilamsuk/ILAMS-artigo.htm> and
<http://suggia.weblog.com.pt/arquivo/068631.html>

¹⁴⁹ See website http://suggia.weblog.com.pt/arquivo/2005_11.html

¹⁵⁰ See websites: http://equinociodeoutono.blogspot.com/2006_12_01_archive.html and
http://pt.wikipedia.org/wiki/Guilhermina_Suggia

Picture 34 – *Quarteto de Lisboa*

TEATRO NACIONAL DE S. CARLOS
CÍRCULO DE CULTURA
MUSICAL
25.ª TEMPORADA (1956-1957) – N.º 6
QUARTETO DE LISBOA



DIT CONCERTO
9 DE FEVEREIRO DE 1957
AS 21,45 HORAS



Source: Extracted from a concert programme kindly ceded by Henrique Fernandes (personal archives)

Regarding private foundations that had marked Portuguese musical life in the last century, the already mentioned Calouste Gulbenkian Foundation is without a doubt the most important¹⁵¹. Beyond the Gulbenkian Orchestra, the Gulbenkian Choir (created in 1964) and a Ballet Group (founded in 1965 and recently extinct), its support of music has been manifested in several other forms.

Between 1957 and 1970, the Calouste Gulbenkian Foundation carried through one of its main cultural initiatives, the Gulbenkian Music Festivals. Many of the most renowned international soloists and conductors appeared in the concerts organized by these festivals¹⁵² – see Appendix 4.c for a list of the main violinists that performed in these festivals. Since 1970, this foundation organizes annual seasons of concerts and recitals, keeping a rigorous selectiveness in the choice of the musicians. Nowadays, it is thanks to this institution that Portugal has the possibility to receive the best interpreters of the present, whether soloists, conductors or chamber ensembles¹⁵³.

The intervention of the government and public institutions to revitalise Portuguese musical life might be explained by the perception that so-called ‘erudite music’ might be used for political purposes (and as a vehicle of propaganda for *Estado Novo*). One of

¹⁵¹ Created in accordance with the testamentary disposal of Calouste Sarkis Gulbenkian, in 1956, this foundation aims at the promotion of Art, Charity, Science and Education (see the institutional website: www.gulbenkian.pt).

¹⁵² These Festivals also had an important decentralizing function, promoting concerts all over the country, which allowed the diffusion of music beyond the traditional centres of Lisbon and Oporto.

¹⁵³ Other initiatives promoted by this Foundation that have contributed to the dynamization of Portuguese musical life since the middle of the last century include: concession of scholarships to Portuguese musicians for advanced studies in the country and abroad; diffusion of Portuguese music from 1500-1800 through the publishing of music scores in the series *Portugaliae Música*; accomplishment of annual seasons of concerts dedicated to early music (*Jornadas de Música Antiga*, since 1980) and contemporary music (*Encontros de Música Contemporânea*, since 1977). Within the scope of these *Encontros* (Encounters), the Foundation has commissioned several works by Portuguese composers.

these organisms was the *Instituto para a Alta Cultura* (Institute for High Culture), created in 1936 and especially orientated for the attribution of scholarships, the promotion of scientific exchanges, the creation of autonomous research centres and the diffusion of the Portuguese language and culture abroad¹⁵⁴.

It was thanks to this Institute that the main Portuguese instrumentalists, conductors and composers of the last century were able to complement their musical education abroad. The interviewed violinists Leonor Prado and Vasco Barbosa were some of the many Portuguese musicians who were sponsored by this Institute.

With indirect intervention in the promotion of instrumental music, but equally serving the interests foreseen in the politics of the *Estado Novo*, the already mentioned Ballet Company “*Verde Gaio*” also deserves reference¹⁵⁵. This dancing group was created in 1940 by initiative of the state agency *Secretariado Nacional da Informação* (National Secretariat of Information), directed by António Ferro¹⁵⁶.

During its about twenty-six-year existence, this ballet group, strongly connected to nationalistic folklorism, tried to promote subjects and motifs of the life and soul of Portuguese people, both within the country and abroad. Its contribution to the diffusion of instrumental music in Portugal, results above all from the commissions of works from Portuguese composers: Ruy Coelho, Frederico de Freitas, Armando José Fernandes and Croner de Vasconcelos were, as we saw, some of the composers who wrote for “*Verde Gaio*”¹⁵⁷.

The governmental support of musical activity in Portugal can also be seen through a close collaboration in the programming of the *Fundação Nacional para a Alegria no Trabalho* (FNAT) and of the main theatres of Lisbon and Porto, the Theatres of São

¹⁵⁴ The *Instituto para a Alta Cultura* (later called *Instituto de Alta Cultura*) replaced the *Junta de Educação Nacional* (1929). In 1977, this Institute was extinct, giving place to the *Instituto Nacional de Investigação Científica*. After a few other designations, the *Fundação para a Ciência e a Tecnologia* (Foundation for Science and Technology) is currently the agency of the Ministry of Science, Technology and Higher Education that deals with matters previously assigned to the *Instituto para a Alta Cultura* (see website http://pt.wikipedia.org/wiki/Fundação_para_a_Ciência_e_Tecnologia and the institutional site www.fct.mctes.pt).

¹⁵⁵ Also known as *Grupo de Bailados Portugueses “Verde Gaio”*.

¹⁵⁶ A controversial figure of the history of Portugal in the twentieth century, António Ferro (1895-1956) shaped Portuguese cultural policy in the *Estado Novo* period. With António Ferro, “culture not only became a propaganda vehicle, but above all it became an efficient instrument of social control” (see website <http://acultura.no.sapo.pt/page8Matriz.html>). He was responsible for the creation, in 1933, of the Secretariat of National Propaganda (later named *Secretariado Nacional da Informação* - SNI), a body that he directed until 1949. Regarding this, see the article by Maria de São José Côrte-Real entitled “Frederico de Freitas e as Instituições do Estado Novo” in *Frederico de Freitas (1902-1980)*. Catálogo da Exposição Comemorativa do Centenário do Seu Nascimento. Lisboa: Instituto Português de Museus - Museu da Música, 2003.

¹⁵⁷ See websites: www.museudoteatro-ipmuseus.pt/pt-PT/Exposicoes/ContentDetail.aspx?id=109, www.citi.pt/cultura/bailado/bailarinos/olga_roriz/verde.html and www.ceis20.uc.pt/ceis20/site/index.php?target=showContent&id=86&id_lingua=1

Carlos and São João, respectively¹⁵⁸ – see Appendix 4.d for a list of some of the main violinists that performed at the Theatre of São Carlos since its beginning until 1990.

But undoubtedly the state/public institution that contributed most to the dynamization of musical activity in Portugal in the last century was the Portuguese Radio (*Emissora Nacional*). Henrique Fernandes reinforces this idea:

The life of instrumental music in Portugal, with regular concert series throughout the year, started in 1935, with *Emissora Nacional*, though not neglecting other small associations and chamber groups... but these were small orchestras with musicians who used to play in casinos, cafes... they meet at Sundays to play in the Lisbon theatres, such as Politeama and São Luiz...

Beyond the already mentioned Symphony Orchestra (and respective symphonic and chamber subgroups) and the series of concerts and weekly recitals¹⁵⁹ that the *Emissora Nacional* promoted and transmitted practically since its existence, the activity of the Portuguese Radio through the already mentioned *Gabinete de Estudos Musicais* (Office of Musical Studies) also deserves particular prominence.

Created in 1942 under the auspices of the Portuguese Radio and on the initiative of António Ferro, this Office promoted the national music through the commissioning of works from the main Portuguese composers of the time. It lasted until 1953 and it was directed by Pedro do Prado, husband of the violinist Leonor Prado, and it was, as we saw, together with the Ballet Company “*Verde Gaio*”, one of the main bodies responsible for the creative activity of Portuguese composers in the last century.

Reporting now very succinctly on the main musical magazines and periodicals of that time, four publications deserve reference: *Amphion*, *A Arte Musical*, *Arte Musical* and *Gazeta Musical*¹⁶⁰.

The *Amphion* was the main publication in the final years of the nineteenth century; during its fourteen-year existence (1884-1898) this biweekly periodical analysed the development of the concert life in Portugal through the publication of news, critics and advertisements¹⁶¹.

¹⁵⁸ In these cases, the support was more visible at the level of operatic music and lyric theatre. The FNAT, for example, created in 1963 the Portuguese Opera Company, the first resident opera company in Portugal, based in the Theatre of Trindade, in Lisbon. In the case of the Theatre of São Carlos, the contribution embraced, for example, the participation of the *Orquestra Sinfónica da Emissora Nacional* in several operatic performances with the choir of this theatre.

¹⁵⁹ Many Portuguese interpreters participated in these series of concerts and recitals, which lasted until 1974. In an initial phase, all the performances were broadcast live; later, with the evolution of the recording techniques and possibilities, it began to be possible to record these events for broadcastings at later times. Appendix 4.e) shows a list of Portuguese and international violinists that performed under the auspices of Emissora Nacional.

¹⁶⁰ After the creation of the *Jornal do Conservatório* by Domingos Bomtempo (twenty-five numbers in 1839/40), probably the first Portuguese musical periodical, it was necessary to wait until the last years of the nineteenth century for the appearance of other periodic publications dedicated to music and remaining artistic manifestations.

¹⁶¹ See the institutional website of *Biblioteca Nacional* (www.bnportugal.pt)

The periodical *A Arte Musical*¹⁶² (1899-1915) owes its creation to Miguel Angelo Lambertini and, like the *Amphion*, it shows active and critical engagement in the promotion of instrumental music, while still covering the socially dominant musical genres of opera and musical theatre; during its sixteen-year existence, its printed output included 409 numbers in 17 volumes.

In 1931, Luís de Freitas Branco created another publication with a similar name (*Arte Musical*) that would last until 1973. This magazine of debate and information would become the general music periodical of the country, including reviews, articles and commentaries on Portuguese and foreign music of that time. In 1958, this magazine became the official periodical of the *Juventude Musical Portuguesa*¹⁶³.

Finally, the magazine *Gazeta Musical* created in 1950 by Fernando Lopes-Graça also deserves mention¹⁶⁴. With this periodical, published by the *Academia dos Amadores de Música*, Lopes-Graça managed to keep a link to this educational institution, in a turbulent period where, for political reasons, he had been forbidden to carry out any pedagogical activity in public or private educational institutions.

Having surveyed the main Portuguese composers and their output for violin, as well as the main institutions that contributed to the increasing interest in instrumental music, in general, and violin music, in particular, from the last part of the nineteenth century until the middle of the twentieth, the following chapter will consist of an empirical study involving some of the main Portuguese violinists of the last century and of the present time.

¹⁶² Before the creation of this periodical, there exist references to two other periodicals with similar denominations: the first with 63 numbers published in 1873-75; the second with 24 numbers published in 1890-91.

¹⁶³ The *Juventude Musical Portuguesa* resumed the publication of this magazine, yet sporadically (see the institutional website of *Juventude Musical Portuguesa*: www.jmp.pt/edicoes/artemusical/index.html)

¹⁶⁴ From 1958, this magazine adopted the designation of *Gazeta Musical e de Todas as Artes*, lasting until 1961/62.

2. Interviews with leading contemporary Portuguese violinists: an empirical fieldwork.

2.1. Introduction to the interviews and interviewees: Leonor Prado, Vasco Barbosa, Aníbal Lima, Lídia de Carvalho, Carlos Fontes, Alberto Gaio Lima, Elmar Oliveira and Gerardo Ribeiro.

With the empirical study that follows, done with some of the major Portuguese violinists of the last century and of the present time, it is intended to complement this research work with their valuable opinions, suggestions and experiences. For this purpose, we have chosen eight remarkable Portuguese violinists mainly responsible for the diffusion of the violin as a solo instrument in Portugal in the twentieth century: Leonor de Sousa Prado, Vasco Barbosa, Aníbal Lima, Lídia de Carvalho, Carlos Fontes, Alberto Gaio Lima, Elmar Oliveira and Gerardo Ribeiro¹⁶⁵ (see their short biographies in Appendix 6).

The interviews constituted an exercise in oral history among a distinguished group of musicians, many of whom are elderly. It may therefore be a final chance to record the opinions of these players, and to bring them together within a single research work. The benefits of this were felt to outweigh the fact that in many cases the comments made were brief and/or based on only slight knowledge of the violinists discussed.

The first four interviewees opted for Lisbon to pursue their musical careers: Leonor Prado developed a high reputation as soloist, leader of the Gulbenkian Orchestra, chamber musician, and as pedagogue; Vasco Barbosa, beyond his important soloist activity, was leader for some decades of the orchestras of *Emissora Nacional* (Portuguese Radio) and, later, in the Portuguese Symphony Orchestra; Aníbal Lima, adding to several performances as a soloist and in the chamber music field, the position of leader of the Gulbenkian Orchestra – a position he held for about twenty years, and is now more dedicated to education, also with great success; Lídia de Carvalho, from Azores, played an important role as pedagogue, chamber-musician and was the leader of the Lisbon Philharmonic Orchestra (now Portuguese Symphony Orchestra).

Carlos Fontes and Alberto Gaio Lima, both from Oporto, spent the major part of their careers in this city; they were both leaders of the Symphony Orchestra of Oporto and they are highly recognised for their activity as pedagogues and chamber-musicians. The testimonies of these two violinists are very significant especially with regards to the musical life in the second Portuguese city, which naturally differs from that of Lisbon. Despite being more familiar with *Portuense* violinists and composers, they also have knowledge of the most important things that happened in Lisbon (musicians, orchestras, concerts, institutions, etc.) which allowed them to make comparisons between the two most important Portuguese musical environments.

¹⁶⁵ The presentation order of these violinists here follows the order the interviews were taken.

Finally, the two most internationally acclaimed Portuguese violinists: Elmar Oliveira and Gerardo Ribeiro. They both have developed their musical careers essentially in the United States, but also keeping close relations with their native land¹⁶⁶. From the research point of view, their opinions on the Portuguese musical scene, composers, violinists and repertoire are useful in helping to examine the reputation that Portuguese violin music currently enjoys in the international musical panorama.

The interviews were structured in four parts:

- 1- Introduction and general questions
- 2- General violin repertoire
- 3- Portuguese violin music
- 4- Performance issues

The first section includes several generic questions: the reason for having chosen the violin, main motivations, professors and trajectory of education, memories from the first violin lesson, favourite violinists, composers and “schools”, among others. With this first section, it was not only intended to get to know the interviewees a little better than we can extract from their curricula, but also to obtain their motivation and get them relaxed – in some cases, the video recording of the interview appeared to be a factor of initial inhibition. Although it is quite interesting to know these violinists by their own words as well as some of their general preferences, this section will not be analysed in the scope of this work. We recommend, however, the reading of this section in the annexed edited interviews¹⁶⁷ – see Appendices 7 and 8.

The second section is dedicated to the general violin repertoire, asking for favourite periods and (if one of the selected periods is Romanticism or early-to-mid twentieth-century Modernism) favourite composers; preferred regions are then sought. With this section it is intended to provide a framework for the following section, as well as call to the interviewee’s mind some of the European composers who may have influenced the music for violin written by the main Portuguese composers of the period spanning the end of the nineteenth century and the first half of the twentieth.

The third part of this interview, the most important for this research work, is mainly focused in Portuguese music for violin. This section begins with a set of questions on Portuguese composers from the period in analysis, particularly those who wrote music for violin – this selection of composers is a result of the research work done, and was

¹⁶⁶ The son of Portuguese immigrants, Elmar Oliveira was born in the United States (Connecticut), but he still keeps his Portuguese origins. Beyond several appearances in Portugal, as a soloist, he was awarded the Order of Santiago, Portugal’s highest civilian honour. For these reasons we included Elmar Oliveira in this research and hope that this work contributes to an even closer connection between him and Portugal. Gerardo Ribeiro was born in Oporto (near) and he lived uninterruptedly in Portugal during his first fifteen years; he regularly goes to his home country, whether to perform or to teach (master-classes).

¹⁶⁷ With the exception of the interview with Elmar Oliveira (held in English), all other interviews were held as a conversation in idiomatic Portuguese. We have attempted to translate the speech of the interviewees into intelligible English while preserving the flavour of the colloquial Portuguese; where ambiguity seems likely we put the original Portuguese words, with any necessary explanation, in a footnote.

updated with new entries from time to time, whether resulting from bibliographical research, whether from suggestions given by the interviewees. In this approach, the interviewees are also asked if they know and/or had performed violin works from these (or other) Portuguese composers, if they know their violin output, and which opinion they have about each composer, including influences (aesthetics, composers, regions, etc.) that might be the basis of their musical production, in general, and for violin, in particular.

Another question in this third section tries to explore the relation between performance and composition in Portugal. We asked the interviewed violinists if they have any work dedicated to them and the nature of any collaboration with the composers.

Beyond other questions on Portuguese violin music (opinions, suggestions, etc.) and on the Portuguese musical context in this period (support, critics, number of concerts, etc.) it was still important to enhance the set of questions dedicated to the main Portuguese violinists ever. As a result of this and of the valuable suggestions kindly given by the interviewees, we extended the initial list of Portuguese violinists and, consequently, of potential interviewees. Particularly Lúcia de Carvalho, Carlos Fontes and Alberto Gaio Lima, were later added to the list of interviewees¹⁶⁸.

The fourth and last section of the interview is concentrated on performance issues: preferred styles of performance (intuitive versus cognitive-based), most attractive violinistic activities, suggestions on the study and performance of the violin (discipline of study, performance anxiety, analysis of the piece, exercises for the left hand, bow, duration, vibrato, etc.). Although extremely interesting from the performance point of view, this last part is not analysed in this research work. Nevertheless, we highly recommend its reading in the annexed edited interviews – see Appendices 7 and 8.

2.2. Analysis of the interviews.

- Questions 12 and 13:

Q12: Regarding violin repertoire, do you have favourite historical periods?

Q13: In case you have chosen any of the periods between pre-Romanticism and Modernism in Q12, what are the respective composers that attract you most? Why? If possible, please mention your favourite violin repertoire from each selected composer.

Concerning the violin repertoire, the first question asks for favourite periods of the History of Music.

¹⁶⁸ Their names were in this research from the very beginning, but the first interviews taken revealed that their careers were so important to Portuguese musical life in the last century that they justified a more thorough study.

Leonor Prado and Aníbal Lima initially claimed not to have preference for any period in particular; they like them all, from Baroque to Contemporary, with however some reservations in relation to music from the end of the twentieth century. Leonor Prado adds: “It does not say anything to me, at least until now”. Aníbal Lima identifies himself most with Romanticism, delimiting it until Prokofiev.

Vasco Barbosa has a preference for the nineteenth century, choosing Schumann and Chopin as his favourite composers in that period, but “I also like very much music from the Baroque and Classicism... I also like the violin concertos of Prokofiev (...), Béla Bartók, which I recorded... and Khachaturian”. Curious is the fact that Vasco Barbosa and Leonor Prado have mentioned the Khachaturian’s Violin Concerto as one of the earlier twentieth century pieces that they admire most.

Though revealing a special interest in Baroque music, Lídia de Carvalho also prefers the Romantic period, a preference shared by Alberto Gaio Lima. The other interviewed *Portuense* violinist, Carlos Fontes, shows preference for the Baroque, not forgetting the Classical and Romantic periods. On the other side, he also reveals an interest for contemporary music, particularly through his activity in the String Quartet of Oporto and in *Oficina Musical*, “an ensemble organized in Oporto that was oriented to the diffusion of contemporary music”.

Elmar Oliveira shows no preferred period in particular: “I like to put my ear in very different places, so that you are always expanding in a lot of different areas, not just focusing on one particular thing that you may do particularly better than something else”. Regarding music from the Romantic period, his opinion is very favourable: “the Romantic period, of course, is something that I feel an affinity to... so many of these like Tchaikovsky, Dvořák, Grieg, Brahms, Sibelius... it is something that I feel comfortable playing... I feel that I understand the musical language in a very intimate way”. He finishes highlighting his active interest in contemporary music and in introducing new contemporary composers in his concert repertoire.

Gerardo Ribeiro also praises the Romantic music but he draws attention to the question of the adequacy of this music to the violin: “...the great Romantic composers who wrote music for violin (like Brahms) were pianists” and thus the great Romantic violin concertos “were written pianistically for violin, which makes them so difficult to sound well on the violin...”

- Question 14:

Q14: Do you prefer violin music from any particular region(s)? Why?

When asked if they prefer music from any particular region, normally the answer is that they like them all.

Leonor Prado refers individually to each region: she starts by mentioning Cláudio Carneiro, in Portugal – lamenting the fact that Portugal does not have “too many things” – and Sarasate, Albeniz and Falla, in Spain. From Austria she mentions Richard Strauss and Kreisler; from France, the three masters Fauré, Debussy and Ravel; from England, William Walton and his Sonata for Violin and Piano, and Elgar, and she also mentions favourably Russian music.

Vasco Barbosa does not make great distinctions either: “All of them have wonderful music... Germany, Hungary, Austria, Russia, France, Italy. I inherited from my father the passion for Puccini, I love the operas of Puccini, I love to play Puccini”.

In his turn, Aníbal Lima shows some preference for music from Austria, Germany, Italy and Scandinavia – he recorded all of the Grieg violin sonatas.

Lídia de Carvalho praises Russian, French and German music; Alberto Gaio Lima adds music from Scandinavia (Finland) to this list.

For Elmar Oliveira, “the region does not matter... it is the music... it is expressed in the music whether it appeals or not”.

The opinion of Gerardo Ribeiro is also all-embracing: “I think there are fantastic works in every region... for example, speaking in the repertoire of the United Kingdom, we have Walton, Elgar... if one is in the mood of making English music... it has its own sound... In Scandinavia, we have Sibelius, for instance... In Poland we have Szymanovsky... very sensual music... the violin concertos are excellent, *La Fontaine d'Aréthuse*, *Two Myths*... there are lots of things to play... and it is excellent to play a great variety of works in a recital...”

- Question 15:

Q15: Do you know any Portuguese composer?

- Differentiate name from *oeuvre*
- Violin repertoire from each composer
- Opinion about each composer and respective music

Having brought to mind some of the main European composers who may have influenced violin music composed in Portugal in the period in analysis, the section that follows will focus on Portuguese music for violin. The first question is about Portuguese composers of the period in question and respective violin repertoire. After analysing the opinions of the interviewees on each composer we can emphasise some thoughts on the composers being studied, particularly their reputation among Portuguese violinists (the sequence of presentation follows essentially the same order as subchapter 1.2):

- Vianna da Motta (1868-1948)

The opinion of the interviewees in relation to this acclaimed Portuguese pianist and composer is practically unanimous. “He was a very erudite man, a very wise man... a person of much value”, says Leonor Prado. “Master of the masters... that symphony *À Pátria* is wonderful... that slow movement with the violin solo is marvellous... he was a man of great German formation”, underlines Vasco Barbosa, particularly emphasising German influences in his *Romanza* for violin and piano, “a very beautiful piece”. Aníbal Lima agrees regarding his status “A great composer, without a doubt...” but distinguishes different inspiration: “I think he based his compositions on folklore”. Lídia de Carvalho, who also played the *Romanza*, praises more his pianist facet: “he was a pianist... he had an interesting inspiration... but he was not «the composer»”.

The two *Portuense* violinists also emphasise the quality of the symphony *À Pátria*; Carlos Fontes still mentions *Cenas da Montanha* for string quartet while Alberto Gaio Lima highlights his pedagogic work.

The two “Portuguese-American” violinists have only a vague opinion of him: Elmar Oliveira knows the music, but has not played the repertoire and does not remember it; Gerardo Ribeiro only knows “a few things” but nevertheless has a “good impression”.

- Óscar da Silva (1870-1958)

Óscar da Silva is also known, but with a much more restricted reputation than Vianna da Motta. Leonor Prado says that she has heard the name but no more than that: “it does not say anything to me... I have heard his name. He had value. I have never played anything by him”. Aníbal Lima corroborates this view: “I have heard but I have never played any”. Vasco Barbosa refers to this Portuguese composer in more flattering terms, mentioning his Sonata *Saudade* (Homesickness) and the string quartet:

All my life I wanted to play his Sonata *Saudade*, but I never got the score, until very recently. A colleague from Oporto sent me the music, but it lacks some pages... My father played it and he spoke a lot about this sonata. I played his quartet very recently... it has «lain in the drawer» since 1937.

Regarding this string quartet, Vasco Barbosa finds audacious harmonies, somewhere between Debussy and Schönberg.

Carlos Fontes and Alberto Gaio Lima also mention his Violin Sonata *Saudade* which, according to the former, “is well written”; the latter still refers a “very interesting” suite for violin and piano.

Óscar da Silva is not well known by Lídia de Carvalho and the two Portuguese violinists that live in the United States: the first and Gerardo Ribeiro were the only ones who have heard his name, but none of them have ever played anything of his.

- Luiz Costa (1879-1960)

Similarly the composer Luiz Costa is for Leonor Prado, “a modest” composer; Vasco Barbosa remarks that he knows very little, adding that he was a “notable musician, from an illustrious family”. Aníbal Lima has only heard his name. Lídia de Carvalho has a short piece from Luiz Costa, *Lamento* for violin and piano, which she considers “a tiny thing... almost nothing... a very small piece”.

The opinion of Carlos Fontes and Alberto Gaio Lima – both, like Luiz Costa himself, from Oporto – is more supported, though not much better than the previous ones, particularly on the composition facet. Carlos Fontes has only played (and recorded) his string quartet and knows the viola sonata; he considers that “composers like Luiz Costa... are not very representative... they are more pianists or performers than composers”. Alberto Gaio Lima has the manuscripts of a few short pieces for violin and piano and played the violin sonatina and the piano trio; he classifies his music as “*trop légère*... without great depth... a little Frenchified, but without the French content”.

Among the two Portuguese violinists in the United States, only Gerardo Ribeiro has heard of Luiz Costa. While mentioning that he played his violin sonatina¹⁶⁹, Gerardo Ribeiro comes to the conclusion that “almost all the [Portuguese] composers of that period displayed French influences” He adds: “playing Luiz Costa or playing some works of French composers [was almost the same]... at least considering what I played”.

- António Fragoso (1897-1918)

Some of the interviewees mention insistently this composer’s enormous talent, lamenting his premature death. Leonor Prado says that “he was a boy with much talent”; Vasco Barbosa refers to the violin repertoire of the young composer: “I played the Unfinished Sonata and two or three pieces more... I also played the *Suite Romântica*... I liked very much his *oeuvre*... much talent... this comes from that tradition of Fauré...”. Aníbal Lima played the cited sonata and the piano trio: “It is really good music... he would have been a great composer...”. Lídia de Carvalho knows that he wrote a few interesting works, but she has never played any.

Carlos Fontes is more familiar with his piano output, and even played one of his piano pieces. Alberto Gaio Lima also mentions the *Suite Romântica* for Violin and Piano, saying that “it is not bad”.

Among Elmar Oliveira and Gerardo Ribeiro, only the latter has heard the name.

¹⁶⁹ The violin part of this sonatina was edited by Gerardo Ribeiro – score published by Musicoteca (1997).

- Hernâni Torres (1881-1939)

Hernâni Torres is almost unknown in the Portuguese musical panorama. Lídia de Carvalho and Gerardo Ribeiro heard his name vaguely but have never played. Carlos Fontes remembers the existence of a photo of him in the Oporto Conservatory and played a short work for string quartet: “it was a beautiful piece, like a love song... we used to play it as an *encore*... it was a one-page piece”. Alberto Gaio Lima only knows a *Fado* for orchestra. All the remaining interviewees have never heard about Hernâni Torres¹⁷⁰.

- Hermínio do Nascimento (1890-1972)

Hermínio do Nascimento is another Portuguese composer practically ignored nowadays. Vasco Barbosa affirms that he met him, even though he has not played nor listened to any composition of his. As a person, he considers Hermínio do Nascimento “a very pleasant person and much respected at that time... I think he was also respected as a musician”. Lídia de Carvalho remembers him while director of the orchestra of the Lisbon Conservatory, when she was the leader. Carlos Fontes has heard of him because of the existence of a choral work that was often played. None of the remaining interviewees have ever heard of Hermínio do Nascimento¹⁷¹.

- Armando Leça (1891-1977)

Armando Leça is also an almost unknown composer in Portugal. Lídia de Carvalho only knows that he was from Oporto. Carlos Fontes knew him very vaguely and played one of his works in the String Quartet. Alberto Gaio Lima and Gerardo Ribeiro have heard his name but have never played. All the other interviewees have never heard about Armando Leça¹⁷².

- Francisco de Lacerda (1869-1934) and Alexandre Rey-Colaço (1854-1928)

Although these two composers did not write works for the violin, their inclusion here results from their important activity in the promotion of instrumental music at the turn of the century.

¹⁷⁰ The name of this composer could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

¹⁷¹ The name of this composer could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

¹⁷² The name of this composer could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

The first, the composer and conductor Francisco de Lacerda attracts the following commentaries:

From Leonor Prado: “I have never played any, but I think he is a good composer”.

From Vasco Barbosa: “My father spoke a lot of Maestro Lacerda, but I must confess that I do not know his music. I know that he was a person of great talent, even recognised abroad, but no one has played his music. It is not from my time”.

The opinion of Aníbal Lima does not differ too much from the previous ones: “Azorean. I have never played and I do not even know if there is any violin work from him... a composer who does not suggest to me much”.

Lídia de Carvalho, fellow Azorean of Francisco de Lacerda, praises very much his work and remembers a curious episode in the orchestra:

I played some works of his, he was a great composer. One day, in the Symphony Orchestra of *Emissora Nacional* (I entered to the first desk of the second violins – it was the only available vacancy and I need to earn my living)... I was studying my part of the orchestra (I always had a craze of wanting to study the orchestra parts as if they were a violin piece) when Engelbert [the conductor] looked at me... and when he was told that I was from Azores he got delighted... because he was himself a pupil of Lacerda, also an Azorean. Thus he made a large speech on that and said that I knew very well the orchestral individual parts... and I got very proud. I liked very much to play works of Lacerda, but he had only a few things for violin... he wrote more for singers. But he was a great composer... It is a pity he is not better known... besides, the works of the Portuguese composers are not published...

Carlos Fontes and Gaio Lima only know that they played a few of his works in the orchestra.

Gerardo Ribeiro has heard the name, but has never played any of his works, while Elmar Oliveira heard his name for the very first time in the interview.

Regarding the pianist and composer Alexandre Rey-Colaço, only Vasco Barbosa expresses an opinion: “I know his name quite well. I think he was an extraordinary pianist, although I have never listened to his music. He was the father of Amélia Rey-Colaço [a very famous Portuguese actress]¹⁷³.”

¹⁷³ The name of this composer could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

- Luís de Freitas Branco (1890-1955)

On this notable Portuguese composer, the opinion of the interviewed violinists is practically unanimous and also extremely favourable. His violin concerto is also mentioned by the interviewees as a very valid work worthy to be included in the international concert repertoire.

For Leonor Prado, Luís de Freitas Branco “was a very educated man, he initiated Modernism in Portugal and he was a very interesting man”. This violinist adds: “I remember attending a conference in which he spoke on Beethoven (and I was very young) for two hours and I did not get bored”.

Vasco Barbosa also refers to the lecturing activity of this Portuguese composer, mentioning his anti-regime political tendencies as well and his antagonistic relationship with Ruy Coelho, another important Portuguese composer of the twentieth century who will be focused on next. Concerning the composer’s violin works, Vasco Barbosa also gives very flattering compliments. He has interpreted all these works, having recorded the concerto with the Orchestra of *Emissora Nacional*. Regarding the violin sonatas, which the violinist performed with his sister (the pianist Grazi Barbosa), Vasco Barbosa considers them “violinistic”, especially the first one, written when the composer was only seventeen years old.

Aníbal Lima also enlarges upon Freitas Branco with compliments, particularly his violin works:

I found the violin concerto quite good, but I believe he was happier in the sonatas, more inspired... but it has also very good moments. The Violin Concerto of Luís de Freitas Branco is of better quality than the one from Armando José Fernandes (I have also played it). It is the only Portuguese violin concerto that could compete with the great concertos of Tchaikovsky, Sibelius, etc..

Lídia de Carvalho considers Freitas Branco “a composer with value, a person who knew what he was doing”. She played his First Violin Sonata (“the most beautiful one... the other is a little Wagnerian”) and the string quartet.

Carlos Fontes alludes mainly to his repertoire:

He wrote a violin concerto, one string quartet and several orchestral works... the *Suite Alentejana* (with the *Fandango*, a beautiful violin solo). I have never played the violin concerto, but I studied it... not the sonatas... he wrote very beautiful things, like *Paráisos Artificiais*, for example.

He adds:

I do not remember the violin concerto very well... I studied it but I never performed it in public... I know that Vasco Barbosa played it many times... I cannot speak about influences [of styles, composers] in this work.

For Alberto Gaio Lima, Freitas Branco “has very interesting pieces”, though he has never played any. Again, the violin concerto is referred to:

He wrote a violin concerto that is very good. Beyond Vasco [Barbosa], Antonino David also used to play this violin concerto very often. I have heard it, but I did not study it. I think this concerto is one of the most important *concertante* works of our music.

Among the two international Portuguese violinists, Freitas Branco is also one of the most well-known Portuguese composers. Elmar Oliveira has heard his music, though he has never played it yet. Once more, the violin concerto is eulogized:

I know the violin concerto. I have heard the recording of Vasco Barbosa. I found it was a very good piece and it deserves to be played. It is worth to include it in the international concert repertoire... I do not see why not... there is a lot of repertoire that it is played that it is not particularly successful... not as good as that concerto.

Gerardo Ribeiro also remembers to have heard this violin concerto, though he cannot give a much grounded opinion:

I heard his violin concerto by Vasco Barbosa and I looked at the score, but it was a long time ago so I do not remember how it sounded. It is one of the works where I could invest [...]. I think I played one of his sonatas... but all this happened many years ago, so it is very difficult to remember.

- Ruy Coelho (1889-1986)

Another composer almost “forgotten” in the concert repertoires in Portugal. Leonor Prado, who has never played any violin work from Ruy Coelho, considers that “he has a certain value, but no more than that”.

Vasco Barbosa, personal friend of Ruy Coelho, played the two sonatas for violin and piano and *Fantasia Portuguesa* for violin and orchestra, as well as some operas during his activity as leader of the Orchestra of *Emissora Nacional* and in Portuguese Symphony Orchestra. In the music of Ruy Coelho, Vasco Barbosa denotes German influences, “later than Wagner”. It is still important to point out the following commentary from the violinist: “I find that it is very unfair that he is completely disappeared... by the way, it is not only him... it is almost all, but it is a pity, it is sad”.

Aníbal Lima also met Ruy Coelho, as a conductor with whom he worked. He does not know, however, any violin work from the composer.

Lídia de Carvalho also enlarges upon his *Fantasia Portuguesa* for violin and orchestra, considering that, despite the confused instrumentation, is inspired and has very beautiful themes. This piece is also mentioned by Gerardo Ribeiro in the interview, and it is used to make a short comparison between Portuguese and Spanish folklore:

I listened to a few recordings of Vasco Barbosa, if I am not mistaken... I heard *Fantasia Portuguesa* and it is an interesting piece. It displays Portuguese influences... of course, if we compare all this with the Spanish folklore, Sarasate... it does not have the same interest that our friends of Spain, who appeal more... they are a little more international than us... I thought about playing this *Fantasia Portuguesa* when I was to make my New York début (and in London as well)... I always thought in including some Portuguese works...¹⁷⁴

Carlos Fontes knew Ruy Coelho very well, though he has just played (and recorded) his *Melodia de Amor* (Melody of Love) for violin and piano; he also remembers an opera that has a “very difficult violin solo”.

In his turn, Alberto Gaio Lima (who also played *Melodia de Amor*: “it is a short melody... with seven sharps”) enlarges upon the controversial political situation of Ruy Coelho:

In my opinion, though he is very criticized in the pejorative sense, I think that if one started to research all his musical production, perhaps one could find a very valid repertoire. I do not know why he was so criticized... he was sponsored by the *Estado Novo* and there was that conflict between him and Lopes-Graça...

Elmar Oliveira has heard the name but he is not that familiar with his music.

- Cláudio Carneiro (1895-1963)

The opinion of the interviewees on Cláudio Carneiro is, in general, very favourable. Leonor Prado affirms that as a man she liked him “very much”, praising his popular songs (for voice and piano) and his piece for violin and piano *Improviso sobre uma Cantiga do Povo*, which she performed, having received some suggestions from the composer himself.

Vasco Barbosa also met Cláudio Carneiro and remarks on the “funereal aspect” of the composer. Vasco Barbosa played *A Roda dos Degredados*, being unaware what influences it may have. Aníbal Lima only heard about him, but he has never played any of the violin works.

Lídia de Carvalho played his *Bruma* for violin and piano and she is happy to have “included this piece in the official programme of the Conservatory”.

The *Portuense* violinist Carlos Fontes studied composition with Cláudio Carneiro, of whom he has the following opinion:

He was a very reserved person, very circumspect... he was a good teacher, but sometimes it was difficult to understand him....well, perhaps he was not

¹⁷⁴ With regard to the inclusion of Portuguese works in the recitals of Gerardo Ribeiro, see his annexed edited interview, in his comments on Ruy Coelho (see Appendix 8.h).

so good, because the students often did not understand him very well. He was a very educated person...

Carlos Fontes played several works of Cláudio Carneyro, including *Bruma*, *Roda dos Degredados* (his favourite piece) and *Improviso sobre uma Cantiga do Povo*. When asked of possible influences on his music, the violinist answers:

I do not see that Cláudio Carneyro has much influence from a French or German composer... for sure he underwent influence from the traditional music of Portugal. He wrote a few songs that we played in the Quartet... and I do not see any particular influence. In Lopes-Graça, for instance, I see influences from Béla Bartók.

For Gaio Lima, the music of Cláudio Carneyro “is a little tiresome”; referring himself to the violin sonata, Alberto Gaio Lima says: “he has a violin sonata... I have it but I have never studied it... it is very long, and when we start reading something that we feel it is not very interesting, we tend to give up...”

Gerardo Ribeiro remembers episodes of his youth, when he lived in Portugal:

I knew him very well and I knew his wife, Katherine Carneyro, who was American. I remember perfectly going to the restaurant with my parents and him... it was after I played the Violin Concerto of Max Bruch, in 1960, with the Symphony Orchestra of Oporto. From Cláudio Carneyro, I played *Roda dos Degredados* that, by the way, I also played in one of the New York concerts... it was very difficult to translate this title to English... Fausto Neves (a very close friend of Vasco Barbosa) struggled when trying to translate this name. I have never played his *Improviso Sobre Uma Cantiga do Povo*.

Elmar Oliveira heard the name of Cláudio Carneyro for the very first time in the interview.

- Frederico de Freitas (1902-1980)

Frederico de Freitas is another Portuguese composer who reached some importance in the Portuguese musical panorama during the last century. The fact of his having dedicated himself with equal success both to erudite and light music was applauded by Leonor Prado and Vasco Barbosa. “He is happy in any of them” affirms the first; “he was a great man in classical music, as he was great in light music” relates the second. Leonor Prado also praises the film music written by the composer.

Vasco Barbosa draws attention to the three violin works that Frederico de Freitas dedicated to him – *Serenata Perdida* (that he played to Henryk Szeryng), *Música para Funerais* and *Zingaresca*, which are not published yet (the scores remain in the possession of the violinist) – and the collaboration with the composer, particularly during the recording of the Sonata for Violin and Piano, supervised by the author himself.

Aníbal Lima considers that Frederico de Freitas “was a good composer, more cerebral, for example, than Luís de Freitas Branco... his writing is quite based in Portuguese folklore”.

For Lúcia de Carvalho, Frederico de Freitas “was a very wise person... he knew a lot of instrumentation... he knew very well how to instrument, that is true... but the inspiration sometimes...”; she played his violin sonata and the string quartet.

Carlos Fontes remembers an episode when he played one of his pieces while leader of the Symphony Orchestra of Oporto:

I have a congratulatory card that he gave me to congratulate me on the performance of the violin solo of *Suite Medieval* - «(...) keeping good memories of the solo of *Suite Medieval*». By that time, I was the leader of the orchestra. I knew him very well... he was here, in Oporto, as conductor for many years.

Carlos Fontes continues, enlarging upon Frederico de Freitas with flattering compliments:

He was a very good musician... a very cultured person... he used to comment the Sunday morning series of concerts... and it was really interesting. He was very polished, very serious... he was not a person to take multitudes with him, but what he said was of great seriousness. I do not remember if I played or not any of his violin works, but I played in the orchestra. At that time, and perhaps nowadays as well, it was really difficult for us to obtain these scores, because they were not published... often we even have no information of the existence of these pieces... there was no information, no promotion...

From Frederico de Freitas, Alberto Gaio Lima praises particularly the ballets (“very well written, and very rich melodically), his *Quarteto Concertante* (he played with Vasco Barbosa) and the duo for violin a cello, which he considers “a very interesting piece”.

Among the two “American” violinists, only Gerardo Ribeiro is familiar with Frederico de Freitas: “I met him. I played the Violin Concerto of Paganini with him and the Gulbenkian Orchestra. He wrote many things for films...”

- Armando José Fernandes (1906-1983)

For Leonor Prado, this composer was quite important in her career, having dedicated to her the Concerto for Violin and Orchestra:

He had a flair for composition, he had ideas... the first movement of the Concerto for Piano and String Orchestra is very beautiful. We played it with the *Academia de Instrumentistas de Câmara* (Academy of Chamber Instrumentalists), where I was the leader, and I liked immensely to play it. The entire concerto is pretty, but the first movement is very good.

Regarding the violin repertoire of the composer, this violinist considers it quite difficult: “the violin concerto, dedicated to me, is very difficult... it has many trills. The sonata is also difficult, but not as much as the violin concerto”.

Vasco Barbosa regrets not having played the Violin Concerto of Armando José Fernandes, but he praises the brilliant execution of the violinist Leonor Prado: “she performed this concerto so well...”. Vasco Barbosa, who considers this composer “a fine and very nice person”, liked very much to play his sonata for violin and piano (although he has only played two or three movements); he does not find strong influences on it.

Aníbal Lima also played the Violin Concerto of Armando José Fernandes, though considered it inferior to that of Freitas Branco.

Lídia de Carvalho performed his violin sonata, a work she considers “very well structured”: “the first movement is a little hard¹⁷⁵ for the violin, but it is manageable... and this sonata is very well inspired, particularly the themes of the last movement... very interesting”.

Carlos Fontes has a vague opinion on this composer: “I have heard his name, but I have never played anything of his. I must have heard the violin concerto... but I do not remember”. Gaio Lima has a slightly less vague opinion: “I know his violin sonata... I have heard it and I like it... I know that Mrs Leonor [Prado] played his sonata very often... I have never studied it... I have never seen the score... he was a very learned, consistent and formal composer”.

Gerardo Ribeiro was invited to play the violin concerto, but “for some reason” he has never played it; Elmar Oliveira has never heard of him.

- Jorge Croner de Vasconcelos (1910-1974)

Concerning the *oeuvre* for violin of this composer, Leonor Prado and Vasco Barbosa have divergent opinions. The first says that he was an intelligent and erudite musician, but she does not like his compositions: “I have never played any, but I know them. He has several little pieces for violin. Neither I nor my pupils liked to play them”. The latter considers Croner de Vasconcelos “a master, a fine person”, having played some works of the composer, including *Ária e Scherzo* which is, in his opinion, “very interesting”.

This piece is also mentioned by Lídia de Carvalho, Gerardo Ribeiro and the two *Portuense* violinists: in the opinion of Carlos Fontes, this kind of piece is “more for academic purpose... it is an interesting «academic» piece, but it is not transcendent”.

¹⁷⁵ The original expression in Portuguese: “*rebarbativo*” (rebarbative) can be translated to English as difficult, hard, complicated.

Aníbal Lima has never played works of Croner de Vasconcelos, of whom he thinks (but is not certain) he was a pupil of composition in the Lisbon Conservatory. Elmar Oliveira heard the name of Croner de Vasconcelos for the very first time in the interview.

- Joly Braga Santos (1924-1988)

On this important Portuguese composer of the twentieth century, especially known for his orchestral works, which include six very interesting symphonies, the opinion of the interviewed violinists is nearly consensual. For Leonor Prado, Joly Braga Santos “has also much value, even though I am not a fan. He was a great orchestrator and a great expert of music. I played a trio. For solo violin I did not play anything”.

Vasco Barbosa fits the musical work of the Portuguese composer somewhat in the line of Shostakovich, praising his *Nocturno* for violin and piano. Referring to the great talent of Joly Braga Santos, the violinist relates to have performed several orchestral works of the composer.

In his turn, Aníbal Lima also eulogizes the cited *Nocturno*, lamenting the absence of the composer’s works in the concert repertoire: “I find that he was a composer with much talent... by the way, I do not understand why his symphonies are not played in Portugal...”.

The Azorean violinist, Lídia de Carvalho, played quite a few things of Joly Braga Santos in the *Academia de Instrumentistas de Câmara*, including his Concerto for Strings and again the *Nocturno*.

This composer attracted the following comments from the two *Portuense* violinists:

Carlos Fontes: I knew him very well, I contacted very much with him. He was here in Oporto as assistant-conductor of the orchestra. I have never played a violin piece of him... I have played in the orchestra and in the Quartet, but not for violin. I have also critiques from him... We may say that his first phase as a composer is a little uniform, but when it comes to the fifth symphony, he changed completely the style... much more modern, plenty of dissonances... perhaps to follow the trends... but he is undoubtedly one of the great Portuguese composers.

Alberto Gaio Lima: he was a good symphonist. His wife gave me two of his works... I have never played them, I was impolite, but I was already too old... I could have given them to one of my pupils, but it did not happen... I played one of his works with harp... it was a piece for strings and harp... and it was quite difficult. I liked, but I have to say this... the music is not yet established in one tonality, and he is already moving to another tonality... and he is constantly doing this... but, melodically speaking, his music is very rich indeed.

Both Elmar Oliveira and Gerardo Ribeiro only showed some familiarity with the name of this composer.

- Berta Alves de Sousa (1906-1997)

Older sister of the acclaimed Portuguese violinist Leonor Prado, it is interesting to know the opinion of the latter regarding the creative facet of her sister:

She always wanted to compose a music that was not to be heard... a special music... it was interesting but she was not a composer. She wrote for me *Dança Exótica*. I liked to play it... but it was nothing special.

Vasco Barbosa only met Berta Alves de Sousa when he played in some concerts in Oporto: “when I played in Oporto... she wrote me very good critiques, but I never had the chance to hear music of hers”.

Both Carlos Fontes and Gaio Lima met her and played in the Conservatory when paying homage to her; on that occasion, the first played three works for violin and piano (the mentioned *Dança Exótica*, *Cantilena* and *Pavana*) and the last played her trio. Carlos Fontes knew her very well:

She was my teacher, and later my colleague... I played chamber music with her for a good while. Regarding influences on her music, I cannot properly say... the fact that I have just played only three short pieces did not give me the perception whether she have developed her own style or not.

Alberto Gaio Lima considers that “she knew composition, it is true... but she was not a genius”.

Lídia de Carvalho and Gerardo Ribeiro knew her, but they have never played any violin work of hers. Aníbal Lima and Elmar Oliveira have heard the name of this Portuguese pianist and composer for the first time in the interviews.

- Fernando Lopes-Graça (1906-1994)

One of the main Portuguese composers of the last century, Fernando Lopes-Graça is praised particularly by Vasco Barbosa and Aníbal Lima. For Leonor Prado, who never played a work of the composer, Lopes-Graça “is a composer of value although I do not like Lopes-Graça... but I think he has value”. A more favourable opinion comes from Vasco Barbosa, who interpreted most of the musical production for violin of the composer:

He was a charming personality, I liked immense to work with him and he was also very comprehensible, always available to help. I still tried to convince him to write a concerto for violin, but he did not do.

Mentioning the musical style of the composer, the violinist considers that “the music of Lopes-Graça is very... Lopes-Graça” adding that “he has his own style”. For Aníbal Lima, the two sonatinas for violin and piano written by the composer are very

interesting. When questioned to define Lopes-Graça as a composer, Aníbal Lima answers that he was “a very cerebral person”, denoting some influences of Béla Bartók.

Of interest is the contrary opinion of Vasco Barbosa on this aspect: “sincerely I do not see many influences of Béla Bartók... the Portuguese folklore is not the same as the Hungarian”.

Aníbal Lima also refers to the important activity of Lopes-Graça as a conductor of choirs, as a composer of choral music, and also to the political persecution that he had suffered as a communist, which to a certain extent harmed his musical career.

This political facet of Lopes-Graça is also mentioned by other interviewees, particularly by Alberto Gaio Lima:

[Lopes-Graça] was put aside because he was communist... well, I am not communist, but I do not condemn Lopes-Graça... he had his ideas and he had all the right of having them and thus he should not have been persecuted... but I think he was not as persecuted as people say... I remember myself that in the period of *Outra Senhora*¹⁷⁶, we made many recordings of Lopes-Graça... we played several of his works in the concerts of the Symphony Orchestra of Oporto... he was not marginalized.

Lídia de Carvalho played many things from this composer, including *Suite Rústica* for string quartet (which he offered with a dedication to her quartet [“To the *Filarmonia* Quartet with the best sympathy of Fernando Lopes-Graça”]) and *Pequeno Tríptico* for violin and piano: “it was a good piece, an interesting composition”. This last piece is also mentioned by Carlos Fontes, Gaio Lima and Gerardo Ribeiro.

Carlos Fontes played most of the musical output for string quartet of this composer:

I contacted very much with him. For violin, I played *Prelúdio e Fuga* (solo violin) and *Pequeno Tríptico* (violin and piano)... in the String Quartet of Oporto we gave the premiere of his first quartet, in Madrid. He later dedicated *Catorze Anotações* to us. We also played his second quartet, *Canto de Amor e Morte* (with Olga Prats and Jorge Peixinho), *Suite Rústica*... In what regards to chamber music, I think he did not write more things with string quartet. I also played works of Lopes-Graça in the orchestra... a few days ago, I listened to a recording in which I found some solos that I played... in the *Poema de Dezembro* for orchestra... I was the leader. I also recorded his second string quartet and *Canto de Amor e Morte*.

Regarding influences, he considers like Aníbal Lima that “his music displays many influences from Béla Bartók”. Gerardo Ribeiro tends to disagree with this last opinion:

People said that Lopes-Graça was the Portuguese Bartók, but... I really do not know... I never had a liking for him... especially after the 25th of April [Revolution]... I never had great affection for Lopes-Graça... and I never had the chance to analyse what he wrote... loss mine, perhaps, but... there is no doubt that he was a great composer, but I did not have the opportunity to

¹⁷⁶ Other Lady, in English – name by which is also known the dictatorship of Salazar.

verify his musical output... I know that Prof. Carlos Fontes loved to play Lopes-Graça with his string quartet... I also read the *Pequeno Tríptico* and the *Catorze Anotações* for string quartet... I know that Lopes-Graça loved Bartók, but the difference between one and the other is huge.

He still adds:

... One speaks of Lopes-Graça...well, in Portugal he is famous, and perhaps abroad he is well known in the academic centres... but in practical terms... Villa-Lobos, for example, is much more played than Lopes-Graça... and why? I do not know why..... people speak of Lopes-Graça as if he was a Bartók and, in my opinion, he is not.

Gerardo Ribeiro also played *Prelúdio e Fuga* for solo violin, a piece he considers “very difficult to swallow¹⁷⁷”.

Unexpectedly perhaps – considering the high reputation of this composer in Portugal, whether for his musical output or for his political controversial situation – Elmar Oliveira has never heard of him.

Regarding the composers presented until now, there seems to be a positive consensus among the interviewees on some names, particularly: Vianna da Motta, Luís de Freitas Branco, Cláudio Carneiro, António Fragoso, Frederico de Freitas, Armando José Fernandes and Joly Braga Santos – despite the fact that some of these have written only a few works for the violin. Fernando Lopes-Graça is also seen as an important Portuguese composer of the twentieth century, though he does not generate a consensus. As we saw, even though Leonor Prado does not appreciate very much his musical production, she considers him “a composer of value”, and despite Gerardo Ribeiro not having a very good impression of him, he admits that he “did not have the opportunity to verify his musical output”.

The composers to be approached next were not included in the first chapter of the present work for two reasons: firstly (and most important), because they had a very limited activity as composers (their output for violin is very limited); secondly, because their names have been only identified in the period of these interviews, in some cases arising from the interviews themselves.

- David de Sousa (1880-1918)

David de Sousa was an important figure in the beginning of last century for his conducting activity, though his musical production is practically unknown nowadays¹⁷⁸. The opinions collected among the interviewees confirm exactly this: “I only know his name. I think he was a man of great talent. I do not know any pieces for violin of him”

¹⁷⁷ The original word in Portuguese: “engolir” (swallow) can be translated to English as stand, bear, tolerate.

¹⁷⁸ See Appendix 3 for a list of Portuguese violin works, which includes a few works of this composer.

affirms Vasco Barbosa. “He was a pianist. I do not know anything by him, I have never played any. I do not have opinion” says Aníbal Lima. Lídia de Carvalho and Carlos Fontes have only heard of him; the other interviewees have heard his name for the first time in the interviews¹⁷⁹.

- Ivo Cruz (1901-1985)

Leonor Prado heard his name and had “the score of his violin sonata” but she had “never played it”.

In the opinion of Vasco Barbosa, Ivo Cruz “was a personality that marked our [Portuguese] musical scene. A man with a notable organizer spirit... he was a person with much interest... he was a great worker in favour of music”. According to this violinist, it was Ivo Cruz who made possible – through an orchestra of amateurs (*Orquestra Filarmónica de Lisboa*) that he created – some first performances in Portugal of “basic repertoire such as the Passions of Bach, the Messiah of Handel... and these, if it was not for Ivo Cruz, would not have been given in this country”.

On the other hand, Vasco Barbosa also discloses the less positive side of Ivo Cruz, emphasising the fact that he had many enemies, perhaps a fruit of his controversial personality. Regarding this, the violinist states:

He did not want me as a professor of the Conservatory... as a revenge for the fact that I have not gone to his orchestra, and also for having been obliged to give me the maximum mark of twenty values in my final examination, that had never been given to anybody... the other professors had compelled him to give it and he became furious...

Referring to the role of Ivo Cruz as director of the Lisbon National Conservatory, Vasco Barbosa still adds:

Ivo Cruz also managed to put Luís de Freitas Branco out of the Conservatory, he proceed against him... under the excuse of having kissed a student girl. Ivo Cruz kept many people away from the Conservatory... he only put there those he wanted... the Conservatory started to belong to him... it was to be in accordance with the time [dictatorship].

With regards to the violin works of Ivo Cruz, particularly to his sonata for violin and piano, Vasco Barbosa played this piece for the composer, noting “French impressionist influences”. Aníbal Lima was to play and record this sonata, asked by the son of Ivo Cruz, but it did not occur.

Interesting is the opinion of Lídia de Carvalho: “he had a lot of talent, but he was a bit lazy”. At the same time, she also refers to his activity both as director of the

¹⁷⁹ The name of this composer could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

Conservatory and as mentor of the *Sociedade “Pró-Arte”* concerts (in which he promoted Portuguese works):

I was invited by Dr. Ivo Cruz to become a teacher at the Lisbon Conservatory and I accepted... I taught there during 28 years... a whole life [...] In the *Sociedade “Pró-Arte”* concerts we had always to play works by Portuguese composers... I always tried to include a Portuguese work in my recitals. Ivo Cruz imposed this and I agreed with that... it was an attempt to expand Portuguese music.

Regarding the violin repertoire of Ivo Cruz, Lúcia de Carvalho knows his sonata for violin and piano:

The Sonata of Ivo Cruz, for example, I played it several times... I played it in Paris, in the *Sociedade “Pró-Arte”* concerts, in a tour of Africa... in this tour I also played the Sonata of Armando José Fernandes... I did not play the whole sonata... I chose the best movements to please the African audiences... one has to think of the target audiences...

Still on this sonata, Alberto Gaio Lima considers it “a timid Debussy”; Carlos Fontes played this sonata, but not in public: “I played it several times with my students... I think it is very well written”. Like Aníbal Lima, Gerardo Ribeiro was also asked to play this sonata: “his son (Manuel Ivo Cruz) wanted me to play it, but I have never done it”.

Elmar Oliveira has never heard of Ivo Cruz.

- Luís Barbosa (1887-1952)

This musician, father of Vasco Barbosa, was distinguished mainly as a violinist, as we will see later. As a composer, he is renowned for the composition of a very famous *Romance*¹⁸⁰ for violin and piano, which attracted the most flattering commentaries from the interviewees. For Leonor Prado, it is a “well written *Romance*”. Vasco Barbosa, who reckons that his father was not a composer but a violinist – even though he has written some other small pieces for violin – refers to this *Romance* as “an inspired page, it is a very beautiful sentimental page... [Ivan] Galamian liked very much... the two or three opinions that I have heard have been favourable”. The violinist adds:

I played this *Romance* with orchestra, an arrangement for orchestra that I have never seen... it was in a concert that I made in the *Salão Nobre* of the Theatre of São Carlos... I played the Bach’s Concerto in A and the *Romance* of my father.

Aníbal Lima also knows Luís Barbosa and his *Romance*, although he has never played it, probably due to the fact that no composition of Luís Barbosa has been published yet.

¹⁸⁰ This *Romance* is widely known among Portuguese violin teachers and students, particularly because it used to be included in the programmes of the Lisbon Conservatory.

Lidia de Carvalho also played this *Romance*, though she did not give an opinion on it. Elmar Oliveira believes he has heard the music and the name of this composer. All the other interviewees commented on the performing facet of Luís Barbosa.

- Victor Macedo Pinto (1917-1964)

This almost unknown *Portuense* pianist and composer wrote a violin sonata. Alberto Gaio Lima made several recordings of this sonata and in his opinion, “it is good... it is well written, though a bit long... it is a Romantic work”. He performed this sonata with the composer himself.

Both Carlos Fontes and Gerardo Ribeiro showed some familiarity with this composer: the first one was a colleague in the Oporto Conservatory, the latter remembered “to have heard a composition of him”. Elmar Oliveira has heard the name of Macedo Pinto for the very first time in the interview¹⁸¹.

After the study of the main Portuguese composers of the earlier twentieth century, the interviews continued with the mention of other remarkable Portuguese composers before and after this period, not only to find out the reputation of each one and thus complement this study, but also to try to disclose (if possible) some more violin works.

From the later period, particularly from the last decades of the twentieth century, several composers have been making a mark on Portuguese composition, such as: Filipe Pires, Victorino d’Almeida, Jorge Peixinho, Emanuel Nunes, Eurico Carrapatoso and Sérgio Azevedo. Among these, Eurico Carrapatoso and Victorino d’Almeida were the ones who attracted the most praise from the interviewed violinists. For example, Elmar Oliveira (probably the least familiar with the Portuguese musical scene), has heard of this latter, particularly as conductor.

- Question 16:

Q16: Have you played any Portuguese violin work?

If **YES**:

- Describe the violin work
- In which aesthetic mainstream do you include it?
- Find influences? From other composers (Portuguese or foreign), regions, etc.?
- What feelings did it/they arouse in you?

If **NOT**, are you available or do you intend to play in the near future?

¹⁸¹ The name of this composer could not be raised in the interviews with Leonor Prado, Vasco Barbosa, Aníbal Lima and Lídia de Carvalho, since it came to our attention only during the interviews with the *Portuense* violinists.

While the previous question was mainly centred in Portuguese composers of the period in study, the focus of this question is on their violin works and influences. It was also intended to find out which violin pieces have been performed by the interviewees and also their opinions on them. In some cases, the answers to this question were given during the previous question. On the other hand, it was also the intention here to detect more violin works written in that period which, perhaps, had not yet been found during this research.

Leonor Prado refers to the two sonatas of Luís de Freitas Branco which, in her opinion, “demanded much expression and also had some difficulty”. Regarding the violin works of Armando José Fernandes, the violinist considers them quite difficult, especially the violin concerto that is dedicated to her, as we saw.

In his turn, Aníbal Lima also mentions the music of Luís de Freitas Branco, particularly his violin concerto:

... I find that it is a Romantic concerto, but he studied in France, therefore, he could have influences from Debussy or Ravel, and I really do not see this in that work, strangely... I believe he wanted to be himself and create a mainstream. The idea that I have in relation to his *oeuvre*... well, he was not a composer looking for an influence, what could have been natural... perhaps more towards Dvořák... but having lived in France... I believe that he wanted to make his own musical mainstream without influences.

The violinist still classifies the two sonatinas of Lopes-Graça as “excellent”, adding that they disclose “quite simple writing, not so elaborated as the sonatas of Luís de Freitas Branco”. Aníbal Lima also refers to the Unfinished Sonata and the piano trio of António Fragoso: “It is interesting. It is only one movement, practically. Romantic, very romantic, I do not find influences from Debussy. And the piano trio... also very romantic”. When questioned on more works/composers that he has played, he answers:

In relation to more composers that I have played... we do not have a very wide repertoire for violin, which allow us to make a much deepened approach, unless it is kept in the National Library or somewhere else...

Alberto Gaio Lima suggests French influences in the Portuguese violin repertoire, an opinion shared by Gerardo Ribeiro: “The influence I remember most is the French one... at least considering what I played... Luiz Costa...”.

In her turn, Lídia de Carvalho gives examples of influences from German and Portuguese folk music: the Germanic and Wagnerian influences can be seen in the Second Violin Sonata of Luís de Freitas Branco and in *Romanza* (Vianna da Motta); the Portuguese national themes can be found in the Violin Sonata of Armando José Fernandes (a “very well structured work”), *Bruma* (Cláudio Carneyro), *Fantasia Portuguesa* (Ruy Coelho) and *Nocturno* (Joly Braga Santos).

The second part of this question – “are you available or do you intend to play in the near future” Portuguese violin works – attracted the following curious commentary from

Vasco Barbosa: “I do not know if I will play anything in the future, either Portuguese or other... but yes, I am available”.

Aníbal Lima reaffirms his interest in the Portuguese violin repertoire, especially as a professor, mentioning a piece for violin and piano from a Portuguese violinist-composer who had not been mentioned until this point, the *Berceuse* of Flaviano Rodrigues:

I always have this concern, but mainly as a teacher, in making known the two sonatas of Luís de Freitas Branco and the *Berceuse* of Flaviano Rodrigues. It is in the educational field that I am most interested that my pupils take cognizance and the taste – which will depend on them, of course – for the existing Portuguese violin works.

The answers to this question of the two violinists who live in the United States are very encouraging. Elmar Oliveira regrets not have performed any Portuguese repertoire but faces with interest that possibility:

Well, judging by the amount of composers that you have mentioned, that nobody knows about (including myself), I feel slightly ashamed that I have not taken the time to really look into the works of Portuguese composers that have written for violin... it might be a possibility to perform and add to my repertoire. Certainly, that is something I am going to be very seriously looking at...

Gerardo Ribeiro is more moderated (based on his previous experience, regarding the acceptance of the Portuguese works in the international concert circuit – narrated in the interview) but still shows his interest and availability: “of course I am available [to play it] and it is always my intention to do it... it is just a matter of timing... and I also do not want to study a thing to play it only once... I am too old to do that... when I was younger I did it, but not anymore...”

- Question 17:

Q17: Have you directly interacted with Portuguese composers in the composition of the violin works? Do you have any work dedicated to you? Could you describe how those experiences were?

Regarding the relationship/collaboration between the interviewed violinists and Portuguese composers in the writing of pieces for the violin, Leonor Prado, Vasco Barbosa and Alberto Gaio Lima had quite interesting experiences.

Leonor Prado interacted chiefly with Armando José Fernandes and Cláudio Carneiro. Of the first she says:

He wrote the piece (Violin Concerto) and I had to manage myself, I had to disentangle it. I said to him: «Armando, this is very difficult to play». But he did not change it, it is done, it is done...

Leonor Prado discloses that there was a close friendship between the composer and herself and her husband, Pedro do Prado – a personality who played a very important role in the last century, particularly in the Portuguese Radio, as mentioned before. She further discloses a curious facet, perhaps unknown, of Armando José Fernandes:

He was very lazy, very indolent. He used to play *bridge* until two, three in the morning and my husband was always reminding him to write, in order that *Emissora Nacional* could pay him at the end of the month... I knew it [the violin concerto, the first two movements] already by memory and the last movement had not yet been written...

About the collaboration with Cláudio Carneiro, Leonor Prado praises his useful suggestions of the “way to phrase”, particularly in the central section of the violin work *Improviso sobre uma Cantiga do Povo*: “he gave me advice on how it should be... he wanted it like an improvisation”.

Vasco Barbosa remembers collaborations with Frederico de Freitas and Fernando Lopes-Graça. About the first one, who had dedicated three violin pieces to the violinist, as we saw before, Vasco Barbosa remembers, with some nostalgia, the interaction between both in the recording of the sonata for violin and piano, supervised by the composer himself, who died the day before the recording of the last movement:

I recorded the sonata for violin and piano with my sister Grazi and with him superintending all the interpretation... the interpretation is correct... it is in accordance with the author... except the last movement... that is... on the following day [after his sudden death] he was not present in the recording of the last movement, but I already knew... we had rehearsed it before... I knew perfectly how it should be, but it was shocking after he had been present... it was a very shocking absence.

According to Vasco Barbosa, the composer wrote the pieces and afterwards called him to his house to tell him “how the interpretation should be”; the violinist adds:

I did not participate in the composition... well, in fact, I gave a dozen suggestions in the sonatas... that were finishing too slowly in the slow movements... and he cut some bars... he took off a certain weight from them... they died but they died slowly.

The cooperation with Lopes-Graça was more occasional:

I also gave suggestions to Lopes-Graça to remove a certain number of notes in the *Prelúdio, Capricho e Galope* that was too much encumbered... and I drew his attention to this in order to get a cleaner sound, more clear, more brilliant... if he took off some notes... and he agreed and took them off.

Alberto Gaio Lima refers with enthusiasm his close collaboration with Victor Macedo Pinto:

The Violin Sonata of Victor Macedo Pinto. It was a very rich experience, first because the composer was the pianist and this helped very much interpretation. It was a pity that the microphone of the violin in the

recording was “strangled”... the sound technician only wanted to listen to the piano... and the recording, consequently, is awful, terrible... one may hear the violin notes, but very far away... and it took a lot of hard work because the sonata is very long and difficult.

And he continues:

I made several suggestions, but it was him who most conceived the work... I helped him in the violin part, articulations... he was so engaged in his part (the piano part is very dense). It was a good experience... I respected what he had written and I did not find anything inappropriate to the instrument (notes out of the scale, etc.). In this aspect, everything was in the right place. I participated only in the interpretation, articulations, bowings...

Aníbal Lima says he does not have any dedicated piece and has not collaborated with any composer, lamenting the fact that contemporary Portuguese composers “are so requested that it is almost necessary to make a queue and take the ticket... especially in the case of [Eurico] Carrapatoso, with all justice, an excellent composer”.

Carlos Fontes only has dedicated works to his String Quartet, while Lídia de Carvalho remembers a brief collaboration with the almost unknown composer and pianist Artur Santos:

He came to my house and brought me a piece he was composing for me to see if it was well written in terms of fingerings. I gave some advice to him. I cannot remember what piece it was... he took it... but it was for sure one of his last compositions. He has much merit... he was a pianist and he did not compose too many things...

The two Portuguese-American violinists said that they do not have any Portuguese work dedicated to them, and neither have collaborated with any Portuguese composer.

- Questions 18 and 19:

Q18: What is your opinion regarding Portuguese violin music?

Q19: Do you think Portuguese violin music is little known internationally? If this is the case, what are, in your opinion, the reasons for this situation?

From the answers obtained here, we can conclude at this point that there is a lot to be done in the promotion of the Portuguese repertoire generally, not only for violin. Several reasons were given as to why Portuguese music has not reached yet the deserved visibility: the little interest from national and foreign interpreters, the absence of compulsory Portuguese pieces in the academic programmes of the schools (particularly superior schools), a perceived lack of greatness of the works, the mentality that foreign works are better, the lack of interest on the part of public institutions and the very few published and printed scores.

Leonor Prado clearly considers that Portuguese music for violin lacks greatness; it does not exist in a sufficient amount so she can express an opinion on it:

Portuguese music needs to be developed, it needs to be heard, it needs to be played... There is the Violin Concerto of Armando José Fernandes, the Violin Concerto of Luís de Freitas Branco, the sonatas of Ruy Coelho... but [the music for violin] should not be confined only to teeny things of salon music. It is necessary to make more full-scale concert music.

Moreover, academic programmes are “orientated to play... renowned concertos... and not Portuguese music”.

Vasco Barbosa summarises his opinion in short: “it is little played and it does not have repercussion abroad”. The violinist laments the fact that the “great virtuosos” do not promote Portuguese music:

Our music could be promoted... but it should be promoted by the great ones and the great ones do not play it. I am not seeing a Perlman, as I did not see a Heifetz or an Oistrakh, playing our music. I did not see... they came here... got applauses, but... to think about this, to promote this, I did not see, I do not see... They do not care about us... even though our music is good... even abroad there is also a lot of very good music that it is not played, this happens not only here.

Vasco Barbosa adds a solution so that Portuguese music for violin could achieve an international impact: “We needed the Portuguese soloists to become interested in national works to put them abroad”.

A little more optimistic is the opinion of Aníbal Lima. For him it would be very interesting to prepare

an inventory of the most significant works, the ones that have more quality (it is not possible to play everything)... but they should be included in the programmes of the music schools, including the superior schools... and that should be compulsory.

Recognising that Portuguese music for violin is very scarce – even though he has heard some names of composers for the very first time during the interview – Aníbal Lima adds:

For achieving a certain quality, we need to have many to compose, many composers. And we are very poor in this aspect. This only shows that our politics in relation to culture have been always disinterested, without great support... I am not an apologist of the time of *Outra Senhora*, but I believe the taste for music and for culture was more stimulated at that time.

Interesting are his comments on the spreading of Portuguese music, taking as example an invitation of a Swedish organization for a performance by his string quartet: “It is curious, there is more interest from certain foreign organizations in knowing our culture than we have in promoting it”.

Lídia de Carvalho claims she “always tried to include a Portuguese work in” her recitals:

I included *Bruma* in the programmes of the Conservatory. In the *Sociedade “Pró-Arte”* concerts we had always to play works by Portuguese composers. I tried also to include pieces of Croner de Vasconcelos and Lopes-Graça in the programmes of the Conservatory, but of Lopes-Graça it was very difficult... due to the political environment of the Conservatory at that time...

When asked if the Portuguese violin music is little played, the Azorean violinist answers plainly: “it is little played but it exists. The one that is valid is fairly played... the other...”. And she explains the reasons why the Portuguese violin repertoire is little played:

Firstly, because it is not published. Secondly, because some music has interest and other does not have. They [the international violinists] even like it... but it is not enough promoted. But if one wants to expand Portuguese music... one can include the best works and I believe they [the international violinists] will gradually accept them... it is just a question of choosing well. The Violin Concerto of Freitas Branco, for example, is not inferior to the greatest violin concertos...

The opinion of Carlos Fontes regarding the Portuguese violin repertoire is very positive:

I think there are good works... for example, there is a very interesting piece from Flaviano Rodrigues (*Berceuse Romantique*)... Gerardo [Ribeiro] already performed it in the United States. I think that there are many good things, some of high quality...

For this violinist, the mainly problem is “the lack of dissemination”, and he explains why this occurs:

I am aware that we do not have many representative Portuguese performers abroad... we have Gerardo [a former pupil of Carlos Fontes]... and I feel, to some extent, that he could have included more Portuguese pieces in his recitals... I think he is doing that now... I know about *Berceuse Romantique* because he called me asking the date-of-birth, date-of-death, etc..

And, according to Carlos Fontes, all this lack of dissemination reflects itself abroad; he continues his reasoning, making a brief comparison with the Spanish music:

I am not saying that the Portuguese violinists living abroad do not want to play or promote it... of course they may say they do not like it... naturally, the Spanish music (Falla, Sarasate, etc.) has a world-wide diffusion that most Portuguese composers do not have yet... I am not speaking of Lopes-Graça, Luís de Freitas Branco or Joly Braga Santos... I do not think it is only a matter of quality... of course, there are good and less interesting things, but I believe that there are many meritorious works... in chamber music, for instance, there already exist some recordings of string quartets... the problem is that we are too small... if tomorrow one of the greatest international violinists played the Violin Concerto of Luís de Freitas Branco, I am quite sure that the others would begin to play it as well.

Regarding the programmes of superior schools and conservatories, Carlos Fontes says that they “must include Portuguese works in their programmes... it should be obligatory”.

Sharing the opinion of his Oporto colleague, Alberto Gaio Lima also regrets the lack of published and printed music:

For the successful inclusion of the Portuguese works in the programmes of superior schools and conservatories, it is necessary that someone publish them. Sometimes, it seems that the composer himself feels ashamed of showing his own works... These works need to be printed for a wider diffusion... otherwise, it is almost impossible to have access to them...

And he continues his reasoning:

The Portuguese music for violin is little played, but it is still wanted. There are some instrumentalists that ask for it... it is little played because there are no published scores. In past times, the performance of a Portuguese work in the 9th grade [final year] of the Conservatory was obligatory... it was part of the official programme... but almost everybody played the *Berceuse Romantique* of Flaviano Rodrigues... it was almost always the same piece... sometimes we heard a different Portuguese work, but the alternatives were three or four, maximum [because of this lack of printed music].

Again, the lack of interest of the Portuguese violinists in “their” music is appointed as a reason for the little international diffusion of the Portuguese repertoire:

Firstly, because the Portuguese violinists do not take the works abroad... but it is also rare for the Portuguese performers to be invited to play abroad... There are some sporadic cases... for example, when the Hungarians came here and gathered several Portuguese works (they played the Lopes-Graça Concerto for Orchestra, etc.)... but these were isolated cases. The fact that the scores are not published is a huge obstacle... One thing I can say: we also find better and worse works abroad... therefore, I am not sure if this is only a matter of having quality or not.

Elmar Oliveira admits that he “cannot really make a very fair judgment” about Portuguese violin music because he knows only what he has listened to on recordings (like the Luís de Freitas Branco Concerto). He explains the minimal diffusion of Portuguese (violin) music abroad:

I can only speculate that the reason that Portuguese violin music is hardly played at all or any Portuguese music for that matter outside of Portugal is the same reason that the world does not know that Portugal had one the greatest surrealist schools of painting in the world, monumental school... the world does not know that Portuguese are great wine producers... that there are great Portuguese writers... it is a matter of self-promotion... in my opinion, it is a matter of self-promotion... it is a matter of getting outside of one’s little isolated world and making sure that the rest of the world knows what it is that you are doing in Portugal.

The other “American” violinist, Gerardo Ribeiro, has not a very favourable impression of Portuguese violin music, though recognising that he is “partially ignorant in this answer” because he also does not know “the Portuguese repertoire very well”:

There are some works that do not have great interest... I do not mean with this that it is only the Portuguese works... I have the feeling that many of these works are not very meritorious... they exist but not because of their great contribution... but there are also many uninteresting works from foreign composers that do not mean anything as well... it is just composing by composing... there is nothing original... probably, nearly half of the works you are gathering in your research work are dispensable...it would not be a great loss if they did not exist... it is what I think, from what I know...

And he explains the little reputation of Portuguese music abroad with the “lack of visibility” that Portugal always had in the world:

It [Portuguese violin music] is little known internationally... the same happens with other small countries (particularly in population)... Switzerland, for example... there are not so many Swiss composers (Bloch...)... internationally speaking, there is no Portuguese composer who... I think it has to do with the importance that Portugal always had in the world, which unfortunately was not so great... and the dictatorship did not help at all, it only made Portugal more unknown... I do not know if you remember the World Exposition Europália, in Belgium [1991]... it is incredible how people in Belgium were so unacquainted with the things that happened in Portugal... Portugal is out of the central route of Europe and this also contributes for the lack of visibility... I have the impression that if Luís de Freitas Branco had lived in France or another country, he could have had more visibility...

- Question 20:

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

Concerning the main influences on Portuguese violin music in the period in analysis, there is not a very concrete opinion among the interviewed violinists; perhaps folk music and Nationalism are, from the influences mentioned, the ones that generated most consensus. On the other hand, the attempt of each composer to create his own style was also referred to, although we may conclude at this point that Nationalism has almost always been present, like a counter-current to the Portuguese music of the period in analysis.

Leonor Prado mentions folklore, pointing out as example the already mentioned *Improviso* of Cláudio Carneiro.

Vasco Barbosa detects impressionist influences in the Violin Sonata of Ivo Cruz, and Richard Strauss in the violin sonatas of Luís de Freitas Branco. Referring to the violin

concerto of this last composer, he finds some influences from Slavonic music. When questioned on the influences of Nationalism and folklore, he answers:

Nationalism, sometimes... for example, in the first, third and last movements of the symphony *À Pátria* of Vianna da Motta... the second is German Romanticism... Folklore, yes I think...

Vasco Barbosa finishes concluding that “to a certain extent there was a national style in our music, with influences from the Portuguese folklore”.

Aníbal Lima corroborates this last opinion of Vasco Barbosa: “Nationalism, perhaps. In fact, there were composers that absorbed our folklore, namely Frederico de Freitas”. Commenting the *oeuvre* for violin of Joly Braga Santos, the violinist relates that it is “a very particular writing”. On Luís de Freitas Branco, he considers that “he created his own style when composing”. In the musical production of Lopes-Graça, Frederico de Freitas and Vianna da Motta, Aníbal Lima finds strong traces from Portuguese folklore, concluding that the majority of the composers of this period had very particular styles, not finding “great influences from abroad”. When asked the question if a mainstream of Portuguese music exists, Aníbal Lima answers that, although most of them have tried to create it, none accomplished it:

The music of Joly Braga Santos is very different from the music of Armando José Fernandes or of Vianna da Motta... above all they were Nationalists who based their music on Portuguese folklore, stylizing the most popular melodies.

Beyond the already mentioned German and national influences (see her testimony in Question 16), Lídia de Carvalho also finds influences from Portuguese folklore in the musical output of Lopes-Graça: “he did important research on Portuguese folklore... he gathered a large number of themes to work on... and he had a flair for it...”

Carlos Fontes also suggests influences from Portuguese folklore:

In the work *Cenas da Montanha* of Vianna da Motta, for example, we can find suggestions from folklore... the same occurs in many works of Lopes-Graça and Luís de Freitas Branco (*Suites Alentejanas*)... we may find the Nationalism in the Symphony *À Pátria* of Vianna da Motta...

He continues concluding that folklore and Nationalism are “the most significant influences on Portuguese violin music... sporadically combined with influences from Germany and France... but the common trace would have been the Portuguese roots”.

Like his Oporto colleague, Alberto Gaio Lima also suggests folklore and Nationalism as the main influences on Portuguese violin music. Gerardo Ribeiro adds the Impressionism to this list, but Elmar Oliveira is not familiar enough with the music to express a grounded opinion.

- Question 21:

Q21: Do you know any Portuguese violinist?

This question had as its main goal to throw light on the status of the main Portuguese violinists in the period in question as perceived by the interview players; it will be quite interesting to observe the opinions of the interviewees about their “colleagues”, opinions that in some cases diverge, as we will see¹⁸². In only one case did an interviewee decline to comment on a particular player.

In addition, this question – opened to suggestions, commentaries and other names, as was intended with all the questions in these interviews – allowed the “discovery” of several names of important violinists in the Portuguese musical scene in the last century. Though the information may be slight, in some cases this exercise in oral history represents the only available data on these players. The most renowned Portuguese violinists will be considered in descending chronological order:

- Aníbal Lima (1952-)

Leonor Prado distinguishes this violinist (one of the interviewees) saying that “he plays very well”.

For Vasco Barbosa, Aníbal Lima is an “admirable, honest, clear violinist... he is an honest person who plays admirably and deserves much consideration”.

Lídia de Carvalho considers that “as a violinist, he has many possibilities”. She served as jury in his final examination in the Lisbon Conservatory.

For Carlos Fontes, Aníbal Lima is “an excellent violinist, an excellent colleague and an excellent professor”. Regarding his pedagogue facet, Carlos Fontes brings to mind their recent collaboration in the jury of the *Prémio Jovens Músicos* (Young Musicians Prize – Portuguese Radio Competition): “he brought many promising students there... he is an excellent violinist, very good”.

Alberto Gaio Lima considers Aníbal Lima “a good violinist”, with “much quality”.

Elmar Oliveira has never heard him playing in concert, only in the Gulbenkian Orchestra.

Gerardo Ribeiro has a very good opinion of Aníbal Lima, with whom he regularly plays when he goes to Portugal:

I know him perfectly well. From the people that are now playing the violin in Portugal... I do not know anybody with the reputation of Aníbal Lima... I have the impression that there is nobody like him in Portugal now.

¹⁸² This information on the interviewed violinists' opinions of their colleagues and predecessors may be supplemented by information on their teaching “pedigrees” given in the short biographies of Appendix 6.

The two violinists to be mentioned next are undoubtedly the ones who have achieved greatest success abroad, particularly in the United States. They are also seen by their “domestic” colleagues as outstanding violinists and the most representative in the international musical scene.

- Elmar Oliveira (1950-)

About this remarkable Portuguese violinist born in the United States (one of the interviewees), the opinion of the interviewees is unanimous.

For Leonor Prado, Elmar Oliveira “plays very well”¹⁸³.

Vasco Barbosa says he is “one of the greatest violinists of the present times”, adding: “I think that it is not possible to play better violin than he plays. He is like Heifetz... he is formidable”.

For Aníbal Lima, the fact that Elmar Oliveira won a gold medal in the “Tchaikovsky Competition” speaks for itself, remembering a recital he attended that he qualified as “absolutely amazing”.

According to Lídia de Carvalho, he is “a very good artist”, remembering one of his solo performances with Gulbenkian Orchestra.

Carlos Fontes knows this violinist only from what he has heard in the recordings, regretting not having seen him playing live in Oporto.

Alberto Gaio Lima has never heard him play but has heard people saying that “he is very good”.

Though not considering Elmar Oliveira a Portuguese (saying that “he never went to Portugal”), the opinion of Gerardo Ribeiro is also very positive: “I heard him playing only once. I know him very well... we are friends... he is an excellent violinist, an excellent violinist”.

- Gerardo Ribeiro (1950-)

Gerardo Ribeiro (one of the interviewees) is another great Portuguese violinist of the present, also with a soloist career in the United States.

Leonor Prado also considers that he “plays very well”¹⁸⁴.

¹⁸³ It was said in such a way that it conveyed the highest praise.

¹⁸⁴ Although Leonor Prado uses the same phrase to describe several violinists, in this case again, she clearly intended the highest praise.

“I do not believe that one can play better the Violin Concerto of Sibelius or the Violin Concerto of Mendelssohn than what I heard him play. Brilliant, fulgorant”, says with enthusiasm the violinist Vasco Barbosa.

Aníbal Lima emphasises the fact of Gerardo Ribeiro has studied with excellent masters, namely with Ivan Galamian.

Lídia de Carvalho also has a very good impression of Gerardo Ribeiro:

He is a very good violinist and a great friend of mine. I have heard him playing many times. He has a lot of skills, many possibilities. Elmar Oliveira is more for the public, more exciting; Gerardo Ribeiro is a very sensitive musician, very accurate, also with much interest.

Carlos Fontes, former teacher of Gerardo Ribeiro in Portugal, enlarges upon his pupil with the most flattering compliments:

I know him very well. He was my pupil since he was five-and-a-half years old until finishing the superior course, which he did only with fourteen years of age... I think he even finished it before his fourteenth anniversary... he finished in July and his birthday is on the 25th of October. Just after his final examination, the [Gulbenkian] Foundation gave him a scholarship... he studied two years in Switzerland and later he went to the United States to study with the celebrated professor [Ivan] Galamian. He went there to study just for a few years... but he stayed there until today.

For Alberto Gaio Lima, Gerardo Ribeiro is a “stupendous violinist”. He makes a curious comparison of him with Vasco Barbosa: “they are different... different ways of playing... one is more cerebral [Gerardo], the other is more temperamental [Vasco]”.

Elmar Oliveira is familiar with the playing of Gerardo Ribeiro and he has heard recordings of his: “he was in the Tchaikovsky competition with me, when I was there in 1978”. He considers Gerardo “a very fine violinist”.

The three violinists to be mentioned next developed interesting careers (mainly in Oporto), but at a different level than the two previous ones: Carlos Fontes, Alberto Gaio Lima and António Cunha e Silva.

- António Cunha e Silva (1940-)

António Cunha e Silva is less well-known than the two previous mentioned Oporto violinists. He achieved more recognition as second violin of the String Quartet of Oporto, in which Carlos Fontes was the leader.

Vasco Barbosa only has heard his name. Aníbal Lima mentions the performances of Cunha e Silva as second violin in the String Quartet of Oporto (*Quarteto do Porto*), a chamber group that in his opinion “had a very important exponent in Portugal [last century], and hearing them playing was really fantastic...”.

Alberto Gaio Lima considers that he “is a nice boy, with qualities”, while Carlos Fontes, his former colleague in the String Quartet says: “we cannot say that he is a great violinist, but he is a very honest person... much honesty... he does his best to play well”.

Like Aníbal Lima, Gerardo Ribeiro has only heard of this violinist as second violin in the *Quarteto do Porto*, a group he “liked very much to hear”.

Elmar Oliveira has heard the name of this Portuguese violinist for the first time in the interview¹⁸⁵.

- Alberto Gaio Lima (1932-)

Alberto Gaio Lima (one of the interviewees) developed his musical career especially as a pedagogue.

According to Vasco Barbosa, Alberto Gaio Lima is “a violinist of great resources... an excellent violinist and a great colleague”, remembering the joint participation in the interpretation of “an excellent” piece of Frederico de Freitas, the *Quarteto Concertante* for string quartet and orchestra.

Aníbal Lima corroborates these opinions, distinguishing the activity of pedagogue of the *Portuense* violinist, from whom he has received very well prepared pupils.

Lídia de Carvalho knows this violinist very well: “he played as the leader in all the concerts I made as soloist in a tour to Algarve... he took my place... I was the leader of the orchestra... he was very nice, a good colleague. He had a very beautiful sound”.

For Carlos Fontes, Alberto Gaio Lima was an “excellent violinist” and an “excellent teacher”: “I played with him a lot of times... I played Mozart’s Concertone with him... and we were colleagues in the orchestra for many years”.

Gerardo Ribeiro knows that he was one of the best Portuguese violinists at the time in Oporto and in Portugal; Elmar Oliveira has never heard his name¹⁸⁶.

- Carlos Fontes (1931-)

Carlos Fontes (one of the interviewees) played a role of extreme importance in the Portuguese musical scene of the last century, particularly through the already mentioned *Quarteto do Porto*, in which he was first violin, and through his activity as pedagogue.

For Vasco Barbosa, Carlos Fontes “was a great colleague”, referring himself to the cited chamber group: “a very famous quartet at that time”.

¹⁸⁵ Though António Cunha e Silva was already in the list of violinists to be approached, the name of this violinist could not be raised in the interview with Leonor Prado.

¹⁸⁶ Though Alberto Gaio Lima was already in the list of violinists to be approached, the name of this violinist could not be raised in the interview with Leonor Prado.

Aníbal Lima considers him an “excellent violinist”.

Lídia de Carvalho knows him but she has never heard him play.

His Oporto colleague, Alberto Gaio Lima, remembers their same musical roots in the Oporto Conservatory:

He faced the study of the violin since very young, since he was admitted into the Conservatory... he went there with this purpose... this was not my case... therefore, he stood out earlier while a student of the Conservatory, this was unquestionable... he was not comparable to me... later, I also went abroad... and people, normally, do not remain stagnant... but he was a good orchestral player and a good quartetist.

Gerardo Ribeiro speaks of his former teacher in Oporto as an excellent pedagogue, violinist and quartetist. He still underlines the importance that Carlos Fontes had in his violin playing (especially in the left-hand technique – much eulogized by Ivan Galamian at the Juilliard School) and in his career: “In Portugal, it was him who gave me all the technique... I studied with him for 10 years and it was great... I learned a lot”.

Elmar Oliveira has never heard of this violinist¹⁸⁷.

- Vasco Barbosa (1930-)

On this acclaimed violinist (one of the interviewees), the opinion of all the interviewed violinists is unanimous and in the most flattering terms.

Leonor Prado refers that he was “a good violinist”, remembering also, in eulogizing words, his father, Luís Barbosa.

Aníbal Lima, in his turn, considers Vasco Barbosa the “most talented” Portuguese violinist he ever knew, exalting his vast repertoire: “he was a great violinist, he played almost all the important repertoire for the violin... rare are the Portuguese violinists that have such a repertoire...”.

Although lamenting the fact of the musical component in Vasco Barbosa and his interpretative style are not at the level of the technical component (“it was his taste, it was also part of the time when he lived... everything suffers evolutions”), Aníbal Lima mentions recordings “with great musical value”.

Lídia de Carvalho knows him very well and has a very good opinion on him:

A tendency for the speed, a fast technique... which he inherited from his father, that is hereditary... he is a good musician... he benefited a lot in being in the Symphony Orchestra, because there was a certain “levity” in the

¹⁸⁷ Though Carlos Fontes was already in the list of violinists to be approached, the name of this violinist could not be raised in the interview with Leonor Prado.

speed of the movements... he is a very good musician, a very nice boy, a good colleague... I like him very much.

Also considering him “an excellent violinist and an excellent colleague”, Carlos Fontes remembers a curious episode when Vasco Barbosa played solo in Oporto:

I interacted with him very often, I played many times with him when I played in the orchestra of Lisbon [Symphony Orchestra of *Emissora Nacional*]... we played side by side. He was very nervous... I remember one of his concerts in Oporto (one of many)... I was the leader and [Alberto] Gaio [Lima] was the assistant-leader... he was so nervous that he started to tune and asked me: “Carlos, is this in tune, is this alright?”... He was so nervous that he could not know if the A was in tune... but he always played wonderfully... he is an excellent violinist and an excellent person.

In the opinion of Alberto Gaio Lima, Vasco Barbosa was “the best Portuguese violinist” of his generation:

He was the best because he approached works that, as far as I remember, no one else did here in Portugal... he played the violin concertos of Bartók, all the Romantic concertos, Sibelius, Tchaikovsky... he is a violinist with a very solid schooling, technically very solid... a good violinist.

And he still relates a curious episode with Vasco Barbosa in Oporto:

He was coming to Oporto (Matosinhos) for a recital, and he got a problem with his car... it was one of those concerts promoted by the *Sociedade “Pró-Arte”*... he phoned me saying that he would arrive half an hour late, with his sister [Grazi Barbosa]... we wait for him for around half an hour... he arrived (and I saw all this), took the violin out of the case (I even do not know if he tuned or not) and... he started right away (“Lá Lá Mi”) the *Symphonie Espagnole*, without warming up, nothing... after a turbulent trip from Lisbon... it was amazing... he arrived, took the violin out of the case, he should have tuned... I do not remember... I just remember that he attacked the *Symphonie Espagnole* right away...

Among the two international violinists that live in the United States, the opinion is also unanimous. Elmar Oliveira knows him personally but only heard him play when he himself was very young:

I heard a broadcast, when I was in Portugal, of him playing Corelli (the op. 5 sonatas)... I heard one or two of them... it was on the radio, in Portugal... of course I was very young but I remember him playing these pieces... and my father always spoke of him as one of the most prominent Portuguese violinists of that time and I got to meet him when I went to play in Portugal... and we became friends. I see him always when I am there.

Gerardo Ribeiro is “a great admirer of Vasco Barbosa”:

I adore Vasco Barbosa in all aspects... he is a unique person... I always adored him, as a violinist and as a person... I have the impression that he must not have enemies... he is really an extraordinary person.

- Antonino David (1923-2006)

From all the Portuguese violinists we originally intended to interview in the scope of this research project, Antonino David was the only one that we unfortunately missed because he died during the initial period of this work. He developed part of his musical career in Germany (where he would become leader of an orchestra) and was leader of the Orchestra of *Emissora Nacional*. Antonino David generates some divergence of opinions among the interviewees.

Leonor Prado refers to Antonino David without great enthusiasm: “I did not like very much... He played well but he was mediocre. He could play better”. Aníbal Lima shares the same opinion, considering that he was

a «bungler» violinist... he was the kind of violinist that plays everything but... Gerardo was Gerardo, Elmar was Elmar, Vasco was Vasco, Leonor Prado was Leonor Prado... but not everybody can be like this.

In contrary direction, Vasco Barbosa classifies Antonino David – of whom he was a desk colleague while leader of the Orchestra of *Emissora Nacional* – as an “excellent musician”. This interviewee affirms that he strongly benefited with the experience of Antonino David and he admired his vast repertoire:

I was admired by the fact that a man who still had the orchestra work managed to have a repertoire that included the Sonata for Solo Violin of Béla Bartók, Prokofiev, everything... he had such a repertoire... he played everything... he had a repertoire that never ended.

Vasco Barbosa still adds:

He was a very good violinist. In one afternoon he played by memory the two violin concertos of Alban Berg and Béla Bartók. He played and he played well. He was a fine violinist, fine musician.

Lídia de Carvalho remembers an audition she took to the Symphony Orchestra of *Emissora Nacional*, in which she got the first place and Antonino David was second. She considers that “he was a good musician. He played well”, though she has never heard him “playing in great things”.

In the same line of thought of Leonor Prado and Aníbal Lima, Carlos Fontes has also some reserves on the violin playing of Antonino David:

I also knew him very well while colleagues in the Symphony Orchestra and he played many times with us. He played very well, but... it is funny... one day, when I was driving to the Music Academy of Paços de Brandão (I taught there as well) there was a violinist playing the Beethoven Violin Concerto... I started to listen and... the violinist played very well, but from time to time... it was out of tune... I asked to myself... Is it Antonino David? No, it was not Antonino David, it was Kreisler – people say that Kreisler did not admit [corrections to the recordings]... “If that note is out of tune, we do not change it”... he did not admit post-modifications. And Antonino David

had this... I remember that he used to play very well, but suddenly... he could play three or four notes... out of tune. This is the idea I have of him, but he was an excellent violinist... a very tall person, with a very big hand... I think his vibrato was from the arm, but that sounded quite well. I remember myself perfectly... he was a good violinist, a good rank-and-file violinist... As I said before, he was also the leader with Henri Mouton.

And sharing the previous opinion, Alberto Gaio Lima says:

He was a good violinist, but not at the level of Vasco, Gerardo, or Mrs Leonor [Prado]... he had a way of playing that displeased me... his «whole-arm» vibrato... he was a good violinist, that is unquestionable. I was told by a colleague [António Oliveira e Silva, viola player] that he played Schönberg or Alban Berg very well... I did not hear, because I was not in the orchestra anymore...

Gerardo Ribeiro has heard of him: “I think he played the Violin Concerto of Bartók very well... he recorded it, but with many “patches”.

Elmar Oliveira has heard the name of this Portuguese violinist for the first time in the interview.

- Lídia de Carvalho (1918-)

Lídia de Carvalho played an important role in the Portuguese musical panorama of the twentieth century, both as instrumentalist and as pedagogue. She attracts the following favourable commentary from Vasco Barbosa:

She was an excellent professional. She also belonged to that orchestra of chamber instrumentalists to which belonged Leonor [Prado], she played at the side of Leonor (leader), they played both on the first desk... she was also leader of the orchestra of Ivo Cruz and she also played as a soloist... an excellent violinist and an excellent professional... we hope we have more violinists like her.

Carlos Fontes cannot speak of her as a violinist, because he did not know her as a performer:

As a violinist, I cannot say that I knew her very well, because I did not. She was teacher in the Lisbon Conservatory... she played in the *Academia de Instrumentistas de Câmara*, by the side of Leonor Prado... I do not know her in the performance aspect, but I can say that she should have been a good violinist, though I never heard her playing... I cannot utter an opinion...

The opinion of Alberto Gaio Lima is more grounded, but less enthusiastic:

Well... she always thought she was better than what she could really do... she always tried to set herself upon a pedestal that she never reached... she did not have knowledge for that... she did not play badly, but the maximum I heard from her was the Violin Concerto of Max Bruch... and God knows!

The name of this violinist is not very well-known among the two “Portuguese-American” violinists; Elmar Oliveira, for instance, has even never heard of her¹⁸⁸.

- Leonor de Sousa Prado (1917-2007)

The first interviewee in this work attracted the most flattering compliments on the part of the interviewed violinists.

Vasco Barbosa begins by relating a concert of the Orchestra of *Emissora Nacional* in Madrid, with Leonor Prado as a soloist: “she had not finished yet the *Symphonie Espagnole* (of Lalo) and there were people already standing up applauding her... she was a violinist of *raça*”¹⁸⁹. About Leonor Prado, with whom he performed the Double Violin Concerto of Bach, Vasco Barbosa adds:

I early admired the enormous simplicity that she had as a person. I already admired her very much as a violinist and later I started to admire her as a person. I always liked to hear her playing. She played very well the main violin concertos, Tchaikovsky, Beethoven, Brahms, Mendelssohn. She was a soloist without a doubt.

For Aníbal Lima, Leonor Prado “is a lady who already has her place in history”. In violinistic terms, he considers her an “extremely balanced person, both in technique and musicality”, distinguishing her important activity as pedagogue and also in the field of chamber music.

Lídia de Carvalho, colleague of Leonor Prado in the Conservatory and in the *Academia de Instrumentistas de Câmara* (in which she sat next to Leonor Prado, the leader), considers her a “good artist”.

Carlos Fontes remembers some solo performances of Leonor Prado with the Symphony Orchestra of Oporto:

She was an excellent violinist... I remember perfectly... she did not play too many times with orchestra, but nevertheless she played in a number of occasions, and in one of them she played the *Symphonie Espagnole*... she was an excellent violinist.

In the opinion of Alberto Gaio Lima, who also took a few violin lessons from her, Leonor Prado was a “magnificent violinist”:

I listened to her playing solo with orchestra when she came from Belgium (she was studying in Belgium)... I heard her playing the Violin Concerto of Beethoven, the *Symphonie Espagnole* of Lalo... and later, I played with her in the Chamber Orchestra of *Emissora Nacional* [*Academia de*

¹⁸⁸ Though Lídia de Carvalho was already in the list of violinists to be approached, the name of this violinist could not be raised in the interview with Leonor Prado.

¹⁸⁹ The original expression in Portuguese: “*era uma violinista de raça*”. The Portuguese word “*raça*” may be translated to English as: brave, active, vigorous, energetic.

Instrumentistas de Câmara]... it was her, Vasco [Barbosa], me and Carlos Fontes... we were the first two desks of the violins... and I also heard her in the lessons... she was a magnificent violinist.

Leonor Prado was also recognised by the two Portuguese violinists living in the United States. Elmar Oliveira was reminded of her name during the interview:

Once I pulled this music out [Armando José Fernandes Violin Sonata – edited by Leonor Prado]... and I saw your teacher’s name on there, it clicked that I have heard the name before. I am not familiar with her playing but I have heard the name before... I immediately associated with the music.

Gerardo Ribeiro has a more grounded opinion: “I remember her playing... I heard her playing in the radio the Violin Concerto of Wieniawsky (D minor)... it was excellent, I liked very much, but at that time my ears were different...”

The two following violinists were also acclaimed in the Portuguese musical panorama, though less well-known than the previous ones: Paulo Manso (1896-1982) and Flaviano Rodrigues (1891-1970). They were both leaders of the Symphony Orchestra of *Emissora Nacional*.

Paulo Manso is noteworthy for having performed all of the Beethoven violin sonatas with the celebrated Portuguese pianist and composer Vianna da Motta.

According to Leonor Prado, Paulo Manso was “a famous violinist... he played very well, he was an honest musician”.

Vasco Barbosa, who interacted with this violinist in the referred orchestra of the Portuguese Radio, remembers these situations, considering him beyond “an excellent violinist... an excellent colleague”.

For Aníbal Lima, who also met Paulo Manso (although he has never heard him play), he was “a good violinist, but I do not believe that he was a violinist that can be compared to an Elmar Oliveira”.

Lídia de Carvalho has a good impression of Paulo Manso: “he played the violin solo parts of the Orchestra... he had a good instruction... he played well. In those episodes of the orchestra he played well. She also remembers his participation in the jury panel of the prize of the radio:

Paulo Manso belonged to the jury of the prize of the radio that I won. [Leonor] Prado won the first prize and Filipe Newman created the second prize for me. He got a little indignant with this because he wanted me to win the prize... it happens... I did a very good performance... I was in “my days”... even Guilhermina Suggia phoned me from Oporto to support me... “Lídia... do not be sad... go on!”... she liked me very much. He [Paulo Manso] was the leader of the Orchestra of *Emissora Nacional* [Portuguese Radio] and thus he belonged to the panel... with Freitas Branco, Paulo Manso, Filipe Newman and [Pedro do] Prado, who was the director of the musical section of the Radio.

In the same way that had occurred with Flaviano Rodrigues, Carlos Fontes also met Paulo Manso when he played in Lisbon:

I knew him very well. We talked many times when he was leader of the Symphony Orchestra of *Emissora Nacional*... we were very good friends. I did not know him very well as a violinist... I do not remember if I ever heard him playing solo, I cannot say. I played with him many times (as well as with Flaviano Rodrigues) in Lisbon, when we were invited to participate in the concerts of the Orchestra of *Emissora Nacional*. He was a very nice person, I remember myself of being with him a few times in that Café (*Café Nicola*, in Lisbon) before the rehearsals... he was a very kind person. It seems that he was a very good violinist. I have never heard him play... every time I went to Lisbon to play in the Symphony Orchestra I never “got” a piece in which he played a solo...

For Alberto Gaio Lima, Paulo Manso was a “good violinist”:

He was a good violinist, not only in the orchestra (*tutti*). He was leader of the National Orchestra [Symphony Orchestra of *Emissora Nacional*]... but he also played as a soloist... I heard him playing very well the Violin Sonata of Strauss in Oporto... I still remember... I was very young.

Neither Elmar Oliveira nor Gerardo Ribeiro has heard the name of this violinist.

Flaviano Rodrigues is mainly known nowadays for his *Berceuse* for violin and piano. In the opinion of Vasco Barbosa, Flaviano Rodrigues was “a notable violinist here for our [Portuguese] musical scene. He was infallible, he was a very good head of strings [leader of the Symphony Orchestra of *Emissora Nacional*] and he did not fail an entrance”.

Lídia de Carvalho also met this violinist: “he was also in the Orchestra when I was. He was a good musician. He did not play badly, but he was nothing of special. He was a good rank-and-file musician”.

Carlos Fontes played with Flaviano Rodrigues in the Symphony Orchestra of *Emissora Nacional*, when he came to Lisbon:

He was a very good person... he gave me his *Berceuse Romantique*... a personal signed copy in fact... People say that Flaviano was a good violinist, technically, that his sight-reading was very good, but I also have never heard him play.

For Alberto Gaio Lima, Flaviano Rodrigues “was impressive” as a tutti-player (he also tells us a curious “hierarchical” conflict in the first-violin section of the orchestra of the Portuguese Radio):

At the desk he was impressive... in sight-reading, *décifrage*... I met him when I went to Lisbon to play in the Symphony Orchestra of *Emissora Nacional*... there were some desks with Arab numerals and some with Roman numerals, in order to avoid conflict. Instead of saying ‘fifth desk’, this would be desk ‘I’ in Roman numerals... it was always the first desk,

though in reality it corresponded to the fifth desk... there were the two, Flaviano Rodrigues and Paulo Manso.

Aníbal Lima is familiar with this violinist particularly because of the cited *Berceuse*.

Gerardo Ribeiro has only heard of Flaviano Rodrigues as one of the leaders of the Symphony Orchestra of *Emissora Nacional*, in Lisbon¹⁹⁰.

- Luís Barbosa (1887-1952)

Already discussed in his facet of composer, Luís Barbosa was an important Portuguese violinist who preceded the generation of violinists such as Vasco Barbosa, his son, and Leonor Prado. This latter considers him “a very good” violinist.

The opinion of Vasco Barbosa on his father is quite commendatory. According to him, Luís Barbosa “already earned money at the age of four playing violin in a coffee-house accompanied by a blind woman, to whom he said the tonalities”. Referring to his excellent technical skills, Vasco Barbosa relates a curious episode that occurred when his father heard the great violinist Jan Kubelik playing the famous *La Ronde des Lutins* of Bazzini: “«... here is a piece that I will never be able to play in my life»” said Luís Barbosa... “therefore in the following year he managed to play it... he had very good fingers [left hand]”. Vasco Barbosa still mentions another episode when his father had only twenty days to prepare the Paganini Violin Concerto in D major, emphasising that “he had a great facility to play”. Regarding the violinist career of his father, Vasco Barbosa relates that it included the silent cinema, and the Orchestra of *Emissora Nacional*, having also performed as a soloist in several occasions with orchestras directed by David de Sousa and Fernandes Fão:

He performed the Double Concerto of Brahms with the cellist Fernando Costa, he played the violin concertos of Mendelssohn, Max Bruch, Paganini... he played some of the main violin concertos of that time.

Aníbal Lima affirms that he has never heard Luís Barbosa playing, but the information that he has is that Luís Barbosa was “an excellent violinist. He was also leader of the Symphony Orchestra of *Emissora Nacional*... by the way, I must say that in those times there were great musicians (and violinists) in that orchestra”, concluded the violinist.

Lídia de Carvalho played his *Romance* for violin and piano. She met him in the Symphony Orchestra of *Emissora Nacional* and has a very good opinion of him:

He was in the second desk of the first violins, just behind me. As a violinist, he had a fabulous technique. He was discovered by Júlio Cardona... when he was a child, his father took him to the coffee-houses and put him playing on the tables... he was an exceptional talent... and Vasco inherited a little of that

¹⁹⁰ The name of this violinist could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

from his father... he was a formidable musician... a little insipid in expressive things... perhaps he got “impressed” by his amazing technique...

Carlos Fontes did not meet him personally, but he keeps a very good impression of him:

One day, here in Oporto, I was listening to the first symphony of Brahms... it has a very famous slow movement... well, very well played indeed... I remember this perfectly. He was in the first desk of the first violins and Silva Pereira was in the second desk (right side)... their styles were completely different... while Luís Barbosa was very stiff, Silva Pereira used to make too many gesticulations...

Alberto Gaio Lima has only heard a recording of his in the Portuguese Radio:

I have never heard him play directly... I met him personally when he went to play in the orchestra of *Emissora Nacional*, but he was already advanced in years... he was a very distinct person, very controlled... Vasco does not take after him... I do not mean that Vasco is uncontrolled, but he has a different temperament. I liked that recording of Luís Barbosa that I heard... if I am not mistaken, it was *La Ronde des Lutins* of Bazzini.

The two international violinists living in the United States have also some familiarity with the name: Elmar Oliveira has heard the name, but has never heard him play; Gerardo Ribeiro knows that he wrote a *Romance*, but he also has never played it.

The four violinists that follow are practically unknown nowadays: Ivo da Cunha e Silva (1886-1941), Júlio Cardona (1879-1950), Alexandre Bettencourt (1868-1947) and Júlio Neuparth (1863-1919)¹⁹¹.

The first, Ivo da Cunha e Silva, only Vasco Barbosa and Lídia de Carvalho were familiar with. Vasco Barbosa did not meet him, but he heard his father speaking about him: “My father spoke a lot of him... I think he died with syphilis, a horrible disease...”. Lídia de Carvalho also has only heard about him: “he was professor at the Lisbon Conservatory, but he died before I started to teach there”¹⁹².

Júlio Cardona is known only by giving his name to a violin and cello competition in the Portuguese city of Covilhã. Vasco Barbosa only knows his name because he was one of the teachers of his father, Luís Barbosa. Aníbal Lima, Carlos Fontes and Alberto Gaio Lima also refer to know the name, but only due to the cited competition. Elmar Oliveira and Gerardo Ribeiro heard his name for the very first time in the interviews¹⁹³.

¹⁹¹ For a succinct biographic information on these players, see:

Borba, Tomás e Lopes-Graça, Fernando (1996²), *Dicionário de Música*, Vol. 1, pp. 189, 283, 391, Vol. 2, p. 292, Lisboa: Mário Figueirinhas Editor.

¹⁹² Regarding this violinist, it seems that there was a little confusion among some of the interviewees; this probably occurred because his name is very similar to that of António Cunha e Silva – and this last, as we saw, is more widely known today.

¹⁹³ The name of this violinist could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

Lídia de Carvalho was the only interviewee to express a deeper opinion on Júlio Cardona, because she studied with him:

He was my teacher in the superior course (7th, 8th and 9th years). He was a good musician, violinist, son of a musical family from Serra da Estrela, from the city of Covilhã. It seems that he played quite well, he was an artist... he also played piano admirably. I remember him accompanying me on the piano during my violin lessons. He was a good friend. He was already very old when I studied with him... He played very well... everybody told me that when he played violin he was very interesting.

The third, Alexandre Bettencourt, was the father of the composer Croner de Vasconcelos, professor of the violinist Paulo Manso and disciple of Léonard. Leonor Prado heard that “he played very well... he was very strange in temperament but he played very well”. “He enjoyed of great prestige” in Portugal and “it seems that he played very well”, affirms Vasco Barbosa, that was presented to Alexandre Bettencourt by his father.

Again, Lídia de Carvalho has a grounded opinion to express on this violinist. Her comment is very important, since there is very little information about him.

A great friend of mine. He was rival of [Júlio] Cardona... it was like dog and cat. But [Alexandre] Bettencourt had a very good violin school and he was a good musician... later he displeased himself with the violin and stopped playing, I do not know why. After finishing my violin course, I played in the audition for the Symphony Orchestra... and in that period I did not have teacher. Therefore, I decided to call Mr Bettencourt to play for him... he always liked to hear me. I went to his house with my sister, but as he did not have a piano, I played solo. I played the *Prelude* of Bach's third Partita... I played in front of a window, at the back of the living-room... I played all the repertoire I had for the audition... Szymanovsky, *La Fontaine d'Aréthuse*, excerpts of the concerto... and he told me: “Oh my dear, you will win everything”. He was so nice... he motivated me... and so I went to [and win] the audition. He played very much, cross-legged and smoking mercilessly at the same time... and he played, played. He was a pupil of Léonard.

All the remaining violinists have never heard about this violinist.

The last, Júlio Neuparth, was according to Vasco Barbosa, “a very famous violinist at that time”. Carlos Fontes and Alberto Gaio Lima have both heard his name only because of a *solféjo* book; Gerardo Ribeiro is also familiar with the name, but he does not know who he was. All the remaining interviewees heard the name of Júlio Neuparth for the first time during the interviews¹⁹⁴.

The violinists that follow in this study do not belong to the period on which this work is primarily focused (late nineteenth century until the middle of the twentieth), but since

¹⁹⁴ The name of this violinist could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

they are studied in the first chapter of this work, it seems to be pertinent to analyse the opinions which they, or their reputations, arouse in the violinists interviewed.

- Bernardo Moreira de Sá (1853-1924)

On this violinist from Oporto, Leonor Prado only commented on what she heard from her mother: “my mother said that he played very well... she heard him playing the Chaconne of Bach... she heard him playing by memory... and he played very well”.

Carlos Fontes and Alberto Gaio Lima know that he played an important role in the *Portuense* musical scene. The first knows him by tradition: “he founded a school, but I did not meet him... if he lived today he would be very much respected. I do not know any of his violin works”; the latter stresses his active role as founder of *Orpheon Portuense*.

Vasco Barbosa and Lúcia de Carvalho have only heard his name; the remaining interviewees heard the name of this violinist for the first time during the interviews.

- Nicolau Medina Ribas (1832-1900)

Relatively to this Spanish-born violinist, who chose Oporto as his city of adoption and marked the musical panorama in that city during the nineteenth century, the only interviewees that have heard of him were Alberto Gaio Lima and Gerardo Ribeiro.

- Francisco de Sá Noronha (1820-1881)

Only some of the interviewed violinists can recognise the name (and only the name) of this Portuguese violinist of the nineteenth century¹⁹⁵.

Among all the Portuguese violinists referred to above, and although they all have played their role in the promotion of the violin as a solo instrument in Portugal, there is a positive consensus on some names, who will certainly remain in the history of Portuguese music: Leonor de Sousa Prado, Vasco Barbosa, Aníbal Lima, Elmar Oliveira and Gerardo Ribeiro. The first three developed their musical careers mainly within the domestic borders while the last two achieved success in the international scene.

Again we recommend the reading of the annexed edited interviews (Appendices 7 and 8), in which other less significant Portuguese violinists are referred to.

¹⁹⁵ The name of this violinist could not be raised in the interview with Leonor Prado, since it came to our attention only during the research work.

- Question 22:

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

Answering the question about the Portuguese violinist that “attracted you most”, the interviewees give preference to three names: Elmar Oliveira, Vasco Barbosa and Gerardo Ribeiro.

- Question 23:

Q23: Do you feel that there is a Portuguese violin “School”? Please explain why/why not.

Most of the interviewed violinists say “no”. Leonor Prado justifies her answer saying “we always «chase» the schools of the others. We always go to the French School, the Belgian School, the Russian School...”.

Vasco Barbosa demurs a little from the nomenclature of “schools”, defending a “universality” in the learning of the violin: “I must confess that I do not understand very well what people intend to mean with that and what are the characteristics of these schools (Russian, Franco-Belgian, etc.)”.

Aníbal Lima considers that “there is a will of the people in creating a school, but it is not created yet” because he does not see “affinities among Portuguese violinists”. This is, by the way, one of his goals as a professor: “If some day I manage to obtain this, I might say that my passage through this world had been very rewarding”.

Though he answers “no”, Carlos Fontes is not very comfortable with this “schools” matter:

No, I do not think so... not that I know of. I do not know why... perhaps because we are very small, although I have to say one thing about the “schools” matter... today, I see certain people saying: “he plays so badly, look to his position... horrible!”... and I reply: “Have you ever seen how Heifetz played?” Heifetz is like this [exemplifies his wrist and right hand position]... and is there anyone who has a better bow technique than Heifetz? Therefore, this question of “schools”... I do not know if the best School is the Franco-Belgian, the Russian School or...

The opinion of Alberto Gaio Lima is not very different from the one of his *Portuense* colleague:

I do not know... I find it a little dangerous to say that there is a school of violin with national characteristics... I do not know... people very often say that “this is the School of so-and-so”, and many times this does not mean anything... I cannot answer... I think there is a group of [Portuguese] violinists, a good dozen violinists since the end of the nineteenth century, who already established the knowledge of the instrument.

And he continues, telling us a curious episode in which he expresses his ambition to create a violin School in Portugal:

This was a thing I tried in my life... I did not want to boast of creating a School, but... there was a reply I gave to Mrs Madalena Perdigão [former president of the Gulbenkian Foundation] when she invited me to go to the Gulbenkian Orchestra... I had come from Paris and I was invited to be assistant-leader... but I had just been nominated professor at the Conservatory of Oporto, in 1962. Then, I wrote to Mrs Madalena saying that I had fought hard to get the place of professor at the Conservatory of Oporto and that, now that I succeeded, I did not want to abandon it to go to Lisbon. She was not expecting my refusal and... In reply to this invitation I said that I did not want to boast of creating a violin School, but at least I was trying to create a group of students/violinists and an environment that allowed the learning of the violin without the constant necessity of going abroad... at least having someone here that tried... if I achieved this or not, I do not know, but... she then answered me: "I am surprised that because of this (and I did not like at all the words: «of this») you have not accepted the place in a top orchestra as is the case of the Gulbenkian Orchestra"... I did not reply to this letter... I still keep it in my home, it is one of the few things I still kept, the answer I gave and her reply... but, after this, things went well between us... she even invited me to participate in tours with them...

Also defending the "no", we have Elmar Oliveira, who explains his opinion:

I do not. That is a great question... the Portuguese violinists who have become soloists or have professional careers... they have gone elsewhere to train... or they were trained in Portugal by teachers who were trained elsewhere... so the violin Schools came into Portugal... there is no such thing as a Portuguese violin School.

On the other side, Lídia de Carvalho and Gerardo Ribeiro both defend the existence of a violin School in Portugal, but not a "Portuguese" one: the Franco-Belgian School. The Azorean violinist explains her point of view:

The Portuguese violinist, as he moves and goes everywhere with scholarships... after all he plays as he is... therefore, we cannot say that a Portuguese violin School exists. In my time, yes, because René Bohet introduced here the Belgian School.

Gerardo Ribeiro complements this:

I think that in Portugal, as in most of the world... I would say that about 90% of the violinists have the Franco-Belgian School... even the Russians... with the collapse of the Soviet Union they left there... and many changed to the Franco-Belgian School because they realised that it has much more sound... if you see an orchestra today, it is very rare to see someone holding the bow like this [he exemplifies the right hand].

- Question 24:

Q24: In your opinion, which is the period of the implantation of the violin as a solo instrument in Portugal? Why? What were the main factors that contributed to that situation? (the role of the Radio, music societies, Gulbenkian, etc.)

Concerning the period since when the violin started to play a role as a solo instrument in Portugal, it seems to exist a consensus among the violinists interviewed with the years chosen to be focused in this research.

Leonor Prado considers that it started at the end of the nineteenth century and has continued since then: “now people play a lot... today there are many concerts although I do not know if all of them are good”. The violinist still compares the 1940’s – when there were many concerts promoted by *Emissora Nacional* and institutions such as the *Sociedade de Concertos* and the *Círculo de Cultura Musical* – with the present times, with the main prominence going to the Gulbenkian Foundation: “If Gulbenkian did not exist, we would not have the same quality...”.

Vasco Barbosa begins by saying that to define the period of greater diffusion of the violin in Portugal, he would have to know “what had happened in other times...”, concluding that it may have been “from the beginning of the twentieth century”, when “names such as Luís Barbosa, Francisco Benetó (Spain) and René Bohet (Belgium) had started to appear”. “The violin was always a solo instrument, even in Portugal”, readily comments Vasco Barbosa”, adding that “Portugal saw the best violinists of the world: Ysaye, Kubelik, Sarasate, Enesco, all of them played here”.

Remembering his *début* as a soloist with the Symphony Orchestra of *Emissora Nacional* (Portuguese Radio) in 1941, the violinist also distinguishes the very important contribution of the Radio in Portugal, once “it was the Radio that gave work to the musicians”. Vasco Barbosa emphasises the strong political connections between this institution and the government of Salazar, adding that to become a member of the orchestra of Portuguese Radio, it was compulsory to sign a document with the following text: “I declare that I respect the ideals of the 28th of May with active repudiation to Communism and all of its subversive ideas”. Vasco Barbosa also referred to the societies of concerts, mentioning the meritorious roles of Ivo Cruz and of the *Sociedade de Concertos* of Marquess of Cadaval.

For Aníbal Lima, there are two periods in the history of the violin in Portugal: until about 1985-90, there were good violinists, but a few, very few. Since then, there are many more violinists. “At this moment we start to have quality and quantity”, affirms the violinist, considering that the adhesion of Portugal to the European Union and the arrival of professors from the Eastern countries will have been fundamental for the current situation. Asked if the beginning of the twentieth century was the golden period of the history of Portuguese music, Aníbal Lima answers:

I believe we have always had raw material... I do not know if it was better. I find that today we have musicians that represent very well the name of

Portugal, such as Maria João Pires (pianist), Elmar Oliveira... I believe we are better in this aspect than we were in the beginning of the twentieth century... henceforth... I do not know.

Considering what contributed most to the diffusion of the violin in Portugal during the last century, Aníbal Lima emphasises the role of the Gulbenkian Foundation (from 1956), not forgetting that previously “there were small concert societies that were financed by patrons, people who could afford to invite artists like Szeryng”. Regarding this, the violinist also mentions the *Círculo de Cultura Musical*, “which included some personalities, intellectuals who loved music, who allowed these international soloists to come here”, which at least “developed our sensitivity while listening to these great artists”. The role of the Portuguese Radio in the latter part of the last century also deserved the attention of the violinist: “By that time (about 1960) it [Portuguese Radio] was fantastic, it created a symphony orchestra... the Radio had two symphony orchestras – one in Lisbon and another in Oporto – and an orchestra of light music”; moreover, it also allowed the commission and recording of several compositions from Portuguese composers. The violinist laments the current panorama, asking:

And today, what do we have? We had a much more important role and we let it go away, for political reasons, due to economic contractions, but the truth is that at this moment I would say that Music is the poor relative of the Arts, if one can say that they are not all poor.

Referring himself concretely to the dissemination of the violin as a top instrument in Portugal, Aníbal Lima relates that after the phases of the piano and of the cello (with Guilhermina Suggia), “the violins are now appearing... it is not only now... the seeds have already been launched... they come from the past, from the beginning of the twentieth century”.

In her turn, Lídia de Carvalho also agrees that it was in “the beginning of the twentieth century” that the violin started its rising in Portugal:

... it was the beginning of the twentieth century, with the appearance of violinists who already played very well, such as Júlio Cardona and [Alexandre] Bettencourt (father of Croner de Vasconcelos), who died very aged...

Carlos Fontes shares this opinion, though he does not feel he knows enough to make a more grounded point:

I must confess that this is a question that I do not know how to answer... I have no idea, but I think that it appeared here in Portugal more or less at the same time that in other countries... perhaps even before the twentieth century... in the nineteenth century... but I am not informed enough to answer this.

Also interesting is his comparison between Lisbon and Oporto regarding musical activity in the middle of the last century:

Before the Gulbenkian [Foundation], there were a few concert societies that had much importance, especially here in Oporto... the *Círculo de Cultura Musical* and even the *Orpheon Portuense*... though this latter not in such a way as the *Círculo*. Lisbon musical life was dynamized by the activity of *Círculo de Cultura Musical* and *Sociedade de Concertos* (promoted by Marquess of Cadaval)... but here in Oporto, in the middle of the twentieth century, the *Círculo de Cultura Musical*, mainly, had a great influence... the great concerts, the great soloists, the great orchestras... Some years later, the Gulbenkian [Foundation] began to play an important role, accompanying the decline of the *Círculo de Cultura Musical* and of the *Orpheon Portuense*. From time to time, there is a concert promoted by the *Círculo*, but it is very rare.

For Alberto Gaio Lima, the violin started to be a prominent solo instrument in Portugal as soon as people “started to be called to play in concerts”:

In my time, when I went to the Conservatory there were no symphony orchestras in Oporto... therefore, learning the violin was a leap in the dark... one did not know the future, even if one could follow a profession... it was precisely this that my father was afraid of, and with reason... not only my father, but everybody... many times people studied music as a mere pastime and not with the purpose of becoming a professional.

Though confessing to not being very familiar with Portuguese musical life, Elmar Oliveira says:

Well, I think there was always violin playing in Portugal... from all these composers and violinists you researched... perhaps since the eighteenth century or even seventeenth century...

And he continues his reasoning towards the turn of the century:

I can only surmise that the reason why the violin became more prominent in the late nineteenth century or twentieth century is because of this international mixing of people coming in or people going away and studying and coming back and bringing the schooling to Portugal or the Portuguese going elsewhere to study and then coming back and remaining there and playing there... then you have something to build on.

Elmar Oliveira finishes his thought by aiming an important point at the government and academic institutions:

That is why I think also it is very important that the conservatories in Portugal really try to develop the kind of faculty and teaching situation for people who are there so that they can have their own training, their own music schools, their own violin school, which is, of course, based on previous training.

Gerardo Ribeiro’s opinion does not differ from the previous ones: “In Portugal, perhaps not before the beginning of the twentieth century or the late nineteenth... I think it was in that period because the [Portuguese] works for violin started to be written from 1860/70...”

- Question 25:

Q25: How was playing as a soloist in the middle of the twentieth century? (Differences to the present times: number of concerts, orchestras, support, divulgation, critiques, recordings, etc.)

To the question “how was playing as a soloist” in that period (middle of the twentieth century) and differences to the present times, Leonor Prado emphasises especially the critiques: “there were critiques, which we unfortunately do not have today”.

Regarding this aspect, almost all the interviewees share this opinion. Vasco Barbosa comments: “I always had very good critiques... but now, once I do not play often in concerts, I do not read newspapers”. Aníbal Lima shares the opinion of Leonor Prado, mentioning that in the beginning of his career “there was promotion, there were many critics and critiques”. He also has a dossier full of critiques – nowadays, he considers almost impossible to update this dossier, for the simple reason that there are almost no critiques today. Lídia de Carvalho agrees saying that “there were much more critiques than now”, showing a dossier with her critiques.

Carlos Fontes also shares this idea:

In my times, there were more critiques. Today, when I look to the newspapers (*Primeiro de Janeiro, Jornal de Notícias, Diário do Norte*, etc.) after a concert, I do not see any critique. I have a collection of critiques that... I also have critiques from Lisbon and other places, but the most part are from Oporto. But today I do not see critiques. From time to time, we may find one in the newspaper *Público*, but... I have critiques from Francine Benoit, Filipe Pires, Ruy Coelho, João de Freitas Branco, Joly Braga Santos... all famous critics... I do not know how it works in Lisbon now, but in Oporto we almost have no critiques...

In the same line, Alberto Gaio Lima corroborates this, revealing a curious episode:

There were critiques every week, in all concerts... if there were three or four periodicals, each one had its own critic... sometimes they were bad, but the truth is that they were there. But there also existed funny episodes... one day, I went to a concert in *Ateneu* (Oporto), a concert-hall in which I played several times... it was a concert with a French violinist... he played an *encore* and later, at the exit, one of the critics was arriving (he even did not attend the concert) and he asked me: “Gaio, what programme did he play?” I answered him and I told him what *encore* he had played... and the funniest thing is that this critic was the only one that wrote the critique with the right programme... all the others said that the programme had been changed and they did not know what *encore* he had played... and the one that missed the concert was the only one to make the right review...

Gerardo Ribeiro is a little astonished with the current lack of critiques: “I do not know why there are no critiques today... all the concerts of Gulbenkian, Metropolitana [Orchestra] and [Portuguese] Symphony Orchestra should be reviewed”.

Regarding support at that time, Leonor Prado mentions the important role of the State, with the competition “Guilhermina Suggia”, and of *Emissora Nacional* – with the cited orchestra and the fundamental role of her husband (Pedro do Prado) in the *Gabinete de Estudos Musicais* (Office of Musical Studies) in the promotion of concerts and Portuguese composers and instrumentalists.

Referring to the recent regional orchestras created in Portugal and to the international piano competition “Vianna da Motta”, Vasco Barbosa relates that currently “there are more activities than in those times. We cannot say that now everything is bad and that in the past everything was good because it is not true”. Lamenting the lack of more support in his career, the violinist finishes evidencing that “it never paid to be a musician... it is very beautiful for those who like it, but...”.

Revealing himself quite pleased with the route that his career has followed, Aníbal Lima considers that Portugal “lacks the figure of the manager” to promote the young violinists that are appearing. When questioned on which was the best period, Aníbal Lima tries to look to the future:

I do not think that those times had been positive, not at all... I believe that we are living now, despite the recession, in a better period. And with better results, evidently... living in freedom, being able to express ourselves, the composer being able to write what he wants... Now we may ask if everything is okay? It is not and we still have a long path to walk... but for this it is necessary that the country is economically well.

Lídia de Carvalho says that in past times “there was more support, but nowadays there are more possibilities”:

I started to play more in public after finishing my course, from 1947. I had many concerts, recitals... I made several recordings to the Portuguese Radio... The artist now has many possibilities... one comes with a scholarship and is received with another interest. The *Emissora Nacional* [Portuguese Radio] recorded and broadcast the concerts, as it still does today. I believe that now there are more possibilities.

In his turn, Carlos Fontes regrets the lack of support, before and today:

Support... well, I think that this was one of the biggest problems in the past and it still is today... the orchestra [of Oporto] lived with terrible difficulties... I was, for example, seven months without receiving my salary and I have never received it... and the orchestra lived in very bad conditions, it was an association... it almost did not have support from the State/Government... it was only supported by the City Council. Later on, when it went to the *Emissora Nacional*, by initiative of Pedro do Prado, things got better... around 1954/5... before that the orchestra was an association, it was the Orchestra of the Oporto Conservatory of Music.

When comparing the quantity and quality of concerts in the second half of the twentieth century and today Carlos Fontes balances a little:

Naturally, there was less quantity... today there is much more quantity. Quality... well, there was a period where we had concerts of very good quality... in those times, when the Gulbenkian Foundation brought a great conductor to Lisbon [during its Festivals], another great conductor came to Oporto, and the same happened with the great soloists... And there was also the *Círculo de Cultura Musical*... Henryk Szeryng, for example, came many times to Oporto by initiative of the *Círculo de Cultura Musical*... he gave many recitals and played many times with us [orchestra]... We did not have many concerts in Oporto, but from time to time we had very good concerts.

On this aspect, Alberto Gaio Lima has a more pessimistic opinion about the present times:

Regarding the number of concerts, support, diffusion, etc., in this aspect, thanks to Dr. Ivo Cruz, former director of the Lisbon Conservatory... the creation of an orchestra that he had in the Conservatory, and the creation of the *Sociedade "Pró-Arte"*... and also thanks to Mr Pedro do Prado, who had much importance as director of programmes in *Emissora Nacional*... in those times, there were recitals in the radio... they were paid at 500\$ [Portuguese escudos]... it was a lot of money... we used to play twenty minutes live... furthermore, there were the concerts promoted by the *Sociedade "Pró-Arte"*, that not only afforded a *cachet*, but also allowed the young performers to play in public and prepare programmes... and I do not see this kind of initiative today.

His comment on the standards before and today is very important:

Today the demands are higher... in past times, to finish the superior course of the Conservatory, we just had to play one movement from Bach's Sonatas and Partitas for solo violin... and this is anecdotal... and people used to play a *Minuetto* or *Rondo*... I am not even speaking of *Fugas*...

The two international United States-adopted violinists have a more optimistic view regarding the present and future times.

Elmar Oliveira trusts that things are "much progressive now":

I mean, if you have foundations like Gulbenkian, bringing in every international artist that there is, international soloists... the musical atmosphere has to be much more prominent now than it was in the early-to-mid twentieth century.

According to Gerardo Ribeiro, "everything changed"; "there are much more concerts than before and... the quality also increased, in all senses." He remembers a performance with the Symphony Orchestra of *Emissora Nacional* in the 1960's, in which he makes a hilarious comparison. With this example, we can extract the difference of quality before and in present times:

I remember perfectly of having played with the orchestra of the radio in Portugal and it sounded like an orchestra of the Third World... perhaps only in Africa, in Algeria or so we could find orchestras like that... but everything changed.

He completes his reasoning, praising again the activity of the Gulbenkian Foundation, as one of the keys for the changes in the Portuguese musical scene since the 1950's:

At that time, there were the concerts of the Gulbenkian Foundation and they were always sold-out... they were the only ones... Thursdays (afternoons, evenings) and Fridays... around 1970... The appearing of the Gulbenkian Foundation in Portugal was excellent... it was really the first thing of quality that appeared in Portugal. But then, things gradually progressed... more in the last twelve/thirteen years... because until there, things were very primitive... It was from the middle of the 1990's... things changed drastically... nothing can be compared... the only thing we can still compare is the disorganization...

From what has been reported above, the general consensus among the interviewed violinists with regard to the Portuguese musical panorama might be summarised by saying that today there are significantly more possibilities both for performers and for listeners than in the past.

Nevertheless, it might be argued that there is still a lot to be done so that Portuguese musical life equals that in the top musical centres of the world; and that if today Portugal continues to welcome the greatest international soloists and conductors (and even the world most famous orchestras) it is almost only due to the efforts of the Gulbenkian Foundation, whose annual programming keeps international standards. Almost all the concert societies were extinguished (whether in Lisbon, whether in Oporto) and the role of the Portuguese Radio is much more limited today than before, with the extinction of its symphony orchestras. All these are reasons why we hope that the Gulbenkian Foundation and the Portuguese Radio keep promoting and supporting music and culture in Portugal¹⁹⁶.

¹⁹⁶ See subchapter 1.2.3 for a deeper analysis on Portuguese cultural institutions in the twentieth century.

3. Performative and musicological analysis of selected works.

After presenting the main Portuguese composers, respective works for violin, some of the most important figures that had contributed for the increasing interest in the violin in Portugal during the last decades of the nineteenth century and the first half of the twentieth, and the testimonies of eight leading contemporary violinists, we will present now an analytical study of a selection of significant Portuguese violin works from the cited period.

This study will embrace a multidimensional approach, including topics such as: genesis and historical context (work/composer), influences (of styles, composers, other works, regions, etc.), structural analysis (macro and micro-structure), tonal structure, rhythmic and dynamics analysis, timbre contrast, orchestration/violin writing, sonorous balance. Performance and reception matters will also be considered with lists of public performances/recordings, approach to the instrument (virtuosic vs. expressive) and the analysis/comparative study of existing recordings; this will be complemented, when possible, with the opinions of the interpreters (some of the interviewees in this work).

The works selected for consideration here are the Violin Concerto of Luís de Freitas Branco and the violin sonatas of Ruy Coelho (Sonata No. 2), Armando José Fernandes and Frederico de Freitas (Sonata for Violin and Piano) – CD's of the recordings discussed are appended in Volume III.

3.1. Luís de Freitas Branco – Violin Concerto.

Considered one of the major works of the Portuguese violin repertoire, opinion corroborated by most of the violinists interviewed in this work, including the two who had the opportunity to perform and record it (Vasco Barbosa and Aníbal Lima – see Appendices 8.b and 8.c), the Violin Concerto of Luís de Freitas Branco comprises in itself some pioneering characteristics, whether in terms of Portuguese music for violin in general, and in the evolution of Luís de Freitas Branco as a composer.

The only written information we managed to obtain on this piece comes from a few programme notes, from the only two CD recordings published until now¹⁹⁷ and, more recently, from a new book by Delgado, Telles and Bettencourt Mendes¹⁹⁸. Although these represent an important starting point, the concerto requires a more thorough analysis, fully justified by its importance in the Portuguese violin repertoire. In fact, this violin concerto is the first piece of the genre written by a Portuguese composer and it is, in parallel with the Violin Concerto of Armando José Fernandes – written a few decades

¹⁹⁷ These two CD's include the performances of Vasco Barbosa and, more recently, of the Luso-Canadian violinist Alexandre da Costa (CD published in 2005). We will draw particular attention to the first one, as well as to the notes written by Bettencourt da Câmara in that CD.

¹⁹⁸ See: Delgado, Alexandre; Telles, Ana; and Mendes, Nuno Bettencourt (2007), Luís Freitas Branco, Lisboa: Editorial Caminho.

later – one of the only two concertos for this instrument written by a Portuguese composer during the period in study.

Concluded in September 1916, the Concerto for Violin and Orchestra of Freitas Branco is wrapped in a relatively troubled period of the politics life in Portugal: it was in that year that Portugal began its participation in the First World War and that the Sacred Union government was constituted, as a result of that participation. Lisbon, for instance, saw a quite agitated and unstable period, in consequence of the divergence of opinions regarding the involvement of Portugal in the first world conflict of the twentieth century, and also due to internal disturbances and social disparities.

It is in this agitated social-political context that the young Luís de Freitas Branco, then 26 years old, finished his violin concerto, in Buçaco, a small village located in the centre of Portugal and also an important mountain. In that same year, the composer was admitted in the Lisbon Conservatory to teach the subject of Score Reading, beginning thus a process that would come to culminate with perhaps the deepest pedagogical reform of that institution, carried through in partnership with Vianna da Motta.

By that time, the composer had already produced several compositions of relevance, such as the First Sonata for Violin and Piano (1908), the *Trilogie de la Mort* for voice and piano (1909), a string quartet (1911) and the symphonic poems *Paraisos Artificiais* (1910) and *Vathek* (1913), of French impressionist inspiration and of an atonalism in the line of Schönberg, respectively.

According to João de Freitas Branco and Bettencourt da Câmara, the musical production of Luís de Freitas Branco reveals a distinct contrast between the period 1910-20 and from 1920 onwards¹⁹⁹. In the first period, the composer prioritised the writing of symphonic poems, experimenting with techniques of impressionist writing and more modern and audacious composition processes; from 1920, he concentrated on the composition of symphonies, within a concept of “neoclassic” musical language.

In this context, the Violin Concerto of Luís de Freitas Branco can be seen as an exception within the first creative period of the composer, presenting characteristics closer to the neoclassic movement, or, more precisely, “neo-Romantic”, as we will see during this analysis. In effect, when listening to a recording of this violin concerto²⁰⁰, the first impressions that arise are more linked to late nineteenth-century Romantic violin concertos than to Neoclassicism in the line of Stravinsky.

In the opinion of the musicologist Nuno Barreiros, Luís de Freitas Branco makes a systematic use of cyclical techniques in the thematic treatment throughout the piece; the

¹⁹⁹ See CD Notes by J. M. Bettencourt da Câmara – *Luís de Freitas Branco: Violin Concerto; Tentações de S. Frei Gil* by Vasco Barbosa (violin); RDP Symphony Orchestra; Silva Pereira (conductor) – recorded in Lisbon, in 1980 (published by Strauss/PortugalSom, 1995).

²⁰⁰ The recorded performances of Vasco Barbosa and Aníbal Lima are a true good example of this.

themes, or parts of them, have common roots²⁰¹. Bettencourt da Câmara corroborates this idea, considering that this cyclical treatment of the themes/motifs throughout the work can be observed at two levels: at a macro-formal level (in which themes from the first movement are used in the following movements) and at a strict one-movement level (treatment of themes within a single movement). Regarding this aspect, it can be affirmed that the Portuguese composer was, in a certain way, influenced by the cyclical construction of César Franck, for whom he had a particular admiration²⁰².

Another significant characteristic evidenced by these authors in the Violin Concerto of Freitas Branco deals with the use of diatonic scales (with a preponderance of the whole tone interval) but within a modal concept²⁰³. This “New Diatonism” based in Modalism, reveals the interest of the composer in the Gregorian chants and it was also one of the ways he found to escape from the traditional “Tonality”, which was losing importance at the beginning of the twentieth century. This interest in the modal writing is, by the way, transversal to the musical production of Luís de Freitas Branco, being a dominant concern of the composer “during both impressionist and neoclassic phases”²⁰⁴.

Bettencourt da Câmara still mentions influences from the Beethovenian “constructivism” in this masterpiece and in two of his four symphonies, even though the third movement of the violin concerto contradicts this idea in a certain way. In fact, the last movement has a relatively heavy weighting in the piece, equivalent to the two remaining movements, in opposition to the typical Beethovenian structure, where the first movement was, normally, the dominant movement. This situation results from the option taken by the composer in applying the cyclic techniques mentioned, integrating in this last movement themes from the two previous ones.

The general atmosphere of the concerto is lyric, elegiac and meditative, alternating with some passages of energetic character and vigorous accents. There is homogeneity of ambiances and themes throughout the concerto, as a result of the cyclical interaction of motifs and episodes.

Although this is not a particularly virtuosic concerto, the solo violin maintains always a dominant role, developing a fluent melodism. All the cadenzas for the solo violin were written by the composer himself, showing a very good command of the writing for the violin, an instrument that Luís de Freitas Branco learned in his youth.

This concerto saw its début (although not complete) in 1921, by the Belgian violinist René Bohet; its integral début occurred only twenty-four years after its conclusion, on the 25th of April of 1940, in the Theatre of Trindade, in Lisbon, in the interpretation of

²⁰¹ See Programme Notes by Nuno Barreiros of the concert that took place in Theatre of São Luiz (Lisbon), 1 July 1978 – the performers were Vasco Barbosa (violin), Álvaro Cassuto (conductor) and the Symphony Orchestra of the Portuguese Radio (RDP).

²⁰² See Branco, João de Freitas (2005⁴), *História da Música Portuguesa*, pp. 297-298.

²⁰³ Regarding this, see the critical view of Nuno Bettencourt Mendes in Delgado, Alexandre; Telles, Ana; and Mendes, Nuno Bettencourt (2007), pp. 285/6.

²⁰⁴ See CD Notes by J. M. Bettencourt da Câmara – *Luís de Freitas Branco: Violin Concerto; Tentações de S. Frei Gil*, Strauss/PortugalSom, 1995.

the violinist Francisco Benetó and the Symphony Orchestra of *Emissora Nacional* directed by the brother of the composer, Pedro de Freitas Branco. The programme notes of that premiere mention that this concerto “was requested by the violinist and professor Júlio Cardona”, to which the work is dedicated²⁰⁵.

The following list summarises the main public performances of this concerto known until the moment:

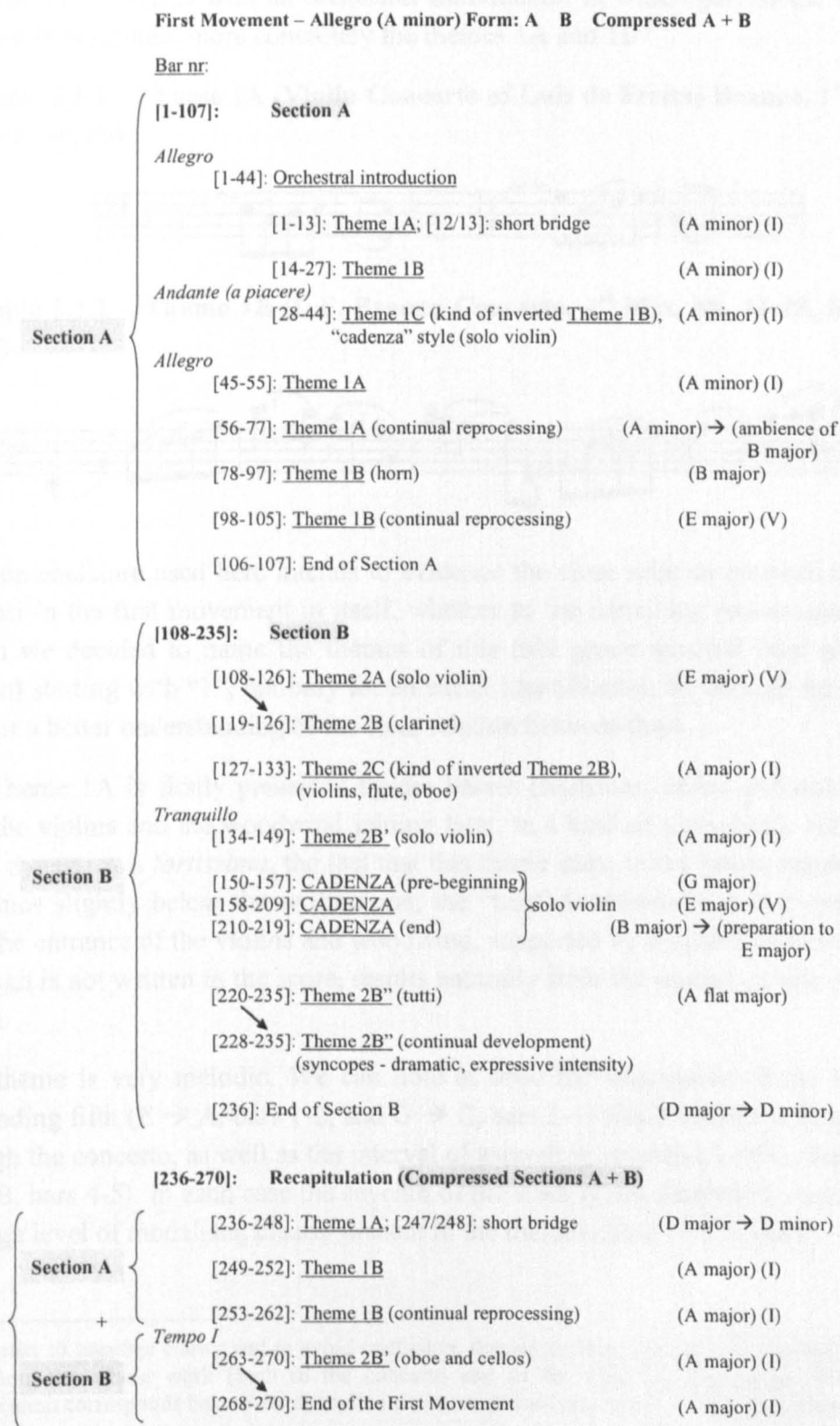
Public Performances of the Violin Concerto of Luís de Freitas Branco:

- 1921: René Bohet (vln), Vittorio Gui (dir);
- 1940: Francisco Benetó (vln), Pedro de Freitas Branco (dir), Symphony Orchestra of *Emissora Nacional*, Theatre of Trindade (Lisbon);
- 1947: Silva Pereira (vln), Venceslau Pinto (dir), Symphony Orchestra of *Emissora Nacional*, Pavilhão dos Desportos (Lisbon);
- 1947: Antonino David (vln), Frederico de Freitas (dir), Symphony Orchestra of *Emissora Nacional*, Sintra Festival;
- 1956: Antonino David (vln), Frederico de Freitas (dir), Symphony Orchestra of *Emissora Nacional*, Cinema Império;
- 1978: Vasco Barbosa (vln), Álvaro Cassuto (dir), RDP Symphony Orchestra, Theatre of São Luiz (Lisbon);
- 1980: Vasco Barbosa (vln), Silva Pereira (dir), RDP Symphony Orchestra, Igreja das Mercês (Lisbon) – recorded performance (published CD);
- 1981: Vasco Barbosa (vln), Manuel Ivo Cruz (dir), RDP Symphony Orchestra, Theatre of Sao Luiz (Lisbon);
- 1990: Aníbal Lima (vln), Silva Pereira (dir), Symphony Orchestra of Oporto, Tivoli Cinema (Lisbon) – recorded performance (Portuguese radio);
- 1995: Peter Devries (vln), José Ramon Encinar (dir), Portuguese Symphony Orchestra;
- 1999: Elena Kononenko (vln), Roberto Peres (dir), Madeira Classic Orchestra;
- 2004: Alexandre da Costa (vln), Jesús Amigo (dir), Extremadura Symphony Orchestra, Mérida, Cáceres and Badajoz (Spain);
- 2005: Olivier Charlier (vln), Lawrence Foster (dir), Gulbenkian Orchestra, Gulbenkian Foundation (Lisbon) – recorded performance (Portuguese Radio);
- 2007/8: Emanuel Salvador (vln), José Ferreira Lobo (dir), North Orchestra (Lisbon), Guimarães, Paredes and Vila Nova de Famalicão.

²⁰⁵ See Delgado, Alexandre; Telles, Ana; and Mendes, Nuno Bettencourt (2007), p. 282.

This violin concerto is in three movements: *Allegro*, *Andante (a piacere)* and *Allegro*.

Figure 3.1.1 – First Movement: Macrostructure (Luís de Freitas Branco - Violin Concerto)



The first movement (*Allegro*), written in the tonality of A minor, is organized in three sections: Section A, in which the first group material is presented, Section B, where the second group material is presented and takes place the cadenza of the solo violin, and the final section which results from a “compressed” combination of the two previous sections: Compressed Section A + B.

The Section A begins with an orchestral introduction in which part of the first group material is presented, more concretely the themes 1A and 1B²⁰⁶.

Example 3.1.1 – Theme 1A (Violin Concerto of Luís de Freitas Branco, 1st Mvt, bb. 2-5, bsn, vc, cb)



Example 3.1.2 – Theme 1B (L.F. Branco Concerto, 1st Mvt, bb. 14-18, bsn, vc, cl, vln II)



The nomenclature used here intends to evidence the close relation between the themes whether in the first movement in itself, whether in the remaining movements. For this reason we decided to name the themes of this first group material (and also of this section) starting with “1”, not only for an easier identification all through the piece, but also for a better understanding of the clear relation between them.

The Theme 1A is firstly presented by the basses (bassoons, cellos and doublebasses) with the violins and the woodwind joining later, in a kind of reply-form. Although the initial dynamics is *fortissimo*, the fact that this theme starts in the basses results in a real dynamics slightly below the written one; the “true” *fortissimo* is in fact only reached with the entrance of the violins and woodwind, supported by a natural *crescendo* which, although is not written in the score, results naturally from the ascending line of this first theme.

This theme is very melodic. We can note at once the importance of the interval of descending fifth (E → A, bars 1-2, and G → C, bars 3-4) which will be used all the way through the concerto, as well as the interval of ascending seventh (A → G, bars 2-3, and C → B, bars 4-5). In each case the seventh of the scale is not sharpened, contributing to the high level of modalism, clearly present in the melodic lines of this piece.

²⁰⁶ In order to improve clarity and to avoid confusion, themes in these analyses are labelled sequentially throughout the whole work (both in the concerto and in the sonatas). We believe this sequential classification corresponds best to the sporadic references to the same theme in different movements of the work.

The accompaniment executed by the second violins (together with the violas later) in triplets (*ostinato*) contributes to the fluency of this theme, conferring on it more dynamic movement.

From bar 14 and after a short bridge of two bars, Theme 1B is then presented, revealing some connections to Theme 1A; it can be considered as the natural development of the previous theme. Once more, the theme is firstly introduced by the basses (bassoons and cellos); then it continues through the violins and clarinets and, later, it is briefly developed in the first violins, flutes and oboes.

In this Theme 1B, it is worth mentioning again the importance of the interval of fifth (in this case in ascending direction, E → B) and, above all, the fact that we are facing here a modal indecisiveness: the first and third bars are in major mode, the second and fourth bars are in minor mode. This apparent uncertainty is found all through the piece.

This short orchestral introduction finishes in a calm environment, going from *fortissimo* to *piano* and thus preparing the entrance of the soloist. In the last bars of this introduction the final cell of Theme 1B is “treated” – a kind of appoggiatura and resolution, interval of augmented fourth:



After the orchestral introduction, *Allegro* and *fortissimo*, the solo violin begins its intervention in the *Andante* (*a piacere*) in *piano*, continuing the serene environment of the final bars of the mentioned introduction. The solo violin presents here a new theme (1C) which is a kind of inverted Theme 1B:

Example 3.1.3 – Theme 1C (L.F. Branco Concerto, 1st Mvt, bb. 28-31, solo vln)



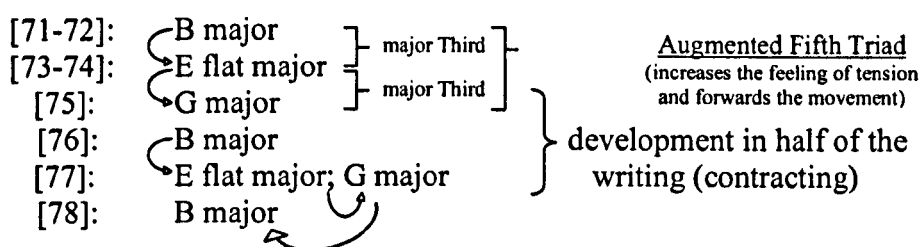
This first intervention of the solo violin is made in a free/“cadenza” style (like a recitative), which may be compared to the entrance of the solo violin in the Fifth Violin Concerto of Mozart, in A major, where the solo violin begins its intervention in a similar ambience and tempo.

Another work that this Theme 1C also calls to mind is *Scheherazade* of Rimsky Korsakov, specifically the short phrases of the solo violin (leader); in the first movement of that piece, for example, the solo violin also enters with a high E and the development of the phrase itself shows some similarities with what is written here. These “coincidences” with the orient-inspired masterpiece of the Russian composer do not restrict themselves only to this theme; in fact, it is possible to identify all through this concerto similar situations, whether at a melodic level, or at a harmonic-

development level, with inevitable effects in the general atmosphere of this work. Once again, a modal flavour can be found in the melodic line of this theme.

This slow and lyrical initial moment, in which the solo violin is only accompanied in *piano* by the strings section (without doublebasses), culminates with the reprise of the initial *Allegro*, this time with Theme 1A presented by the solo violin, from bar 45.

After this display of Theme 1A, the solo violin continues its intervention, developing this theme (continual reprocessing) in a sequence of short modulations, going from A minor – the tonality of the movement – to the ambience of B major – dominant of the dominant of A (b. 78):



These bars of short modulations give prominence to the sequence of major chords (augmented fifth triad) in ascending major thirds, which contributes to the increase of tension and propels the movement forward.

After this, a new presentation of Theme 1B (in B major) takes place, initially by the first horn and later by the first clarinet and, finally, by the solo violin – bar 82. From bar 94, Theme 1B is then presented in the dominant, E major, as had happened in the orchestral introduction. At this point, this Theme 1B is treated in a virtuosic way by the solo violin (continual reprocessing), culminating this Section A in *piano*, with a cadence to E major.

Continuing the dynamics of the previous bars, the following section (Section B) represents the beginning of a new ambience, in which the second group material of this movement is presented: themes 2A, 2B, 2C and respective variants. As had occurred in the previous section (Section) the constituent themes of this second group material are quite closely interrelated.

The Theme 2A, introduced by the solo violin from bar 108, represents the beginning of this Section B in the tonality that finished the previous section, E major – dominant of A minor. This theme, which in some way recalls the group material of Section A, is melodic, modal and also chromatic, aspects that results in a high degree of expressiveness.

Example 3.1.4 – Theme 2A (L.F. Branco Concerto, 1st Mvt, bb. 108-111, solo vln)



While the solo violin continues the presentation of Theme 2A, the first clarinet presents Theme 2B from bar 119, almost in an imperceptible way to the listener (at least in the recordings the violinists Vasco Barbosa and Aníbal Lima). This theme presents obvious similarities with the Theme 2A; it can be interpreted as a natural evolution of that theme, and here it works as a kind of a counter-theme to the material that is being developed by the solo violin.

Example 3.1.5 – Theme 2B (L.F. Branco Concerto, 1st Mvt, bb. 119-122, cl)



The piece continues with the presentation of the third theme of this section, Theme 2C, which can be regarded as a kind of inverted Theme 2B:

Example 3.1.6 – Theme 2C (L.F. Branco Concerto, 1st Mvt, bb. 129-131, solo vln)



Curious is the fact that this process – the inversion of the immediately previous theme – also occurs with the third theme of Section A (Theme 1C), even though with a difference. This difference is most immediately apparent in terms of tempo alterations. In Section A the ‘inverted’ theme (1C) is introduced at a slower tempo – *Andante (a piacere)*; in Section B the corresponding inverted theme (2C) continues in the established fast tempo – *Allegro*. There is also a difference, however, in the relative structural importance of these two themes. Both within the movement and within the whole piece, the role of Theme 1C from the first group material is much more important than this Theme 2C, which appears nowhere else.

This close interrelation between themes 1B and 1C, before, and between 2B and 2C, now, is a good example of the strong connectivity of the themes and the nature of their treatment all through the work.

By this time (bb. 127-133) we reach again the tonic major of the movement, A major.

The following *Tranquillo* (from bar 134) discloses once more a lyric facet of the solo violin, as it freely varies Theme 2B (Theme 2B’) with only the “pedal” accompaniment of the string section.

Example 3.1.7 – Theme 2B’ (L.F. Branco Concerto, 1st Mvt, bb. 134-137, solo vln)



In the pre-beginning of the cadenza (that is, the eight bars which presage the cadenza proper) the soloist’s double stops are accompanied by a Phrygian cadence (Mode of E) in the “pedal” notes of the cellos and doublebasses (bb. 150-158). Once more the use of modalism is demonstrated, though with a quite different effect: at the start, the effect of modalism saw in Section A can be related to the one of the Gregorian chants of the 15th and 16th centuries, whereas here it is in the form of a structural gesture prevalent throughout the Baroque.

The cadenza of the solo violin, properly so called, begins in bar 158 in E major, although it is almost impossible to define here a prevailing tonality, given the constant modulations of this passage. The solo violin starts the cadenza developing triplets in diatonic intervals of sixth (major and minor), alluding to the material that it presented in the immediately previous *Tranquillo*. The chromaticisms succeed in a dramatic ascent (the impression is of moving forward and moving back) until bar 170.

After this a section with trills alludes to the material presented in the *Tranquillo* (Theme 2B’). Theme 1A is also remembered in this cadenza, particularly in two sequences of chords that precede virtuosic arpeggio developments. A new section of chromatic arpeggios in semiquavers (in intervals of sixth minor and major) and the cadenza ends with another sequence of trills preparing the arrival at E major (b. 212).

After the ending of the solo cadenza, with the entrance of cellos and basses, the solo violin still continues to develop virtuosic material, while the orchestral *tutti* presents short cells from Theme 2B. These first bars after the cadenza reminds, in some way, the corresponding part of the first movement of the Mendelssohn’s Violin Concerto – the initial arpeggio lines in the solo violin gently accompanied by thematic reminiscences in the orchestra supports this curious analogy.

A presentation of a new variant of Theme 2B (Theme 2B’’) is now performed by the orchestral *tutti* (particularly by the basses – cellos, basses, low brass and bassoons) in the tonality of A flat major, which culminates in a moment of great dramatic intensity and also of “instability”, brought about by another sequence of modulations (bb. 220 – 226: sequence of major chords in major thirds – augmented fifth triad).

Example 3.1.8 – Theme 2B’’ (L.F. Branco Concerto, 1st Mvt, bb. 220-225, basses)



This moment of great expressive intensity is developed exponentially from bars 228-229, going through an extremely rhythmic and “martial” section of syncopations, with increasing emphasis on the rhythmic cell



reaching its climax in bar 236 (cadence to D major), which simultaneously represents the end of Section B and the beginning of a new section with the recapitulation (re-exposition) of the initial theme.

This last section, that we have called Recapitulation, can be seen as a compression of the two previous sections, as we will see next.

As at the beginning of the movement, themes 1A and 1B are now presented. The first is introduced by the solo violin in the subdominant (D minor), while the second, after a short bridge of two bars, is presented and developed in the homonym tonality of A minor, again by the bassoons and cellos – this time with new scoring for the violas.

After this short section A (themes 1A and 1B), a very condensed Section B follows, now maintaining the tonality of the previous bars, A major. This short Section B only displays material from Theme 2B', played by the first oboe and cellos, followed by an orchestral *unissono* that culminates in four *fortissimo* chords, concluding the movement in A major.

From what has been displayed above, some points can be highlighted: the first has to do with the formal structure of the movement, which is based on sonata-form. At first sight we might even consider that this first movement is organized in accordance with the formal principles of the traditional sonata-form (Exposition, Development and Recapitulation)²⁰⁷; however it is not exactly thus.

After the presentation of the first and second group materials in Sections A and B respectively, we would expect the Development section, but this does not really occur. Instead, Freitas Branco presents a kind of compressed recapitulation of the two previous sections: we are in the presence of a “compressed” or “reduced” sonata-form without the central Development section.

The continual reprocessing/development of the themes occurs naturally within each of the sections A and B and not in a distinct section. In the remaining movements of this concerto the themes presented in this first movement will be worked and “developed”, which perhaps can justify the decision of Luís de Freitas Branco not to include the traditional central section of the sonata-form.

²⁰⁷ Nuno Barreiros classifies this movement within these principles: “It is licit to attribute to this first movement (*Allegro*) a bi-thematic definition within the frame of the sonata-form, with the traditional Exposition, Development and Recapitulation sections” – See Program Notes of the 1978 concert mentioned above.

In what concerns to the thematic treatment throughout this first movement and as a result of the analysis carried through until now, it can be concluded that there exists a strong relation of similarity between the various themes. In contrast to the Classical/Romantic period composers, like Beethoven, for instance, where the themes were contrasting, here the themes of the first movement, as we saw, are sufficiently related, being possible to affirm that they belong to the same “emotional region” (family resemblance).

In a similar way, the “development” of the themes here often takes the form of a sort of self-regenerating lyricism rather than motivic (Beethovenian) development, that is, the themes develop themselves naturally in a very smooth way, without a clear distinction between them, while in Beethoven it is possible to distinguish each theme and its respective development. This situation occurs not only with the themes themselves – which are less contrasting – but also with their subsequent treatment – which is less distinct.

The second movement – *Andante (a piacere)* – written in the subdominant D minor in triple time, can be formally analysed within a similar structure to that of the previous movement: Section A, Section B and Compressed Section A + B, yet with natural adaptations. Essentially this is a lyric and meditative movement, only interrupted by a few short sections of intense dramatic expressiveness.

Second Movement – Andante (a piacere) (D minor): A B Compressed A + B

Section A

Andante (a piacere)
[1-6]: **Theme 1C'** (D minor) (I): IV of A

[1-6]: Theme 1C' (solo violin)

Moderato
[7-32]: **Theme 3** (D minor) (I)

[7-14]: Theme 3 (solo violin) (D minor) (I)

[15-22]: Theme 3 (oboe, counter-theme (solo violin) (D minor) (I)

[23-32]: Theme 3 (continual reprocessing) sequence moving through modulations: (F major⁶ → E minor)

[33-51]: **Thematic Development I** (1st harp solo) (E major) (V of A)

B.I

[33-38]: Theme 1A (allusions - solo violin) (E major)

[39-43]: Lyric motif (continual thematic reprocessing - solo violin) (E major)

[44-51]: Theme 1A (allusions - solo violin) (G major)
Theme 2B (excerpts - clarinet)
Theme 3 (rhythmic motif - oboes, 1st horn, flutes and clarinets)

Section B

[52-73]: **Thematic Development II**

B.II

[52-55]: Bridge (chromatic augmented fifth triads)

[56-63]: Theme 3 (diverse instr.), counter-theme (violins) ⇔ bars [15-22]

[64-73]: Theme 3 (continual reprocessing) ⇔ bars [23-32] sequence moving through modulations: (E flat major⁶ → G minor)

[74-84]: **Thematic Development I'** (2nd harp solo) ⇔ bars [33-51] (G major)

B.I

[74-84]: Theme 1A (allusions - solo violin)

[85-94]: **Thematic Development II'** ⇔ bars [52-73]

B.II

[85-88]: Bridge (chromatic augmented fifth triads)

[89-94]: Theme 3 (diverse instr.)

Section A

Andante (a piacere)
[95-98]: **Theme 1C'** ⇔ bars [1-6] (D minor) (I)

[95-98]: Theme 1C' (solo violin)

Moderato
[99-114]: **Theme 3** ⇔ bars [7-22] (D minor) (I)

[99-106]: Theme 3 (oboe and clarinet) (D minor) (I)

[107-114]: Theme 3 (violin solo), counter-theme (oboe, 1st flute) (D minor) (I)

Section B

[115-132]: **CODA (Closing Section)** (D major)

B.I

[115-119]: Lyric motif (continual thematic reprocessing - cellos) ⇔ bars [39-42] (D major)

[119-132]: Theme 3 and Theme 1A (allusion) (1st violins, 1st flute and solo violin)

[125-132]: End of the Second Movement (G minor → D major)

Figure 3.1.2 – Second Movement: Macrostructure (L.F. Branco Concerto)

Starting with the third theme (Theme 1C) of the previous movement, the solo violin begins its intervention again in a free style, a kind of recitative, alluding to the *Andante (a piacere)* at the beginning of the first movement – Theme 1C’.

Example 3.1.9 – Theme 1C’ (L.F. Branco Concerto, 2nd Mvt, bb. 2-6, solo vln)



The next *Moderato* includes the presentation of a new thematic material²⁰⁸ (Theme 3) with modal characteristics and also very melodic, where the rhythmic structure is repeated. This theme will only be used in this second movement and, once more, does not differ totally from the previous ones.

Example 3.1.10 – Theme 3 (L.F. Branco Concerto, 2nd Mvt, bb. 7-10, solo vln)



The solo violin introduces this theme *mezzo forte espressivo*, in a calm and full-of-lyricism atmosphere. After a short sequence of modulation in the direction of A major (dominant of D minor) in bars 7 to 14, this new theme is again presented, now by the first oboe, while the solo violin continues its intervention with a small lyric development that works as a counter-theme to the solo of the oboe.

This initial section (Section A) that comprises the *Andante (a piacere)* and the *Moderato*, ends with the continuation of the treatment of Theme 3 by the solo violin, with several dissonances and chromatisms, going through a sequence of modulations from F major to E minor²⁰⁹.

The following section (Section B) occupies the largest part of the movement and can be divided into four subsections (2 + 2: sections B.i, B.ii, B.i' e B.ii'), representing two different thematic developments.

The subsection B.i, which we have named Thematic Development I, coincides with the first solo of the harp²¹⁰, in a lyrical arpeggio line that bases the intervention of the solo violin, alluding to the beginning of the first group material from the previous movement (Theme 1A). Then, the solo violin presents a short lyric motif (bb. 39-43), in a very gentle way, resulting from the natural thematic development.

²⁰⁸ The decision to keep the sequential numeration of the themes has as its main goal to permit the identification of the themes all through the movements; in this way, we hope to contribute to an easier perception of their cyclic use throughout the piece.

²⁰⁹ Bars 30-32 end Section A in E minor; the change to E major in bar 33 represents the beginning of something new (Section B).

²¹⁰ The solo of the harp begins five bars before the entrance of the violin, accompanying the chromatic descending line in the basses that ends the previous section (G → F# → F^b → E).

Example 3.1.11 – Lyric Motif (L.F. Branco Concerto, 2nd Mvt, bb. 39-43, solo vln)



This first subsection ends in the relative major tonality of E minor (G major), combining allusions to themes of the first movement (Section A: Theme 1A; Section B: Theme 2B) and to the new theme introduced in this movement (Theme 3).

The second subsection (B.ii) corresponds to the Thematic Development II and begins at bar 52 with a short bridge of four bars, in which the bass instruments (cellos, doublebasses and bassoons) allude to Theme 3 in a chromatic sequence of augmented chords (another augmented fifth triad); this bridge contributes to a clearer separation/interruption between the two first subsections of thematic development.

The movement continues with another presentation and treatment of Theme 3, this time distributed among several instruments (orchestral *tutti*). This distribution of themes and phrases between different instruments appears with more frequency in this second movement and usually occurs in every second presentation of the themes. After this development centred in the main theme of this movement, a sequence of short modulations takes place here: from E flat major to G minor (b. 71).

The third subsection of this Section B is no more than a compressed version – with slight modifications – of the first thematic development; this is the reason why we have decided to call it subsection B.i' (Thematic Development I'). Coinciding with the second solo of the harp, this subsection includes again the treatment of Theme 1A by the solo violin, with prominence given to the expressive climax point that is reached in bar 81 (*fortissimo*):

Example 3.1.12 – Bars 80-81 (L.F. Branco Concerto, 2nd Mvt, solo vln)



This continues until the chromatisms of bars 84/5 – a sudden augmented chord (Bb - D - F#) such as had occurred in the corresponding part of subsection B.i – bar 52).

This dramatic ambience, plenty of chromatisms and dissonant harmonies, continues in the next bars, which represent the beginning of a new thematic development (fourth subsection of Section B, subsection B.ii' – Thematic Development II'). This last corresponds to a reduced version of the second thematic development: it also starts with a short bridge, in which the basses allude once more to Theme 3, again with the chromatic sequence of augmented chords (augmented fifth triad); the *glissandos* of the

harp also contribute for the increasing of tension in a very dramatic and expressive climate.

After a short allusion to Theme 3 (once more distributed among diverse instruments) in this “dark” atmosphere – orchestral *unissono* of bar 93 – a small *diminuendo*, *rallentando* and *fermata* lead the movement to the following section, that is, to the *Andante (a piacere)* of the new Section A.

As had occurred in the beginning of the movement, the solo violin presents again Theme 1C’ in a free style, in the tonality of the beginning of this movement (D minor). The next *Moderato* begins with a new exposition of Theme 3. It is worth mentioning that this time an inversion of roles between the solo violin and woodwind occurs – this exchange of roles between the diverse instruments in the exposition/presentation of the themes is, by the way, a frequent characteristic of the work.

The final section of this movement – Coda – is a kind of a reduced Section B, or, to be more precise, a varied subsection B.i. From this last part of the movement, two aspects deserve special emphasis: firstly, the short lyric motif resulting from the natural thematic development introduced by the solo violin in bars 39-43 is now presented by the cellos *solì*; secondly, the first violins and the first flute present a curious syncopated melodic phrase – a fusion of themes 3 and 1A – in a clear allusion to the main themes treated during the different subsections of Section B:

Example 3.1.13 – Fusion of Theme 3 and Theme 1A (L.F. Branco Concerto, 2nd Mvt, bb. 119-123, fl I, vln I)



This fusion can be seen as an attempt to condense in this final Coda not only material from subsection B.i, but also from subsection B.ii, functioning therefore as a true compressed Section B.

The solo violin continues and develops this melodic phrase beginning with the short cell that alludes to Theme 1A. After a *crescendo* that follows the ascending line of this phrase this second movement finishes in major mode (cadence from G minor to D major), at which point occurs a *piano subito* culminating, after a short *rallentando*, in a high harmonic in the solo violin over muted strings (muted for the only time in this piece). The short phrase in ascending arpeggios that goes sequentially through the bassoons, clarinets and flutes in these final bars, reinforces the point made above on the thematic distribution among different instruments (even of different families). The conjugation of different timbres here works in a very harmonious form.

As we have observed so far, this movement can structurally be seen as being organized within the following form:

- an initial section (Section A) that includes the *Andante (a piacere)* and the first bars of the *Moderato* – during which Theme 1C is resubmitted (slightly modified) and the main theme of this movement is introduced (Theme 3);
- a central section that occupies the most part of the movement, consisting basically of four (two + two) short subsections of thematic development – with special emphasis for the treatment of themes 1A and 3;
- and finally, a kind of a compressed recapitulation of the two previous sections (Compressed Section A + B), where the compression is more evident in the reduced Section B – essentially, it reproduces material from subsection B.1.

The use of themes (themes 1C and 1A) and thematic cells (Theme 2B) from the first movement in this second one, associated to the fact that the theme introduced and developed in this central movement naturally adjusts to the themes previously displayed, comes to evidence, once more, the importance granted by Luís de Freitas Branco to the cyclical thematic treatment, always assuring a homogeneity in the conception of the themes and respective treatment.

In this second movement, the soloist has innumerable opportunities to demonstrate all his musicality and expressive skills, supported in the lyric and melodic contour of the themes and occasionally accompanied by the harmonies and chromatic passages of intense dramatic expressiveness.

Such as had occurred in the first movement, the orchestration seems to be very well achieved: the soft accompaniment in the strings sections with sustained pedal notes and in an effective dynamics (that oscillates between *piano* and *mezzo forte* during the most expressive and lyric moments of the movement) supports the solo instrument – whatever it is, the solo violin or the woodwind – in its interventions, and allows it to develop its melodic lines in a free and fluent way; the distribution of the thematic phrases among different instruments (sometimes even different sections) is made in a very harmonious way, being almost imperceptible the timbric differences; the solos of the harp in the thematic development sections confer a unique timbre on the movement, which enriches it very much.

Although the atmosphere that involves this violin concerto may be linked to influences from the music of Eastern Europe – of which Luís de Freitas Branco was a profound admirer – this second movement is, perhaps, closer to the genuine roots of Portuguese music; in fact, its lyricism and nostalgic melodism arouse, in a certain way, feelings that can be associated to *saudade* (homesickness).

The third and last movement of this violin concerto is written in A major, homonym major of the tonality of the first movement, and it adopts again the quadruple time. The allusions here to the first movement are very evident, starting with its designation: *Allegro (come nel primo movimento)*. Structurally, this final *Allegro* lies within the principles of the traditional rondo-form, as we will see later.

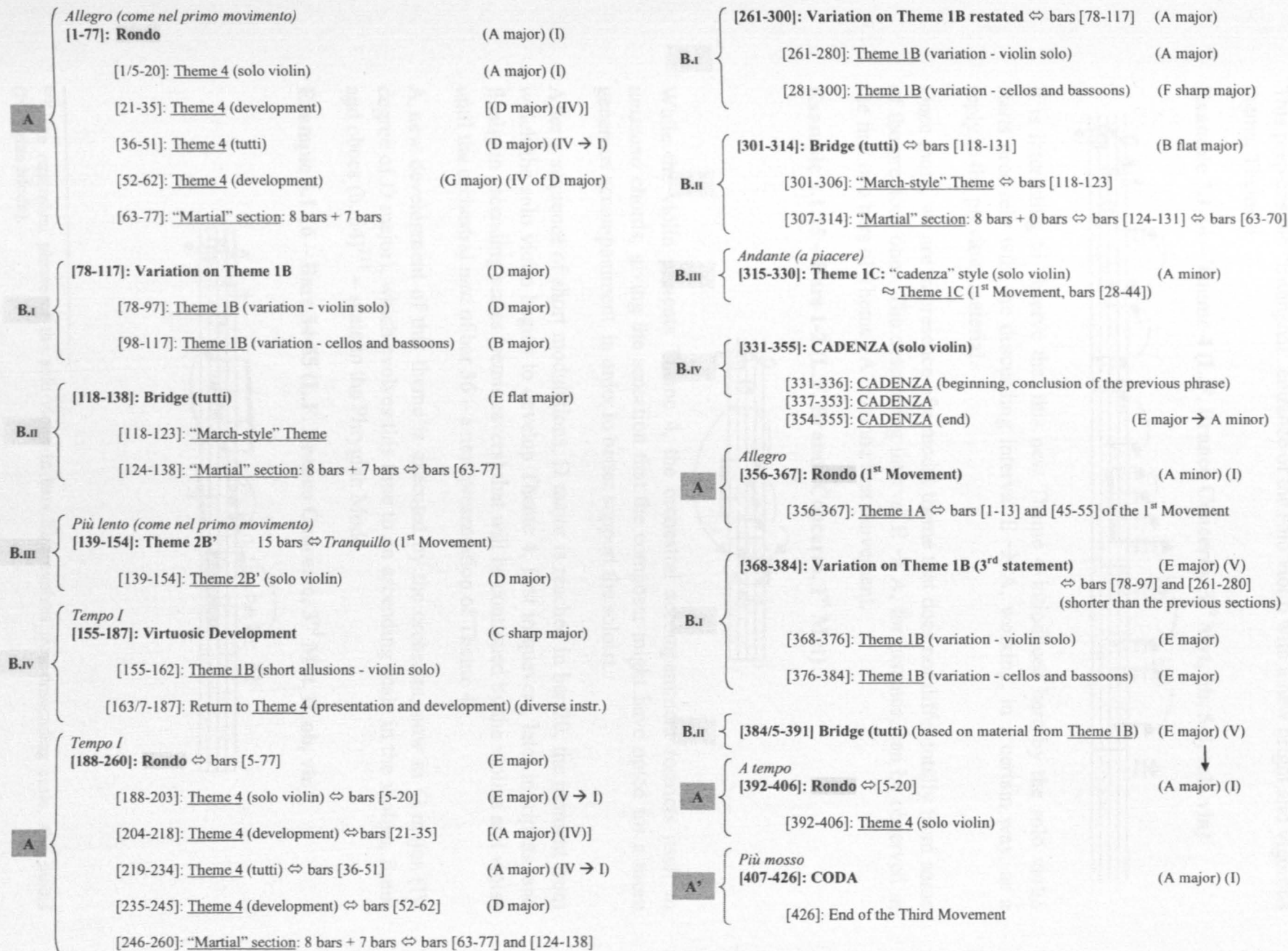


Figure 3.1.3 – Third Movement: Macrostructure (L.F. Branco Concerto)

The movement begins with a short orchestral introduction of four bars in *crescendo* from *piano* to *fortissimo*, with the use of the ascending intervals of perfect fifth A → E. This prepares the “triumphal” entrance of the solo violin with a new bright and vigorous theme, Theme 4.

Example 3.1.14 – Theme 4 (L.F. Branco Concerto, 3rd Mvt, bb. 5-8, solo vln)



It is interesting to observe that this new Theme 4 introduced here by the solo violin starts precisely with the descending interval E → A, working, in a certain way, as a reply to the previous material.

Once more, we are in presence of a modal theme that does not differ totally from some of the previous ones. The descending interval E → A, for instance, can be observed in the first two bars of Theme 1A from the first movement:

Example 3.1.15 – Bars 1-2 (L.F. Branco Concerto, 1st Mvt)



While the violin presents Theme 4, the orchestral accompaniment restricts itself to *unissono* chords, giving the sensation that the composer might have opted for a more generous accompaniment, in order to better support the soloist.

After a sequence of short modulations, D major is reached in bar 20, the moment from which the solo violin begins to develop Theme 4, first in quavers, later in triplets, and finally in ascending scales (semiquavers) that will be continued by the violins and violas until the orchestral *tutti* of bar 36 – a new presentation of Theme 4.

A new development of this theme is executed by the orchestra, now in G major (IV degree of D major), which evolves this time to an ascending scale in the violins, flutes and oboes (b. 54)²¹¹ – scale in the Phrygian Mode.

Example 3.1.16 – Bars 54-55 (L.F. Branco Concerto, 3rd Mvt, fl, ob, vln)



²¹¹ The equivalent phrase of the solo violin in bars 22/3 evolves in a descending scale, also modal (Phrygian Mode).

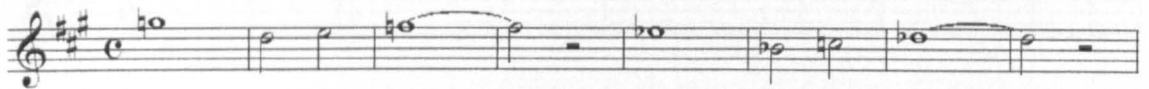
This initial section, that includes the introduction and the continual reprocessing (development) of Theme 4, goes on with a short “bridge” of seven bars (bb. 56-62)²¹² where material from the first bar of this theme is treated,

Example 3.1.17 – Bars 56-59 (L.F. Branco Concerto, 3rd Mvt, fl, ob, vln)



finishing with a short subsection of 15 bars (8 + 7) in a “martial” ambience that represents simultaneously an important orchestral climax and a moment of great expressive and dramatic intensity, plenty of chromatisms.

Example 3.1.18 – “Martial” Section (L.F. Branco Concerto, 3rd Mvt, bb. 63-70, tutti)



This moment of energy also works as an “interrogation point”, with the last seven bars – that include reminiscences from the previous thematic material in a *piano* ambience – contributing to the conclusion of this initial section (Section A – Rondo) and preparing the next section.

Bar 78 represents the beginning of a new section (Section B) that can be analysed as including four subsections. The first subsection (B.i) is based essentially on the first group material of the first movement, more concretely on Theme 1B.

Example 3.1.19 – Variation on Theme 1B (L.F. Branco Concerto, 3rd Mvt, bb. 78-82, solo vln)



This variation on Theme 1B is initially presented by the solo violin, accompanied in repeated semiquavers (*ostinato*) by the strings; this accompaniment is similar to the one that occurs during the presentation of Theme 1B in the first movement, reinforcing again the close thematic relation. After a short sequence of modulations, the solo violin leads this variation until the tonality of B major in bar 98; from this bar, the variation on Theme 1B goes to the basses (cellos and bassoons), with occasional interventions of the solo violin playing short cells from Theme 4.

²¹² In fact it is 2 + 5 bars, in which the last five bars develop the material from the previous two bars, at the half of the rhythmic figuration.

This first subsection ends with a perfect cadence into E flat major, accompanied by a *crescendo* to *fortissimo* that anticipates, in a certain way, the *maestoso* atmosphere that characterizes the following subsection (B.ii).

Bar 118 represents the beginning of the second subsection and it can be seen as a kind of bridge if we take into account its role in the interruption of the movement. This subsection is much shorter than the previous one and it is divided in two parts, both in an orchestral *unissono*:

The first part introduces a new theme of solemn and triumphal character, “march-style”, with the basses dialoguing in reply to the higher instruments.

Example 3.1.20 – “March-style” Theme (L.F. Branco Concerto, 3rd Mvt, bb. 117/8-124, tutti)



The second part is a repetition of the 15-bar “martial” section of the initial Rondo.

Once more, the new “march-style” theme shows evident connotations with the previous ones, particularly in the intervals at the beginning of the theme (*cf.* Theme 1B).

After this short orchestral *tutti*, the movement continues with a retake of allusions to the first movement of the piece; this time, it is the Theme 2B’ that is treated by the solo violin, now in D major. This third subsection (B.iii) has correspondence to the *Tranquillo* of the first movement – the tempo marking makes this relation even more clear: *Più lento (come nel primo movimento)*.

The last part of Section B (subsection B.iv), that we named Virtuoso Development, recovers the tempo of the beginning of the movement (*Tempo I*) and it represents a moment of agitation in the movement, supported by short modulations and chromatisms in a more audacious tonality (C sharp major). On the other hand, the repeated semiquavers (*ostinato*) in the strings also suggest a gradual increase of the tension, accompanying the solo violin in one of its most virtuosic interventions of the whole movement.

While the orchestra present and develop allusions to Theme 4, the solo violin develops a rather virtuosic counter-theme, whose rhythm gradually becomes faster (quavers, triplets and semiquavers), following the increase in tension. This agitated passage evolves to an end (bb. 181-187) corresponding to the short “bridge” of bars 56-62 and preparing the reprise of the initial Rondo.

The return to Rondo (Theme 4) is made in E major, and being one fifth above the pitch of the initial Rondo has a stronger impact, especially in the solo violin; it is distinguished by new ascending scales sporadically presented by the soloist during the orchestral *tutti* in bars 219-234.

After a new “martial” section, Section B is again reached with another display of the Variation on Theme 1B (subsection B.i) – this time in the tonality of A major.

B flat major is reached in the next bridge (orchestral *tutti*), with the reprise of the “march-style” theme and of the “martial” section – this latter is, however, shorter than the previous ones, including only the first eight bars.

After a general *fermata* in the orchestral *unissono* of bar 314, the movement continues with another slow section – as expected (subsection B.iii) – but this time, instead of the *Più lento (come nel primo movimento)* in which Theme 2B’ was worked by the solo violin, there appears the *Andante (a piacere)* from the first movement, with the presentation of the respective theme, also by the solo violin: Theme 1C.

Theme 1C is presented here in its original tonality (A minor) and anticipates the cadenza of the solo violin; it can even be seen as a pre-cadenza, given its free and improvisatory nature.

The cadenza itself “occupies” here the place of the previous Virtuoso Development (subsection B.iv). It is a shorter cadenza than in the first movement (as is usual in Classical and Romantic violin concertos), but keeps a high level of virtuosity though. Although the soloist stands alone since bar 331, it still finishes the previous phrase of Theme 1C, which makes it possible to consider the real beginning of the cadenza only in bar 337 (E major).

After an initial short section in chords and double stops in which the solo violin alludes to Theme 1B, it follows some bars with semiquavers and sixtupelets in arpeggios that, in some way, remind the virtuosic development of Theme 1B executed by the solo violin from bar 98 of the first movement, for example. The following bars present a short ascending chromatic passage (“moving forward and moving back”) which evolves to the trills – allusion to the cadenza of the first movement – that conclude the cadenza.

Finished the cadenza (last subsection of Section B), another Rondo with Theme 4 (Section A) would be expected; Freitas Branco, however, surprises the classic formal structure of the Rondo, introducing here the thematic material of the beginning of the first movement (Theme 1A). Again, the intention of the composer in the cyclical treatment of themes throughout the piece is proven. Although we are before a kind of a recapitulation of the beginning of the first movement (and not from the third movement, as we were expecting), Theme 1A works here as the normal Rondo, integrating itself naturally in the structure and sequence of the movement²¹³.

This new Rondo with material from the first movement is quite short – only 11 bars; the same can be said of the following section (Section B), which only includes the two first subsections: the Variation on Theme 1B and the bridge with the orchestral *tutti*,

²¹³ The fact that the themes are related and share the same roots and “emotional regions” contributes to this natural integration. This situation of “exchange of material” in the Rondo may escape, possibly, to the less-attentive listeners.

respectively. The first (subsection B.i) is more reduced than the previous ones, being distinguished the newness of the occasional interventions of the solo violin in ascending arpeggios during the phrase of the cellos and bassoons; the second (subsection B.ii) is based on material from Theme 1B, with reference to the dialogue in ascending and descending arpeggios between the different sections of the orchestra (in E major). This short bridge can be considered, perhaps, one of the less successful parts of the piece (essentially at an expressive level) being a little inferior to the previous bridges.

After this compressed Section B, the original Rondo is reprised, in a shorter way than the previous ones, but this time again with the theme presented in the beginning of the third movement (Theme 4) and in its original tonality (A major). The final bars (from bar 404) vary a little relatively to the previous Rondos, going through a chromatic passage of great expressive intensity, accompanied by a sequence of modulations that prepares the cadence to A major (b. 407) and the final Coda:

[403]:	B major	
[404]:	D minor	
[405]:	F major	
[406]:	A <i>b</i> major; B major	┌ Modal passage
[407]:	A major	← ───────────────────┘

The Coda (*Più mosso*) represents the final apotheosis of the movement and of the whole piece. In a dynamics of *fff* (for the first time until here), the trombones allude to the variation on Theme 1B – now at the half of the tempo – accompanied by the repeated semiquavers (*ostinato*) in the violins and violas, first, and together with the cellos, later.

The final bars of the work (bb. 415-422) have equivalence in the short “bridges” of bars 56-62, 181-187 and 239-245, but this time the pattern is 4 + 3:

instead of 2 + 5:

The solo violin, the strings and the woodwind develop this material in ascending and descending arpeggios always with the notes A and E (without the third of the chord – modal character) while the brasses present short allusions to Theme 1B.

Reference still for the *unissono* chord in bar 423, in which the solo violin plays a high harmonic in the second quaver: the less attentive listener may find it a mistake, but it is exactly what is written. The movement ends with an enormous crescendo from *subito piano* to *fff* in the final chord of A major.

From what was exposed up to the moment, we observe that this last movement can be seen as a Rondo organized within the following structure: A - B - A - B - A (reduced) - B (reduced) - A (reduced):

- A (Rondo)
- B (Variation on Theme 1B, bridge, slow section and virtuosic section)
- A (Rondo)
- B (Variation on Theme 1B, bridge, slow section and virtuosic section-solo cadenza)
- A (Rondo - First Movement)
- B (Variation on Theme 1B, bridge)
- A (Rondo, Coda)

This formal structure is not properly innovative, recalling what happened with the previous movements, and formal structures from the Classical and Romantic periods. The true formal innovation that Luís de Freitas Branco achieved with this last movement has to do with its relative weight in the whole piece, as mentioned in the beginning of this analysis. In effect, this last movement practically occupies the same volume in the score as the two previous movements²¹⁴, even though it is only slightly longer than the first movement.

The relative importance of the third movement in the work is mainly due to the cyclical use of themes from the previous movements (principally from the first one), which are widely developed in this final movement. Moreover, the use of the initial thematic material of the first movement when the Rondo comes for the third time, greatly contributes to an integration of the diverse movements, conferring on the work a feeling of unity.

Regarding the tonal plan of this movement, once more, it is not very innovative; the main tonality of this movement, A major, makes the major mode to prevail after the modal indecisiveness caused by the recurrent use of modalism. The first Rondo is presented in A major, followed by a Section B in the tonalities of D major, E flat major, D major and C sharp major – a more audacious tonality; the second Rondo is presented in the dominant key (E major), with the following Section B adapted in conformity; the third Rondo is in A minor, resulting from the use of thematic material of the first movement, although the sensation of first degree (A) remains alive – this can be later confirmed with the following reduced Section B in the dominant of A, which leads to the final Rondo in the tonality of the movement.

The role of the orchestra of this last movement seems to be less successful than in previous movements, especially during the presentations of the main theme; perhaps Luís de Freitas Branco could have used a more solid orchestral “filling” and developed a more contrapuntal writing. Furthermore, the orchestral *unissonos* in the bridges with the martial/military themes, although they play correctly their role in the interruption of

²¹⁴ See CD Notes by J. M. Bettencourt da Câmara – *Luís de Freitas Branco: Violin Concerto; Tentações de S. Frei Gil*, Strauss/PortugalSom, 1995.

the diverse sections of the movement, perhaps could have been a little more inspired, in order to contribute to a greater dramatic and expressive intensity.

As was previously mentioned, the use of themes from the earlier movements makes this movement a natural development of the previous ones; or if we want, a place (together with the second movement of the piece) where part of the thematic development of the first movement is made, compensating in a sense the lack of a Development section in the initial movement.

As in the first and second movements, the solo violin is always prominent, and it is possible to consider this last movement, perhaps, the most complete of the whole concerto. This is not only because it integrates contents from the previous movements, but is also due to the diversity of ambiances through which it displays the skills of the soloist: it includes moments of great vigour and brightness (case of Theme 4), moments of intense lyricism (case of the *Andante (a piacere)* where Theme 1C is reprised in a recitative style), and also virtuosic material in another cadenza for the solo violin.

Another important aspect to retain from this movement – which can also be verified throughout the work – concerns the violinistic writing; it is almost always kept in a quite high register, supporting the brightness and the virtuosic skills of the violinist. On the other hand, this writing in the higher positions of the violin may create situations of discomfort for the soloist, particularly some passages that can be considered “without safety net”, with jumps of high technical difficulty demanding great dexterity on the part of the soloist; the recapitulation of Theme 4 – one fifth above the beginning of the movement – in the second Rondo, for example, incorporates some of these:

Example 3.1.21 – Bars 188-196 (L.F. Branco Concerto, 3rd Mvt, solo violin)

The image displays two staves of musical notation for a solo violin part. The music is in G major (one sharp) and 3/4 time. The first staff contains measures 188 through 192, and the second staff contains measures 193 through 196. The notation is characterized by high-register, virtuosic passages with frequent slurs and accents, indicating technical difficulty. Arrows in the original image point to specific notes in both staves, highlighting the high register and technical demands.

It is possible to highlight some points about this masterpiece of the Portuguese violin repertoire. Luís de Freitas Branco showed in this work that he is not a radical composer, following already existing concepts and principles, which he adapted to his personal style. At a formal level, as we saw, he based his writing on traditional structures of the Classical/Romantic period, being distinguished by the astute way he constructed the first movement, “replacing” the traditional Development section of the sonata-form by a widened section (Section B) where the second group material is worked, and distributing the so-called Development throughout the following movements.

The thematic treatment is, as we have observed, rather detailed and discloses a composer follower of the cyclical techniques of César Franck. The themes that integrate this piece present close connexions between themselves, not being contrasting, as happened, for instance, with the Beethovenian themes; the development and continual reprocessing of the themes all through the work is always made in a harmonious form, being to distinguish the salutary coexistence and treatment of different themes, presented simultaneously by different instruments/sections²¹⁵. The treatment of the themes is made, at times, through the development of sequences, in a clear allusion to Classical and Romantic influences.

At a harmonic level, we cannot consider Freitas Branco a revolutionary, at least in this violin concerto. The harmonies and tonalities used are generally common, with a few exceptions that confer a higher interest; the development of the sequences of short modulations with the use of augmented chords (augmented fifth triad), for example, enriches the harmonic colouring of the piece, in addition to its evident expressive functions that forward the movement and increment the feeling of tension.

The use of modalism, evidenced through this work and especially in the construction of the themes, also deserves particular prominence, proving the interest of the composer in the old Gregorian chants and disclosing one of the ways used by Freitas Branco to escape from the traditional tonal writing. As a result of this modal writing, one may observe in this concerto a constant indecision and alternation between the major and minor modes; as we saw, this work finishes assuming and establishing itself definitively in the major mode during the final movement.

In orchestration, it can be said that it is well achieved, especially during the treatment of the lyric and meditative themes of the two first movements. Extrapolating this point of view about the orchestration and extending this analysis to the whole piece in general, we can mention that the composer seems happier in the choice, treatment and orchestration of the lyric themes than in the “martial”/“military” thematic sections, even though the third movement has also moments of great inspiration.

In any movement the solo violin occupies a prominent place, never being “covered” by the orchestra, but supported by it. Another very positive aspect of the orchestration of Freitas Branco in this violin concerto has to do with the distribution of the themes/phrases by diverse instruments/sections; this situation occurs in several occasions, particularly in the second times that the themes/phrases appear and/or after their presentation by the solo violin. The inversion of roles is also made very efficiently, as we saw in the second movement.

When listening to this piece, it is possible to verify influences of music proceeding from Eastern Europe. The violinist Aníbal Lima, who interpreted and recorded this concerto, also suggested this relation of proximity between the masterpiece of Luís de Freitas

²¹⁵ Concerning this, see as an example bars 44-51 (themes 1A, 2B and 3) of the second movement.

Branco and the music of that European region. For instance, at times we may find atmospheres that recall the music of Rachmaninov.

But Dvořák is perhaps the composer of that region who presents more points of confluence, mainly if we take into account his violin concerto. The following curiosities can be mentioned: like the Violin Concerto of Luís de Freitas Branco, the Violin Concerto of Dvořák is written in the tonality of A minor; the entrance of the solo violin in the beginning of the first movement presents slight similarities with the Theme 1A of the concerto of the Portuguese composer:

Example 3.1.22 – Beginning of the Dvořák and Freitas Branco Violin Concertos

Dvořák (solo violin, 1st Mvt):

Freitas Branco (Theme 1A, 1st Mvt):



In this first movement of Dvořák's Concerto, also based on the traditional sonata-form, the normal Development section does not exist either – in this case, it is replaced by figurative interludes where the main theme is repeated²¹⁶.

Modalism is also present in the Violin Concerto of Dvořák; the Mixolydian Mode, for instance, is used in the beginning of the second part of the main theme of the first movement:

Example 3.1.23 – Main Theme, 2nd part (Dvořák Concerto, 1st Mvt, solo violin)



Regarding the already mentioned importance of the fifth perfect interval (E → A) during the Violin Concerto of Freitas Branco, it is also possible to observe the use of this interval in the Violin Concerto of Dvořák, for example, in the initial bars, during the short orchestral introduction:

Example 3.1.24 – Bars 1-5 (Dvořák Concerto, 1st Mvt, tutti)



In this context, it is perhaps relevant that the main theme of the second movement of Dvořák's Concerto presents the same first intervals of Theme 1B from the first movement of the violin concerto of the Portuguese composer:

²¹⁶ See CD Notes by Eva Zollner – *Antonin Dvořák: Violin Concerto; Edward Elgar: Violin Sonata* by Maxim Vengerov (violin); Revital Chachamov (piano); New York Philharmonic; Kurt Masur (conductor) – recorded in New York, in 1997, and in Berlin, in 1995, respectively (published by Teldec).

Example 3.1.25 – Dvořák Concerto (Main Theme, 2nd Mvt) versus Freitas Branco Concerto (Theme 1B, 1st Mvt)

Dvořák (Main Theme, 2nd Mvt):



Freitas Branco (Theme 1B, 1st Mvt):



The final movement of Dvořák's Concerto also returns to the tonic major of the tonality of A minor and presents a new lively, *giocoso* and bright theme, based on a traditional dance form (*furiant*) and on a vocal form (*dumka*) of the Czech folklore. This new theme represents in the Dvořák work the equivalent meaning that Theme 4 plays in the Freitas Branco work:

Example 3.1.26 – Dvořák Concerto (Main Theme, 3rd Mvt)



From all this, it is possible to observe a series of coincidences between the two works²¹⁷, which, perhaps, helps to explain a little the Eastern European sonority that is possible to detect in the concerto for violin and orchestra of the Portuguese composer.

Out of curiosity, another piece with which it is possible to identify some relations, probably of mere accidental nature, is the Unfinished Sonata for Violin and Piano of the Freitas Branco's student António Fragoso, written between 1915 and 1918, particularly between the beginning of Theme 1A and the beginning of the sonata – in rhythmic terms – and, for instance, between the short progressive sequence of the cell that integrates Theme 1A (bb. 49-51) and a sequence that appears during the Development of the Sonata of António Fragoso (bb. 159-161) – in melodic and rhythmic terms:

Example 3.1.27 – António Fragoso Violin Sonata versus Freitas Branco Violin Concerto

António Fragoso (bb. 1-3, 1st Mvt):



Freitas Branco (bb. 2-3, 1st Mvt):



²¹⁷ Obviously, there exist innumerable differences between the two concertos at several levels (formal, harmonic, etc.). This analysis only intends to highlight some coincidences and similarities between the two works, in order to better understand the possible (direct or indirect) influences.

António Fragoso (bb. 159-161, 1st Mvt):

Freitas Branco (bb. 49-51, 1st Mvt):



Proceeding to a brief analysis of the two previously mentioned recordings, interpreted by two of the main Portuguese violinists ever, Vasco Barbosa and Aníbal Lima, it is possible to highlight some particularities and curiosities in the two interpretations, as well as identify common and divergent points²¹⁸.

Beginning with the first movement, it is possible to observe slight differences of tempo, especially in the orchestral introduction: for Vasco Barbosa the Symphony Orchestra of *Emissora Nacional* under Silva Pereira plays this introduction a little faster than the Symphony Orchestra of Oporto, under the same conductor for Aníbal Lima, although in terms of duration it is quite similar – as a result of a larger *ritardando* in the final part of the introduction. The global duration of the initial movement is also very similar: *ca.* 11'16" (Vasco Barbosa) as against *ca.* 10'57" (Aníbal Lima).

Both violinists interpret the initial phrase of the first movement (Theme 1C) in a very expressive and free way; out of curiosity, a small modification is made by Vasco Barbosa to what is written in the printed score²¹⁹: he plays the high E of bar 37 one octave above (harmonic). In the beginning of the presentation of Theme 1A by the solo violin (b. 45) both violinists anticipate the initial chord, in order to play the high E on the first beat; also in this phrase, Vasco Barbosa omits the initial chord of bar 47.

In the bars that precede the cadenza of the solo violin in this movement, we may note the expressive *glissandos* played by Vasco Barbosa in bars 148-149 and the addition of double stops by Aníbal Lima in the second and third beats of bar 151. During the cadenza, both violinists introduce some changes to the printed edition:

Vasco Barbosa executes the triplet arpeggios of bar 161 in double stops, returning to the original arpeggios in the two last beats of bar 173; the second chord of bar 182 is different; in bar 185 he omits the high A that concludes the arpeggio ascent; in bar 190 he does not play the low A of the first chord; in bar 196 he plays again double stops instead of the original printed arpeggio notes. Aníbal Lima plays an A together with the D in the beginning of bar 177; in bar 179 he plays the trill C#; in bars 183 and 185 he omits the last crotchet (low A); in bar 190, like Vasco Barbosa, he does not play the low A of the first chord; in bar 192 he omits the low G of the first chord.

²¹⁸ Concerning this, we should mention that we are before two recordings made in different decades (1980 and 1990) and with different recording conditions, being to distinguish the fact that the recording of Aníbal Lima is a live recording.

²¹⁹ Score edited by Alexandre Delgado. There is also a manuscript copy with the composer's autograph annotations (full score and piano reduction) in the archives of the Portuguese Radio. The printed version here exists in the archives of the Calouste Gulbenkian Foundation. The printed full score, orchestral parts and piano reduction (edited by Alexandre Delgado) is in the press.

After the cadenza of the solo violin, an orchestral *tutti* takes place from bar 220. The Symphony Orchestra of *Emissora Nacional* (Vasco Barbosa) is a little faster than the Symphony Orchestra of Oporto (Aníbal Lima), leading the phrase up to the entrance of the soloist, perhaps in a more efficient way.

In bars 241-247, we may note the omission of the octaves (lower note omitted) in the interpretation of Aníbal Lima. The last bars of this first movement (bb. 268-270) are a little faster in the version of Vasco Barbosa and the Symphony Orchestra of *Emissora Nacional* than in the version of Aníbal Lima and the Symphony Orchestra of Oporto.

In terms of duration, the second movement is almost equal in the two interpretations: *ca.* 7'55" (Vasco Barbosa) as against *ca.* 8'00" (Aníbal Lima). In bar 29, the two violinists play C – A – F instead of C – A – E (printed edition)²²⁰. Prominence also for the *glissando* of bars 38-39 played by both violinists, which confers a high degree of expressiveness.

In general, the main difference between these two recordings in this second movement lies in the speed that the orchestras perform the interruption sections (bridges) - faster in the case of the Symphony Orchestra of *Emissora Nacional* (Vasco Barbosa).

The final movement is the one where the durational differences are more acute: *ca.* 13'36" (Vasco Barbosa) as against *ca.* 14'15" (Aníbal Lima); perhaps because the version of Vasco Barbosa is slightly faster, his entrance seems more vigorous and energetic. Both violinists almost ignore the staccato dots in the passage from bar 24 and execute the whole passage *a la corda*. The arpeggios in octaves of bars 156-160 (that exist in the printed edition) are replaced by ascending scales by both violinists²²¹.

In bars 191, 195 and 203, both Vasco Barbosa and Aníbal Lima execute only the superior note of the octave – perhaps the high technical difficulty level of the “jump” of from the octave to the note of the following bar justifies this valid option. Such as had occurred from bar 24, the phrase that starts in bar 207 is also played by the two violinists *a la corda*. In bars 213-216, Vasco Barbosa executes slightly different scales from what it is printed in the printed score.

The climax of the orchestral *tutti* is, perhaps, better reached by the Symphony Orchestra of *Emissora Nacional* (Vasco Barbosa), once more supported by a faster speed face to the Symphony Orchestra of Oporto (Aníbal Lima). Both violinists execute bars 297-299 one octave above what is written²²². In the cadenza of this third movement, in bars 334-335, the two violinists execute trills²²³.

In bars 361-364, we may note the omission of the octaves (inferior note) in the phrase of the solo violin in the interpretation of Aníbal Lima, the same occurring in bars 392 and

²²⁰ This situation may mean a wrong note in the score; the intervals in the sequence of the previous bars corroborate this hypothesis.

²²¹ Probably, these bars in the manuscript would be different from the printed version.

²²² Probably, the indication of superior octave may exist in the manuscript.

²²³ Probably, the indication of trills may exist in the manuscript.

396, this time in both interpretations. Prominence also for the *tremolo* performed by Vasco Barbosa between bars 403 and 406, bringing greater virtuosity and vigour to this passage of increasing intensity that will culminate in *fff* in the final *Più mosso*. Finally, for the already approached final harmonic of the solo violin in bar 423 (high E): both violinists execute this “curious” harmonic after the first beat of the bar, although Vasco Barbosa takes slightly more time to execute this harmonic than Aníbal Lima.

These two recordings represent an important historical landmark for Portuguese music for solo violin in general, and for this specific work of Luís de Freitas Branco in particular. Beyond the recordings of Vasco Barbosa and Aníbal Lima (both recorded by the Portuguese Radio), just a few more sonorous registers of this concerto have occurred until the present, distinguished among them being a recent interpretation by the French violinist Olivier Charlier during the *Festival Luís de Freitas Branco*²²⁴, in October of 2005, accompanied by the Gulbenkian Orchestra under the direction of Lawrence Foster, which was recorded and broadcast by the Portuguese Radio (Antena 2); and the mentioned 2005 CD recording by Alexandre da Costa, Jesús Amigo and the Extremadura Symphony Orchestra.

From what has been presented here, we can conclude that we are in presence of one of the masterpieces of the Portuguese repertoire for violin, which deserves special attention on the part of the Portuguese and foreign violinists, and can lament the fact that it is almost unknown in international terms, a situation that is also true concerning Portuguese music in general. The words of Aníbal Lima on this concerto can be recalled here, emphasising the importance that this violin concerto has in the Portuguese repertoire for this instrument: “it is the only Portuguese violin concerto that could compete with the great concertos of Tchaikovsky, Sibelius, etc.”.

3.2. Ruy Coelho – Violin Sonata No. 2.

Considered a controversial figure in the Portuguese musical panorama of the twentieth century, Ruy Coelho is one of the Portuguese composers whose music has been largely ignored in the national venues. His supposed connexions to the dictatorial regime of Salazar, the quarrels and polemics maintained with two Portuguese composers whose merits are practically unquestioned – Luís de Freitas Branco and Fernando Lopes-Graça – are reasons that do not weigh in favour of this composer nor of the execution and diffusion of his music.

Together with a number of articles and critiques of doubtful validity and forms of self-promotion as composer and musicologist, the odd conditions of some rehearsals and concerts directed by Ruy Coelho which are described in several articles by Lopes-

²²⁴ See *Programação* (2005): *Programação Completa do Festival Luís de Freitas Branco*, Lisboa: Teatro Nacional de São Carlos.

Graça²²⁵ unmask a little his personality and way of working. Despite all these less positive aspects regarding the figure of Ruy Coelho, we believe that his music still deserves an opportunity, particularly his musical production for violin, all the more since the twentieth century Portuguese repertoire for this instrument is not thus so vast to ignore the music of the composer that tried to reveal the “Portuguese soul” to the world²²⁶.

As related previously, Ruy Coelho wrote some works for violin, nominated: *Egyptienne* and *Fantasia Portuguesa* for violin and orchestra, *Melodia de Amor* and two sonatas for violin and piano. After several diligences to collect the scores and/or recordings of these works²²⁷, we only managed to obtain the score of the two violin sonatas. These two pieces were also recorded in CD²²⁸ by the Portuguese violinist Vasco Barbosa – the only known recording so far – who kindly ceded us both scores.

The work to be analysed next, the Sonata No. 2 for Violin and Piano of Ruy Coelho, was written in 1923 and, such as had occurred with most of his previous musical production – including his First Violin Sonata, from 1910 – reflects some modernist trends, incorporating moments of atonal and dissonant nature.

If the first sonata – written in Berlin, where Ruy Coelho lived between 1909 and 1914 – suggests a romantic and relatively “fresh” musical aesthetic fulfilled with Schönbergian reminiscences (certainly fruit of the place where it was written and of the lessons with the Viennese master) but also with allusions to César Franck, Fauré, Debussy (although in a lesser scale) and even Prokofiev (nominated in the “funny” Scherzo – third movement), the second violin sonata discloses a more mature composer, resulting in a higher quality and interesting work.

The Sonata No. 2 for violin and piano is a truly late Romantic work, combining fine melodies with moments of atonal nature. The sporadic “modernist” references to the Atonalism of Schönberg that one can identify in this piece are combined with themes and phrases *cantabile* in the style of Fauré and Richard Strauss and, at times, with atmospheres that recall Brahms.

Curiously, and being Ruy Coelho a composer who promoted the culture and the tradition of his native country in his creative musical production²²⁹, this sonata does not

²²⁵ Concerning this, see the work by Fernando Lopes-Graça: «A Caça aos Coelhos e Outros Escritos Polémicos», Ed. Cosmos, and the article “Valerá a Pena Redescobrir a Música de Ruy Coelho?” by Sérgio Azevedo (2005) in http://tonalatonal.blogspot.com/2005_02_01_archive.html.

²²⁶ See website www.e-biografias.net/biografias/ruy_coelho.php

²²⁷ The most part of the musical production of Ruy Coelho was published abroad, and it is currently out of print.

²²⁸ See CD: *Ruy Coelho: The Princess with the Iron Shoes; Summer Walks; Violin Sonatas Nos. 1 and 2* by Vasco Barbosa (violin); Grazi Barbosa (piano); RDP Symphony Orchestra, Silva Pereira (conductor) – recorded in Lisbon (published by Strauss/PortugalSom, 1997).

²²⁹ Let us recall the observation from the Portuguese musicologist João de Freitas Branco: “Throughout his musical work, Ruy Coelho has attempted to surpass foreign influences, in order to produce distinctive Portuguese music and of his own label. For certain, he managed, in his own way, to define an individuality, inasmuch as his music cannot be confused with any other (Branco, 2005: 313).

disclose, at least apparently, Portuguese influences; these are identifiable, however, in another of his violin works, the *Fantasia Portuguesa* for violin and orchestra, of which, unfortunately, we only got an incomplete score.

This sonata may also be distinguished for the quality of its violinistic writing, which seems to be superior to the first one.

Although this is not a particularly virtuosic work, this sonata alternates virtuosic and brilliant sections with more lyric and intimate moments, being to enhance the concern of the composer in exploring the sonorous, techniques and expressive potentialities of the two instruments.

This sonata, together with the first one, saw its début in 1924 (one year after its conclusion) in the interpretation of the Belgian violinist René Bohet accompanied by the composer himself in the piano, in a concert that took place in Lisbon at Liga Naval Portuguesa²³⁰.

Beyond the already mentioned recording by the violinist Vasco Barbosa and the pianist Grazi Barbosa, we only have knowledge of another public performance, but only of the First Violin Sonata of Ruy Coelho: it occurred on the 5th of December of 1990, in a live recital promoted by the Portuguese Radio (*Antena 2*) and also performed by the same interpreters.

After the research done, the only written information regarding this violin sonata that we managed to obtain comes from half a dozen lines from the only CD published until the moment, which only refers to the occasion of its début and to the name of its movements. The “supposed” inexistence of concert programmes (and respective programme notes) where this sonata might have been performed led us to assume the lack of other public performances and to believe that the following analysis comprises in itself truly pioneering characteristics.

According to the mentioned notes from the published CD, this sonata is structuralized in three movements, which are performed without interruption: *Recitativo*, *Poco Lento* and *Allegro Deciso*. However, the exact starting point of the second movement – or even its true existence as an independent movement – is not clearly defined, as we will discuss later during this analysis. For this reason, it seems to be more correct to consider the existence of only two movements, with the first one occupying a wider relative weight in comparison to the last.

The first movement (*Recitativo. Largamente e Liberamente – Poco Lento*) begins in the tonality of C major, although the constant atonal moments and dissonant chords make difficult the effective establishment of a dominant tonality. The formal structure of this movement can be presented in the following diagram:

²³⁰ See CD Notes by José Blanc de Portugal – *Ruy Coelho: The Princess with the Iron Shoes; Summer Walks; Violin Sonatas Nos. 1 and 2*, Strauss/PortugalSom, 1997.

First Movement – Recitativo. Largamente e Liberamente (C major)
Form: A B (B.i; B.ii) C (C.i; C.ii) Compressed A + B (B.i; B.ii) Coda

Bar nr:

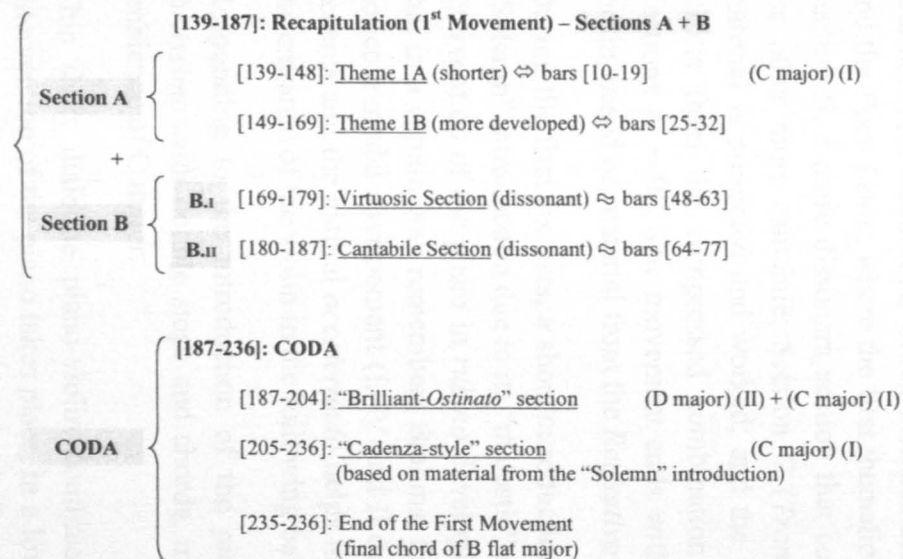
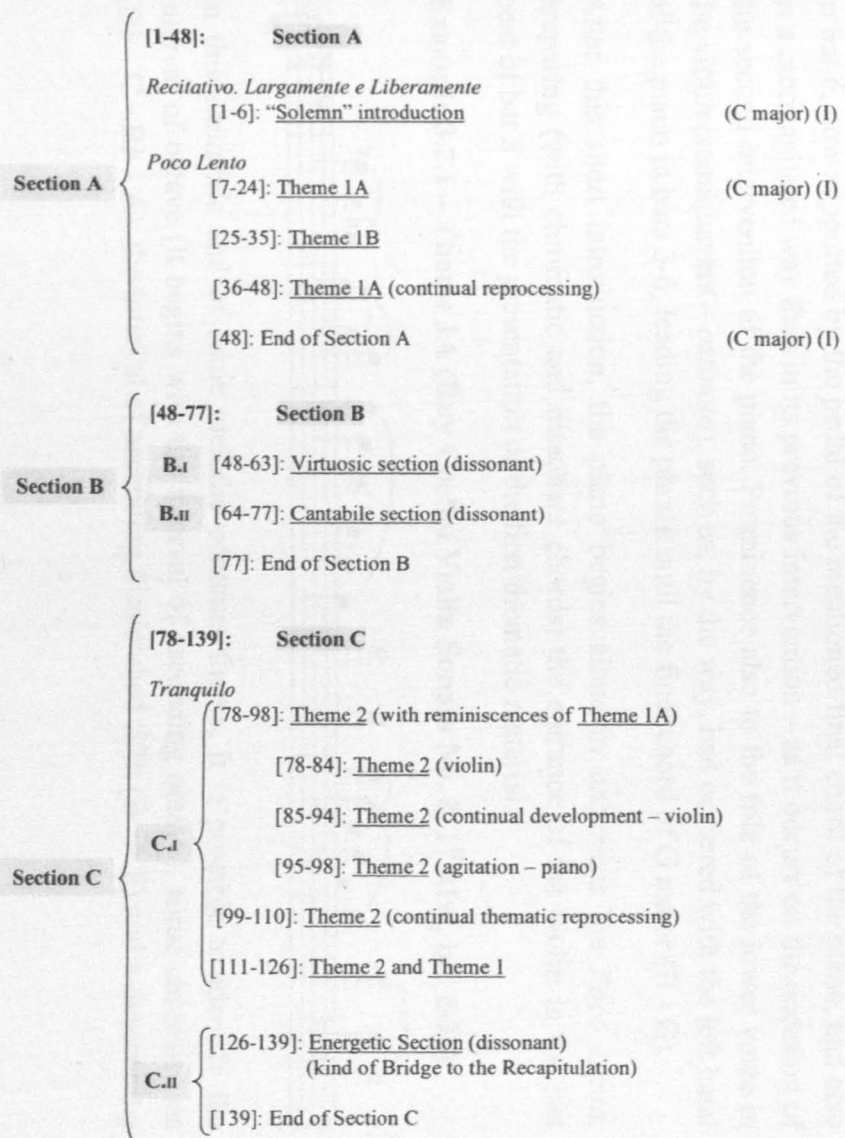


Figure 3.2.1 – First Movement: Macrostructure (Ruy Coelho - Violin Sonata No. 2)

According to the previous scheme, this movement can be seen as being organized in four sections: Section A, which includes the *Recitativo (Largamente and Liberamente)* and the *Poco Lento*, where the first thematic material is presented (Themes 1A and 1B); Section B, a more dissonant section that comprises two parts: one more virtuosic and the other more cantabile; Section C (*Tranquilo*), during which the second thematic material is presented and worked; and the final section, a kind of Recapitulation that results from the compressed combination of the two first sections: “Compressed Sections A + B”. The movement ends with a short Coda in a “cadenza” style in the violin, based on material from the *Recitativo* of the beginning of the movement.

During the first six bars, a short introduction takes place; we gave it the designation of “Solemn” introduction due to its “majestic” character. The movement begins with a solo intervention of the piano in *rubato* developing an ascending arpeggio. In this first bar, that in a certain way remembers Brahms, the tonality of C major is affirmed, being to notice a modal environment (I, IV and II degrees). The *fff* dynamics together with the accents and the natural *accelerando* helps the progression of the phrase, thus preparing the entrance of the violin in the following bar.

Responding to the introduction of the piano, the violin begins its intervention in *fortissimo* with double stops and chords, in a triumphal “cadenza” style, keeping the ambience of C major.

This short dialogue piano-violin continues until bar 6: in bars 3-6, a new solo intervention of the piano takes place, in a low register and with a great *accelerando*, but this time finishing in the chord of G major, after an end of phrase with some chromatisms (“dark” moment of great dramatic intensity). The reply of the violin occurs in bar 6, now supported by the pedal of the mentioned final chord of the piano, and also in a more agitated way than in its previous intervention – as it occurs on the occasion of the second intervention of the piano. Prominence also to the role of the lower voice in the violin (semiquavers – *ostinato*), such as, by the way, had occurred with the left hand of the piano in bars 3-6, leading the phrase until the final chord of G major (B - G).

After this short introduction, the piano begins alone in *anacrusis* the *Poco Lento*, preparing (with chromatic and dissonant chords) the entrance of the violin in the last beat of bar 8 with the presentation of the first thematic material.

Example 3.2.1 – Theme 1A (Ruy Coelho Violin Sonata No. 2, 1st Mvt, bb. 8-16)



In this *cantabile* and of some melodic contours theme, it is possible to identify the interval of octave (it begins with the interval of ascending octave), some chromatisms (Db - C - Bb - A), the interval of ascending diminished fifth (B → F) and a descending

diatonic line; it alternates diatonic intervals with relatively unexpected intervals, which confers on it a high degree of expressiveness.

The violin presents this theme in a level of dynamics slightly inferior to the one of the Introduction: *forte*. The accompaniment of the piano remains in a low register, following here and there the melodic line of the violin; after the triplets (bb. 11-17), the piano continues the accompaniment in semiquavers (from bar 20).

In bars 12 and 13, the piano presents a curious “polyrhythmic” game, executing quavers in the right hand and triplets in the left hand.

During bars 16-18, a short dialogue between the two instruments takes place (in semiquavers), being to detach the role of the little intervention of the violin in the first two beats of bar 17: it “interrupts” the presentation to the theme, functioning as a kind of “retaking breath” for the remaining part of the phrase. The presentation of Theme 1A ends in bar 24.

The second phrase of the first thematic material (Theme 1B) begins in bar 25, in the piano. Although we may consider the two first bars as mere introductory ones – with Theme 1B only beginning in bar 27, on the occasion of the entrance of the violin – it seems to be more correct to consider the beginning of this theme at the time of the entrance of the piano, as we will see later in the Recapitulation (see Examples 3.2.4 and 3.2.5). This syncopated and quite chromatic phrase culminates in a G major chord in the violin (b. 32).

Example 3.2.2 – Theme 1B (R. Coelho Sonata No. 2, 1st Mvt, bb. 25-32)

The image shows a musical score for two instruments: Piano and Violin. The Piano part is written in the bass clef, and the Violin part is written in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Piano part begins with a syncopated, chromatic phrase in the right hand and a trill in the left hand. The Violin part enters in bar 27 with a melodic line that develops the theme. The score ends with a G major chord in the violin in bar 32.

After a short bridge of four bars, in which the piano remembers material from the beginning of the movement (particularly with the trill in the right hand and the pedal and syncopes in the left hand, always in a low register, that works as a *ostinato* in auditive terms), a new intervention of the violin with Theme 1A takes place (from the last beat of bar 35), this time developing it (*continual reprocessing*) in a more diatonic/tonal form, in the direction of C major – which is, by the way, underlined by the repeated low C in bars 46-48; in these last bars (bb. 45-48), the piano presents the same arpeggio material of the beginning of the movement.

The following section (Section B) can be analysed as being divided in two subsections, both with a more dissonant character than the previous section: one more virtuosic (subsection B.i) and the other more *cantabile* (subsection B.ii).

The subsection B.i, which we named Virtuositic Section, elapses in an agitated and “dark” environment, including virtuosic passages in both instruments (ascending scale and full-of-accidents short cells in demisemiquavers and hemidemisemiquavers),

several chromatisms and dissonances, conferring on it a tenebrous and frightening character. This small subsection presents some details that are not easy to identify at first sight:

- the piano begins its intervention with a *basso ostinato* (C - D - C - D - C...) alluding to the beginning of the movement; this *ostinato* steps forward the movement, also contributing to a more agitated ambience;
- in bar 50, the short phrase of four alternated groups of four demisemiquavers is no more than an arpeggio execution of two chords: E major (first inversion) and D minor (root position); in the last beat of this bar, the right hand of the piano introduces a short cell (C - E - F# - D - E - B...) that will be repeated later (in bar 57, for example), representing a kind of the beginning of “something”;
- a kind of dialogue (in canon style) between the two instruments takes place in the beginning of this subsection: the ascending scale in demisemiquavers followed by the trill in bar 51 (violin) “imitates” the intervention of the piano in bar 49; the phrase in demisemiquavers of the piano in bar 52 is reproduced (slightly modified) by the violin in the following bar;
- the dissonant arpeggio chords in the piano in bars 55-56 and 62-63, for example – although they are perfect chords in the right hand, they “become” dissonant when played together with the left-hand – give a sensation of impressionist writing;
- the several “jumps” with dissonant intervals that occur in the line of the violin (nominated in bars 58-61) contribute also to the dissonant and atonal character of this section.

The subsection B.ii, named *Cantabile* Section, keeps, in the essential, the dissonant characteristics of the previous subsection. It begins with a short cell *ostinato* in the right hand of the piano (B - A# - B - A# - B) that precedes the entrance of the violin. In this short subsection, the violin develops, in free and “cadenza” style, a small *cantabile* phrase in *forte*, which will calm down in *diminuendo* in bars 75-77, softly preparing the *Tranquilo* of the next section.

The central section of this first movement (Section C) coincides with the beginning of the “supposed” second movement mentioned in the notes of the cited CD and in the separation of its respective tracks as well. The validity of this division praised in the only published CD so far can be questioned under different points of view.

In the first place, the presentation of the second thematic material (Theme 2) begins in bar 78, coinciding precisely with the beginning of this slow section and in *ppp* (*Tranquilo*); in the CD recording, the second movement only begins at the fourth presentation of Theme 2, in bar 99 – the second and third ones occur in bars 85 (violin) and 95 (piano), respectively. Believing in the CD division, the bars 78-98 would only be a kind of bridge/introduction to the next movement, hypothesis that in auditive terms

(and through the analysis of the score as well) does not seem to be consistent; moreover, there is no indication of movement changing between bars 98 and 99 both in violin and piano parts – the only modification here that may suggest a change of character occurs with the dynamics of the piano: it goes from *piano* to *pianissimo*.

Secondly, the Theme 2 (and all this Section C) contains obvious reminiscences from the two first sections (A and B): the short cell that initiates this section (ascending interval C→F#) for example, still appears in the piano during subsection B.ii – bars 66, 68, 70; the melodic line and the *cantabile* character of Theme 2 recall Theme 1A; also the descending arpeggio scale of bar 93 (violin) is not exclusive of Section C; moreover, the “fusion” of themes 2 and 1A that occurs in bars 111-126 and the *ostinato* in the left hand of the piano (this time in intervals of octave) in bars 126-128 strengthens the linking of this Section C with the previous ones.

On the other hand, the time signature of 3/4 remains unchanged in the passage of Section B to Section C and during the whole movement – until the final *Allegro Deciso* (last movement).

Finally, and strengthening our statement, this Section C ends with a short energetic and dissonant subsection, which is no more than a kind of bridge to the retake of Sections A and B, though slightly compressed and/or modified – Recapitulation.

For all these reasons, it seems to be more consistent the hypothesis of considering Section C as an integrant part of the first movement, though its slow and *tranquilo* character might give rise to some doubts to the less attentive listeners.

Continuing the analysis of this central section, it is possible to divide it in two subsections: C.i and C.ii: the first includes the presentation and treatment of Theme 2 within an expressive *Tranquilo*; the second is the already mentioned energetic and dissonant short section that works as a kind of bridge to the Recapitulation.

This Section C begins thus with the presentation of Theme 2 by the violin.

Example 3.2.3 – Theme 2 (R. Coelho Sonata No. 2, 1st Mvt, bb. 78-84)



Beginning with the afore-mentioned ascending interval of augmented fourth (C→F#), the violin carries on with a melodic and *cantabile* phrase (with some roots in Theme 1A), now with a lighter accompaniment on the part of the piano; the final bars of this *Tranquilo* (bb. 95-98) retake the dissonant and “unstable” environment (it sounds even atonal) of the previous section (Section B), being almost imperceptible to identify (in auditive terms) the Theme 2, which now appears in the piano, in *fortissimo*.

After this moment of great expressive agitation, the *pianissimo* dynamics is retaken in bar 99 and the *Tranquilo* (this time *Muito Tranquilo*) appears again in bar 103, with an

ostinato (kind of “*cantilena*” – “repeated ditty”) in the violin, while the piano slowly executes a descending scale (Eb - D - C - Bb - A - G). This continual thematic reprocessing of Theme 2 occurs in a “dark”, meditative and lugubrious ambience.

A curious coexistence between Themes 2 and 1A takes place from bar 111: the piano (left hand) retakes the presentation of Theme 2, continuing its intervention in *ostinato* and accompanying the entrance of the violin in bar 117 (bb. 117-119: allusion to Theme 1A); in bars 123-126, it is now the piano (middle line/voice) that reproduces excerpts from Theme 1A (equivalent to bars 42-45: violin).

The left-hand *ostinato* accompaniment in the piano will go to culminate in a *crescendo* (bridge: bars 126-128) to bar 129 (subsection C.ii – Energetic Section), moment from which the violin retakes its intervention in *forte* (in an more agitated and “energetic” ambience) developing intervals of great amplitude that strengthen the atonal and dissonant character of this section; the *ostinato* of the piano remains until bar 139, coinciding with the beginning of a new section, more melodic and *cantabile*: the Recapitulation.

This last section corresponds to the “compression” of the two first sections of this movement (Compressed Section A + B), though with slight changes.

In an unexpected way, the violin retakes Theme 1A in the third beat of bar 139 (equivalent to the last beat of bar 10 – third bar of this theme), but this time much shorter; bar 146 has correspondence in bar 17 (role of interruption – “retaking breath”) with the variants of lacking the last four demisemiquavers in the descending phrase of the violin and shortening the way to Theme 1B – which appears now a little earlier, more developed, in a higher register and with curious modifications comparing to the corresponding phrase of bars 25-29:

- the first bar of this theme (b. 149) corresponds to the fifth bar of the initial phrase (b. 29);
- the second and third bars (bb. 150-151) correspond to the first and second ones – in the piano – of the initial phrase (bb. 25-26);
- the fourth and fifth bars (bb. 152-153) have correspondence in the third and fourth bars of the initial phrase (bb. 27-28), that is, when the entrance of the violin takes place.

Example 3.2.4 – Theme 1B (R. Coelho Sonata No. 2, 1st Mvt, bb. 25-29)

Example 3.2.5 – Theme 1B (R. Coelho Sonata No. 2, 1st Mvt, bb. 149-153)



This little “game” with Theme 1B demonstrates the concern of the composer in the thematic treatment, which did not restrict itself to the mere reproduction/repetition of the phrases/themes.

From bar 160, a short bridge takes place – also more developed than the correspondent one in the initial Section A – leading to a new Section B. This bridge includes an important *affretando* with quavers in *tremolo* (chromatic intervals) in the violin in a global ascending direction, culminating in *forte* and *a tempo* in bar 164, with a new presentation of the previous short phrase with groups of four semiquavers in the piano, first, and in the violin, later. This, in a certain way, had already appeared before (bars 31 and 52 in the piano, or bar 53 in the violin, for example); these groups of four quavers that constitute this phrase resume themselves in only two chords: D major and A major.

Bar 169, which has correspondence in bar 48 (beginning of Section B – subsection B.1) also starts with a C major chord, although their preceding bars are a little different. This subsection B.1 retakes again the agitated ambience and the virtuosic writing (ascending scale and full-of-accidents short cells in demisemiquavers and hemidemisemiquavers) of the first Virtuoso Section, though with slight alterations:

- three bars are now introduced between bars 49 and 50, that is, 170 and 174, in which the violin presents, in a triumphal and solemn form, a short melodic motif (in C major) with roots in the phrase of Theme 1A (bb. 19-22, for example):

Example 3.2.6 – Bars 171-174 (R. Coelho Sonata No. 2, 1st Mvt)



- to the short phrase of the piano (right hand) in bar 174, or bar 50,

Example 3.2.7 – Bar 174 (R. Coelho Sonata No. 2, 1st Mvt, pno)



the violin replies with

Example 3.2.8 – Bar 175 (R. Coelho Sonata No. 2, 1st Mvt, vln)



but in a different way from what happened in the corresponding bar 51 of the beginning of the movement; the piano continues its phrase accompanied by left-hand *pizzicatos* in the violin (open string A), which play an *ostinato* role.

Still included in this subsection B.I, the short thematic motif of Theme 1A in bars 177-178 (violin) alluding to bars 19-22 or 171-173, for example, deserves to be highlighted.

The subsection B.II (Cantabile Section), also shorter than that with which it corresponds, begins in bar 180 with the short *ostinato* cell in the right hand of the piano (B - A# - B - A# - B) that precedes the entrance of the violin (in a similar functional way to the one from bar 65). Accompanied by the *ostinato* in the piano, the violin will lead the phrase until the *fff* of bar 187 – D major chord. Reference still for the ascending scale (semiquavers) of the violin in bar 182 – with quite uncommon/atonal intervals – and for the short motif also in the violin in bars 184-186, with correspondence in bars 19-22, 171-173 and 177-178, for example.

The movement ends with the Coda, which can be divided in two sections: “Brilliant-*Ostinato*” and “Cadenza-style”.

In the first section of this Coda, the proposed designation (“Brilliant-*Ostinato*”) comes from its brilliant and triumphal character and from the *ostinato* in *fff* in both instruments; the piano leads occasionally the phrase through short allusions to the first thematic material (Theme 1A) and some arpeggio dissonant chords (perfect in the right hand, but dissonant when played together with the left-hand) that recalls the already cited impressionist writing.

To point out here some polyrhythmic aspects between the two instruments: while the violin presents quavers, the piano plays triplets; later, from bar 192, the roles get changed: the violin plays triplets while the piano plays quavers, first, and semiquavers, later.

After a timid allusion to D major (supported also by the *ostinato* in the violin), the ambience of C major is retaken from bar 194: II degree → I degree.

The second section of the Coda was named “Cadenza-style” for representing a kind of cadenza in the violin part, based on material from the initial “Solemn” introduction; it begins in bar 205, just after the *ostinato* and the short motif of Theme 1A (bars 19-22, for example) in the violin.

This “kind of cadenza” begins with the group-of-four-demisemiquavers phrase such as had occurred in bar 53, for example; this phrase prepares the following virtuosic development, particularly in the violin, which develops an arpeggio series based on groups of demisemiquavers – five, six (sixtuplets) and seven – in a “typical” solo violin cadenza style.

After the *fermata* chord of bar 212 (*Meno*), a new group-of-four-demisemiquavers phrase and a series of “martial”/“triumphal” solo chords (similar to the beginning of the movement) lead the movement until the G major chord of bar 219 (B - G).

Then, the piano retakes its intervention in the last quaver of bar 219 in *fortissimo* remembering the chords (chromatic descent in the left hand) from the *Poco Lento* of bars 6-8; this time, however, its participation calms down, moving itself gradually until the *ppp* dynamics – alternating slower rhythmic figurations with moments of pause – only accompanied by three occasional *pizzicatos* in the violin.

It is in this calm environment, but simultaneously dissonant and “dark”, that the second (and last) movement of this sonata is prepared, the *Allegro Deciso*, perhaps, the prettiest, more melodic and tonal movement of the whole sonata, but keeping, in the essence, the modern traces that characterize this work of Ruy Coelho.

From what has been displayed above, this first movement is structurally organized in three great parts:

1 - the first one, which corresponds to the Sections A and B, includes a brief introduction in recitative style, the presentation of the first thematic material (Themes 1A and 1B) and a dissonant section of virtuosic character, first, and *cantabile*, later;

2 - the central part (Section C) runs in a calm and *tranquilo* ambience, including the presentation and the development of the second thematic material (Theme 2);

3 - the third and last part retakes the material of Sections A and B – a little more reduced and modified – including in also the final Coda, with evident allusions to the material previously presented in the short recitative-style introduction of the beginning of the movement.

Although this three-part division is clearly visible, this movement presents characteristics of unity, which led us, for instance, to consider the Section C as an integrant part of this first movement – contradicting the thesis of an independent movement. In effect, the allusion to the material from Sections A and B is easily identifiable in this central part, as we had the opportunity to observe.

The themes presented until here show some relation of proximity, notwithstanding their different functions:

- Theme 1A is the main theme of the movement; dynamic, solemn and triumphal, it is presented in a *forte* dynamics and transmits a sensation of “stability” to the movement, almost working as a kind of “refrain” – the short allusions to this theme during Section C corroborate this point;

- the “syncopated” Theme 1B, of more calm character and within *piano* dynamics, is quite shorter and less important than the previous theme; it works almost like a short bridge – or, to be more precise, it represents the “smooth” development/continuation of Theme 1A;

- Theme 2 plays again a more structural role, more concretely in the “calming” of the movement (*Tranquilo*); the strong relation of proximity with the Theme 1A – particularly during its development/continual reprocessing – strengthens its importance in the midst of the movement.

In short, Ruy Coelho bases this movement in traditional formal structures (Form A - B - A), not being properly an innovator in this aspect. Perhaps the introduction here of a short section “Cadenza-style” in the final Coda can be faced as a little innovation in the traditional sonatas for violin and piano – although the hypothesis of Ruy Coelho have tried to compensate in his two violin sonatas (particularly in this second) the fact of not having written a concerto for violin and orchestra may be also valid.

The writing for the two instruments seems to be well achieved, although the violin has several jumps “without safety net” to notes in the high positions, especially during the presentation of Theme 1A and in the more dissonant parts. The violin chords during the recitative-style introduction, for example, disclose an adequate use of the open strings, conferring a virtuosic and brilliant character higher than the corresponding technical difficulties. The same can be said regarding the supposed “cadenza” of the final Coda of the movement. In short, Ruy Coelho demonstrates in this movement an adequate knowledge of the sonorous and technical potentialities of the violin (and of the piano), which he managed to reproduce in his writing.

The sonorous balance between the two instruments resulting from the writing of Ruy Coelho here seems quite equilibrated; the piano occasionally reinforces the melodic line of the violin, but always within a supporting perspective. On the other hand, the constant dialogue question-reply between piano and violin (usually in this order) place the two instruments in a similar plane in terms of protagonism, although the violin maintains a slightly dominant role, as is, by the way, usual in sonatas for violin and piano post-Beethoven.

Regarding the tonal analysis of this movement, and as we said in the beginning, it can be said that the tonal base revolves round C major, yet with slight sporadic inflections to other tonalities, mainly explained by some moments of atonal and dissonant nature.

In rhythmic terms, and with the exception of the short “polyrhythmic” game above mentioned and of some scales and arpeggios in demisemiquavers and semiquavers that “escape” a little from the traditional writing of the previous periods, there are no important innovations.

In what concerns to possible influences (of styles, aesthetic movements, composers, etc.), this movement reflects some of the trends of the time when it was written (1923): audacious intervals, dissonant chords in an attempt to escape from the traditional “Tonality”, “atonal” moments (possibly of Schönbergian influences), chords that suggest the impressionist style, melodic phrases that allude to the Romanticism (or post-Romanticism), etc..

As we can see, it cannot be said that Ruy Coelho has been influenced by just one composer or style; in this movement it is possible to identify, among others, influences from Brahms (particularly in the short “Solemn” introduction and in other moments within the recitative/cadenza style) and Debussy (in the mentioned arpeggio chords in the piano), even though it seems that the composer with whom this movement can be more linked is Gabriel Fauré, particularly during the presentation of themes and melodic phrases. After the analysis of this first movement, the absence of Portuguese influences in this sonata seems to be confirmed.

The final movement (*Allegro Deciso*), written around the tonality of D flat major, is organized in three macro-sections: the first includes Sections A (Theme 3) and B (Theme 4); the second comprises the central development (Sections C, D and again C); the last retakes Sections A and B, culminating in the final Coda, after a brief allusion to the “Solemn” introduction of the first movement.

Structurally this movement can be summarised in the following diagram:

Second Movement – Allegro Deciso (C major)

Form: A B --- C D C A B --- Intr. (1st Mov.) Coda

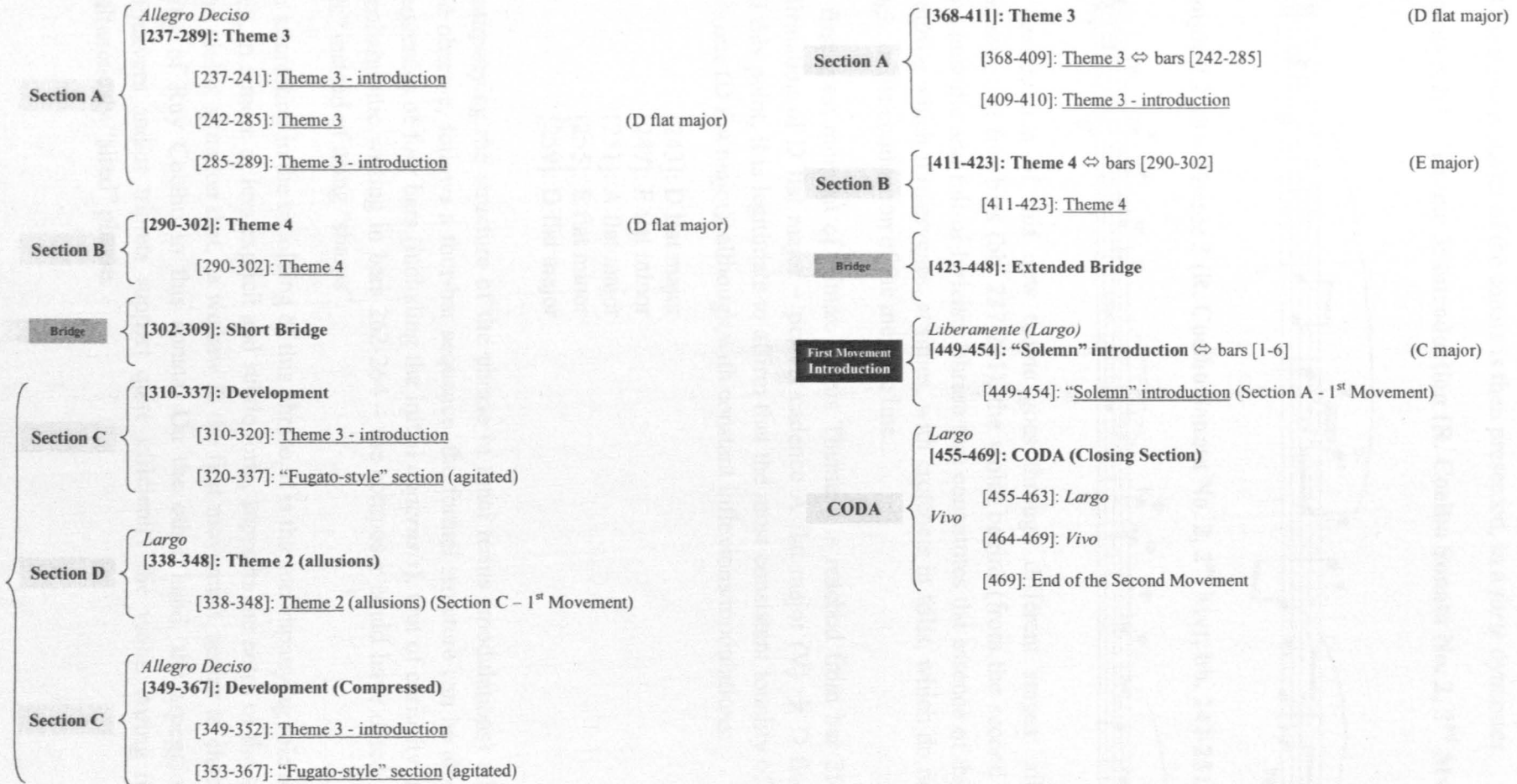


Figure 3.2.2 – Second Movement: Macrostructure (R. Coelho Sonata No. 2)

Written in duple time (time signature of 2/4), this last movement is executed practically without interruption relatively to the previous movement; after one bar of pause, the third thematic material of the sonata is then presented, in a *forte* dynamics.

Example 3.2.9 – Theme 3: introduction (R. Coelho Sonata No. 2, 2nd Mvt, bb. 237-241)



Example 3.2.10 – Theme 3 (R. Coelho Sonata No. 2, 2nd Mvt, bb. 242-251)



The presentation of this new theme goes through different stages: after a short introduction of five bars (bb. 237-241), the violin begins (from the second beat of bar 242) a melodic and full-of-lyricism phrase that constitutes the essence of this Theme 3, and during which it intervenes, at times, with crotchets in trills, which do not interfere, though, in the conduction of the melodic line.

The first great moment of climax in this Theme 3 is reached from bar 259, with the reaffirmation of D flat major – perfect cadence A flat major (V) → D flat major (I). Until this point, it is legitimate to affirm that the most consistent tonality of this phrase is this one (D flat major), although with constant inflexions/modulations:

- [243]: D flat major
- [247]: E flat minor
- [251]: A flat major
- [255]: E flat minor
- [259]: D flat major

Accompanying the structure of the phrase in tonal terms (modulations) which, as we could observe, follows a four-bar sequence, the formal structure can be also organized in sequences of four bars (including the initial *anacrusis*). Out of curiosity, reference to the enharmonic writing in bars 262-264 – the composer could have opted for keeping “flats” instead of using “sharps”.

Also interesting in the unfolding of this phrase, it is the accompanying role of the piano, which, in a more or less explicit and subtle form, supports the notes of the melodic line of the violin, situation that, as we saw in the first movement, seems to characterize the writing of Ruy Coelho in this sonata. On the other hand, the arpeggio groups of semiquavers and/or triplets support quite efficiently the violin during its lyric but simultaneously “aired” phrase.

The first interrogative/turbulent moment appears in bar 267 with the sprouting of an unexpected chord: A major after A flat major; this situation anticipates, in a certain way, the expressive agitation that will occur in the following bars.

The dialogue between the two instruments continues, with the melody (quavers) going to the piano (bb. 275-278), while the violin plays a *tremolo* accompaniment in intervals of third; from bar 279 (B major) the melody returns again to the violin, which develops it until the first beat of bar 285 (chords: E major → D minor – a new unexpected chord).

It can be considered that the presentation of Theme 3 ends precisely in this bar (b. 285). In effect, after the referred unexpected chord of D minor, the short introduction of five/six bars (equivalent to bars 237-242) is retaken (now in a *piano* dynamics), with the last two bars (bb. 288-289) being played this time only by the piano (solo). In this context, the bars that had before introduced Theme 3 work here as its natural conclusion, calling to mind the beginning of the movement.

The second section of this movement (Section B) begins in bar 290, with the presentation of a new thematic phrase: Theme 4.

Example 3.2.11 – Theme 4 (R. Coelho Sonata No. 2, 2nd Mvt, bb. 290-302)



More cantabile than the previous theme, this new theme is though strongly related with that one (particularly its beginning). Moreover, it is possible to extract in this Theme 4 some reminiscences that may recall ambience from the previous movement (bb. 81-84, for instance); once more, the accompaniment of the piano helps the expressiveness of the violin, sharing the melodic line (right hand).

Due to the strong relation of proximity between Theme 4 and Theme 3, one may consider Theme 4 as the natural development of Theme 3 and not an independent theme. Notwithstanding, we opted to consider it a new theme, chiefly justified by the differences of character and dynamics between both.

After a short bridge of eight bars, where one may find an interesting dialogue between the piano (arpeggios) and the *pizzicatos* of the violin (brings movement to this bridge and forwards the movement) and a curious harmonic progression in the left hand of the piano,

Example 3.2.12 – Harmonic Progression (R. Coelho Sonata No. 2, 2nd Mvt, bb. 302-307, pno)



the following Section C retakes the short phrase (of five/six bars) introductory to Theme 3 of the beginning of movement, but this time more developed (and in *fortissimo*) by the two instruments:

- in the third bar of this phrase (b. 313), an “unexpected” diminished chord takes place (F# - A - C - Eb in second inversion) – before it had occurred a perfect chord of E major (bars 240 and 288, for example) – which anticipates that “something” is going to happen;

- this bar 313 represents the beginning of a more energetic and agitated dialogue between the two instruments, particularly the descending cell of four arpeggio semiquavers followed by the “jump” (in ascending interval) to the next quaver:

Violin: Ab - F - D - Ab - Ab (D flat minor)
 B - F# - D# - A - B (B major)
 D - A - F - D - D (D minor)

The progression corresponding to the first notes of each group of semiquavers should be highlighted (Ab - B - D): diminished progression, three minor thirds.

The dialogue between the two instruments continues in the following bars, giving the sensation of a small *Fuga* (the reason for the denomination of this section: “Fugato-style”) between the violin and the right hand of the piano: as an example, we may refer the rhythm of bars 321 (piano), 325 (violin) and 327 (piano) intercalated with some scales in semiquavers and demisemiquavers. The rhythmic and “hopping” accompaniment of the piano (left hand) confers a “dancing” style on this short agitated section, full of chromatisms and dissonances.

The motif of four quavers in the violin in bars 324 (ex. G# - A - G# - C#) and 329-332 also assumes evidence in this section; although one can consider that it appears for the first time in bar 322, this short motif becomes more evident in the posterior bars above mentioned.

From bar 334, the violin displays a series of arpeggio dissonant chords (perfect fifths, and major ninths), while the piano continues to develop ascending scales and keeps a pedal note until the climax of this section, in bar 337: chord in *fff* and *fermata* that sounds quite dissonant, conceived in the following way: A - C - E - B - Eb (piano) - G - D - A - B (violin).

Finished the *Fuga* of the previous bars, a general pause takes place, just before the following *Largo* (Section D). During this slower section – which, in a certain way,

interrupts the agitation of the previous bars – the violin develops a *cantabile* phrase but full of dissonances, being to distinguish the cell of quaver and dotted minim:

Example 3.2.13 – Bars 338-339 (R. Coelho Sonata No. 2, 2nd Mvt)



that recalls the initial cell of Theme 2 (Section C) from the first movement (bar 78, for example):

Example 3.2.14 – Bar 78 (R. Coelho Sonata No. 2, 1st Mvt)



The line of the violin ends calming in *diminuendo*, following a descending chromatic progression: G - F# - F - E - Eb.

Out of curiosity, the beginning of the short phrase that the violin displays in this *Lento* (from bar 338) has some similarities with the beginning of the first movement of the Sonata for Violin and Piano of César Franck (bb. 5-6), composed in 1886, nearly 37 years before this sonata from Ruy Coelho:

Example 3.2.15 – César Franck Sonata (1st Mvt, bb. 5-6) versus Ruy Coelho Sonata (2nd Mvt, bb. 338-340)

César Franck (1st Mvt, bb. 5-6):

Ruy Coelho (2nd Mvt, bb. 338-340):



The resumption of the *Allegro Deciso* in bar 349 brings a new allusion to the short introductory phrase of the beginning of this movement. Then, a more agitated section, full of dissonances and with short dialogues in “fugato” style between the two instruments take place (ex. bars 352-354 and 360-361). Prominence also to the ascending scales in the piano – accompanied by the trills in the violin (bars 355 and 362) – and for the correspondence between bars 349-353 and 356-360.

The *fermata* of bar 363 (another diminished and dissonant chord: A - C - Eb - G) precedes four bars where the chord of D flat major (second inversion) is repeated; this repetition try to establish – in a “rough” way, we may add – the tonality of D flat major, which will be the basis for a new presentation of the melodic and full-of-lyricism phrase that constitutes the essence of Theme 3.

From bar 368, a kind of Recapitulation takes place with the retaking of Theme 3, in an identical form to the one that had occurred in the beginning of the movement; in short, it

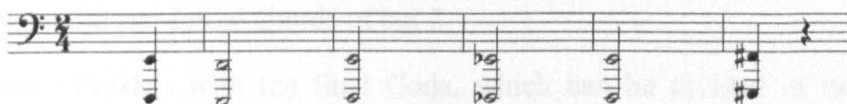
can be said that there exists a correspondence between bars 243-283 (initial Section A) and 368-408 (new Section A).

The main difference between these two expositions of Theme 3 lies precisely in the last bar: while in the first presentation the end of Theme 3 includes the mentioned unexpected chord of D minor (b. 285) followed by the short introductory phrase of five/six bars that leads to the presentation of Theme 4 in D flat major (bb. 290-291), in this new presentation the end of Theme 3 is more condensed, with the Theme 4 being presented in E major (bb. 411-412), that is, one-and-a-half tone above.

Following the formal structure of the beginning of the movement and considering this whole section since bar 368 as a kind of Recapitulation, a new bridge would be expected and, in fact, it occurs exactly like this. However, this new bridge is now quite more developed than the short initial bridge.

The bridge of bars 302-309 returns in bars 423-431, with the dialogue between the piano and the *pizzicatos* of the violin; this time, it lasts for some more bars, but keeping the dissonant character of the first time; the harmonic progression (intervals) in the left-hand of the piano also deserves prominence:

Example 3.2.16 – Harmonic Progression (R. Coelho Sonata No. 2, 2nd Mvt, bb. 423-428, pno)



Still as part of the new bridge, from bar 431 the violin finishes its intervention in *pizzicatos*, and then a series of quite dissonant and chromatic bars takes place, during which the piano displays a diversified set of motifs:

- bars 431-434: groups of four ascending and descending arpeggio quavers in the piano, recalling the introductory bars to Theme 3 (bars 237-239 and 285-287, for example); in bars 434-435, the violin “gives” the natural sequence to these arpeggios with a short cell (C - D - Eb), which has correspondence in bars 239-240 and 287-288 (C - D - B), for example;
- bars 435-437: allusion to the Virtuoso Section (subsection B.1) of the first movement with the arpeggio chords of bars 55-56 and 62-63, for example;
- bars 438-443: new allusion to material from the Virtuoso Section (subsection B.1) of the first movement, with the piano developing an ascending scale in semiquavers (groups of five notes: C major, A flat major, E major, C major, etc.), supported by a pedal chord that comes from the last beat of bar 437 and by

the *tremolo*²³¹ – with the interval of diminished fifth, or better saying, diminished thirteenth (A - Eb) – that the violin is maintaining since bar 435;

- bars 442-443: after the more agitated and dissonant moments of the previous bars, a perfect cadence to A minor appears, in a sudden and unexpected way: E major → A minor;

- bars 443-448: after the cited perfect cadence, a new allusion to material from the first movement takes place (beginning of Theme 1A, Section A of the first movement) with the piano displaying a set of chords, in a low register and in *fff*, recalling the series of chords from bars 6-8 and 219-224. Prominence also to the chromatic descent until the C major chord executed by the low note of these chords: G - F# - F - E - Eb - D - Db - C; this chromatic descent prepares the following *Liberamente (Largo)*, which retakes the beginning of the first movement.

After this bridge – as we saw, quite more developed than the previous one – the movement continues with a new reference to the first movement of the sonata, particularly to the “Solemn” introduction of the first six bars (Section A of the first movement); this time, however, with slight differences: in bar 449, that corresponds to bar 1, the arpeggio introduction of the piano in ascending direction is now executed in minims – in the initial introduction it had been in quavers; the entrance of the violin in bar 450 ignores the two initial chords of bar 2.

The movement finishes with the final Coda, which can be divided in two sections: *Largo* and *Vivo*.

Starting in anacrusis to bar 455 and *fff (tutta forza, até final* – until the end), the piano begins this final *Largo* remembering the chromatic series of chords of bars 6-8 and 219-224, but this time the two instruments continue their intervention alternating chords of C major with some major chords, in which the low note displays a chromatic descending line

- 3 C major chords
- 3 chords (chromatic descent G - F# - F)
- 3 C major chords
- 3 chords (chromatic descent C - B - Bb)

and then alternating with the chords of B flat major and B major – the auditive perception in the melodic line is now C - Bb, first, and E - D#, later, respectively; from bar 459, the composer wrote an *accelerando* that will lead the movement until the *Vivo* of bar 464.

²³¹ This *tremolo* is replaced by a trill in the already mentioned recording of the violinist Vasco Barbosa.

This *Vivo* represents the final apotheosis of the whole sonata, continuing the execution of the previous chords – now always chords of C major. The subtle high octave in the violin from bar 467 strengthens the greatness and brilliancy of these final bars.

From what was exposed up to the moment, we may conclude that this second and last movement, such as the first one, is structuralized in a three-part form:

- 1- Sections A and B
- 2- Sections C, D and C
- 3- Sections A, B, A (First Movement) and Coda

It is curious to observe here that the central part of the movement is organized in a “mirror” form (C - D - C).

The relations (mainly at a formal level) between the two movements are evident: beyond this division in three great parts, both movements include in the last one a kind of Recapitulation with Sections A and B, followed by a final Coda; the central part of the second movement (especially Section D) include allusions to the Theme 2 from the central section of the first movement (Section C); at a tonal level, and although the last movement revolves about D flat major, C major still remains the main tonality, being the tonality of the beginning and of the end of the sonata. On the other hand, the sporadic use of material from the first movement (ex. material from the Virtuoso Section in the second Bridge) together with the inclusion of the “Solemn” introduction in the last movement, contributes to a great extent for the feeling of unity in the whole sonata.

Such as in the previous movement, Themes 3 and 4 also present strong relations of proximity – in such a way that one may even consider this last theme as the natural development of Theme 3.

Also keeping the focus on the themes of this movement, one may affirm that the beginning of Theme 4 (and, in certain way, other moments of the last movement) recalls one of the themes (as a kind of inversion) from the third movement of the op.18 Sonata for Violin and Piano of Richard Strauss (composed in 1887/8, about 35 years before this sonata of Ruy Coelho):

Example 3.2.17 – Richard Strauss Sonata (Main Theme, 3rd Mvt) versus Ruy Coelho Sonata (Theme 4, 2nd Mvt, bb. 290-295)

Richard Strauss (Main Theme, 3rd Mvt):



Ruy Coelho (Theme 4, 2nd Mvt):



Moreover, the short introduction (of five/six bars) to Theme 3 can also be seen as having some parallelism with the introductory bars to the last movement in the referred work of Richard Strauss.

Despite this second movement being, as we said, more melodious and, perhaps, the most successful, the already mentioned characteristics of modernity of the first movement continue to verify – even though at a slightly less audacious degree. At a harmonic level, for instance, Ruy Coelho was a little bolder in this sonata than Luís de Freitas Branco in his concerto for violin and orchestra.

The writing for the two instruments seems to be better accomplished in this movement, perhaps due to its *cantabile* character and to the more melodic conception of the phrases which, therefore, requires less jumps “without safety net” – typical of the previous atonal moments.

Regarding the sonorous balance between the violin and the piano, we maintain our previous opinion about the first movement: it seems quite well equilibrated; the frequent dialogues between the two instruments level in a similar plan both instruments, yet with a little supremacy of the violin.

In what concerns to the main detectable influences in this movement, beyond the previously cited ones during the analysis of the first movement, we add the already mentioned allusion to Richard Strauss, which seems to have been the major source of inspiration of Ruy Coelho in this last movement, yet in an involuntary way. Perhaps the stay of Ruy Coelho in Germanic lands (between 1909 and 1914) had influenced the composer during the writing of this second violin sonata. Corroborating what was previously said, we do not identify Portuguese influences in this movement, at least in a direct form.

Reporting now to the only existing recording of this sonata so far, interpreted by the Portuguese violinist Vasco Barbosa and his sister, the pianist Grazi Barbosa, we can say that, above all, it is a truly historical document, for that it will always be a recording of reference.

This recording took place in the *Estúdio A* of *Emissora Nacional* (Portuguese Radio), in Lisbon²³²; the following paragraphs will enlarge upon this recording.

Replying to the courageous approach of Grazi Barbosa in the beginning of the sonata – lamentably the intonation of the piano in the low registers is not the best – Vasco Barbosa begins his intervention displaying a warm and “full” sound, but simultaneously clear and solemn, corresponding in an adequate form to the express intentions of the composer: *Recitativo. Largamente e Liberamente*.

The impetuosity required in this introduction is replaced by a more *cantabile* and *legato* sonority on the part of Vasco Barbosa from the *Poco Lento*, being to highlight, in these bars, the fearless way of the violinist in “reaching” the high notes, with jumps of

²³² Lamentably, the CD Notes do not specify the recording date of the two sonatas for violin and piano of Ruy Coelho. It is only known that they were published for the first time in 1988, by Edisom, and finally released on CD, in 1997, by Strauss/PortugalSom. After the research done in the Portuguese Radio – the owner of the original tapes – we could not obtain any more information about the exact date of these recordings.

considerable technical difficulty. In the third beat of bar 17, Vasco Barbosa plays a high A, instead of a C – the note written in the score (and also in the violin part).

After the “calming” of Theme 1B, from bars 29-30, both performers make a *crescendo*, which, although it is not written, works very well here, accompanying the natural development of the phrase.

At times, some mismatching between the two performers can be noticed (perhaps made in a voluntary and deliberated way): for instance, in the transition from bar 46 to bar 47.

In bar 53, prominence to the beginning of the phrase in demisemi-quavers: Vasco Barbosa slightly accentuates the first note, contributing thus in a very positive way to the conduction of the phrase, and simultaneously giving balance to the movement; the later compensatory *rubato* originates a little mismatching with the piano, but readily settled in the beginning of the next bar.

The *unissono* of bars 64 and 65 is not played simultaneously as well; we may infer here from the already mentioned option of Ruy Coelho in occasionally “doubling” the violin part in the piano, which, honestly, seems here unnecessary.

The following *Tranquilo* is played by Vasco Barbosa in a little superior dynamics to the one required by the composer in the score (*ppp* – curiously, *pianissimo* is written in the violin part), being to enhance the *glissandos* displayed by the violinist in this beginning of phrase and in bar 83 (Bb - D), which works positively in an increment of the expressive intensity of this section.

In bar 93, Vasco Barbosa gives again emphasis to the first note of the descending phrase in demisemi-quavers, resulting (again) in a better development of the phrase.

It is curious to observe – we almost have no doubts here that it is intentional – that Vasco Barbosa begins bar 95 (with the low G) a little earlier than the piano; it works almost as a brief “suspension”. Although this is not written in the score, it seems to work well, helping thus the piano in making clear the beginning of the next short “fugato”.

The beginning of bar 99 (the beginning of the “second” movement, according to this recording) occurs in the same dynamics of the beginning of the previous *Tranquilo*; this time, the *pianissimo* dynamics in the score and in the violin part coincide. The *glissando* (C - F#) is again performed by the Vasco Barbosa – this *glissando* is only written in the violin part and, more than an express intention of the composer, it is, perhaps, an expressive intention of the violinist.

The quite expressive approach of Vasco Barbosa to the *Tranquilo* – or, if we consider the score, the *Muito Tranquilo*²³³ – of bars 102-108 deserves to be underlined: the expressive vibrato made by the violinist specially in the first of each two notes produces

²³³ Another small incongruence between the score and the violin part.

a sad, meditative and intimate environment, in accordance with the probable intention of the composer.

After the lugubrious character of the previous bars, little by little the music “revives”, particularly from the entrance of the violin in the third beat of bar 117: both performers understood quite well this “subliminal” requirement of the composer.

The confidence of Vasco Barbosa in “attacking” the intervals from bar 129, just before a new *cantabile* approach with the retake of the first theme (Theme 1A) in bar 139/140, should be praised. Curiously, in the third beat of bar 146 (corresponding to bar 17) the violinist plays now the note that is “really” written in the score – C. The short breath of Vasco Barbosa (and of the pianist) before reaching the high E flat in bar 147 works quite well, contributing to the “suspense” of the next phrase.

The rhythm of bar 158 is played almost freely by Vasco Barbosa – in auditive terms it sounds like four semiquavers followed by a triplet – resulting in a slight mismatching with the piano; bars 171-173 also do not reveal a total synchrony between the two performers, being to enhance, however, the very accurate intonation of the violinist in this short but quite “high”/treble phrase, full of jumps “without safety net”.

The small appoggiatura of the violin in bar 175 is played just before the first beat – the D - A of the piano (left hand) enters together with the high D of the violin.

From bar 183, both performers follow the increase of expressive and dramatic intensity with an *accelerando* that efficiently leads the phrase until the *fff* of bar 187 (Coda).

In the beginning of this Coda, Vasco Barbosa emphasises the changes of rhythmic and melodic patterns, contributing to a better “junction” with the piano – the “polyrhythmic” writing of Ruy Coelho in these bars makes this task quite difficult. The way in which the violinist “catches” the notes of bar 202 also deserves prominence.

In bars 205 and 206 a new mismatching between both players can be found, particularly in the beginning of bar 205, where Vasco Barbosa takes the demisemiquavers-phrase a little before the piano ends the chord ascending line; however, the freely “cadenza” character of this section “allows”, and in some way, even foments these little occasional “mismatches” – in bar 212, for instance, another situation of this type occurs, this time with the piano playing the initial chord a little before the first chord of the violin.

All this “cadenza” style section is performed exemplarily by the violinist Vasco Barbosa; one may even affirm, without great margin of error, that it is in these virtuosic passages that the Portuguese violinist “feels more at home”, exploring his violinistic skills to the utmost.

The *rubato* made by Vasco Barbosa in the demisemiquavers-phrase of bars 212-214 works quite well, leading the phrase until the retake of the material from the “Solemn” introduction of the beginning of the movement (which, although is played slightly slower, keeps the previous character).

After the almost inaudible *pizzicatos* in the last part of this first movement – as a result of the *unissono* writing and of the very soft marked dynamics (*pianissimo*, violin; *ppp*, piano) – the following *Allegro Deciso* is approached in a quite vigorous and brilliant way by Vasco Barbosa – being true to the name of the movement, the violinist begins very “determined” and full of energy.

The whole melodic phrase of bars 242/3-274 is executed in a sublime way by Vasco Barbosa, being to emphasise the small expressive *glissandos* with which the violinist reaches the high notes F and A flat in bars 261 and 265, respectively – these *glissandos* not only help to reach the notes, but also they enrich expressively the phrase.

The small stop (“calming”) in bars 283-284 also results quite well before the retaking of the short introduction to Theme 3.

The following Theme 4 (bb. 290-302) is also interpreted in a very expressive way, being to detach the small *glissandos* of bars 291 (from the first to the second A), 295 (B flat → D flat), 297 (B flat → G flat) and 300 (A flat → C); these *glissandos* only appear in the violin part and probably they had been written by the violinist himself.

The “fugato-style” section of bars 320-337 discloses again a mismatching between the two players, giving the sensation that the violinist is constantly ahead of the pianist. The short following *Largo* again shows once more the *cantabile* side of Vasco Barbosa, with the execution of some more *glissandos*.

Regarding this frequent use of *glissandos*, it seems important to mention here that, more than the result of a single-work approach by Vasco Barbosa, they belong to the violinistic culture and to the musicality of the interpreter himself. This conclusion is based on the hearing of several other recordings/interpretations by this violinist, in which his performing style remains the same.

The violinistic interpretation of Vasco Barbosa reflects the concepts and ways of playing within a period of the history of the violin playing, concretely during the middle of the twentieth century – surely, the approach of a new generation violinist to this sonata would be different. On the other hand, we believe that Vasco Barbosa tried to adapt his performance here to the style and specificities of the time when this sonata was written (1923), a period when the *glissandos* were widely used.

During the retake of the *Allegro Deciso* of bar 349, prominence to the four chords of D flat major (second inversion) immediately before a new presentation of Theme 3: the main emphasis is given to the last chord, as if it had an accentuation or a *sforzando* – this small expressive accentuation still detaches more the arrival of Theme 3 in the following bar.

After a new demonstration of the expressive and musical skills of the two interpreters during the retaking of Themes 3 and 4 (similar to the beginning of the movement), prominence to the *accelerando* from bar 424 (bridge) and to the perfect cadence to A major in bars 442-443, which is made in a quite affirmative and determined way.

As previously mentioned, Vasco Barbosa replaces the *tremolo* of bars 435-442 by a trill. This change is clearly assumed in the violin part – certainly a voluntary intention of the violinist himself. Although different from the original version, the option of Vasco Barbosa seems to be also quite valid.

The beginning of the *Liberamente (Largo)* – beyond showing once more the lamentable intonation of the piano in the low registers, especially in the low C of bar 449 – allows again the interpreters to explore their expressive-dramatic skills. The way in which Vasco Barbosa handles the final chords and, above all, the final octave (C) deserves to be highlighted, allowing him to finish the sonata in apotheosis and in a triumphal ambience.

Naturally it would be interesting for us to be able to make comparisons with other recordings – for instance, both in analytical and performing terms, to compare with other interpretations the little modifications that Vasco Barbosa introduced to the score. Nevertheless, after this analysis of the only recording of this sonata so far, we reassert that it is, in fact, a recording of reference.

From what has been presented here, it is fair also to affirm that this work deserves a meritorious place in the Portuguese violin repertoire: the quality of the writing, exploring the techniques and expressive potential of both instruments, together with a successful fusion of a panoply of influences reproduced in colourful and contrasting ambiances, produced a sonata interesting to hear and satisfying to play.

For all these reasons and because it will also be a way of “escaping” from the traditional violin repertoire of the last century (chiefly the French and German violin sonatas), it seems fair that the Portuguese and the international violinists grant an opportunity to this sonata and include it in their concert repertoires.

3.3. Armando José Fernandes – Violin Sonata.

Benefiting from the teaching acquired in Paris from Nadia Boulanger, Paul Dukas and Igor Stravinsky, Armando José Fernandes followed the ideals of the neoclassic aesthetic movement, basing most of his creative activity in the old modes and in the traditional structures – derived predominantly from the sonata-form.

The interest of the composer in Portuguese popular themes also inspired some of his works, but always trying to develop an elegant and polished writing. The musicologist Alexandre Delgado corroborates this view, praising the “extremely aristocratic, distinct and refined” taste of the composer, which kept him away from a kind of “folklorism” cultivated by *Estado Novo*²³⁴ and allowed him to use “with an unsurpassable good taste, motifs close to Portuguese traditional music, making thus a symbiosis between the aristocratic and the popular”²³⁵.

The musical language of the composer still incorporates, as we saw in the first chapter, influences from French (Ravel, Fauré) and German (Hindemith) music, combining an intimate character – typical, by the way, of his extremely timid and modest personality – with occasional moments of great virtuosity.

The collaboration of Armando José Fernandes with the *Gabinete de Estudos Musicais* of the Portuguese Radio, in which he was admitted from 1942, allowed him to develop his creative activity in a regular way. There he wrote most of his chamber and concert works, with prominence, among others, to the already cited three sonatas (that constitute the trilogy: violin and piano, cello and piano, and viola and piano – written between 1943 and 1946) and the Concerto for Violin and Orchestra (composed in 1948)²³⁶.

As previously said, the contribution of Armando José Fernandes to the diffusion of the violin in Portuguese music during the first half of the last century did not restrict itself only to these two violin works. In effect, the direct collaboration that the composer maintained with the violinist Leonor de Sousa Prado – one of the rare examples of cooperation between Portuguese composers and violinists in the twentieth century – was decisive in the spreading of the two pieces; the absolute début of the composer’s violin sonata was made by this violinist and she is also the dedicatee of his violin concerto – considered, together with the Violin Concerto of Luís de Freitas Branco, one of the main Portuguese concertos written for this instrument.

²³⁴ The article we accessed on July 2007 in the website of the Portuguese Radio and Television, www.rtp.pt/index.php?article=251227&visual=16&rss=0, is no longer available: “Armando José Fernandes, um compositor «injustamente desconhecido»” by Alexandre Delgado, interviewed by the Lusa News Agency on 29/07/2006 (on the occasion of the centenary of the birth of the composer).

²³⁵ See article “Neoclassicismo sem Bafio” by Alexandre Delgado (www.musica.gulbenkian.pt/cgi-bin/wnp_db_dynamic_record.pl?dn=db_notas_soltas_articles&sn=pontos_de_vista&rn=1&pv=yes).

²³⁶ Despite this close collaboration with a public (Government) institution, Armando José Fernandes was not a “composer of the regime” nor was involved in political matters; he dedicated himself entirely to creative activity, giving primacy to the ideal of “pure music”, that is, exempt from any extra-musical inspiration (extracted from website www.rtp.pt/index.php?article=251227&visual=16&rss=0 – no longer available).

The work to be analysed next (the Sonata for Violin and Piano of Armando José Fernandes) represents, together with the violin sonatas of Luís de Freitas Branco and Ruy Coelho, one of the main compositions of this genre in the limited Portuguese violin repertoire from the period in analysis.

Written in 1946, this sonata saw its début probably in the year after its conclusion, by the violinist Leonor Prado and the pianist Marie Antoinette Lévêque de Freitas Branco – in a private audition in the house of Elisa de Sousa Pedroso²³⁷. With this work, Armando José Fernandes received the First Prize of the Portuguese institution *Círculo de Cultura Musical* (Lisbon, 1946).

Let us reproduce here the eulogizing words of the Portuguese composer Joly Braga Santos on this sonata: “It is a magnificent piece that represents a milestone in the evolution of modern Portuguese music and in the musical production of his talented author”²³⁸.

Neoclassic characteristics prevail throughout the whole sonata, most evident at a formal level; the harmony is, in general, more dissonant than in the composer’s other two sonatas (for cello and for viola), coming close at times to the polytonality – especially in the last movement (*Presto*). True to his interest in Portuguese popular music, it is possible to identify in this sonata some moments where the Portuguese traditional roots are more visible, particularly in the initial themes of the second movement (*Vivace non troppo*) and the finale (*Presto*). On the other hand, the influence of his native country’s music can also be observed in the sad, nostalgic and *saudosista*²³⁹ character of the third movement (*Larghetto*) and, in a lesser scale, in the simple lyric melody of Trio II - *Allegro* from the last movement.

This sonata is also notable for the quality of its violinistic writing, revealing the concern of the composer in seeing his works interpreted – the collaboration with the violinist Leonor Prado in preparing the execution of this sonata confirms this point.

Although not a truly virtuosic work, this sonata combines brilliant and virtuoso moments with more lyric and introspective parts, emphasising the concern of the composer in exploring the sonorous, technical and expressive potentialities of the two instruments.

²³⁷ Born in France, Marie Antoinette Lévêque de Freitas Branco (1903-1986) was the wife of the Portuguese conductor Pedro de Freitas Branco and sister-in-law of the composer Luís de Freitas Branco. The pianist and musicologist Elisa de Sousa Pedroso (1881-1958) was an important personality of the Portuguese musical milieu in the twentieth century; in 1934, she founded in Lisbon the *Círculo de Cultura Musical*, an institution intended to promote the interest for art and music all over the country, which brought to Portugal some of the most prestigious musicians of that time (see subchapter 1.2.3 above).

²³⁸ In *Jornal Diário da Manhã*, 7th of December 1955 – see subchapter 1.2.2 (pp. 38-41) above.

²³⁹ *Saudosista* is a Portuguese word deriving from the word *saudade* (homesickness).

After some research, the only information we managed to obtain on this sonata comes from the notes of the only published CD²⁴⁰ so far and from a few short references in the websites previously mentioned (see footnotes 234-236). Although this is an important starting point for this research (and we should acknowledge the importance of the work carried out – chiefly by Alexandre Delgado and Bruno Belthoise, the two men mainly responsible for the recording on CD of the composer's three sonatas) this violin sonata fully justifies a more thorough analysis and also to be known more widely.

Although there is only one published CD so far, the archives of the Portuguese Radio (*Antena 2*) have other recordings of this sonata, with emphasis to the two recordings of reference by the violinist Leonor Prado and the pianist Nella Maïssa: one was recorded in a studio, in 1963; the other comes from a live recital that took place in *Auditório 2* of *Emissora Nacional* (Portuguese Radio), about 20 years later. The following list summarises the existing recordings of this sonata in the Portuguese Radio:

Existing recordings in the Archives of the Portuguese Radio (*Antena 2*):

- 1963: Leonor Prado (vln), Nella Maïssa (pno), Portuguese Rádio (Lisbon) – studio recording
- 1968: Lídia de Carvalho (vln), Helena Matos (pno)
- 1984: Leonor Prado (vln), Nella Maïssa (pno), Portuguese Rádio (Lisbon) – recorded performance
- 1984: Kenneth Schanewerk (vln), Luís Moura Castro (pno)
- 2002: Christophe Giovaninetti (vln), Bruno Belthoise (pno), Lisbon – studio recording (published CD – Disques Coriolan)

After several efforts to collect the scores and/or recordings of these works (and also of the violin concerto of the composer), we managed to obtain the printed score (published by Musicoteca²⁴¹) and the original manuscript of the composer that gave rise to the printed edition, by courtesy of the violinist Leonor Prado. Despite this violinist having collaborated in the preparation of the printed edition – together with the Portuguese composer Filipe de Sousa (1927-2006) – there exist some curious differences between this edition and the original manuscript, which will be mentioned later.

Regarding the existing recordings of this work, we obtained the first of the two recordings by Leonor Prado – the one made in 1963 – and the recording by the French

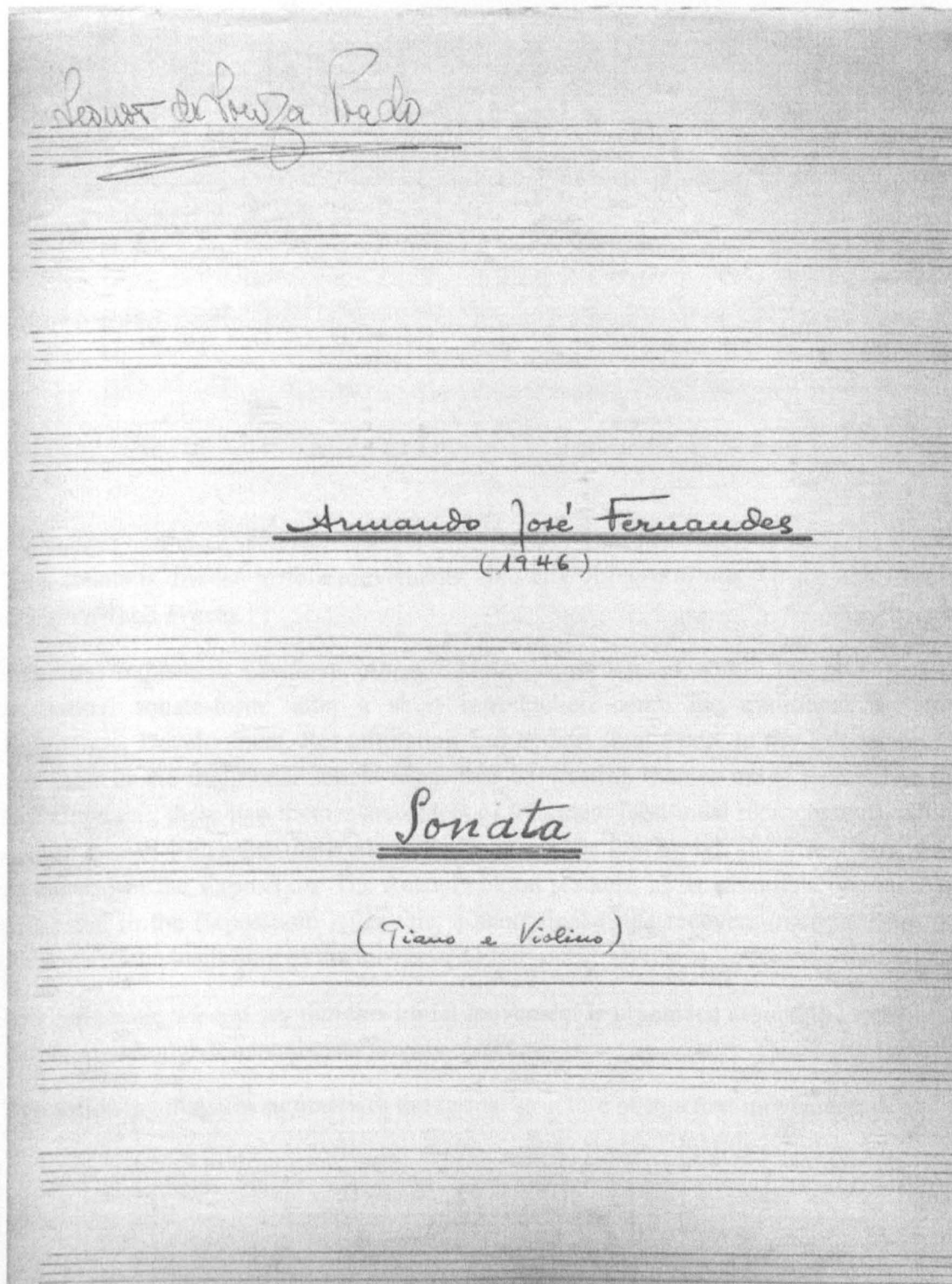
²⁴⁰ See CD Notes by Alexandre Delgado and Bruno Belthoise – *Armando José Fernandes: Sonatas*, Disques Coriolan, 2002.

²⁴¹ Armando José Fernandes – *Sonata in G major for violin and piano* (edited by Filipe de Sousa and Leonor Sousa Prado) – score published by Musicoteca (1997). Unfortunately, this printed version is no longer commercially available due to the shutting down of Musicoteca – one of the main publishers of Portuguese music in Portugal during the late part of the twentieth century.

violinist Christophe Giovaninetti, issued in 2002. The recording of reference is certainly that by Leonor Prado (not only for the relation of proximity between this interpreter and the composer, but also for the quality of the musical interpretation).

Here is the front page of the original manuscript of this sonata; we may notice the signature of the Portuguese violinist Leonor Prado.

Plate 3.3.1 – Original Manuscript, Front Page (Armando José Fernandes - Violin Sonata)



The following plate reproduces an excerpt of the last page from the original manuscript of this sonata, where we may observe the composer's signature and the place and date of conclusion of the piece:

Plate 3.3.2 – Original Manuscript, Last Page (A.J. Fernandes Sonata)



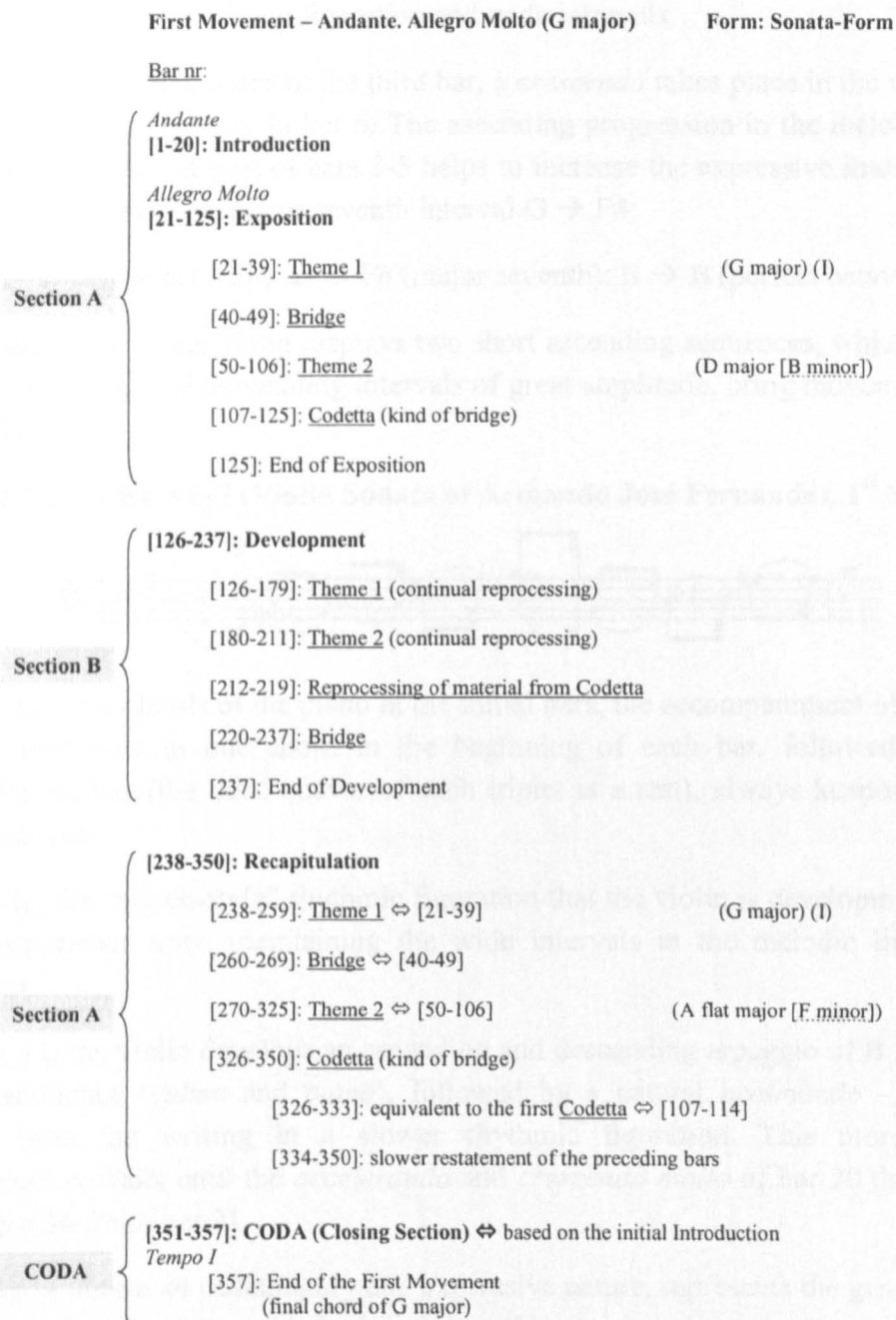
This sonata is divided in four movements: *Andante. Allegro Molto, Vivace non troppo, Larghetto* and *Presto*.

The first movement (*Andante. Allegro Molto*) is structured within the principles of traditional sonata-form: after a short introduction come the traditional sections: Exposition, Development, Recapitulation and a short final Coda. In the Exposition, as common in the traditional sonata-form, two contrasting themes are presented; in the Development, these two themes are object of treatment (continual reprocessing), which occurs as well with other material proceeding from the first bridge and from the Codetta at the end of the Exposition. The Recapitulation restates, in its essentials, the material presented in the Exposition. After this, a short final Coda recovers material from the *Andante* of the beginning of the movement.

In tonal terms, we can say that this initial movement is organized around the tonality of G major, although the tonal instability is constant.

The following diagram summarises the formal structure of this first movement:

Figure 3.3.1 – First Movement: Macrostructure (Armando José Fernandes - Violin Sonata)



The movement begins with a short introduction of twenty bars (*Andante*). In quadruple time and within a *fortissimo energico* mood, the violin replies actively to the chord of D major (V) + F major (flat VII) that the piano displays in the beginning of the first bar, presenting a vigorous rhythmic figuration and wide intervals.

After dropping to *piano dolce* in the third bar, a *crescendo* takes place in the violin line, culminating in *forte* (violin) in bar 6. The ascending progression in the melodic line of the violin in the second beat of bars 3-5 helps to increase the expressive intensity, with particular emphasis to the major seventh interval G → F#:

G → D (perfect fifth); G → F# (major seventh); B → B (perfect octave)

During bars 6 and 7, the violin displays two short ascending sequences, which, through the wide ascending and descending intervals of great amplitude, bring movement to this Introduction.

Example 3.3.1 – Bars 6-7 (Violin Sonata of Armando José Fernandes, 1st Mvt)



After the incisive chords of the piano in the initial bars, the accompaniment of the piano restricts itself now to one chord in the beginning of each bar, followed by three incomplete triplets (the third quaver of each triplet is a rest), always keeping the soft *piano* dynamics.

Meanwhile, the “march-style” rhythmic figuration that the violin is developing assumes higher importance now, maintaining the wide intervals in the melodic line of this instrument.

From bar 11, the violin develops an ascending and descending arpeggio of B major in a smooth ambience (*calmo* and *piano*), followed by a natural *acalmendo* – that it is inferred from the writing in a slower rhythmic figuration. This more tranquil environment prevails until the *accelerando* and *crescendo molto* of bar 20 that prepare the *Allegro Molto* of bar 21.

This initial *Andante*, of declamatory and expressive nature, represents the genesis of the whole work, functioning as a kind of preface to the subsequent movements.

The presentation of the first main theme of this movement occurs in the beginning of the *Allegro Molto*.

Example 3.3.2 – Theme 1 (A.J. Fernandes Sonata, 1st Mvt, bb. 21-25)



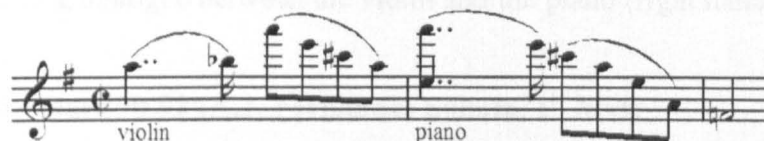
In *Alla Breve* and *con brio*, the violin presents Theme 1 recalling, in a certain way, material presented before, during the initial *Andante*, more precisely the rhythmic figuration and wide intervals in the melody. The tonal inconstancy remains during the presentation of this first theme: in the first bar (b. 21), for example, the chords of G major and F# major coexist.

The frequent use of dialogues between the two instruments is a constant throughout the sonata; one should notice in bars 22-23 and 25-26, for instance, the short dialogue between the violin and the right hand of the piano:

Example 3.3.3 – Bars 22-23 (A.J. Fernandes Sonata, 1st Mvt)



Example 3.3.4 – Bars 25-26 (A.J. Fernandes Sonata, 1st Mvt)



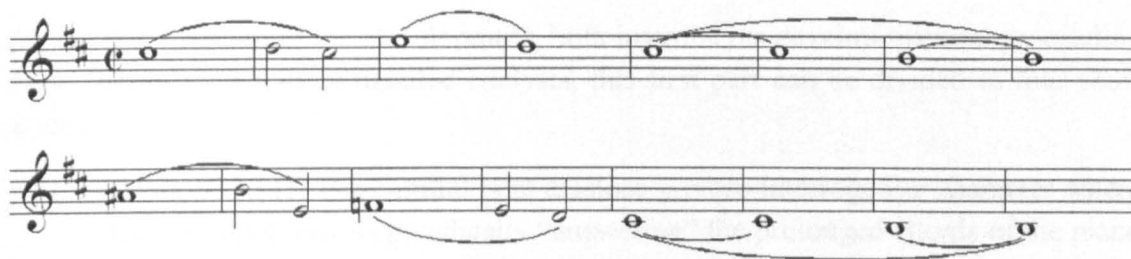
From the triplet of the violin in bar 27 a short brilliant section begins, filled with vigorous chords in the violin, but the march-style rhythm of the previous bars still dominates. This short section results in a climate of great virtuosity, emphasised from bar 32 with a more effective contribution of the piano in the form of the melodic phrase that will be continued by the violin from bar 35.

After the end of the presentation of Theme 1, a short bridge of nine bars (bb. 40-49) takes place: in a *forte marcato* ambience and supported by the prolonged chords in the piano, the violin develops a melodic line in crotchets and triplets of crotchets in ascending and descending arpeggios which, to some extent, recall the beginning of *Preludio and Allegro in the style of Pugnani* by Fritz Kreisler.

From bar 50, the violin and the left hand of the piano share the presentation of Theme 2, in *piano cantando*, while the right hand of the piano develops a lyric counter-theme that derives from the violin material of the previous bridge; its *cantabile* lyricism contrasts with the energetic agitation of Theme 1.

Here, while the piano never entirely abandons D major, the violin suggests B minor, though both are modally inflected with F and C naturals.

Example 3.3.5 – Theme 2 (A.J. Fernandes Sonata, 1st Mvt, bb. 50-65)



The presentation of Theme 2 can be structured in three complementary parts. The first part can be divided in two eight-bar phrases, functioning as question and answer (bb. 50-57 and 58-65, respectively). The second part (bb. 68-89) comprises the development of Theme 2, maintaining the key characteristics of this theme: lyricism, cantabile phrases. The third part (bb. 90-106) represents the conclusion of Theme 2, recalling material from the two previous parts. After the brief beginning in *mezzoforte* in bars 90-91, the *piano* dynamics is promptly retaken, preparing the short following Codetta. Here, an interesting dialogue between the violin and the piano (right hand) in bars 90-93 takes place:

Example 3.3.6 – Bars 90-93 (A.J. Fernandes Sonata, 1st Mvt)



The Exposition ends with a Codetta that functions as a kind of bridge to the following section (Development). In triple time (3/2), *piano*, the violin recalls the ascending and descending arpeggio material with the wide intervals (octaves, fifths, eleventh, etc.) from the previous bridge and from Theme 2 (right hand of the piano), this time in minims – doubling the rhythmic duration; in a broader analysis, we can see that this arpeggio material of the violin has its origin in the initial *Andante*.

This Codetta culminates in a sudden pause (*lunga*) in bar 125, just after an *animando* and *crescendo* to *fortissimo* – reached in bar 123. This bar represents, by the way, the first great climax of the sonata, immediately before the beginning of the Development section; the key signature of the beginning of the movement (G major) returns, although the chord of this bar is E major over a pedal note (C) in the left hand of the piano – this chord heralds the Development, anticipating that something is going to happen.

The central section of this first movement – Development – begins in bar 126 and is in four parts:

- Part I: Continual reprocessing of Theme 1 (bb. 126-179)

During this first part of the Development, both instruments develop material proceeding from Theme 1. In a more detailed analysis, this first part can be divided in four short phases:

- Bars 126-141: these initial bars disclose a more interrogative character where the violin intervenes sporadically “answering” the prolonged chords of the piano (like a recitative in cadenza style); the *a tempo* of bar 138 not only represents the resumption of the initial tempo, but also pushes forward the movement;
- Bars 142-152: two ascending melodic lines in the violin “re-awake” the movement; the fluctuations in dynamics and in the melodic line lead the movement to the following agitated and virtuosic moments;
- Bars 153-167: after the *fortissimo* in bar 152, the *subito piano* of the next bar continues this progressive agitation, just before the fast *crescendo* to *forte* (bb. 154-156). The ascending melodic line in bars 164-167 gives the sensation of “moving forward and moving back”, recalling the right hand of the piano in bars 32-35, but now with the difference that in the related bars of the Exposition the phrase moved in *crescendo* to *forte* (*sforzando*), while now, in the Development, the phrase culminates in *piano dolce*, after a brief *diminuendo*. The existing parallelisms between the chords of the violin in bars 157-160 and bars 32-35 (Exposition) deserve also to be mentioned here;
- Bars 168-179: the last phase of this first part of the Development begins in bar 168. Curiously, it works as a kind of bridge to the following part; the arpeggio contour of the violin line can be seen as a recalling of the ascending and descending arpeggios of the first bridge from the Exposition (though now in quavers and at a slightly lower dynamic level).

- Part II: Continual reprocessing of Theme 2 (bb. 180-211)

In a *piano* and *molto espressivo* atmosphere – supported by the light accompaniment in the piano – the violin displays material based on Theme 2, with slight alterations to the original theme, in intervals, rhythm and form; the initial bar (b. 180), for example, is prolonged (enharmonically) until the next bar, which truly represents the beginning of Theme 2.

In micro-formal terms, this second part of the Development can be structured in the following way:

[180-188] ; [189-197] ; [198-205] ; [206-211]
9 bars + 8 bars + 7 bars + 6 bars

The soft accompaniment of the piano in the beginning of this second part of the Development deserves to be highlighted: it keeps the light register and the *piano/pianissimo* dynamics of the presentation of Theme 2 in the Exposition, but now introducing occasionally short cells from Theme 1; the last bars of this part (from bars 202-203) also disclose an interesting dialogue between violin and piano, levelling the importance between the two instruments – the final bars, for example, are only played by the piano.

- Part III: Reprocessing of material from the Codetta of the Exposition (bb. 212-219)

To considering what seems to have been the reasoning of Armando José Fernandes in ordering the Development – that is, to preserve the sequence of the themes and bridges presented in the Exposition – is to foresee that the coming bars base themselves in material from the Codetta of the Exposition and indeed, as we will see, this will come to occur.

In effect, during eight bars, the violin displays an ascending and descending arpeggio similar to the one from bar 107; although we are now in a duple time and in a higher dynamic level (*forte/mezzoforte*), the notes and the intervals displayed by the violin remains basically the same.

- Part IV: Bridge (bb. 220-237)

After the treatment of material from the Codetta of the Exposition, the following bars work as a bridge that can be divided in two smaller parts:

- Bars 220-227: the first eight bars “go forward”, contributing to the increase of tension; the *crescendo* from *piano* to *forte* also plays a central role in this increased feeling of anxiety. It may be argued that the short cell of three crotchets that the violin is developing here has some connexion with the first bridge of the Exposition, more exactly with the material that the violin presents in bar 47;

- Bars 228-237: from bar 228, the violin and the piano start a short dialogue based on material from Theme 1; the rapid contrasts of dynamics in the piano (and the trills in the violin) strengthen this dialogue.

The final bars of this bridge lead the movement to the Recapitulation (b. 238); the last bar of this bridge allows us to guess what is coming next, since the violin displays the same trill (*crescendo*) that had been previously presented in the last bar of the *Andante* of the Introduction.

The first eleven bars of the Recapitulation (bb. 238-248) correspond exactly to the beginning of the initial *Allegro Molto*. From bar 249, however, Theme 1 is developed in a slightly different way, yet keeping the same rhythmic figurations and melodic contours.

The final bars of this re-presentation of Theme 1 (bb. 256-259) have equivalence in bars 176-179 (Development – Part I, end of the continual reprocessing of Theme 1).

In a *marcato* atmosphere, the following bars (bb. 260-269) form again a short bridge. Although we can associate this bridge in functional terms with the bridge of bars 40-49, in reality only the three last bars have direct correspondence – whilst at the beginning of the Exposition bridge an arpeggio melodic line is presented ('Kreisler' style), the first bars of this new bridge display a dialogue between the violin and the piano with the short rhythmic motif of Theme 1:

Example 3.3.7 – Rhythmic Motif from Bars 260-265 (A.J. Fernandes Sonata, 1st Mvt)



The last bars of this new bridge (and such as it happens in the bridge of the beginning of the movement) prepare the presentation of Theme 2 in a calmer and meditative environment, through a *rallentando* and a (*molto*) *diminuendo*.

But whereas the bridge in the Exposition had prepared the introduction of Theme 2 in D major (with hints of B minor), here this new presentation of Theme 2 is in an unexpected A flat major (F minor). However, this new tonality plays an equivalent role to that of the tonic. The choice of A flat major (the flattened II degree) is admittedly distant in the cycle of fifths, but crucially it is prepared by 17 bars featuring an enharmonic modulation, so comes with no sense of surprise. It therefore represents a little variant introduced by the composer, but functions in auditive terms like a true I degree.

This new presentation of Theme 2 keeps the *cantabile* and *piano* ambience of the Exposition, retaking the original tempo. What is new is the piano accompaniment: effectively, while in the Exposition the piano (right hand) developed a lyric counter-theme that derived from the material displayed by the violin in the previous bridge, the choice of the composer now is to use material from the continual reprocessing of Theme 2 during the Development section (Part II – from bar 180), in a first phase, and material from the lyric counter-theme of bars 50-89 (this time in a slightly slower rhythm – minim triplets), from bar 286 (second and third parts of Theme 2). The presentation of Theme 2 here can be divided in three parts, directly corresponding to the Exposition.

The *più mosso* Codetta at the end of Recapitulation signals that the end of the movement is quite near. It can be divided in two parts: the first (bb. 326-333) directly corresponds to bars 1-8 of the second Exposition bridge (bb. 107-114); the second (bb.

334-350) is based on the preceding bars, sufficiently slower to assume an almost recitative character; the *rallentando* initiated in bar 343, the general pauses in suspension and the gradual reduction of the dynamic level (*forte* → *piano* → *pianissimo*) calms the general atmosphere of the movement and leads it to the final Coda. The modulation here from A flat major to G major (bb. 342-351) is carefully prepared by two pivot chords and the effect is the tonic rather than the dominant:

Example 3.3.8 – Pivot chords from bars 342-351 (A.J. Fernandes Sonata, 1st Mvt)

This Coda, mainly based on material from the Introduction, resumes *Tempo I* and the tranquil atmosphere of the *Andante*, more precisely from bar 8.

While in the Introduction the dynamics of these bars was *forte* (violin) and *piano* (piano), now the dynamics is lower and more equal – *piano* (violin) and *pianissimo* (piano) – contributing to the feeling of a nostalgic recall of what had been heard before.

The last four bars of the movement, *più lento*, strengthen this nostalgic sensation, particularly in the slight modification to the arpeggio ascending line of the violin (bar 354 – compared to the corresponding bar 11 in the Introduction) and the much slower rhythm of the three last bars, compared to the arpeggio descent in quavers of bar 12:

Example 3.3.9 – Bars 354-357 (A.J. Fernandes Sonata, 1st Mvt)

Example 3.3.10 – Bars 11-13 (A.J. Fernandes Sonata, 1st Mvt)

This first movement ends with a G major chord – perhaps to (re)affirm the tonality – in *ppp*, with the violin entering in the second beat of the last bar with a light and brief *crescendo* and *diminuendo*.

To summarise, we may note first the neoclassic formal trends in this first movement: it is organized within the principles of the traditional sonata-form.

In terms of mood, after the short Introduction that grounds the whole movement, the main thematic materials of this sonata, are of a classically contrasting nature: the first theme – based to a large extent on the material from the initial *Andante* – presents an energetic, rhythmic and vigorous character, combining intervals of great amplitude in the melodic line and dissonant harmonies; the second theme is more lyric and *cantabile*.

After the Recapitulation, the movement ends with a Coda that brings again the material of the initial Introduction (*Andante*), conferring a feeling of unity on the movement.

Tonally this first movement, as mentioned previously, revolves round G major, although at some dissonant moments the establishment of a dominant tonality is difficult. In fact the subtle harmonies used should be highlighted: although they maintain a dissonant character, they contain a certain refinement and elegance, disclosing the constant concern of the composer not to shock too much. Perhaps because of this, the already mentioned “aristocratic taste” of the composer is one of his most distinctive characteristics.

The writing for the two instruments is well achieved. The alternation between moments of virtuosity and moments of lyricism allowed the composer to explore to the highest degree the sonorous, technical and expressive potentialities of the two instruments. Despite not being a truly virtuosic movement, the violin has many moments of a vigorous extrovert character, particularly during the presentation and development of Theme 1. The wide intervals in the violin line display high technical demands, especially in the “jumps without safety net”.

The sonorous balance between the two instruments is also quite effective. They share the presentation of the second theme and moreover, the existence of several short dialogues between them levels their importance; yet the violin still plays, globally, a more dominant role.

Regarding possible influences of styles, aesthetic movements and composers in this first movement, beyond the allusion to classic structures it is possible to find some connexions with French music – in the line of Ravel and particularly Fauré – especially during the presentation of the second theme and at the harmonic level, in general. The more “cerebral” moments of this movement – particularly the Introduction and the first theme – are closer to the neoclassic characteristics and to German music. The possible brief reference to Fritz Kreisler suggested during the analysis of the Exposition bridge need not assume too much importance. Still, during the first part of the Development section one may find some affinity with Russian music (Glazunov’s Violin Concerto and Tchaikovsky), particularly during the last bars of the continual reprocessing of Theme 1 (around bars 170-179).

The second movement (*Vivace non troppo*), written around the tonality of E flat major, can be displayed in the following scheme:

Second Movement – Vivace non troppo (E flat major)

Form: A B C D A

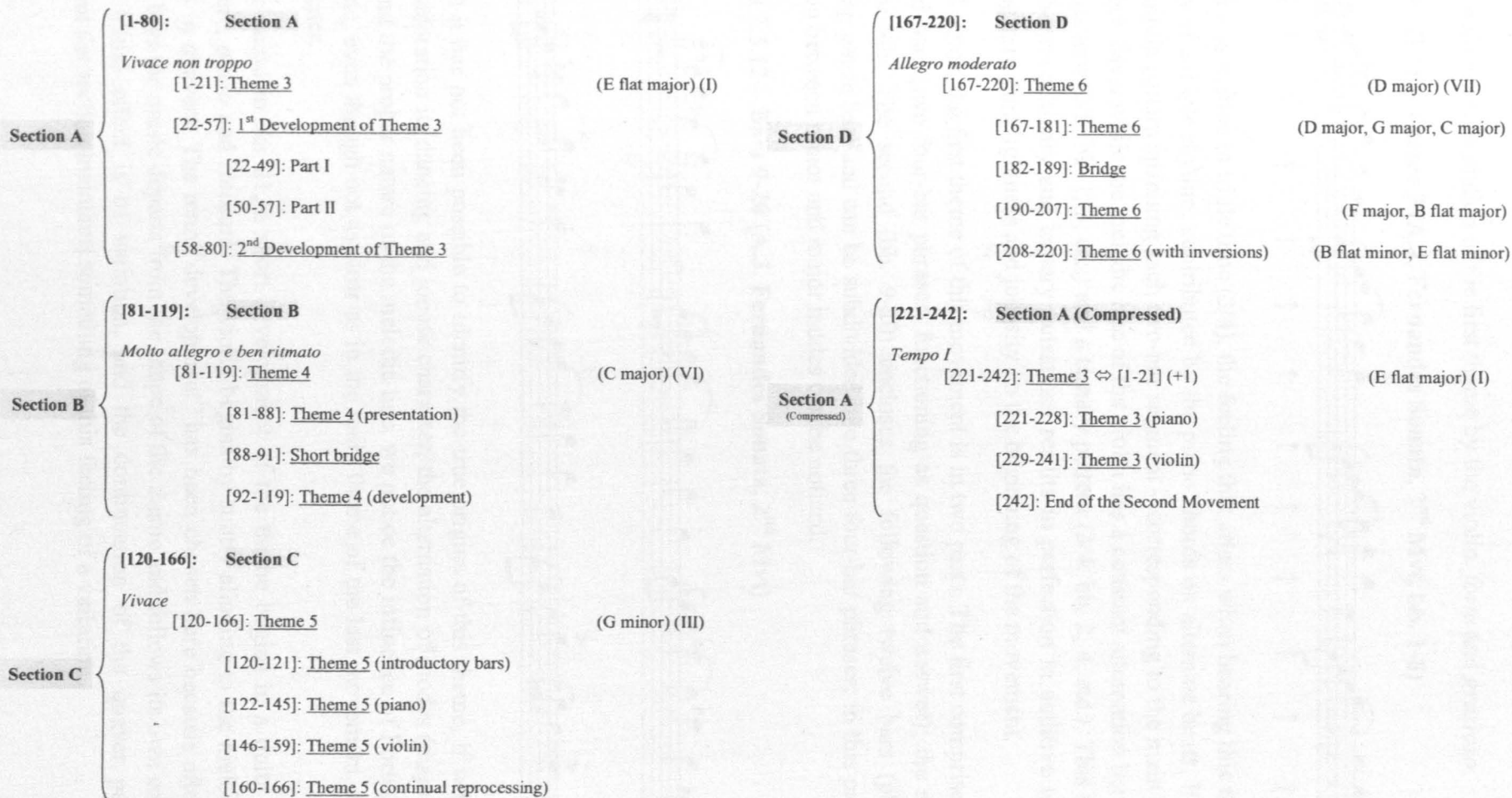


Figure 3.3.2 – Second Movement: Macrostructure (A.J. Fernandes Sonata)

As the preceding diagram shows, this movement is organized in five main sections, each one presenting a theme.

It begins with the presentation of the first theme by the violin, *forte* and *grazioso*.

Example 3.3.11 – Theme 3 (A.J. Fernandes Sonata, 2nd Mvt, bb. 1-8)

Although it is written in triple time (3/4), the feeling that arises when hearing this theme is equally of a duple rhythm, contributed by the piano chords on alternate beats. It is in fact a hemiola pattern spanning each two-bar segment – corresponding to the main beats of a 3/2 bar. Meanwhile the melodic line of the violin has a constant alternation between a binary pattern (6/8: bb. 1, 3, etc.) and a ternary pattern (3/4: bb. 2, 4, etc.). This small “game” between binary and ternary pulsations results in perfection in auditive terms, conferring springing lightness and jocosity on the beginning of the movement.

In formal terms, the first theme of this movement is in two parts. The first comprises the first eight bars (two four-bar phrases, functioning as question and answer); the major mode prevails. The second (bb. 9-20) encloses the following twelve bars (plus a concluding pause bar) and can be subdivided into three four-bar phrases; in this part an alternation between minor and major modes can be noticed.

Example 3.3.12 – Bars 9-20 (A.J. Fernandes Sonata, 2nd Mvt)

Although it has not been possible to identify the true origins of this theme, if we take into consideration its dancing and jocose character, the alternation of modes (major and minor) and the proper nature of the melodic line, we notice the influence of Portuguese folk music, even though not as clear as in the main theme of the last movement, as we will see later.

After the pause in bar 21, a short development of the theme begins in a quite light atmosphere, *piano* and *staccato*. The violin begins by subtly alluding to the melody of Theme 3 in quavers. The term “development” has been chosen here because after the first few bars the music departs from the shape of the theme and follows its own course. But the initial effect is of variation, and the continuation of the quaver pattern throughout the section maintains something of this feeling of a variation.

The quavers in the violin mentioned above occupy most of this first “variational development”, *piano sempre* with a *pianissimo* echo in bars 41-49. The final bars (bb. 50-57) introduce semiquavers in the violin, keeping the character of the previous bars but intensifying the feeling of tension with a *crescendo* from *piano* to *fortissimo*.

In the next section – the second development of Theme 3 – the two instruments develop a “question-answer” dialogue with particular emphasis on the short syncopated cell from the beginning of the theme (quaver, crotchet, quaver, crotchet); the charm and lightness characteristic of this theme remain, now *piano semplice* and *espressivo*.

From bar 62, the violin displays a short phrase that at first sight seems a little more autonomous; however, observed more attentively, this phrase is seen to grow out of Theme 3 (the initial syncopation becomes a dotted rhythm, the following note falls, but then the stepwise fall of the second bar is maintained).

Example 3.3.13 – Bars 62-63 (A.J. Fernandes Sonata, 2nd Mvt)



During bars 64-65 the violin extends this, with a melodic line that, as we will see, represents a brief foresight of the main theme (Theme 8) from the final *Presto* (fourth and last movement of the sonata).

Example 3.3.14 – Bars 64-65 (A.J. Fernandes Sonata, 2nd Mvt)



After the *crescendo* and the accented chords of bar 80, the second main section of this movement takes place (Section B); written in 5/4 it adopts the tonality of C major, which arrives suddenly at bar 81. *Forte* and *staccato*, the violin introduces Theme 4, of energetic and vigorous character, martial style – the designation of this section (*Molto allegro e bem ritmato*) strengthens this characterization.

Example 3.3.15 – Theme 4 (A.J. Fernandes Sonata, 2nd Mvt, bb. 81-84)



This section is in two parts, separated by four bars that function as a tiny bridge (bb. 88-91). The first eight bars (bb. 81-88) introduce Theme 4, presenting its essential material. After the tiny-bridge mentioned – during which the violin *glissandos* and the *ostinato* rhythm of the piano (based on the rhythmic cell of the beginning of the theme stand out) – a kind of development of Theme 4 takes place (bb. 92-119).

In its turn, this can be subdivided in three small parts: in bars 92-99, emphasis is given to the rhythmic and intervallic treatment (intervals of fourth, fifth and octave, for example); during bars 100-107 Theme 4 is heard in the piano, while the violin adds octave *glissandos* in double stops; finally, in bars 108-119, the *pizzicatos* of the violin and the short dialogues between the two instruments stand out, based on the rhythmic motif characteristic of this section.

The natural “calming” of the last bars of this Section B, accompanied by the *diminuendo* to *pianissimo* and by the high harmonic (D) in the violin (b. 119), leads to the following *Vivace*.

Adopting the base tonality of G minor (third of E flat major), maintained by a number of pedal notes, the third main section of this movement (Section C – *Vivace*) marks the return to *ostinato* (repeated quavers – *moto perpetuum* style), now in 6/8.

After two brief introductory bars (bb. 120-121), the Theme 5 is presented by the right hand of the piano – for the first time in the sonata, it is the piano that (alone) introduces a theme – accompanied by the *ostinato* quavers in the violin and in the left-hand of the piano.

Example 3.3.16 – Theme 5 (A.J. Fernandes Sonata, 2nd Mvt, bb. 122-130, pno)



From bar 146, Theme 5 is retaken by the violin, while the piano displays the *ostinato* quavers. In the last bars of this section (bb. 160-166) the thematic development (continual reprocessing) of this theme takes the form of a short dialogue between the two instruments based on the intervals and rhythmic figuration of the cell of bars 161-162, for example:

Example 3.3.17 – Dialogue Figuration from Bars 161-162 (A.J. Fernandes Sonata, 1st Mvt)



The *poco ritenuto* and *crescendo* of bar 166 precede the initial *sforzando* chord (D major with a B flat in the bass) of the following *Allegro moderato*.

The fourth section of this movement (Section D) is, perhaps, the one that demonstrates the greatest concern with thematic treatment, particularly in the short “fugato” dialogues and in the distribution of the new theme (Theme 6) among the two instruments.

Example 3.3.18 – Theme 6 (A.J. Fernandes Sonata, 2nd Mvt, bb. 167-170)



This affirmative theme has an exotic character that derives from its pentatonic nature. It is worth citing here the words of Alexandre Delgado and Bruno Belthoise on this theme: “The violin unveils a theme full of pentatonic exorcism and begins a dazzling fugue, inspired and original, in the tradition of Ravel’s «Chansons madécasses»”)²⁴².

In formal terms, this section can be divided in the following way:

- Bars 167-171: Theme 6 (violin) – D major; bar 171 works as a kind of short bridge;
- Bars 172-177: Theme 6 (piano) – G major (IV of D); bars 176-177 function as a kind of short bridge;
- Bars 178-181: Theme 6 (violin) – C major (IV of G);
- Bars 182-189: Bridge – dialogue between the two instruments, based on wide intervals (fourth, fifth, octave, tenth, etc.) recalling the first movement of the sonata, and on subtle, virtual arpeggio melodic lines, ascending and descending.
- Bars 190-195: Theme 6 (violin, first, and piano, later) – F major (IV of C); bars 194-195 function as a short bridge, based on the second part of Theme 6;
- Bars 196-199: Theme 6 (piano, first, and violin, later) – B flat major (IV of F); now the roles are inverted and it is the piano that begins Theme 6, with the violin undertaking the two last bars;
- Bars 200-207: Theme 6 (piano) – B flat major; in a *pianissimo dolcissimo* environment, the piano presents Theme 6 in a quite subtle way, but now with a much slower rhythmic figuration that may escape the less attentive listener’s notice; the accompaniment of the violin is based on the material from the two last bars of Theme 6;
- Bars 208-213: Theme 6 (inverted in the violin and normal in the piano: dialogue in canon style with one beat of delay between the two instruments) – B flat minor (homonym minor of the tonality of the previous bars); bars 212-213 work as a kind of short bridge;
- Bars 214-220: Theme 6 (inverted in the piano and normal in the violin: dialogue in canon style with one beat delay between the two instruments; the roles are inverted again, now with the piano starting the presentation of the

²⁴² See CD Notes by Alexandre Delgado and Bruno Belthoise – *Armando José Fernandes: Sonatas*, Disques Coriolan, 2002.

inverted Theme 6) – E flat minor (IV of B flat); returning to the triple time of the beginning of the sonata (3/4), bars 218-220 function as a kind of short bridge, in which the violin alludes to material from the beginning of the movement (Theme 3) until the *fermata* of bar 220 – it also represents the end of this Section D, and, in a broader sense, of this whole (macro) central section.

Synthesising this Section D in harmonic terms, we may notice a curious harmonic progression in ascending fourths:

↪ [167]: D major
 ↪ [172]: G major (IV of D)
 ↪ [178]: C major (IV of G)
 ↪ [190]: F major (IV of C)
 ↪ [196]: B flat major (IV of F)
 ↪ [208]: B flat minor (IV of F, minor homonym of B flat major)
 ↪ [214]: E flat minor (IV of B flat)

As we can observe, Armando José Fernandes followed a harmonic reasoning of fourths (cycle of fourths) during the presentation and treatment of this Theme 6, beginning in D and finishing in E flat, and going from major to minor mode; this apparent modal inconstancy assumes particular prominence with the coexistence of the G major and G minor chords in bar 220.

The last section of this movement (compressed Section A) begins in bar 221 and works as a kind of Recapitulation, resuming the tempo (*Tempo I*), the tonality (E flat major) and the thematic material presented in the beginning of the movement (Theme 3).

This time, Theme 3 is initially presented by the piano (until bar 228), now with an inversion in the roles of the two instruments; the violin continues the display of Theme 3 from bar 229.

The violin *pizzicatos* in the first part of Theme 3 (bb. 221-228) can be compared, in functional terms, to the top notes of the counter-theme of the piano in the beginning of the movement (bb. 1-8); in the final bars, a slight divergence occurs in this counter-theme displayed by the two instruments in each of the two Sections A – while the piano continues in descending direction in the initial Section A, the violin follows now an ascending direction:

Piano (bb. 1-8):

D - C - B \flat - A \flat - G - F - G - A \flat - G - F - E \flat - D - C

Violin (bb. 221-228):

D - C - B \flat - A \flat - G - F - G - A \flat - B \flat - C - D - C - B \flat

The last bar of this movement represents a kind of “last breath” and works as a reply to the cell E \flat - D - E \flat of the right hand of the piano in the previous bar; on the other hand, it helps to reaffirm once more the base tonality of the movement: E flat major.

As we have observed, this movement is organized in five sections, where the first and the last coincide (though the latter is highly compressed). We may even reduce this movement to three main sections, where the central macro-section includes the cited sections B, C and D (Themes 4, 5 and 6, respectively), maintaining the initial and final sections A (Theme 3), given their roles of Exposition/Recapitulation. Though this final section is, as we saw, a very compressed Section A (it lacks the two developments of Theme 3) the listener can understand the feeling of a short Recapitulation.

Of light and “gracious” character, this movement occupies in this sonata the equivalent of a Scherzo – the three-part structure (A - BCD - A) supports still more this point. Once more, Armando José Fernandes based the work on traditional forms, disclosing classic influences at the structural level.

As in the previous movement, the themes presented in this second movement are very contrasting: Theme 3 (main theme) discloses a simple melody – perhaps with roots in Portuguese popular music – of dancing and jocose character (“playful”), alternating the major and minor modes; Theme 4 has a more energetic and vigorous character (more “serious”); Theme 5 is more “legato” than the previous ones and it is the one that has less weight in the movement (the less important); finally, Theme 6 presents exotic characteristics, resulting chiefly from its pentatonic nature.

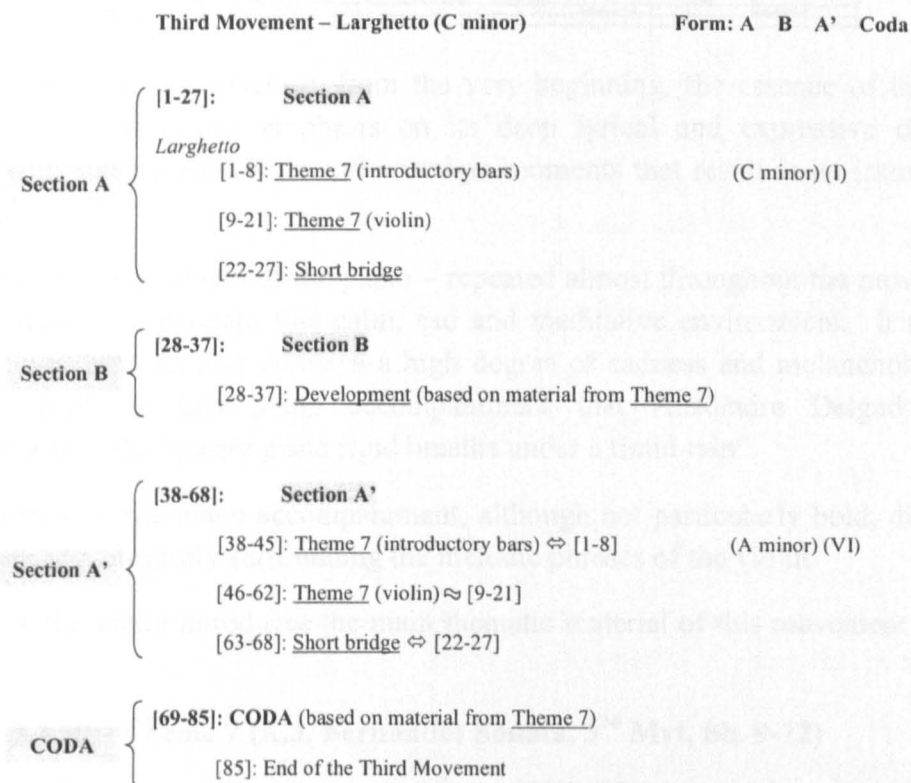
In tonal terms, it can be mentioned that the base tonality of the movement is E flat major – initial and final Section A. The central macro-section goes through C major (VI degree), B flat major (Dominant) and D major (VII) – Sections B, C and D, respectively. A harmonic subtlety of dissonant character prevails.

The writing for the two instruments seems better achieved in this movement than in the previous one, principally concerning the violin, which has fewer “jumps without safety net”. On the other hand, the use of *pizzicatos* and *glissandos* in the violin enrich the timbre colouring of the work.

Regarding the possible influences that one may identify in this movement, beyond those cited in the first movement – especially of French music – we emphasise the allusion to Portuguese traditional music in Theme 3.

The third movement of this sonata (*Larghetto*) adopts again the three-part structure, as we can confirm in the following scheme:

Figure 3.3.3 – Third Movement: Macrostructure (A.J. Fernandes Sonata)



This movement, the slowest of the whole sonata, represents in the words of Alexandre Delgado, “one of the composer’s most personal and poignant inspirations, as well as one of the most beautiful passages in Portuguese music”²⁴³; he adds that it is “a passage filled with pain with its rigid gasps beneath a timorous rain, incessant and sad”²⁴⁴.

In tonal terms, this Larghetto is organized around C minor – the relative minor of E flat major (tonality of the second movement).

The Section A begins with a kind of short introduction to the new thematic material in the first eight bars of this movement; in a *piano* and *espressivo* atmosphere, a dialogue between the two instruments takes place: in the first four bars, a short melodic line (that will be imitated by the violin in bars 5-8) stands out in the left hand of the piano – the *espressivo* marking reinforces this idea:

²⁴³ See article “Neoclassicismo sem Bafio” by Alexandre Delgado (www.musica.gulbenkian.pt/cgi-bin/wnp_db_dynamic_record.pl?dn=db_notas_soltas_articles&sn=pontos_de_vista&rn=1&pv=yes).

²⁴⁴ See CD Notes by Alexandre Delgado and Bruno Belthoise – *Armando José Fernandes: Sonatas*, Disques Coriolan, 2002.

Example 3.3.19 – Bars 1-4 (A.J. Fernandes Sonata, 3rd Mvt, pno)



These introductory bars disclose, from the very beginning, the essence of the whole movement, with particular emphasis on its deep lyrical and expressive character, enriched with some melancholic and nostalgic moments that result in an introspective ambience.

The smooth accompaniment of the piano – repeated almost throughout the movement – helps to create and maintain this calm, sad and meditative environment. It not only confers movement, but also conveys a high degree of sadness and melancholy – it is probably based on this piano accompaniment that Alexandre Delgado refers metaphorically to the “gasping and rigid breaths under a timid rain”.

The harmonies of the piano accompaniment, although not particularly bold, disclose a refined delicacy, elegantly surrounding the melodic phrases of the violin.

From bar 9, the violin introduces the main thematic material of this movement (Theme 7):

Example 3.3.20 – Theme 7 (A.J. Fernandes Sonata, 3rd Mvt, bb. 9-12)



The syncopated character and the semiquaver triplet characterise this theme, always in a *legato* ambience. Curiously, it is possible to find here some connexions with the beginning of the first movement, particularly with bars 3-5 from the initial *Andante* (Introduction):

Example 3.3.21 – Bars 3-5 (A.J. Fernandes Sonata, 1st Mvt)



In a very subtle way, the piano continues the accompaniment pattern of the beginning, introducing a small counter-theme in the superior voice of the left hand that stands out to the listener; it alludes smoothly to the short melodic line of the first bars (from bar 9):

Example 3.3.22 – Bars 9-12 (A.J. Fernandes Sonata, 3rd Mvt, pno)



Starting *meno piano*, the violin continues the treatment of this theme, with the *crescendo* from bar 19 accompanying the natural increment of expressive intensity and leading the phrase to the *forte* of bar 22.

The following bars (bb. 22-27) function as a kind of short bridge. After the mentioned *forte* of bar 22 (followed by a natural increase in tension brought about, chiefly, by the piano writing) a *diminuendo* and *poco rallentando* from bar 25 prepare in a tranquil way the thematic development (Section B). While the violin finishes smoothly its trill in bars 25-27, the piano develops a subtle phrase that stands out to the listener in the left hand (*basso*):

Example 3.3.23 – Bars 25-27 (A.J. Fernandes Sonata, 3rd Mvt, pno)



Section B begins *a tempo* in bar 28, the violin developing material from Theme 7; an *animando* and *crescendo* starting in bar 29 lead the movement to the expressive climax of bars 32-33 (*forte*). Interestingly, the pattern of ascending and descending arpeggio demisemiquavers in the violin in these two bars (bb. 32-33) recalls material presented in the first movement (for example: bb. 168-171, violin).

After this short expressive climax, a natural “slow down” takes place from bar 34 (*diminuendo* and *calmando*), with lighter piano writing and with trills in the violin that lead the movement towards a kind of Recapitulation (Section A’).

The return to material from the beginning of the *Larghetto* occurs now in A minor (VI) and in a still more nostalgic ambience than before: *pianissimo dolcissimo tranquillo*. The distinctive traces of the initial bars of the movement remain, now with a semiquaver delay in the violin that accentuates still more the syncopated nature of Theme 7, in particular, and of the whole *Larghetto*, in general. The dialogue between the two instruments is resumed, this time intensified by the “syncopated” delay in the violin referred to above.

The small *decrescendos* (expressive accentuations) in the violin line – an innovation regarding the corresponding bars in the beginning of the movement – may be seen as a composer’s preventive measure in the face of the possible tendency to accentuate the first beat of each bar, a situation that is totally undesirable given the syncopated nature of the violin phrase.

The following presentation of Theme 7 does not confine itself to the mere reproduction of the corresponding bars from the beginning of the movement; in effect, the composer introduces a slight modification to this theme, extending it a little: bars 11 and 12 from Section A are now a little more developed (bb. 48-53). It is interesting to examine the two inverse sequences in the melodic lines of the violin and the piano (*basso*) in bars 50-53/4, which contribute to a greater expressive intensity:

- Ascending sequence (violin): C - D - E - F# - G (fifth perfect interval with one augmented fourth: C → F# – whole-tone ascent)
- Descending sequence (basso, piano): A - G - F# - E - Eb (augmented fourth interval: A → Eb)

From bar 54, a new direct correspondence with the first presentation of Theme 7 can be noticed, with the reprise of the phrase at the point equivalent to bar 13, but now more intense – slightly louder (*forte*) and in a higher register of the violin.

In accordance with the natural sequence of Section A, the following bars recall the bridge at bars 22-27, preparing the final Coda.

This comes after the *crescendo* to *forte* of bar 68. It emphasises two particularities: first the ascending line of the violin in bars 73-75 recalls material from the initial *Andante* of the first movement (from bar 11 and from bar 354, for example); second, the line of the left hand of the piano (*basso*) stands out in auditive terms in bars 76-77 (C - E - Bb - Db - E - Bb- C), answering the violin line in the previous bars.

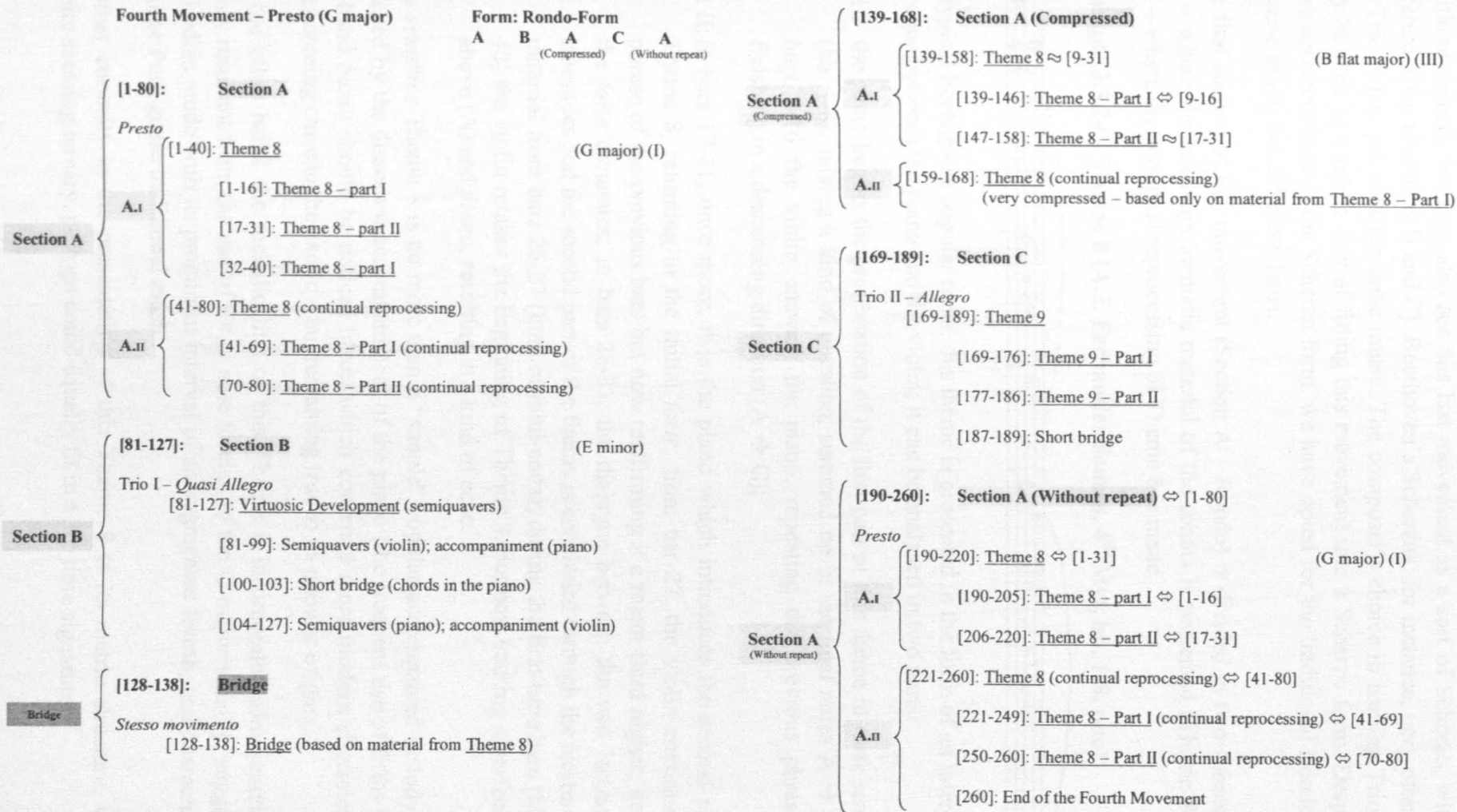
The final bars of this Coda (from bar 80) represent a new allusion to the material from the beginning of this movement (Introduction); after a *rallentando*, the piano concludes the movement *ppp*, with a bare C minor chord without third; this situation does not affect though the sensation of being in minor mode, since the E flat still lasts in the listener's ear.

This third movement can be distinguished for its deep lyrical, expressive and introspective mood that, in a certain way, is also characteristic of the already mentioned Portuguese *saudosismo* and *alma portuguesa* (Portuguese soul). Although the movement's theme does not incorporate motifs deriving directly from Portuguese music, we can nevertheless say that these are inlaid in a subtle and occult way, especially its meditative, melancholic and nostalgic character and ambience.

The writing for the two instruments fulfils its main goal, that is, colouring the different timbre atmospheres of the movement, but respecting its unity. The accompaniment and the harmonies of the piano stand out in this movement and are largely responsible for the creation of these atmospheres. Although we are before "pure music" supposedly without any extra-musical inspiration, it is natural that the listener interiorise feelings and emotions of a nostalgic nature; the already cited metaphor by Alexandre Delgado is only one of the possible extra-musical feelings that can be enunciated.

The fourth and last movement of this sonata (*Presto*) returns to the tonality of the first movement: G major. Structurally, it can be displayed in the following scheme:

Figure 3.3.4 – Fourth Movement: Macrostructure (A.J. Fernandes Sonata)



This movement can be seen as being organized within the principles of the traditional Rondo form, presenting the following structure: A - B - A (Compressed) - C - A (Without repeat). We may also see this last movement as a sort of Scherzo, with two different Trios (Sections B and C). Beethoven's Scherzos, for instance, very often have the Trio twice, yet with the same music. The composer's choice in naming Trios here may be seen as a subtle way of fitting this movement into a Scherzo form. Despite all these connections with the Scherzo form, we have opted for the traditional Rondo form because of the two different Trios.

The first section of this movement (Section A – Rondo) is divided in two subsections: A.i – where the last main thematic material of the sonata is presented (Theme 8); and A.ii – where the continual reprocessing of Theme 8 is made.

Example 3.3.24 – Theme 8 (A.J. Fernandes Sonata, 4th Mvt, bb. 1-8, pno)



Of typical Portuguese popular roots, this theme is presented in the form of an interesting dialogue between the piano and the violin; it can be analysed in two parts:

Part I: the piano begins the presentation of the first part of this theme in *forte semplice* (bb. 1-8), raising a kind of question, summed up in the final notes A → B. In bars 9-16 the violin answers the piano, repeating the previous phrase but finishing in a descending direction (A → G);

Part II: in bars 17-21, once more, it is the piano which introduces the second part of Theme 8, returning to the initial *forte*; from bar 22, the violin continues the phrase of the previous bars but now reaffirming it a major third higher, keeping the *forte* dynamics; in bars 28-31, the dialogue between the two instruments continues and the second part of the theme is concluded through the treatment of material from bars 26-27 (kind of mini-coda); during the first-time bars (bb. 32-40) the violin retakes the beginning of Theme 8, but now starting a perfect fifth above (A) and *piano*, resulting in a kind of echo.

This *semplice* Theme 8 is no more than a “simple” popular accompanied melody; it is enriched by the dissonant accompaniment of the piano (the frequent use of fifths in the left-hand *basso* should be noticed here), which confers a more modern character – at times coming close to the exotic – but remaining true to its popular origins.

On the other hand, the melodic line of this Theme 8 incorporates some exoticism, mainly resultant from the use of C#, a note foreign to the G major tonality, suggesting the Lydian mode with its prominent interval of an augmented fourth, and characteristic of some Portuguese traditional music.

Another curiosity in the presentation of this Theme 8 is its metric structure, which despite seeming ternary, perhaps could equally fit in a 3/2 time signature:

Example 3.3.25 – Theme 8 in a 3/2 Bar (A.J. Fernandes Sonata, 4th Mvt, bb. 1-8)



Not for the first time the choice of the 3/4 time signature allows the composer to introduce some agitation and rhythmic innovation – as, for example, at the beginning of the second movement (subtle alternation between binary and ternary pulsations, again equivalent to a 3/2 bar) – which confers some lightness and grace on the movement.

The second subsection (A.ii) starts in bar 41, just after the repetition of the beginning of the movement. This second part of Section A represents a kind of Development section, where the continual reprocessing of Theme 8 takes place.

This develops the two parts of Theme 8, yet emphasises the first one: the following description will make this clear.

- Bars 41-69: replying to the impulses (stimulus) of the piano (bb. 41, 46 and 51; in bar 63 there is no “impulse”), the violin intervenes, alluding to the short cell of the beginning of the movement (D - E - D). These interventions (bb. 41-45 (D); 46-50 (A); 51-62 (F) and 63-69 (again (D))) are intercalated by small suspensions and occur individually always within a decreasing of the dynamic intensity – the two last interventions also get slower (*rallentando* and *rallentando molto*, respectively).

- Bars 70-80: after the recovery of the *tempo*, the treatment of the second part of Theme 8 starts in the same way as the beginning of the movement (bb. 22-23), but now *piano*; however, it rapidly evolves to a more agitated phrase with quavers in the violin, in *crescendo* and *affretando* (bb. 74-78), that it is no more than a short virtuosic development of bar 26; the short dialogue between both instruments in bars 70-73 deserves also to be mentioned, especially the subtle reply of the piano to the beginning of the phrase in the violin.

A brilliant *fortissimo* chord in bar 80 (G major with second degree lowered – A flat) ends this initial Rondo (Section A).

The second main section of this movement (Section B), which we classified as “Virtuosic Development” for its brilliant character, coincides with the first contrasting episode of the movement – Trio I (*Quasi allegro*). This Trio I is full of virtuosity as the semiquavers, first in the violin, and later in the piano, demonstrate. In 2/4 and after a brief introductory bar (b. 81) during which the piano displays two incisive chords (simple intervals of a perfect fifth: C - G), the violin initiates in *forte* its intervention in semiquavers, alternating the treatment of the cell



with small ascending and descending scales; the piano accompaniment is now limited to a series of *mezzoforte* chords that mark the beat in march style (the use of perfect fifth intervals E - B still remains).

From bar 92, the piano joins the violin in the execution of scales in semiquavers in an inverse direction, leading the movement first towards the repetition of the beginning of Trio I (now *molto piano*), and later to a kind of short bridge (from bar 100). From bar 104, the piano presents the same material (semiquavers) played by the violin in the beginning of this Trio I, but now inverted:

Example 3.3.26 – Original Cell (A.J. Fernandes Sonata, 4th Mvt, bb. 82-83, vln)



Example 3.3.27 – Inverted Cell (A.J. Fernandes Sonata, 4th Mvt, bb. 104-105, pno)



In the final bars (from bar 122) the piano plays this cell returning to the original pattern of the violin.

The accompaniment carried through by the violin returns now to *pizzicato*²⁴⁵ – marking the beat like the previous chords in the piano – only interrupted by the *legato (arco)* of bars 118-120/1.

The last bars of this Trio I prepare the following Bridge (*Stesso movimento*), with a *crescendo* and *diminuendo* that accompany the ascending and descending scales in the piano. Based on material from Theme 8, the following bars function like a short bridge, which can be analysed in two parts:

- Bars 128-132: returning to triple time (3/4) and after an incisive dissonant chord in the piano (where the augmented fourth E - A# assumes evidence), the violin recalls the beginning of Theme 8 in recitative style, concluding the Trio in a kind of epilogue.
- Bars 133-138: a “new breath” comes from bar 133, with the violin developing the cell G - A - G - E of the beginning of Theme 8 during the next three bars, until the syncopations that prepare the following Rondo.

The return to Rondo (Theme 8) occurs now in the tonality of B flat major (the violin enters with an F) and, as we will see, in a much more compressed form than in the initial Rondo (first Section A). In a *piano* atmosphere and returning to a tempo similar

²⁴⁵ The “*pizzicato*” indication does not appear in the printed score; however, this indication appears in the original manuscript and in the recording of reference made by the violinist Leonor Prado and the pianist Nella Maïssa.

to the beginning of the movement (with the *più mosso*), the violin plays again Theme 8, more precisely bars 9-16.

Then (bb. 147-158), the repetition of the second part of Theme 8 takes place, now totally in the violin, although with a reduced end. This second part of Theme 8 corresponds to bars 17-31 from the initial Rondo: the dialogue of bars 28-31 is now replaced by just one bar (b. 158), which leads the movement towards a highly compressed reprocessing of Theme 8, this time only using material from the first part of the theme.

The *meno mosso* of the last five bars (bb. 164-168) of this short subsection A.ii – separated from the previous bars by a pause – prepares in a calm environment the second contrasting episode of the movement (Trio II - *Allegro*); this new episode also keeps the meditative and tranquil character of the previous *meno mosso*, in contrast with the agitation of the “Virtuosic Development” of Trio I.

During this second contrasting episode (Section C) a simple lyric melody with roots in Portuguese traditional music occurs (Theme 9).

Example 3.3.28 – Theme 9 (A.J. Fernandes Sonata, 4th Mvt, bb. 169-176)



Although *Allegro*, the general atmosphere of this Trio II is quite calm, meditative and introspective, as the composer’s own directions confirm: *cantabile ma semplice; piano dolce*.

Although the key signature suggests the tonality of D major, the effect is in fact of a prolonged dominant in G, principally because of the presence of a D pedal in the piano and the appearance of C \sharp in the melodic line of the violin. This Trio II includes two parts (with repeats).

Once more, the composer insists on the use of the augmented fourth interval (particularly from the second part of this Trio), resulting in the frequent use of whole-tone sequences – for example, bars 180-184 and 185-187 (violin); the existence of parallel fourths and fifths in the piano accompaniment during practically all the Trio II also contributes to the dissonant feeling of this section. At the metric level, the piano accompaniment piano here also deserves to be mentioned, once it follows a ternary metre while the violin presents this short melody in a binary metre. The final bars of this Trio (bb. 187-189) prepare the return to the initial *Presto* (new Rondo), with a *crescendo* and *accelerando*.

The return to Theme 8 and to the Rondo (Section A) is in the mould of the beginning of the movement, though this time reduced by the absence of repetition - and consequently the suppression of the first-time bar material (bb. 32-40) – as in the normal *Da Capo* of *Minuetto* form, for example.

The direct correspondence between this Section A (slightly reduced) and the one at the beginning of the movement can be summarised in the following way:

<p>Section A</p> <p>Subsection A.i:</p> <p>[190-205]: First Part of Theme 8: Theme 8.i ⇔ [1-16]</p> <p>[190-197]: Theme 8.i (piano) ⇔ [1-8] [198-205]: Theme 8.i (violin) ⇔ [9-16]</p> <p>[206-220]: Second Part of Theme 8: Theme 8.ii ⇔ [17-31]</p> <p>[206-210]: Theme 8.ii (piano) ⇔ [17-21] [211-216]: Theme 8.ii (violin) ⇔ [22-27] [217-220]: Theme 8.ii (piano and violin) ⇔ [28-31]</p> <p>Subsection A.ii:</p> <p>[221-260]: Continual reprocessing of Theme 8 ⇔ [41-80]</p> <p>[221-249]: Based on Theme 8.i ⇔ [41-69] [250-260]: Based on Theme 8.ii ⇔ [70-80]</p>
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In the printed edition, the movement ends in exactly the same way as the final bars from the initial Section A (bb. 70-80). This corresponds to the composer's first thoughts. However, in his manuscript the composer subsequently replaced the final passage from bar 254 – corresponding to bar 74 of the beginning of the movement with a short Coda: virtuosic material is developed, with special emphasis on the quavers in the violin (executed now one octave above) and on the “triumphal” sequence of chords in *fortissimo* that conclude the sonata in a true apotheosis. This Coda is played in the recorded version (mentioned above) by Leonor Prado and Nella Maïssa for Portuguese Radio – see Plates 3.3.8 and 3.3.9, and the composer's manuscript in Appendix 9.d.

From what has been presented here, we can summarise this last movement in the following way:

- A (Rondo)
- B (Trio I – Virtuosic Development)
- A (Rondo – Compressed)
- C (Trio II)
- A (Rondo – Without repeat)

Again, Armando José Fernandes followed the traditional forms from the Classical and Romantic periods – in this particular case the Rondo-form. The designation “Trio I” and “Trio II”, more common in *Minuettos* and *Scherzos*, does not modify the formal essence of this movement and contributes to a clearer distinction of the two contrasting episodes. Curiously, these two Trios also contrast between themselves: the first displays an energetic virtuosic nature, while the second explores a simple melody of popular roots.

Regarding the tonal plan – and despite the constant dissonant moments (at the harmonic and melodic level, frequent use of the augmented fourth interval) making difficult the effective establishment of a clear tonality – the tonality of G major seems to assume prominence (in the first and third Rondos), alternating with B flat major (in the central Rondo).

The writing for the two instruments in this last movement is slightly lighter than in the previous movements, but the harmonies (chiefly in the piano) continue to disclose a dissonant character, though simultaneously “refined”. In violinistic terms, the level of technical difficulty seems to be slightly less than in the two first movements, although the range of technical-expressive possibilities that the composer places at the disposal of the violinist in this movement is slightly greater – particularly in Trios I and II.

As we saw in the previous movements (particularly the second movement), the composer tries to innovate at the rhythmic/metric level, successfully stylizing simple motifs with roots in the Portuguese traditional music.

Indeed, the most evident influences in this final movement come from Portuguese traditional music, mainly in Theme 8 but also in Theme 9 which, even though they might not come directly from Portuguese traditional music, are quite close to it. The ingenious and polished way that Armando José Fernandes presents these themes deserves to be emphasised, stylizing them within the concepts of erudite music, in this case more precisely the neoclassic ideal. For this reason, the already cited expression “symbiosis between the aristocratic and the popular” of Alexandre Delgado (when commenting on the treatment of traditional motifs by Armando José Fernandes) has much validity.

Let us draw our attention now to the recording of this sonata made by Leonor Prado and Nella Maïssa. This studio recording took place in 1963 and, very likely, it did not suffer any post-recording mastering work. Although we find praiseworthy the commercial recording by the French musicians Christophe Giovaninetti and Bruno Belthoise, we will focus our analysis on the interpretation of the Portuguese violinist, since this represents, as we reported before, a recording of reference. Occasionally we will make comparisons with Giovaninetti’s approach.

Beyond the excellent interpretative qualities of Leonor Prado shown here (and of the pianist Nella Maïssa), we would like to recall that it was this violinist who gave the premiere of this sonata, probably in 1947 – one year after its completion. The friendship between Leonor Prado and the composer was also expressed profitably in their collaboration in preparing the sonata for performance.

Before entering into the analysis of these recordings, let us recall some words from Leonor Prado on the composer and this sonata²⁴⁶:

²⁴⁶ See subchapter 2.2 (pp. 84/5, 94/5) and the annexed edited interview with Leonor Prado (Appendix 8.a).

He had a flair for composition, he had ideas... The music of Armando José Fernandes is very difficult... the violin concerto, dedicated to me, is very difficult... it has many trills. The sonata is also difficult, but not as much as the violin concerto.

Referring to the composer's personality and way of working, she adds:

And thus, he was very lazy, very indolent. He used to play *bridge* until two, three in the morning and my husband [Pedro do Prado] was always reminding him to write, in order that *Emissora Nacional* [Gabinete de Estudos Musicais] could pay him at the end of the month... Armando José Fernandes was very lazy... I remember that I knew it [the violin concerto, the first two movements] already by memory and the last movement had not yet been written.

Regarding the collaboration with the composer, Leonor Prado regrets his lack of receptiveness to some performing suggestion, particularly in the concerto:

He wrote the piece and I had to manage myself, I had to disentangle it. I said to him: «Armando, this is very difficult to play». But he did not change it, it is done, it is done...

All this seems to be enough to consider this performance the recording of reference. Here are some considerations to the interpretation of Leonor Prado.

The quality of the sound produced by Leonor Prado from the very beginning of the sonata assumes particular prominence. She displays a solid yet brilliant and expressive tone, with an intense and penetrating vibrato, in which each note is sung and endowed with meaning, always respecting its role within the context of the melodic line.

In the two first bars, the violinist meets the expressive requirements of the composer (*ff energico*), beginning with plenty of power and confidence; the rhythmic precision with which she executes the short demisemiquaver confers brilliancy and energy on this beginning. The next contrasting *piano dolce* is interpreted in a more lyrical way, highlighting the concern of the violinist with timbral quality, which led her to choose the use of the D string in the third bar, and the A string in the fifth bar.

After five bars that recall the vigour of the beginning of the movement, a new cantabile and *piano* phrase occurs which, although executed in a slightly higher dynamics, respects the calm environment suggested by the composer, until the first moment of interruption of this movement, in bar 16. In the next *tenuto* bars, the small *portamento* (E-G) executed in the D string in bar 18 stands out, conferring a higher expressiveness on this short introspective moment.

After the *accelerando* and *crescendo* of bar 20, Leonor Prado attacks the *Allegro Molto* with a great energy and vitality, producing a shining, agitated and vigorous ambience, as would certainly be the composer's intention.

In these bars, the confidence with which the violinist takes the multiple stops should be noted. The printed slurs in the quavers and in the triplets of bars 22-26 are clearly articulated, conferring more vigour and *brio* on this section.

The short bridge (bb. 40-49) to which we referred to above as reminiscent of Fritz Kreisler, is performed in a slight free way by the violinist; the small *portamento* F#-A of bar 49 results very well and confers a high degree of expressiveness on the end of this phrase, thus preparing in a very adequate form the *a tempo* of the next bar.

During the presentation of the second theme, the violinist has opportunity to demonstrate all her expressive potential; starting on the D string, Leonor Prado manages to obtain a more intimate sonority, but simultaneously alive and full-bodied, respecting the lyricism and *cantabile* mood of this phrase.

In bar 106, a small *portamento* D-E prepares in a very expressive way the following bars (end of Exposition). Again, we may notice the careful attention to the smallest detail, to each note, in the development of the melodic phrase.

Already in the Development (continual reprocessing of Theme 1), a curious slight modification to the original manuscript and to the published score can be noticed in this recording: in the third beat of bar 136, Leonor Prado plays a G semiquaver instead of D (enabling a stopped rather than an open D to follow).

The following bars (bb. 148-179) disclose all the technical-expressive skills of the violinist, with prominence to the energy, vivacity and brightness of her interpretation, thus bringing life to this section: the chords, the small arpeggio lines and, above all, the double stops of bars 172-174 (referred to above as alluding to the Violin Concerto of Glazunov) are brilliantly performed, surmounting the technical difficulties that this section places on the interpreter. Also deserving to be mentioned is the little natural *accelerando* that both performers display from bar 153.

The two interpreters also display a little *accelerando* during the short progression of bars 220-227, naturally following the *crescendo* of dynamics and also of expressive intensity that leads the movement to the Recapitulation.

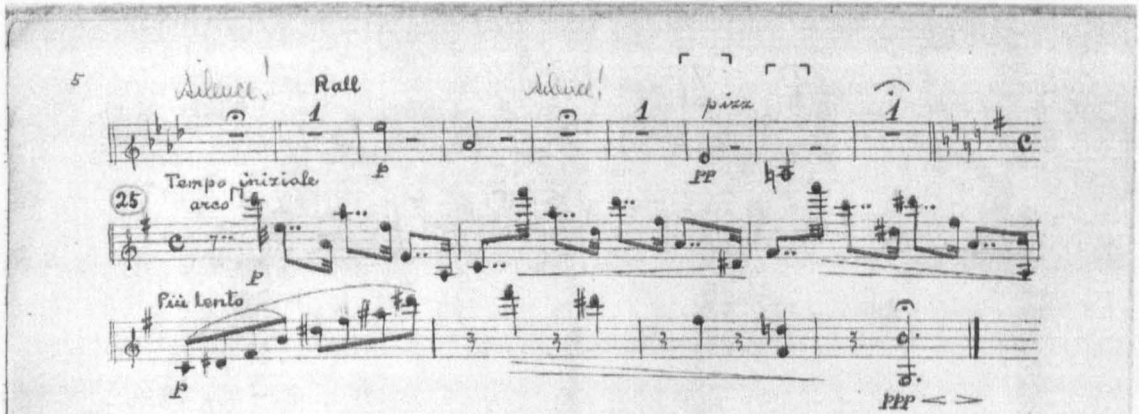
In the beginning of the new statement of Theme 2, Leonor Prado displays a small expressive *portamento* between the last note of bar 269 and the first one of bar 270 (G-G): this *portamento* is made through a subtle shift that gives a higher degree of expressiveness – the violinist had also performed a small *portamento* in the corresponding bars of the Exposition at the two last beats of bar 49 (F#-A).

After the agitated *più mosso* from bar 326, a natural calming precedes the final Coda: both performers understood the intentions of the composer, thus producing a more tranquil mood in the final bars of the Recapitulation and slowing down the impetuosity of the preceding *più mosso*.

To notice here that the violinist makes a small alteration to the printed edition and to the original manuscript (written in pencil, but almost “erased”, as we will explain later): the minims of bars 348 and 349 are performed *arco*, not *pizzicato*. In his turn, Christophe Giovaninetti scrupulously respects the printed edition (the one he would have used in his interpretation), even though the *pizzicatos* are practically inaudible.

The reproduction of these bars in the original manuscript (used by the violinist in the performance of this piece) with the almost “erased” indication of “up-bow” and “down-bow” illustrates this situation:

Plate 3.3.3 – Original Manuscript (A.J. Fernandes Sonata, 1st Mvt, bb. 342-357)



The Coda brings back the material of the “solemn” introduction, but now in a very nostalgic ambience, as if recalling a distant past: the serene *piano* sonority produced by Leonor Prado and Nella Maïssa helps to reproduce this sensation of nostalgia.

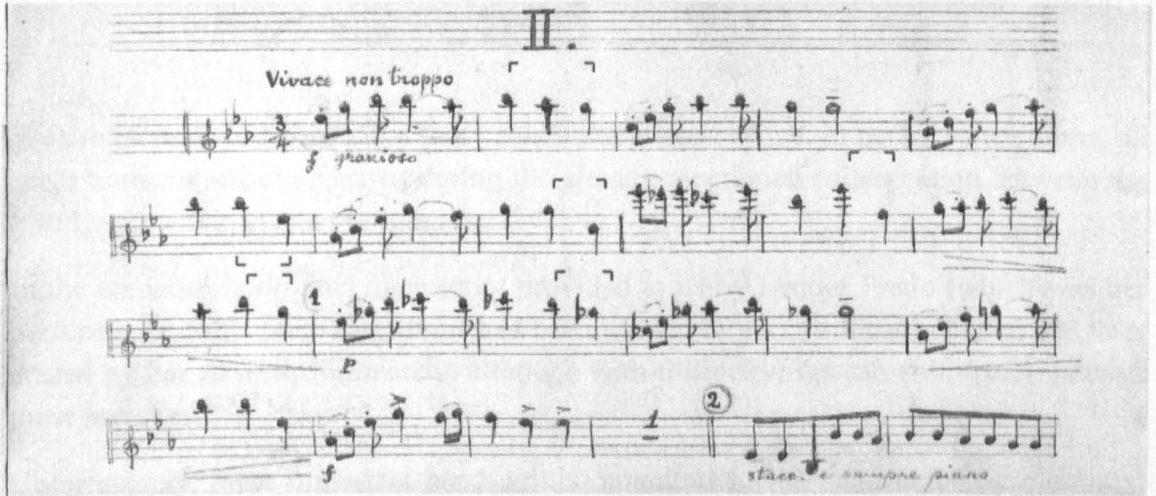
Comparing now briefly the approach of Christophe Giovaninetti to this initial movement, this violinist produces a sonority much more within the concepts of francophone music, in the lineage of Franck, Debussy and Fauré. Although one may notice a concern with the sonorous quality and with the clearness of each note, it seems that this French sonority, the bow more “on the surface”, the sound less brilliant and lively²⁴⁷, does not fit so well the composer’s ideal; in this respect, we consider that the interpretation of Leonor Prado is closer to this ideal style.

The vibrato of the French violinist seems to be generally slower and less intense than Leonor Prado’s, giving rise to some “dry” moments and thus inhibiting a higher degree of expressiveness. On the other hand, the sonorous volume of the piano in the CD recording seems to be excessive, almost stifling the violinist during several passages (the above mentioned *pizzicatos* in bars 348-349 are a good example of this). Since this is a recent recording, with larger means at the disposal of the producers (chiefly if we compare with the recording of Leonor Prado in the Portuguese Radio – *Emissora Nacional* – about 40 years earlier), perhaps this situation could have been better managed.

²⁴⁷ This sonority remains in the same mood during the entire sonata.

Returning to the recording by the Portuguese violinist, in the beginning of the second movement (*Vivace non troppo*) the inclusion of some slurs (e.g. in the crotchets of bars 2, 6, 8, etc.) stands out. These slurs not only work towards the gracious character (*grazioso*) intended by Armando José Fernandes, but also forward the movement. Considering again the original manuscript, we can detect some of these slurs (though with much difficulty because these pencil marks were almost erased later):

Plate 3.3.4 – Original Manuscript (A.J. Fernandes Sonata, 2nd Mvt, bb. 1-23)



The quavers of the following “*ostinato*” are executed by Leonor Prado *staccato* and *piano*, in accordance with the indication of the composer. Notwithstanding, we may notice a clear intention of the violinist to follow and emphasise expressively the ascending and descending lines of the violin part, not restricting herself to the mere “mechanical” execution of the quavers.

After the semiquavers of bars 50-56 (end of first development of Theme 3), which are performed in a very brilliant way, the movement “stops” almost suddenly. We may note here the expressive *portamento* Bb-Eb in the end of bar 57.

After the following *Stesso movimento* (corresponding to the second development of Theme 3), which is executed in a much more tranquil and introspective way than the preceding bars, a new agitated moment takes place, in which Leonor Prado produces again an interpretation full of life, vivacity and brightness.

In the following bars, we may notice some curious differences between the interpretation here and the printed edition of the score:

Bar	Score (Printed Edition)	Recording of Leonor Prado
102, 105, 107	Arco	<i>Pizzicato</i> ²⁴⁸
108-111	<i>Pizzicato</i>	Arco
112 (1 st beat) (remaining beats)	<i>Pizzicato</i> <i>Pizzicato</i>	Arco <i>Pizzicato</i>
113	<i>Pizzicato</i>	Arco
114 (1 st beat) (remaining beats)	<i>Pizzicato</i> <i>Pizzicato</i>	Arco <i>Pizzicato</i>
115-118	<i>Pizzicato</i>	Arco

We are inclined to believe that these small alterations (which, in performance terms, all seem to make sense) appeared during the already mentioned collaboration between the Portuguese violinist and the composer.

In the composer's original manuscript provided to us by Leonor Prado (which was her performance part), these alterations had been written by this violinist in pencil and later erased by her as well; fortunately, although with difficulty, we can still visually detect these notations²⁴⁹.

Unfortunately, these important hand-written notations to the manuscript were omitted from the printed edition and, if it were not the present analytical work on the original manuscript and the recording of Leonor Prado, they would remain completely unknown (in the mentioned CD recording, the French violinist Christophe Giovaninetti restricts himself to what is written in the published score). It is to be hoped that these findings will be of use in the future to violinists and musicologists.

The following picture reproduces an excerpt of the original manuscript (and of the violin part used by Leonor Prado) where it is possible to observe some of the almost erased notations:

²⁴⁸ In the manuscript violin part, and despite the pencil *pizzicato* notations in bars 102, 105 and 107 (*pizz.*), we can also observe some bow-stroke indications – probably the composer's first approach; however, in the recording of Leonor Prado, the *pizzicato* indication prevailed.

²⁴⁹ Everything that was written in pencil by Leonor Prado in the original manuscript throughout the sonata was later erased (bowings, fingerings, etc.). We believe that, at the age of eighty, the Portuguese violinist deleted all these indications just before sending this manuscript to Musicoteca in 1997; this cleaned-up manuscript was the basis of the printed edition of the sonata.

Plate 3.3.5 – Original Manuscript (A.J. Fernandes Sonata, 2nd Mvt, bb. 85-119)



As we have seen, the *Vivace* which follows puts the melodic interest in the piano part, while the violin plays quavers in 6/8. In this *ostinato* accompaniment as played by Leonor Prado, we can notice, both by listening to the recording and from the original manuscript, the inclusion of some slurs that, in our opinion, not only facilitate the execution, but also result very well in aural terms. This slurring pattern (2 notes + 1 note) occurs every time the motif of bar 122 appears. The following excerpt from the manuscript illustrates this situation:

The interpretation of Leonor Prado... the motif... and... beginning of the movement.

During all this second movement... the motif... and... (bar 122).

Compared to the approach of Leonor Prado... the French violinist... more offering and in a slightly slower tempo the motif of bar 122 is also

Plate 3.3.6 – Original Manuscript (A.J. Fernandes Sonata, 2nd Mvt, bb. 118-161)



The beginning of the following *Allegro moderato* is executed in an energetic and “marked” way, fully corresponding to the character required by Theme 6, but splitting the notated slurs. Leonor Prado plays the following quavers with a *staccato quasi a la corda*, resulting in a more rustic environment. From bar 182, the violinist executes the quavers off-beat almost in *legato*, thus producing a lighter and less “rhythmic” contrasting ambience. In bar 184, instead of the printed high E in the second and fourth quavers, Leonor Prado plays a high G: the original manuscript confirms that indeed it should be a G, and therefore that these two notes are incorrect in the printed edition.

The interpretation of Leonor Prado follows the same path in the following bars; in bar 220, the small *portamento* D-G confers, in our opinion, greater expressiveness and timbre colouring on this end of phrase that precedes the return to the theme of the beginning of this movement.

During all this second movement, the interpretation of Christophe Giovaninetti seems to be relatively stronger than the initial movement, particularly his energetic interpretation of the *Molto allegro and ben ritmato* (from bar 83).

Compared to the approach of Leonor Prado, we can enlarge upon the interpretation of Giovaninetti: the French violinist executes the *ostinato* quavers from bar 22 in a lighter mode, more off-string and in a slightly slower tempo; the *Vivace* of bar 120 is also

executed more slowly, seeming to us to result in a loss of vigour and dynamism; the *Allegro Moderato* of bar 167 is also slower and the quavers from bar 182, to which we referred to above, are shorter than in the interpretation of Leonor Prado.

The third movement (*Larghetto*) displays again the expressive qualities of the violinist. During the short introduction of eight bars, it is possible to notice the expressive intention attributed by Leonor Prado to the first of each two notes, trying to give some meaning to this short melodic line.

During the presentation of the main theme of this *Larghetto* (Theme 7), Leonor Prado prioritises the use of the third and second strings (D and A, respectively), conferring thus an intimate and intense sonority on these bars. Also in this theme, some occasional *portamenti* occur, giving increased expressiveness.

From bar 22, both Leonor Prado and Nella Maïssa initiate a light *animando* that pushes forward the movement; in the violin part of the manuscript it is possible to detect this indication (this time added in pen by the composer).

In the *a tempo* and *animando e crescendo* of the following bars, where the development of the main theme of this movement takes place, the violinist accelerates a little the last four demisemiquavers of bars 32 and 33, thus bringing some agitation and movement to this section; once more, we think that the interpretative option of the Portuguese violinist is quite valid and corresponds to the intentions of the composer – Christophe Giovaninetti, in his turn, remains here faithful to the beat pulsation.

The return to Theme 7 (b. 38) happens now in a syncopated style (semiquaver delay) and the composer wrote here a few small *decrecendos* in the second of each two notes. As we saw, these small *decrecendos* (or expressive accentuations) may have been written by the composer to prevent undesirable accentuations on the first beat of each bar; they can also confirm the validity of the expressive weight given to the first of each two notes by the Portuguese violinist in the beginning of this movement and noted above²⁵⁰.

The small *portamento* Db-Eb in bar 77 demonstrates again the care that Leonor Prado gives to each note, looking for the best solution in terms of expressive meaning. In the final *rallentando* of this movement, this violinist draws out very much the two last quavers (G), prolonging the last for two bars (until the end of the movement). Although it is neither written in the printed edition nor in the original manuscript, this could have been a suggestion from the composer (or, at least, could have had his agreement). Contrarily, Christophe Giovaninetti and Bruno Belthoise, play these final bars exactly in accordance with what is written in the printed edition.

²⁵⁰ During this restatement of Theme 7, we detected a small inaccuracy in the printed edition: in bar 51, both in the recording of Leonor Prado and in the original manuscript, the rhythmic figuration is semiquaver, quaver, quaver, semiquaver (with a small appoggiatura before).

In the fourth and last movement (*Presto*), Leonor Prado manages to confer on the main theme a dancing and “popular” character, but within an expressive *legato*. Later, bars 74-80 are performed in a brilliant and vigorous form: in this recording (as is also verified by the original manuscript) she separates some of these quavers, resulting in a still more energetic character, which certainly fulfils the composer’s direction *crescendo* and *affretando*. In these bars, the interpretation of Giovaninetti and Belthoise slightly differs both from the manuscript and the printed edition: the two French musicians slow the tempo down a little in bar 74, just before starting a great *accelerando* (*affretando*).

After the two dry and incisive chords of the piano, Leonor Prado attacks the semiquavers of the following *Quasi Allegro* (Trio I) full of confidence, emphasising in dynamic-expressive terms the ascending and descending lines of the violin phrase. The passage is repeated, *forte* the first time, *molto piano* the second, and played *legato* and *spiccato* respectively. The following *crescendo* of bars 98-99 culminates in the *sforzando* note D (quaver) that Leonor Prado emphasises strongly, prolonging this note almost through the entire bar: Christophe Giovaninetti executes this note as a quaver, as it is written in both manuscript and printed scores.

The following bars disclose another inconsistency between the printed edition, on the one hand, and the interpretation of Leonor Prado (and the original manuscript), on the other. In accordance with the interpretation of the Portuguese violinist and the manuscript, the double stops of bars 104-117 and 121(2nd quaver)-126 should be played *pizzicato* and not *arco* (as in the published edition of Musicoteca). The following picture shows an excerpt from the original manuscript of the violin part where it is possible to confirm these original indications:

Plate 3.3.7 – Original Manuscript (A.J. Fernandes Sonata, 4th Mvt, bb. 81-132)



This inconsistency may seem strange, especially in this case where the manuscript of the violin part shows these indications very clearly in the composer's hand. We confirmed, however, that they do not exist in the manuscript of the full score. This situation may explain this absence in the final printed score, though we regret here the apparent lack of consultation of the violin part before publishing.

After the agitation of the following *Stesso movimento* and *Animato*, during which Leonor Prado responds with an intense and expressive sonority, the *meno mosso* from bar 164 calms the movement and prepares the next Trio II (*Allegro*). When playing the last theme of the sonata, she tries to maintain the serene and tranquil character of the previous bars, respecting the expressive indication of the composer, *piano cantabile ma semplice* and *mezzoforte*, but always demonstrating a particular care with the tone quality of each note in order to confer a meaning on each phrase.

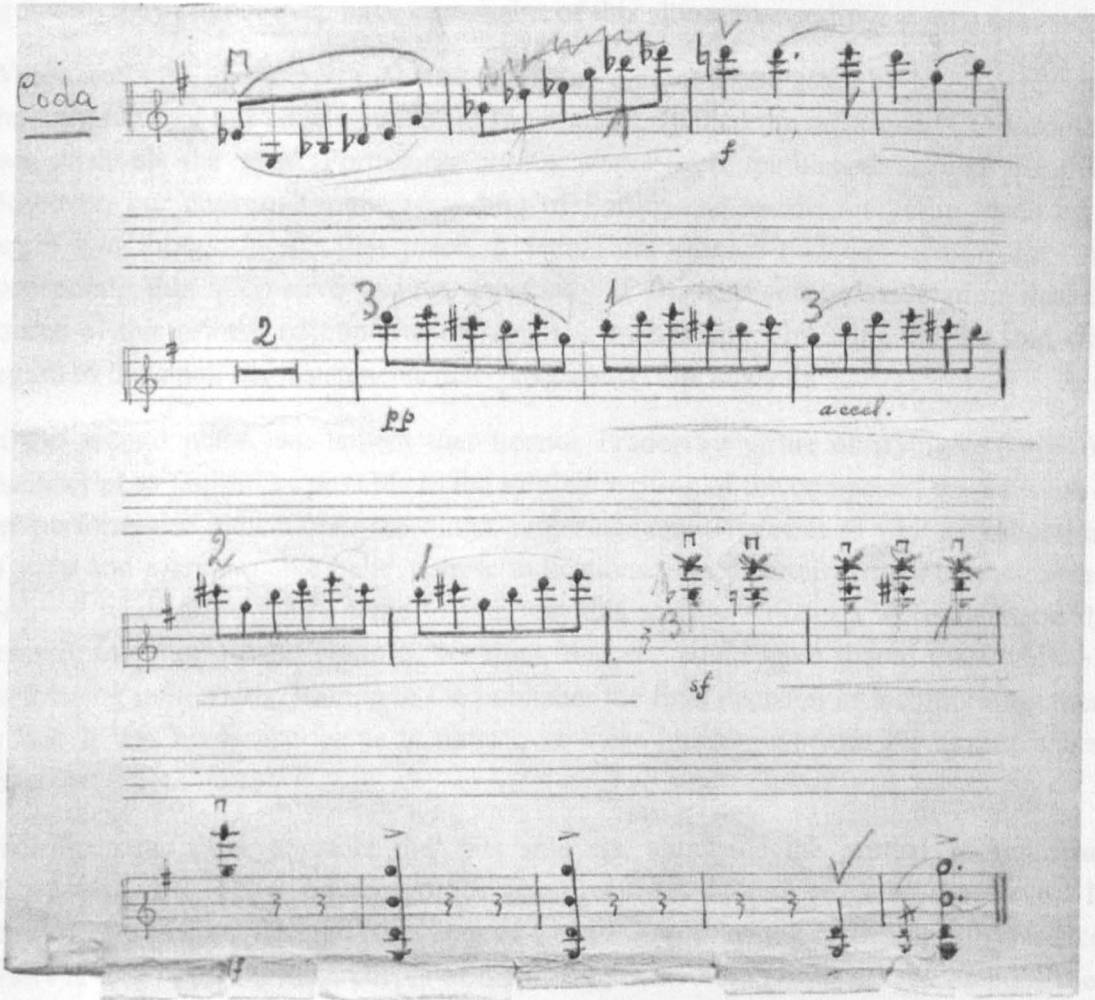
The movement continues with the reprise of the *Presto* from the beginning of the movement, with a prominent modification to the final bars of the sonata. In effect, both in the recording of Leonor Prado and in the manuscript, instead of the last seven bars of the printed edition we have:

Plate 3.3.8 – Original Manuscript, Coda (A.J. Fernandes Sonata, full score)

Coda

Handwritten musical score for the Coda of A.J. Fernandes Sonata, full score. The score consists of 11 staves. The first staff is a single melodic line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are another grand staff. The sixth and seventh staves are single melodic lines. The eighth and ninth staves are another grand staff. The tenth and eleventh staves are single melodic lines. The manuscript includes various musical notations such as notes, rests, slurs, and dynamic markings like 'pp', 'mf', 'sf', and 'accol.'. A circled word 'Coda' is written in the second staff. The handwriting is in ink on aged paper.

Plate 3.3.9 – Original Manuscript, Coda (A.J. Fernandes Sonata, violin part - Leonor Prado's handwriting)



According to Leonor Prado, this Coda was written by the composer as a result of the collaboration between them, and from her performing suggestions. In our opinion, this “new” version of the end of the sonata is much more virtuosic, brilliant, complete and triumphal than the initial version, and it allows the two performers to finish the sonata in apotheosis. The initial version was the same as the end of the manuscript first time bars (numbered 74-80 in the printed edition); it seems to be a little weak to end so dense a work, replete with moments of great inspiration.

Also interesting to observe in the interpretation of Leonor Prado is the small alteration that she introduces in the final bars: in the double stops that precede the last four bars, she plays the G one octave below. This alteration – that can be observed in the page reproduced above – slightly facilitates the task of the interpreter and does not affect at all the brilliant character of this ending, and we believe that it will have had the approval of the composer.

We are very pleased to have rediscovered, through this research, this “new” ending. Just for reference, on the only commercial CD recording of this sonata, Christophe Giovaninetti and Bruno Belthoise play the end exactly as in the printed version; probably they did not even have knowledge of this alternative ending.

We do not wish to underestimate the quality of the published score by Musicoteca: it is the only score of this sonata published so far and it enabled the mentioned CD recording (we wish all the great Portuguese violin works were published as well as this). However, our concern for the spreading of Portuguese Music for violin leads us to regret two things. In the first place, it seems unfortunate that this edition does not incorporate this alternative ending, especially if we take into consideration that the source of this printed edition was the original manuscript. The same can be said with regard to the small inconsistencies detected through this analysis.

In the second place, we lament that Leonor Prado, by virtue of trying to keep the manuscript as faithful as possible to the original writing of the composer, erased most of her performance indications – bowings, fingerings and dynamics as well as indications of *arco* and *pizzicato*. We believe these indications would certainly be a bonus for any violinist who in the future came to interpret this sonata. Although we understand the genuine intention of the violinist, we think that she could have shared these valuable performing indications, leaving to the publisher the final decision of incorporating them or not. It was necessary for us to rediscover these indications from the almost erased pencil.

Notwithstanding, we consider that this analysis, alongside the printed edition from Musicoteca, will allow more rigorous interpretations of this work in the future. In addition, we believe that the recording of Leonor Prado, as the recording of reference, deserves to go beyond the archives of the Portuguese Radio (Antena 2) to be published as a commercial CD.

From what has been presented here, we consider that we are in the presence of a remarkable work, of great quality and musical value. As we said in relation to the Sonata of Ruy Coelho, this Sonata for Violin and Piano by Armando José Fernandes has all the necessary ingredients to affirm itself as a valid addition to the violin works of the last century. We hope that this research work helps to revive the interest in this sonata and catapult it to a well deserved place of prominence in the Portuguese and foreign violin concert repertoires.

3.4. Frederico de Freitas – Violin Sonata.

After the analysis of three of the main Portuguese violin compositions from the twentieth century, we turn next to the Sonata for Violin and Piano of Frederico de Freitas. The breadth of this composer's output – which, as we saw, embraced several music genres within the fields of erudite music and of so-called “light” music – is generally pointed as one of his main virtues as a composer²⁵¹. Achieving celebrity with works of reference in almost all the music genres he approached, Frederico de Freitas also showed interest in the music of his own country, having harmonized several Portuguese traditional songs and written original compositions inspired by Portuguese subjects and musical language. Quoting Manuel Faria, Frederico de Freitas' aim was “to be a *Portuguese composer*”²⁵².

As an author of erudite music, Frederico de Freitas cultivated modalism, bitonality, polytonality and, in some cases, also came close to atonality, as for example in his Sonata for Violin and Cello (1923). It is, by the way, for this piece that Frederico de Freitas is considered the introducer of the bitonality to modern Iberian music, as we saw²⁵³.

The violin works of Frederico de Freitas also include, beyond this Violin and Cello Sonata written in his youth while a student at the Lisbon Conservatory of Music, a number of short pieces and a Sonata for Violin and Piano; this last will be analysed in the following pages.

In the same way that we referred to the close collaboration between Armando José Fernandes and Leonor Prado, we can also establish a parallelism between Frederico de Freitas and the Portuguese violinist Vasco Barbosa. According to this latter, the collaboration with the composer took place chiefly at the interpretation level, but it also occurred in the conception of some works – particularly in the two sonatas involving the violin (see annexed interview with Vasco Barbosa in Appendix 8.b):

He wrote the pieces and afterwards called me to his house to tell me how the interpretation should be... I did not participate in the composition... well, in fact, I gave a dozen suggestions in the sonatas... that were finishing too slowly in the slow movements... and he cut some bars... he took off a certain weight from them... they died but they died slowly.

Proving the esteem that Frederico de Freitas held for this violinist, the composer that Vasco Barbosa considers “great” both in the erudite and light music fields dedicated three pieces to him: *Serenata Perdida*, *Música para Funerais* and *Zingaresca*²⁵⁴. On the

²⁵¹ See website www.musicweb-international.com/classrev/2001/Feb01/deFreitas.htm

²⁵² See CD Notes by the Portuguese composer Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano* by Vasco Barbosa (violin); Maria José Falcão (cello) and Grazi Barbosa (piano) – recorded in Paço d'Arcos, in 1980 (published by Strauss/PortugalSom, 1995).

²⁵³ See subchapter 1.2.2 (pp. 36-38) above.

²⁵⁴ Regrettably, none of these works (including the two sonatas and the other cited pieces) have yet been published.

other hand, the collaboration between the violinist and the composer was also extended to the recording of the two sonatas, for violin and cello, and for violin and piano²⁵⁵.

Written in 1946, the Sonata for Violin and Piano discloses Frederico de Freitas in a period of full maturity, bringing out the “perfect assimilation of principles heralded by the Sonata for Violin and Cello”²⁵⁶ or, if we want, disclosing a considered use of polytonality and of musical motifs of Portuguese origins.

If in the 1923 sonata it is possible to identify a more audacious use of bitonality and the use of themes deriving almost directly from subjects of Portuguese folk music, in the 1946 sonata Frederico de Freitas is less radical in the use of polytonality – which appears in a quite natural way in the independent melodic sequences of the violin and piano – and more refined in the creative exploration of his facet of “Portuguese composer”; this aspect appears now in an innate form, as a result of a greater and better internalization of the musical roots of his country.

Comparing this Portuguese facet in the two sonatas, the “Portuguesism” of Frederico de Freitas in the Violin and Cello Sonata (particularly identifiable in the second movement: *Scherzo pittoresco*) is based directly on a traditional dance, the Fandango²⁵⁷ (see Examples 3.4.1 and 3.4.2), while in the Sonata for Violin and Piano, the spirit of Portuguese music (essentially in the *Adagio con molta espressione e sentimento*) appears in a much more subliminal and occasional form, brought by a melody that suggests a song from the Portuguese region of Beira Baixa.

²⁵⁵ Regarding this, let us recall here the fatal episode narrated by Vasco Barbosa during the recording of these two sonatas – see subchapter 2.2 (pp. 94-96) above.

²⁵⁶ See CD Notes by Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano*, Strauss/PortugalSom, 1995.

²⁵⁷ The Fandango is a traditional dance in the Iberian Peninsula, in ternary metre, lively tempo and with very rhythmic accentuations. It was probably one of the most popular genres of dance in the entire Peninsula until the end of the nineteenth century, with several versions in Portugal and Spain, of the most varied musical and choreographic forms. In Portugal, the Fandango took root mainly in the region of Ribatejo, where there exist about twenty variants; here, the most famous version is danced by two dancers (only with the feet), facing each other in a kind of contest where they try to show their agility and skill. Some of the instruments used in the *Fandango Ribatejano* are the accordion, concertina, harmonica, “*bilha com abano*” (jug hit with fan) and “*cana aberta*” (split-open cane).

See websites: [www.infopedia.pt/\\$fandango](http://www.infopedia.pt/$fandango);

www.attambur.com/Recolhas/Estremadura/Dancas/fandango.htm;

http://agnazare.ccems.pt/EB23EMUS/glossario_a_z/glossario_f.htm;

www.ribatejodigital.pt/RibatejoDigital/Print.aspx?guid=%7BCCBD230E-EF4A-4021-89F1-1A097CF22C5E%7D

and see Katz, Israel J.: “Fandango”, *Grove Music Online* ed. L. Macy (Accessed 20 February 2008), <<http://www.grovemusic.com>>.

Example 3.4.1 – Bars 1-13 (Sonata for Violin and Cello of Frederico de Freitas, 1st Mvt)



Example 3.4.2 – Beginning of the Fandango (Ribatejo region)



(widely known dance tune transcribed by the author)

Beyond the polytonal characteristics and the subtle reference to Portuguese musical roots, the Sonata for Violin and Piano can also be distinguished for its formal structure which reveals Frederico de Freitas, in the words of Manuel Faria, as

a born constructor with a truly exceptional sense of form, which enables him to grasp thematic material before delivering it to the musing of fantasy; he lets this take its natural movement, so that it may unravel from the thread of the composition, without ever losing the discourse's coherence or sense of proportion.

On the other hand, this sonata shows Frederico de Freitas in a very good command of violinistic writing (in our opinion, quite superior to the 1923 sonata). The composer's academic education in the instrument and the experience he acquired during his activity as an orchestra conductor must have contributed to this.

Although this sonata is not a virtuosic work, it combines brilliant and virtuoso parts with more lyrical and introspective moments, emphasising the concern of the composer in exploring the sonorous, technical and expressive potentialities of both instruments.

After several efforts, we managed to obtain a score of the work (a manuscript fair copy²⁵⁸, by courtesy of the violinist Vasco Barbosa) and two recordings: one is a studio

²⁵⁸ We cannot confirm that this manuscript fair copy is Frederico de Freitas' autograph; it may be the work of a copyist. There are some manuscript additions to the score (tempo markings, bowings, fingerings, etc.) that seem to be from a different hand, probably one or both of the performers'. We will discuss some of these additions later (they will be referred to as *MS add.*).

recording published first as an LP and later as a CD²⁵⁹ (the only published CD so far) made by this violinist and his sister Grazi Barbosa in 1980; the other, performed by the same musicians, was found in the archives of the Portuguese Radio (*Antena 2*) and preserves a live recital that took place in the Auditorium of the Portuguese National Library (*Biblioteca Nacional*), in Lisbon, on the 21st of February 1970.

The existing recordings in the archives of the Portuguese Radio only include interpretations of these two musicians; beyond the two mentioned recordings we found two others, one recorded in July 1970 and the other in November 1973.

The only written information we managed to obtain on this sonata comes from the notes of Manuel Faria in the mentioned CD. The apparent inexistence of concert programmes (and respective written notes) where this sonata might have been performed leads us to assume the inexistence of many other public performances and to believe that the following analysis comprises in itself a pioneer character.

Giving credit to the footnote written by the violinist Vasco Barbosa in the first page of the manuscript copy (violin part) he provided us with, this sonata had its first performance in 1961, by Rafael Couto (violin) and José Carlos Picoto (piano) – see Plate 3.4.1:

1st Audition on the 31st of December of 1961, by Rafael Couto and José Carlos Picoto, fifteen years after the composition of the work, which is eloquent testimony of the interest and protection for the national art²⁶⁰.

This sonata, written around the tonality of F is divided in three movements: *Allegro Moderato*, *Adagio con molta espressione e sentimento* and *Allegro vivo e con espirito*.

The first movement (*Allegro Moderato*) can perhaps be analysed most simply within the principles of the traditional sonata-form: in the Exposition, two contrasting themes are presented, Theme 1 (in which two motifs coexist) and Theme 2; in the Development, after the treatment applied to these two themes in simultaneous continual reprocessing, a dissonant section and a *recitativo* section confer greater variety and interest on the movement; after the Recapitulation, that essentially retakes the material presented in the Exposition, a final Coda takes place, alluding alternately to the two subjects of the movement.

²⁵⁹ See CD: *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano* by Vasco Barbosa (violin); Maria José Falcão (cello) and Grazi Barbosa (piano) – recorded in Paço d'Arcos, in 1980 (published by Strauss/PortugalSom, 1995).

²⁶⁰ The ironic opinion of Vasco Barbosa in this short note discloses once more the lack of divulgation and support to Portuguese music.

Plate 3.4.1 – First Page of the Manuscript Copy (Frederico de Freitas - Violin Sonata - violin part)

VIOLINO

FREDERICO DE FREITAS

1946

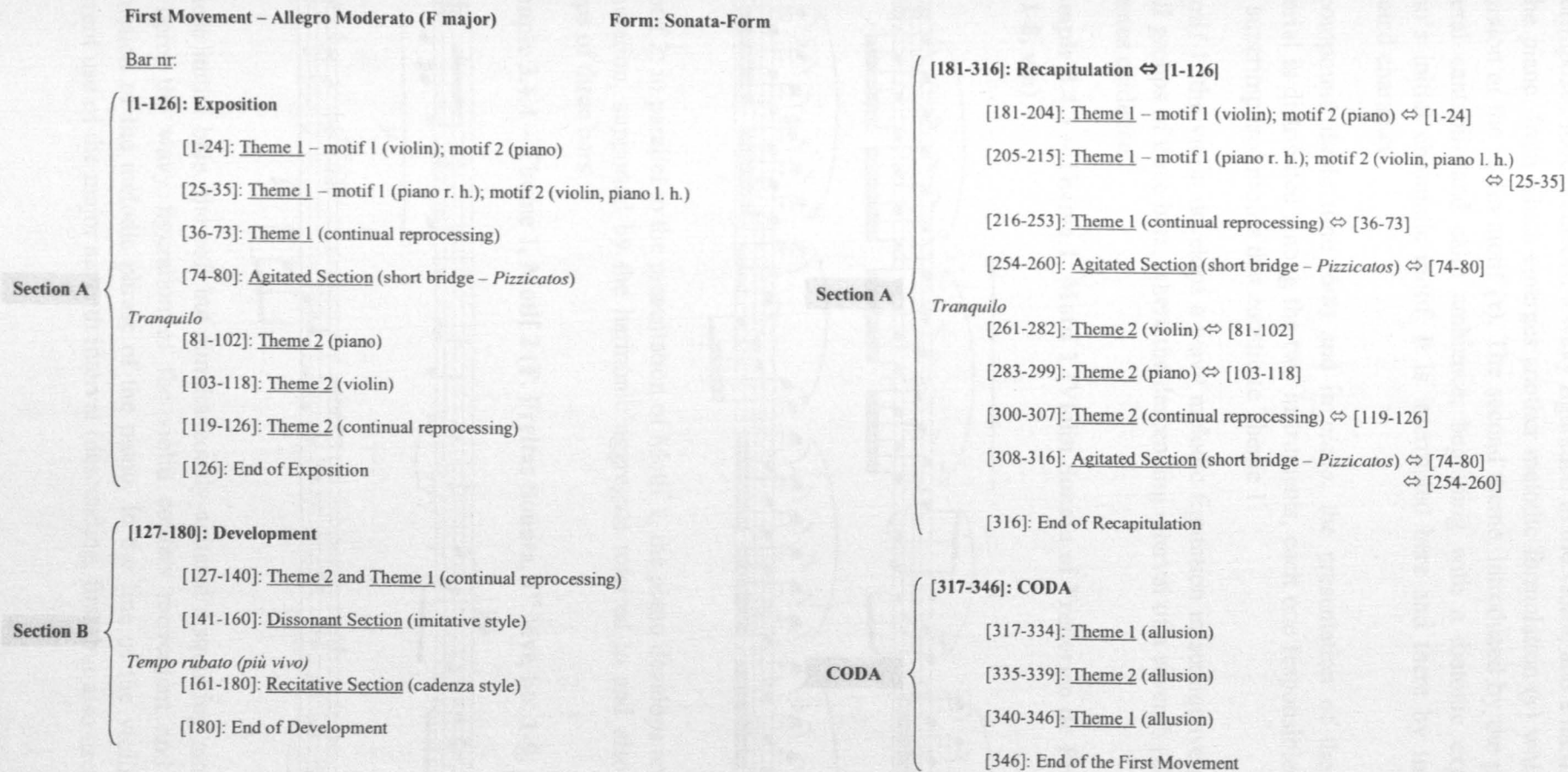
SONATA

EM FÁ

1ª audição a 31 de Dezembro de 1951
por Rafael Conto e José Carlos Picato,
quinze anos após a composição da obra,
o que não deixa de ser, de facto, teste
muito do interesse e protecção pela arte
nacional ...

In tonal terms, we can say that this *Allegro Moderato* is organized around F, though the tonal instability – as a result of the frequent use of polytonality – is permanent. The following diagram summarises the formal structure of this first movement:

Figure 3.4.1 – First Movement: Macrostructure (Frederico de Freitas – Violin Sonata)



This first movement is particularly concentrated with regard to the articulation of the thematic material. This fact is observable in the very first subject, where two superimposed motifs coexist: a wavy figuration in the violin, and a harmonic aggregate in the piano, from which emerges another melodic formulation (*y*) which is a kind of inversion of the violin motif (*x*). The second theme, introduced by the piano, runs in a general cantabile and calm ambience, beginning with a diatonic expansion of the piano's initial chromatic motif. It is interrupted here and there by interpolations of agitated character.

In compound duple time (6/8) and in *piano*, the presentation of the first thematic material is distributed among the two instruments, each one responsible for one of the two superimposed motifs that constitute Theme 1:

- Motif 1: the violin develops a wavy melodic figuration in semiquavers, organized in small groups of three bars, where the descending interval of a seventh (E-F, D-Eb, etc.) assumes evidence;

Example 3.4.3 – Theme 1, Motif 1 (Violin Sonata of Frederico de Freitas, 1st Mvt, bb. 1-8, vln)

- Motif 2: in parallel to the presentation of Motif 1, the piano develops another melodic formulation, supported by the harmonic aggregate referred to and also structured in groups of three bars.

Example 3.4.4 – Theme 1, Motif 2 (F. Freitas Sonata, 1st Mvt, bb. 1-9, pno)

In these initial bars, the soft but simultaneously agitated/disquieting ambience stands out; here, the wavy figuration of the violin confers movement and supports the conduction of the melodic phrase of the piano. In the line of the violin, beyond the recurrent use of the major seventh interval (descending, first, but also ascending, later),

a short chromatic descent and ascent can be also verified in each second bar of the mentioned three-bar groups, which is accompanied by a little *crescendo-diminuendo* in dynamics (bb. 2, 5, 8, etc.); this not only supports the direction and progression of the phrase, but also confers a higher degree of expressiveness.

This short ascending and descending chromatic movement in the violin line keeps the intervallic wavy nature, continuing to emphasise the low note of the previous bar – in the first bars, this low note is F (kind of pedal), which can contribute to this initial affirmation of the F tonality.

Although one can affirm that Motif 1 plays here functions of accompaniment, working as a kind of counter-theme, its importance and protagonism led us to consider it as an integrant part of Theme 1, even though we agree that the melodic nature of Motif 2 suggests, at first sight, some primacy over that one. On the other hand, the fact that Motif 1 is presented in a higher register makes it more audible, which strengthens the idea that it will play more structural functions than the ones of a mere counter-theme. Moreover, if we draw our attention to the main notes of this wavy intervallic motif, we can extract a short melodic line: E | E-Eb-D-C#-D-Eb-E | E (bb. 1-3).

Let us observe the opinion of Manuel Faria on this matter:

The first movement (*Allegro assai moderato*) begins with two coupled themes, a subject and a counter-subject. The main theme is on the piano, and the secondary in the violin's tremolo with a chromatic termination, and they embrace to establish the atmosphere of intense lyricism which remains throughout the whole work²⁶¹.

From bars 15/6, there is an attempt to slightly develop this first thematic material, with the violin working the quavers of the previous bar and the piano presenting a rhythmic figuration in the right hand in triple time (only bar 15) that brings agitation and “destabilizes” the tranquil environment of these initial bars. The *crescendo* of bar 17 (until *forte* in bar 20) supports this higher agitation, being also important to observe the *crescendos* in the left hand of the piano, a kind of small impulse that follows the respective melodic figuration and leads the shape of the phrase.

The *subito piano* following bar (b. 21) reprises the material of the beginning of the movement, but this time with a subtle change in the intervallic figuration of Theme 1: the descending 7th major interval (E-F) is now replaced by the interval of ascending 2nd minor. This slight modification does not interfere, however, with the progression of the phrase which, after a quick *crescendo* to the *forte* of bar 23 (moment of greater agitation), returns, in an almost suddenly calming, to a softer dynamics (*pianissimo*) with the piano giving continuity to the “wavy” semiquavers of the violin.

From bar 25, there is an inversion of roles between the two instruments, now with the violin playing the melodic phrase previously presented by the piano (Motif 2) and the

²⁶¹ See CD Notes by Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano*, Strauss/PortugalSom, 1995.

piano playing material from both motifs in canon form: the wavy motif in the right hand and the second motif in the left hand.

Although we have observed several attempts from the piano in developing Motif 2 since the beginning of the movement, we can affirm that the real development of this motif only occurs from bar 26, when this “fugato” dialogue between the violin and the left hand of the piano takes place. Apparently, it seems that the composer was waiting for the violin to conclude the initial wavy “preamble”, and then proceeding to the melodic phrase of the second motif of Theme 1.

This short section (bb. 25-35) assumes a more melodic character than the initial bars, probably due to the less “harmonic” writing in the piano; it is initially presented in *piano dolce*, but the *crescendos* of bars 28 (violin) and 29 (piano) follow the progression of the phrase and the natural increment of expressive intensity until the *mezzoforte* of bars 34-35, culminating one of the most expressive moments since the beginning of the movement.

After the conclusion of the previous phrase (made by the piano in bars 34-35) the movement continues again with a dialogue between the two instruments, this time enclosing the two motifs of Theme 1 (not restricting itself only to Motif 2, as happened before): until bar 43, this dialogue is concentrated on the wavy material from Motif 1, now in a four-bar structure, where the two first bars are the mentioned semiquavers and the remain ones “duplicate” the third bar (and equivalents) of the beginning of the movement (high amplitude intervals in quavers that, in fact, represent no more than two notes: E-F, in bar 38, for example).

To notice here the alternated dynamics indications (*piano crescendo*; *forte piano*) every two bars, respecting the interdependent dialog between both instruments, which not only contributes to the wavy environment of this section, but also evidences this “conversation”.

In bar 44, one of the most expressive and lyrical moments of the whole work so far takes place, especially in the melodic line of the violin. The dialogue between the two instruments still remains, but now it also includes the second motif – this motif is developed by the violin and left hand of the piano, while the right hand restricts itself to the presentation of the wavy semiquavers from Motif 1.

After a short breath in bars 55/56, the violin carries on the development of the previous lyric material, but now adding sporadically the wavy material of Motif 1, in a harmonious symbiosis between the two motifs of the first thematic material. During these bars, the piano plays an accompaniment role, with brief occasional interjections alluding to material from both motifs from Theme 1.

This lyrical development occurs until bar 73, being to distinguish here, in this constant “moving forward and moving back” in dynamics and expressive terms, the *pianissimo più dolce* of bars 69 (violin) and 70 (piano) which, together with the *ritardando*, slow

down the movement and conclude all this initial section – the *forte marcato* in the piano in bar 72 does not invalidate this progressive calm feeling, thus representing a “last breath”.

The following bars (bb. 74-80) bring a short bridge to the next section, interrupting in a quite abrupt way the lyrical, meditative and “wavy” ambience of the previous bars. The violin *pizzicatos* in *crescendo* contribute significantly to this separation. In this “interrogative” context (and even in a slightly brusque way) the lyric environment of the previous bars is interrupted: notice here a curious fictitious accentuation in the last quaver (*pizzicato*) of each bar, impelled by the piano and confirmed by the successive *crescendos* in the violin. This weak-beat “accentuation” helps to create a more nervous and agitated environment, which is also strengthened by the alternated *fortissimo* chords of the piano (bb. 76-78), and later by the flourish of the violin that concludes this initial section.

In these *pizzicatos* it is also interesting to observe a short ascending harmonic progression that results from the chromatic ascent in the low note of each group of *pizzicatos* (Eb-E-F):

A flat major → A minor → F major

The following *Tranquilo* (second part of the Exposition) runs in a calmer and more meditative environment, although occasionally interrupted by agitated interjections. In *piano dolce*, the piano introduces the second thematic material of the sonata (Theme 2), beginning in the C# note – the initial chord here is A major, but the melodic line induces the tonality of C# minor.

Example 3.4.5 – Theme 2 (F. Freitas Sonata, 1st Mvt, bb. 81-89, pno)



This theme is more lyric and cantabile than the previous one, being to notice here, in terms of rhythm, the fact that it starts with a quaver of delay relatively to the strong beat of the bar. The piano chords accompaniment to the right-hand melodic line (upper voice) – also with the one quaver delay – helps to hide/disguise this small mismatching, which is only perceivable aurally in bar 85 (*agitado*), when the *sforzando* chord in the first beat gives the feeling of some rhythmic instability due to the apparent “lack” of a quaver.

The changing of time signature in the beginning of this *Tranquilo* – it goes from compound duple time (6/8) to simple duple time (2/4) – produces effects at both metric configuration and speed levels (maintaining the same pulsation, the movement results a little slower), helping, in a certain way, to differentiate this theme from the previous one.

The general calm and serene atmosphere that involves the presentation of this second theme is interrupted by a few agitated and dissonant moments – after the mentioned *sforzando* chord, a short dissonant passage of triplets in thirds takes place, drawing an ascending and descending line where the intervals of fourth and fifth assume relevance – that suggest an impressionist writing and work as a kind of interruption/interpolation to the natural development of the melodic and cantabile phrase that characterizes this theme.

In terms of progression and direction of the melodic line, we can say that, notwithstanding the short referred interruptions, it is developed until bars 91-93 in form of “question”; the “answer” comes from bar 94, like a natural conclusion of the phrase, preparing the following *a tempo*.

After the *ritardando* of bar 96 – which represents, as we saw, the end of the previous phrase – the movement continues with a brief return to the material of Motif 2 from the first thematic material. The indication of *a tempo* and the returning to the compound duple time (6/8) strengthen this idea, also materialized by the melodic line on the piano.

Retaking the *piano, dolce* and calm atmosphere of the first statement of Theme 2, the melodic phrase that was presented in the right hand of the piano in the beginning of the *Tranquilo* (Theme 2) is now presented and continued by the violin (from bar 103), accompanied by the piano chords sequence (right hand, 2/4 time) and the *ostinato* in quavers (left hand, 6/8 time), which bring some movement to this section – this polyrhythmic “game” between violin and piano’s right hand, on the one side, and piano’s left hand, on the other side, also contributes to this subtle motion.

The sporadic replies of the piano every time the violin displays minims (which, in a certain way, correspond to the cited *sforzando* dissonant chords presented before by the piano), particularly in bars 110, 113 and 115, contribute to a harmonious maintenance of the melodic line in the violin (quavers), thus preventing that these short moments of interruption result so accentuated.

Again in compound duple time (6/8), the following bars (bb. 119-126) work as a kind of continual reprocessing of Theme 2, with the violin developing the motif presented by the piano from bar 97, but in a more *vivo* and affirmative way; the piano accompaniment here (*scherzando*, quavers in *staccato*) allows this “alive” feeling, contributing to this moment of higher turbulence at the end of the Exposition.

In our opinion, the central section of this first movement (Development – Section B) begins in bar 127, although a sensation of rupture with the phrase of the previous bars may not be truly perceivable. We might also consider the hypothesis that the Development begins in bar 119 (reprocessing of Theme 2) or even that there is no true Development section – in this last case, Section A would restrict itself to the first eighty bars and Section B would begin in the *Tranquilo* of bar 81, thus without the traditional “Development” designation.

However, considering the structure of the movement as a whole, we argue for the existence of a Development section, beginning in bar 127. Indeed, giving attention to bars 300-307 of the Recapitulation, corresponding to bars 119-126 (see Figure 3.4.1), we can verify that these bars still belong to the *Tranquilo* (of Section A). On the other hand, Themes 1 and 2 are matter of treatment throughout the Development we propose - the reason why we defend the existence of this central section.

This Development starts displaying a harmonious coexistence of Theme 2 (violin) and the two motifs of Theme 1 (piano), maintaining the general agitation of the previous bars. As at bar 103, it is possible to detect here again a polyrhythmic sensation: 2/4 against 6/8 time.

In bar 141, a short dissonant section begins, still within the Development section. With material from Theme 1, the two instruments start a “fugato” dialogue that reaches its expressive climax in bar 146 (*fortissimo*) and continues in a progressive calming (both in dynamics and speed); here, the violin starts a syncopated phrase, accompanied by the *ostinato* quavers in the piano’s right hand.

The *Tempo rubato (più vivo)* of bar 161 marks the beginning of the third part of the Development, with a short *recitativo* and cadenza-style section, *fortissimo* and at a faster speed. Beginning alone and resolutely, the violin freely attacks the initial phrase of Theme 2 on the G string, conferring greater vigour and expressive intensity on this section. Meanwhile, the piano adds a few *fortissimo* interjections, and from bar 170 alludes to the beginning of Theme 2.

From bar 173 a gradual calming of tempo and dynamics takes place until the restatement of Theme 1 (Recapitulation) in bar 181, later.

The following Recapitulation brings a new statement of Themes 1 and 2. The first eighty bars of this section are practically unmodified, with the exception of bars 216-217 (corresponding to bars 34-37) in which the right hand of the piano plays the second motif of Theme 1 – this slight modification is so subtle that it may escape less attentive ears – and of the last few bars of the bridge (bars 254-260, corresponding to bars 74-80). This time, after the *pizzicatos* in the violin, the flourish is distributed between the violin and the piano, giving rise to a more nervous environment.

On the last *pizzicato* (quaver) of bar 256, the violin plays a C (culminating an arpeggio ascent) accompanied by a diminished chord in the piano A-C-Eb; in the Exposition the violin played an A and the piano played a dissonant chord (G-B-C-F-A). Precisely in this last quaver lies the key-moment of all this section: it will prepare the subsequent presentation of Theme 2 a minor third higher than in the Exposition. In the meantime, three new dotted crotchets (Eb-G-F) in the violin are introduced in bars 257-258. Thus, using these subtle modifications, Frederico de Freitas prepares the following *Tranquilo*, where the restatement of the *cantabile* Theme 2 takes place.

It is now the violin which introduces Theme 2, with descending arpeggio triplet semiquavers, *pianissimo* and *legato*, in the piano accompaniment. In the following bars (bb. 283-299) it is now the piano that continues this theme. Generally, this exchange of roles seems to enhance the violin, which retakes the melodic line of Theme 2 from bar 290.

If we compare the melodic lines of bars 297 (E-F-G-C) and 116 (C#-B-E-A), we verify that in the first line the logical sequence should be E-D-G-C; these subtle modifications here and there seem to be a constant in this sonata, enriching it and always keeping it alive.

Returning to the compound duple time (6/8), the following bars (bb. 300-307) function like a kind of continual reprocessing of Theme 2, with the violin developing the motif of bars 277-279 (for example) in a more *vivo* and determined way; the piano accompaniment (*scherzando*, quavers in *staccato*) also contributes to this moment of greater agitation.

The insertion of the following bars (bb. 308-316) represents, perhaps, the main change compared to the Exposition which finished in bar 126 (corresponding to bar 307), as we saw. These bars work like a kind of short bridge to the Coda, from which the *pizzicatos* of the violin stand out. As had happened before, Frederico de Freitas uses this *pizzicato* motif to separate the themes and to create moments of interrogation and interruption in the movement. This *pizzicato* pattern is here slightly different from the previous ones – the violin *pizzicatos* are alternated with piano “answers” – but the feeling of suspension in the movement still remains.

The intercalated piano chords and the flourish in bars 77-80 and 257-260 that conferred a more agitated character on this kind of bridge, are now replaced by a short dialogue between violin and piano (bb. 312-316), based in a short cell from Motif 1 of Theme 1 (bb. 58-59, for example). This dialogue begins *forte* (following the natural *crescendo* and increment of expressive intensity of the previous *pizzicatos*) but it promptly softens (*diminuendo molto*, *mp dolce*, *rallentando*) in order to prepare the Coda – which begins in *pianissimo* with a new statement of Theme 1.

The Coda consists in a brief nostalgic allusion to the two main themes of the movement. As previously mentioned, it begins with a new reference to Theme 1, now starting a perfect fifth higher than the beginning of the movement. This brief allusion to the first thematic material is compressed, with a more balanced distribution of the motifs among violin and piano. It is curious to observe here how Frederico de Freitas condensed into only fourteen bars the essence of Theme 1, with particular emphasis to the dialogue between the two instruments.

The allusion to Theme 2 (bb. 335-339) in this Coda runs in a softer and more tranquil atmosphere (*poco meno*, *più dolce*, *pianissimo*), with the violin now presenting the melodic phrase of this theme at the original pitch.

The expressive and dynamics indications from bar 338 (*ppp, più dolce, meno ancora, rallentando, morrendo*) lead the movement until the end in this nostalgic and introspective ambience; in the meantime, violin and piano have a short dialogue alluding again to Theme 1 (from bar 340). The last chord of the movement is F major seventh, an affirmation of the tonic of the sonata, although the C in the violin as well as the seventh at the top of the chord gives the feeling of a “suspended end”.

From what has been displayed here, we can synthesize the main ideas from the analysis of this first movement. In formal terms, the option of basing this movement in traditional sonata-form is followed by some subtle nuances, which confer originality and interest on the movement: the simultaneous coexistence of two motifs in the first thematic material; the replacement of traditional bridges by short agitated sections, playing equivalent functions; the presentation of the second theme in the Recapitulation a major third above (instead of in the dominant); the introduction of a short agitated section at the end of the Recapitulation; and the already cited ambiguity about the beginning of the Development section. Also important to mention is the Coda, which summarises in a very condensed but efficient way, the essence of the movement.

Regarding the tonal points in this first movement, and as mentioned before, we may say that the tonal basis is around F, although the tonal instability that results from the polytonal writing is permanent.

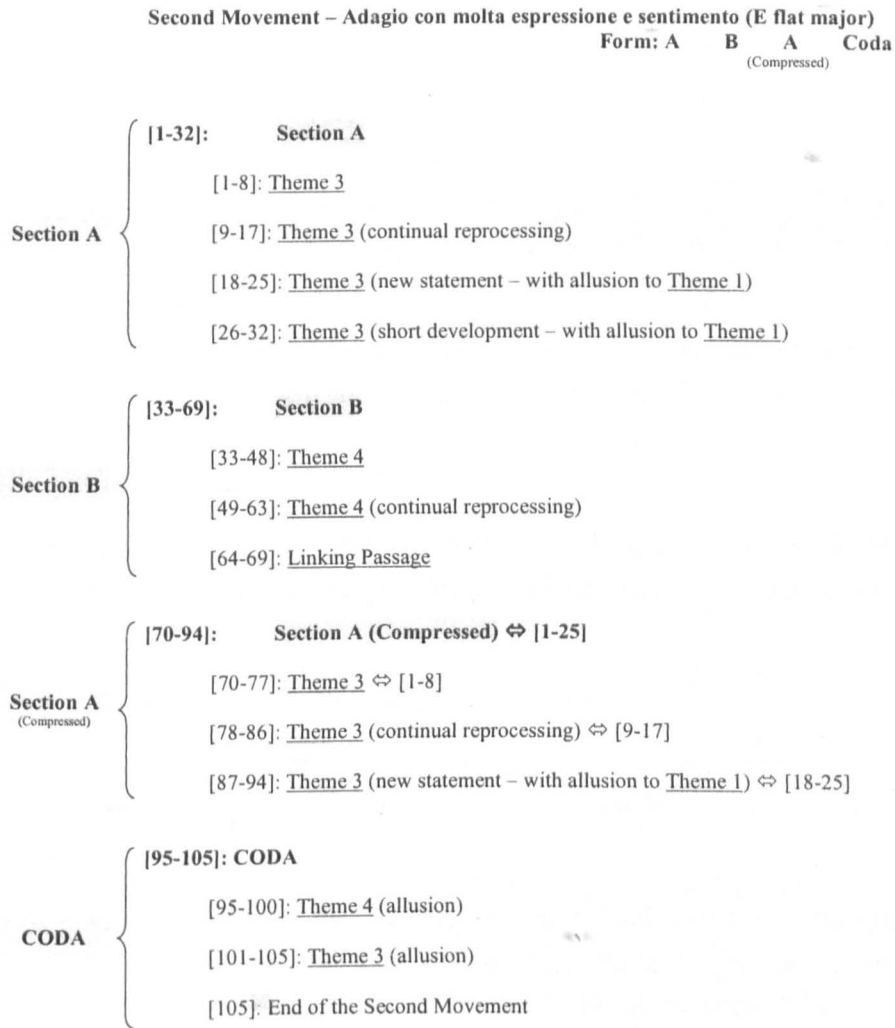
Although this is not a movement of virtuosic nature, there are some moments that require more technical dexterity, particularly in the short agitated and vigorous interpolations that interrupt the dominant lyricism.

At the metric level, it is interesting to note the alternation and, at times, the harmonious coexistence between simple duple time (2/4) and compound duple time (6/8), reflecting the coexistence between the two main themes of this movement. Beyond these small polyrhythmic games, the one-quaver delays in Theme 2 bring some subtle rhythmic instability.

Regarding the possible influences (of styles, aesthetic movements, composers, etc.) in this first movement, we may identify some connections with French music (in the line of Debussy), although it seems that this is a very peculiar work, where the composer prioritised, above all, his own style. In the most diatonic and melodious moments of Theme 2, we may think of some proximity with the roots of Portuguese traditional music, yet in a very superficial way – the agitated and dissonant interpolations make this tenuous analogy even more difficult.

The second movement (*Adagio con molta espressione e sentimento*), written within the key signature of E flat major (or, if we want, C minor: V degree of F), adopt once more the three-part structure (A - B - A), as we can confirm in the following diagram:

Figure 3.4.2 – Second Movement: Macrostructure (F. Freitas Sonata)



This second movement keeps the dialoguing feature that comes from the very beginning of the sonata. In duple time (4/8) and within a tranquil atmosphere, *piano* and *dolcissimo*, the two instruments introduce the third thematic material of the work (Theme 3), again following a dialogue pattern.

Example 3.4.6 – Theme 3 (F. Freitas Sonata, 2nd Mvt, bb. 1-8)

In the first four bars, the violin answers to the three quavers and minim of the piano with a short descending motif in semiquavers. The gradual increase in dynamics intensity (*piano* → *mezzoforte* → *forte*) is also accompanied by an ascent of a third in the melodic line).

The distribution of this theme among the two instruments seems to be very well conceived, being possible to extract a virtual single melodic line, particularly from bar five:

Ab-G-F-Eb.....Cb-Ab-G-F#.....C-Bb-A-G.....F-Eb-Cb-Bb.....F-Eb-Cb-Bb.....Ab-G-F-Eb-Cb

This melodic line (and all the beginning of the movement) has a melancholic, introspective character characterized by its chromatic contours, supported by the piano dissonances.

The *forte* of bar five represents the highest expressive point of these introductory bars, where the dialogue between the two instruments starts to be based on the short descending cell of semiquavers introduced by the violin in the second bar.

From bar nine, there is a first attempt to develop the material from the beginning of the movement, chiefly in the violin line, which becomes gradually more expansive; the previous dialoguing configuration remains. The *forte/mezzoforte* of bars 13-14 represents another high point of expressive intensity; however, this quickly evaporates (in the same way that had occurred from bar five) with the return to *piano/pianissimo* in bar 15.

A Lydian ascent on C flat in bars 16-17 represents a short bridge, calming the environment (*diminuendo* and *ritardando*) and preparing the next statement of Theme 3. This new presentation of Theme 3, corresponding to bars 1-8, occurs this time one half-tone higher (key signature of E major), also alluding to Theme 1: the answers of the violin to the piano in bars 19 and 21 are a brief reference to the wavy semiquavers of the first movement (Theme 1, Motif 1), perfectly fitting in this context.

In bar 26, the violin begins a brief development of Theme 3, alluding to bar three from the first movement (Theme 1, Motif 1); the piano accompaniment keeps the configuration of the beginning of the movement (left hand), while the syncopated

pattern in the right hand confers a climate of greater agitation and motion. The more lively character of these bars suggests that something is going to happen; and, in fact, after a new allusion to Theme 3 (from bar 30) and an important *ritardando*, the movement follows with the fourth thematic material of the work (and the second of this movement).

Continuing the livelier ambience of the previous bars, the violin presents a new theme from bar 33, in which the Portuguese popular roots are evident: Theme 4.

Example 3.4.7 – Theme 4 (F. Freitas Sonata, 2nd Mvt, bb. 33-40)



This theme is inspired in Portuguese folk music, more concretely by a short melody deriving from Beira Baixa (a region in the interior-centre of Portugal), and discloses one of the several facets of the composer: his interest on the traditional music of his native country. Let us recall here that Frederico de Freitas was a versatile composer (see subchapter 1.2.2) and, as we can confirm in this central section, he achieved excellent results in the exploitation of songs and melodic motifs proceeding from Portuguese popular music.

Regarding this, let us reproduce here the words of Manuel Faria: “(...) the soul of Portuguese music emerges here and there, as in the violin’s sad and imploring termination, reminiscent of the songs from the Beira Baixa region”²⁶².

In this theme we may notice the prevalence of the minor mode and some expressive particularities: its syncopated nature, the short rhythmic cell of two semiquavers and a quaver (it works like a short impulse to stimulate the phrase), and the tied A flat in the violin in bars 35/36 – a contrast after the previous A natural. Other important notes with expressive functions in this violin line are the F# in bar 36 and the D# (*sforzando*) in bar 39; these small chromaticisms escape a little from the “normality” of the phrase, working like small levers that enrich and stimulate the development of the phrase.

In general terms, this Theme 4 consists in a lyric, expressive phrase, where the violin (occasionally also in dialogue with the piano) asserts itself as the solo instrument, capable of expressing romantic and “passionate” feelings in an intense way.

The piano accompaniment consists in a few short ascending motifs in groups of six semiquavers (3 + 3), which contribute to the more “animato” atmosphere of this section,

²⁶² See CD Notes by Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano*, Strauss/PortugalSom, 1995.

and allow the violin to sing freely its melodic phrase. On the other hand, the piano goes also directing the harmonic progression necessary to support the development of the melodic line in the violin.

From bar 41, a short dialogue between violin and piano begins, during which Theme 4 is continued and developed; this theme becomes gradually more dissonant, moving itself away from its original traditional contours. The same happens with the piano accompaniment, progressively more agitated and chromatic (particularly the left hand in bars 47-48). The *fortissimo* in bar 45 represents another important climax in the movement, which remains until bar 48.

Bar 49 displays an inversion of the relative positions of the two instruments in the previous dialogue, with the piano starting. It is possible to observe in these bars (bb. 49-52) an overlapping of tonalities: G# minor, in the piano (right hand) and A minor, in the violin. This situation occurs, as we saw, in a context where the movement progresses in a more agitated direction, with plenty of chromatic and dissonant moments.

It is possible to identify an almost direct correspondence between the phrase (Theme 4) that the violin plays in bars the 50-57 and the first statement of this theme in bars 33-39.

Example 3.4.8 – Bars 33-39 (F. Freitas Sonata, 2nd Mvt)



Example 3.4.9 – Bars 50-57 (F. Freitas Sonata, 2nd Mvt)



As seen in the above examples, Frederico de Freitas introduces subtle alterations at both rhythmic and melodic levels, enriching the thematic treatment.

This correspondence continues from bar 59, immediately after the agitated moment of the violin in bar 58 (which, in accordance with the logical sequence that we have been following, can be associated to bar 40); indeed, the violin phrase in bars 59-63 is very similar to the one of bars 41-45, the same happening with the piano (right hand), repeating the dialogue previously maintained with the violin. In these bars, the correspondence is even more direct than in the examples above, restricting itself to a few almost insignificant changes in the rhythmic figurations.

After the culmination of the agitated environment of the previous bars and a brief pause (rest in the violin and right hand of the piano, fermata²⁶³ in the left hand of the piano – bar 64), the movement carries on with an expressive linking passage.

²⁶³ This fermata seems to have been added later to this manuscript.

Example 3.4.10 – Linking Passage (F. Freitas Sonata, 2nd Mvt, bb. 64-66)

In a much more tranquil environment and *pianissimo* – quite similar to that of Theme 3 in the beginning of the movement – the violin answers the short rhythmic cell of the piano in bar 64, beginning thus another dialogue. This very short passage, of only six bars, works here as a kind of epilogue to the central section of the movement (Section B), calming the movement down and preparing the return to the melancholic and tranquil environment of the beginning (Compressed Section A).

The *recitativo* configuration of this passage provides the violin the possibility of concluding this section and preparing the next one in a very free way, like a sort of “cadenza with accompaniment”.

After this more lyrical and romantic central section, where the treatment of a theme deriving from Portuguese folk music stood out, the movement returns to the tranquil, *piano* and *dolcissimo* atmosphere of the beginning, with a restatement of the introspective Theme 3, again in a dialogue between piano and violin.

This new Section A is now a little more compressed than the initial one, with the last seven bars of the latter (bb. 26-32) replaced by an eleven-bar Coda. Although quite short, this Coda brings again brief allusions to the two main themes of this movement and can be divided into two small parts: the first six bars (bb. 95-100) suggest Theme 4; the last five (bb. 101-105) allude to Theme 3.

Once more, the dialogue is maintained, in a nostalgic and serene mood that recalls some key-moments of this movement. The two final chords, evocatively dissonant, conclude this nostalgic epilogue *pppp*.

In the manuscript score to which we had access, it seems that some bars were erased, probably by suggestion of the violinist Vasco Barbosa who, as we saw, suggested that the composer cut some bars in the slow movements of the violin sonatas. In any case, the present finale seems to us very well conceived and, as with the Coda of the first movement, the wise selection of motifs from previous themes used in these final bars is well representative of the whole movement.

Synthesizing the main conclusions from this second movement, we can affirm that the lyricism and the nostalgic feeling deriving from the “Portuguese soul” dominate the expressive context. The direction *Adagio con molta espressione e sentimento* helps to characterize the movement.

Although this movement is significantly slower than the previous one, it seems to us that the lyrical and cantabile atmosphere still remains; Theme 2, for example, would fit perfectly in the context of this *Adagio*. Perhaps the distinctiveness of this movement compared to the previous one, consists precisely in the Portuguese traditional melody (Theme 4) stylized in the central section (Section B).

The definition of a prevailing tonality in this movement is not a linear task, given the dissonant subtlety of the harmonic structure; considering the key signature of E flat major, or, as we related before, C minor (V degree of F), we might establish some connexions to the tonality given by the composer for this work ("Sonata in F").

The third and last movement of this sonata (*Allegro vivo e con spirito*, $\text{♩}=108$) retakes, broadly speaking, the base tonality of the first movement and of the sonata: F major. Structurally, it can be summarised in the following diagram:

Third Movement – Allegro vivo e con spirito (F major)
 Form: A B A' B' Coda

Section A { [1-100]: **Section A**

[1-8]: Theme 5 (piano)

[9-18]: Theme 5 (violin, first, piano l. h., later)

[19-47]: Theme 5 (continual reprocessing 1)

[48-60]: Theme 5 (continual reprocessing 2)

[61-68]: Theme 5 (continual reprocessing 3)

[69-76]: Theme 5 (continual reprocessing 4)

[77-100]: Theme 5 (continual reprocessing 5)

Section B { [100/1-273]: **Section B**

[100/1-120]: Theme 6 (piano)

[121-135]: Theme 7 (violin); Theme 6 (piano)

[136-154]: Bridge

[154/5-174]: Theme 6 (piano) – second statement ⇔ [100/1-120]

[175-205]: Theme 7 (violin); Theme 6 (piano) – second statement (more developed) ⇔ [121-135]

[206-249]: Agitated Section: Theme 6 (violin); Theme 7 (piano) – continual reprocessing

[249-260]: Theme 6 (piano)

[261-273]: Dialogue between violin and piano (based on Themes 5 and 6)

Section A' { [274-373]: **Section A'** ⇔ [1-100]

[274-281]: Theme 5 (4b. violin, 4b. piano) ⇔ [1-8]

[282-291]: Theme 5 (violin, first, piano l. h., later) ⇔ [9-18]

[292-326]: Theme 5 (continual reprocessing 1) ⇔ [19-47]

[327-339]: Theme 5 (continual reprocessing 2) ⇔ [48-60]

[340-347]: Theme 5 (continual reprocessing 3) ⇔ [61-68]

[348-357]: Theme 5 (continual reprocessing 4) ⇔ [69-76]

[358-373]: Theme 5 (continual reprocessing 5) ⇔ [77-100]

Section B' { [373/4-442]: **Section B'** ⇔ [154/5-249]

[373/4-393]: Theme 6 (piano) – second statement ⇔ [154/5-174]
 ⇔ [100/1-120]

[394-418]: Theme 7 (violin); Themes 5 and 6 (piano) – second statement (more developed)
 ⇔ [175-205]
 ⇔ [121-135]

[419-442]: Agitated Section – continual reprocessing ≈ [206-249]

CODA { [443-478]: **CODA**

[443-448]: Theme 5 (allusion) – dialogue between piano and violin

[448/9-453]: Theme 6 (allusion) – piano

[454-465]: Theme 5 (allusion) – dialogue between piano and violin

[465-478]: Theme 5 (allusion) – unissono

[478]: End of the Third Movement

According to the previous diagram, this movement is structured in a binary form, which repeats though with slight modifications: A - B - A' - B' - Coda. In the first section (Section A), the main thematic material of this movement is presented and treated (Theme 5); Section B comprises the treatment of the two remaining themes (Themes 6 and 7), which coexist at times.

This movement features much accented polyphonic writing, where an imitative fugato style prevails. During the first eight bars, the piano introduces a new theme (Theme 5) in 6/8 time and *forte*.

Example 3.4.11 – Theme 5 (F. Freitas Sonata, 3rd Mvt, bb. 1-8, pno)

This theme displays a lively and dancing character, alluding to the basic characteristics of a *Giga*. Its rhythmic (chiefly) and intervallic structure suggests a kind of galloping cavalcade. On the other hand, the dialogue structure that involves this theme not only enriches the unfolding of the text, but also confers a greater balance between the two instruments.

As we can observe in the previous example, Theme 5 can be divided into two parts of four bars each that work here like a question-answer, the low voice of the piano in the first the four bars answered by the right hand, a fifth above. In the left-hand counter-theme stands out the more *legato* character and the set of six quavers in bar eight that accompanies, in an inverted movement, the quavers of the right hand.

The accentuation of the second (“weak”) beat of bars three and seven (and equivalents) plays a subtle role in the running of this theme: it represents the culmination of the initial “dancing” cell and the beginning of the last part of the phrase.

Presenting again a dialogue between violin and piano, the reaffirmation of Theme 5 that occurs from bar nine is now distributed between the two instruments; one may notice here a wider use of the octave registers:

- Bars 1-4: piano – left hand (it starts on E⁴)
- Bars 5-8: piano – right hand (it starts on B⁴)
- Bars 9-12: violin (it starts on E⁵)
- Bars 13-18: piano (it starts on B²)

In bars 13-15, against the restatement of Theme 5 in the left hand of the piano, the violin and the right hand of the piano maintain a curious dialogue that follows the rhythmic pattern of Theme 5. From bar 17, the piano and the violin slightly develop the quaver phrase of the end of this theme, through lines in inverse directions – as had occurred in bar eight. This small “development” in quavers brings some agitation to the movement and anticipates the following thematic treatment.

From bar 19 (beginning of the continual reprocessing), the violin presents a phrase derived from Theme 5.

Example 3.4.12 – Theme 5 slightly modified (F. Freitas Sonata, 3rd Mvt, bb. 19-22, vln)



During this continual reprocessing, the main interest remains in the violin, though the contrapuntal role of the piano should not be underestimated.

In tonal terms, it is difficult to establish a dominant tonality in this beginning of movement, especially due to the rapid tonal changes and to the overlapping of phrases – one may even say that these changes occur every four bars, following the dialogue of the melodic line.

In bars 40 and 41, the continual reprocessing of Theme 5 assumes more repetitive contours, anticipating that something different is going to happen. And, effectively, after four bars (bb. 42-45) where the general ambience becomes more *legato*, a brief interruption in the movement takes place (before bar 46). The descending scale of the piano (E major, starting on A) in bars 46 and 47 (*fortissimo* and brilliant in character) works here like a short bridge to the following *scherzando* treatment in bar 48.

The second part of the continual reprocessing begins with the violin playing again the main motif of Theme 5, slightly modified. Starting *piano scherzando*, the violin phrase is developed until the *forte* of bars 56-58. In these bars, the polyrhythm in bar 57 between violin and piano should be emphasised, since it confers some instability on this section; nevertheless, the violin rapidly “returns” (just two bars later) to the “normal” rhythmic motif of Theme 5, as well as to the *piano* dynamics. This short polyrhythmic moment of some instability anticipates what will happen a few bars later, during the piano phrase, as we will see next.

From bar 61 the continuous development of Theme 5 is now made by the piano: moments of greater agitation/instability result especially from the syncopated writing

and from the chords used here. One may even affirm that these more unstable moments give an atmosphere close to Jazz – emphasised by dissonances.

In bar 69, the main phrase returns again to the violin, with rapid alternations between the *forte* and *piano* dynamics. This dialogue between violin and piano continues in the following bars and during the last part of the continual reprocessing of Theme 5. From bar 90 the character becomes more *legato* (particularly due to the melodic phrase of the violin) and a new use of polyrhythmic writing occurs, with the violin playing its phrase in a triple metre, against the duple metre of the piano.

This more melodic phrase of the violin in bars 90-100 ends *pianissimo* with a prolonged harmonic (A). Meanwhile the right hand of the piano concludes its arpeggio line with a G#, contradicting the expected A. Although the left hand of the piano repeats A-E, the repeated insistence of the right hand in the G# since bar 95 seems to herald its resolution to A (tonic), but the composer opts for keeping the G# and thus prevents any conclusive sensation.

The second main section of this movement (Section B) begins just after the pause at the beginning of bar 100. The piano begins *mezzoforte* (*MS add.* “meno ♩=108”) with a new theme (Theme 6) characterised by repeated quavers starting on F, accompanied by sporadic interventions (short “trills” and mordents) in the left hand. After the arpeggios at the end of this phrase in bars 115-118 (the climax of this theme), two bars prepare the entrance of the violin.

Example 3.4.13 – Theme 6 (F. Freitas Sonata, 3rd Mvt, bb. 100-110, pno)



From bar 121, the violin introduces a new theme, melodious and *cantabile*: Theme 7. At the same time, the piano continues to develop Theme 6, which works here as a counter-theme.

Example 3.4.14 – Theme 7 (F. Freitas Sonata, 3rd Mvt, bb. 121-127, vln)



Polyrhythmic writing is used here once more: Theme 7 presents a simple duple time structure (2/4), while Theme 6 on the piano continues in compound duple time (6/8).

The following bars (bb. 136-154) form a bridge within this Section B, with the piano developing Theme 6 and the violin displaying a more *legato* material, with

reminiscences of the melodic phrase from Theme 7. The repeated insistence in the G-F-E violin cell against the piano *ostinato* (G-F#...) creates some tension, culminating in the pause that concludes this short bridge (*pianissimo, ritardando*).

The movement continues with a new statement of Theme 6 by the piano, starting now one half-tone higher (F#). During this second statement of Theme 6, the left hand plays a much more active role, replacing the short “trills” and mordents by a chromatic line in quavers.

Following the logic of the previous sequence, the violin presents a restatement of Theme 7, with the last bars (bb. 189-205) representing a small development of the material from the beginning of this theme – the piano keeps processing Theme 6.

From bar 206, the movement enters a more turbulent phase, during which the two main themes of this Section B, Themes 6 and 7, are developed simultaneously. The passage continues within the procedures of the previous bars, now introducing a recurrent short motif (dotted quaver – semiquaver) that appears in the piano from bar 222.

While the left hand of the piano insists repeatedly on the note G (as a pedal), the violin and the right hand of the piano maintain a short dialogue that gradually calms the agitation of the movement.

A diminished chord at the end of this resolves to F# (lower voice of the piano) in bar 247 (*ppp*), establishing the basis for the next statement of Theme 6, from bar 249. This new allusion to Theme 6 is a little more melodious than the original version, probably due to the fact that bars 253 and 258 slightly differ from the expected pattern.

In the following bars (bb. 261-273) a new dialogue between violin and piano takes place, this time based on short motifs from Themes 5 and 6 (repeated quavers in the piano). This dialogue (and, more concretely the brief allusion to Theme 5) anticipates the reprise of Section A from bar 274.

This reprise (Section A') is very similar to the beginning of the movement, though with slight modifications/innovations. During the first eight bars (bb. 274-281), a restatement of Theme 5 takes place, but this time it is the violin who introduces this theme. At bar 278 (equivalent to bar 5) the violin plays the counter-theme that had appeared before in the left hand of the piano. There are other small alterations that occur throughout all this section: in the instrumentation, in the writing (more contrapuntal, chromatic and “full”), in the accompaniment of the thematic phrases, etc. – the reason why we decided for the denomination Section A', in order to differentiate it from the original Section A.

The final bars of this Section A' (bb. 358-373) differ a little from the corresponding bars in the initial Section A (bb. 77-100), though they play similar functions, preparing in a tranquil way and *pianissimo* the following section.

Following the logical sequence of this kind of Recapitulation, the movement continues with a new presentation of the second main section of this movement: Section B'

(compressed and slightly modified from the original Section B). Omitting the first 54 bars of the original, it begins with the second statements of themes 6 and 7, corresponding to bars 154/5-174 and 175-205, respectively.

Bars 415-418 represent a slightly more nervous development (in 6/8 time) of the previous bars, while the pedal note F in the piano (left hand) assumes prominence.

In the following bars (bb. 419-442) the agitated mood returns; although the music is quite different, it can be compared in functional and structural terms to the Agitated Section of bars 206-249. During these bars of greater turbulence and instability, the movement becomes gradually more energetic and vigorous, with almost “gasping” and “chasing” material in the violin and *ostinato* quavers in the piano (principally in the low register). This section culminates *fortissimo* in bar 441, with the repeated affirmation of a C major chord (dominant of F – tonic of the sonata).

After a pause bar (b. 442), the Coda begins, based in material from the two previous sections. This Coda starts with a short dialogue between piano and violin (*forte*), alluding to material from Theme 5 (bb. 443-448). A brief allusion in a tranquil atmosphere to Theme 6 takes place, only in the piano (as had happened every time this subject was introduced).

After another interruption in the movement (one bar of pause), a new dialogue using material of Theme 5 takes place (bb. 454-465); this time at a much lower dynamic level than the first dialogue of this Coda, forming a kind of echo.

The final bars of this sonata show a new allusion to the main theme of this movement: in *unissono* and departing from a *piano* dynamics, violin and piano develop a short motif extracted from Theme 5; the *crescendo molto* of bar 469 follows the increase of expressive intensity and also the natural rise of the melodic line. The movement finishes in a brilliant and vigorous atmosphere (*fortissimo*), and with determined affirmation of the tonic F.

Out of curiosity, the short motif extracted from Theme 5 that is here reproduced in these final bars, reminds the last movement of the “Kreutzer” Sonata of Beethoven:

Example 3.4.15 – Beethoven “Kreutzer” Sonata (3rd Mvt, bb. 453-473) versus Frederico de Freitas Sonata (3rd Mvt, bb. 465-473)

Beethoven (3rd Mvt, bb. 453-473):



Frederico de Freitas (3rd Mvt, bb. 465-473):



As in the second movement, three bars at the end of this movement were erased in the manuscript score we consulted. This alteration to the initial version will have been influenced by the violinist Vasco Barbosa and, once more, we support this “correction”. In fact, and considering the violin part (in which it is still possible to observe the erased bars), these bars seem unnecessary and even counter-productive to a brilliant apotheosis.

From what has been displayed so far, we can resume some of the main ideas from this *Allegro vivo e con spirito* within the context of the whole sonata. In formal terms, we can affirm that Frederico de Freitas based this last movement – like the previous ones – on the traditional classic forms, not being an innovator in this aspect. Extrapolating this classic formal influence to other levels, we can even consider that the cited allusion to Beethoven in the end of this sonata can be seen as a “return to the origins”.

Another aspect that deserves prominence in this *Allegro* is the way Frederico de Freitas worked the themes and materials of this movement in the final Coda, condensing in just over thirty bars, the essence of an entire movement of 478 bars.

Regarding the tonal plan, although the initial key signature is F major, the constant modulations and polytonal moments make difficult, once more, the effective establishment of this tonality. The definitive affirmation of F only occurs from the last part of Coda (b. 465) and, by omitting the third of the chord (A or Ab), the composer leaves in suspense a modal instability (F major or F minor).

The quality of the writing for both piano and violin in this final movement does not differ too much from the previous movements; the polyphonic exploitation in fugato style of Theme 5 is very well carried through, the same occurring with the superimposition of a more rhythmic and energetic subject (Theme 6) on a more melodic and lyric motif (Theme 7), whether in the piano or in the violin. This constant dialogue between violin and piano is particularly exploited in this movement and discloses a well-balanced distribution of the roles; notwithstanding, the violin plays a slightly more dominant role, especially during the statements of the more melodic and cantabile theme of the movement (Theme 7).

In rhythmic terms, we highlight the agitated and unstable moments during the continual reprocessing of Theme 5 that suggest a Jazz environment (chiefly resulting from the syncopated writing and from the piano chords). On the other hand, polyrhythmic writing also assumes importance, particularly during Theme 7.

As for possible influences, the one that seems to have been central in this final movement is the already mentioned one of Beethoven and his “Kreutzer” Sonata, even though the more expressive and passionate character of Theme 7 and the polytonal conception of the movement, may suggest a general atmosphere closer to late Romanticism. Unlike the previous movement, we did not find significant influences from Portuguese traditional music, at least in a direct form.

Following on, we will draw our attention to the two recordings of this sonata that we had access, particularly to the live recording of the recital performed by Vasco Barbosa and Grazi Barbosa in the *Auditório da Biblioteca Nacional* (Lisbon), in 1970.

Although the commercial recording available is the recording published on CD (based on a studio recording done in 1980²⁶⁴), we decided to base our analysis on the live performance for several reasons. In the first place, it will have been the first time that this sonata was recorded, and we also believe that this was its premiere.

Secondly (and apparently strangely), the sonorous quality of the live recording picked up by the Portuguese Radio (*Emissora Nacional*) seems to us much better than the CD recording: the excess of reverberation used in the studio mixture makes its audition very tiring. Moreover, this extreme reverberation makes it difficult to distinguish with clearness the role of each performer.

Thirdly, it seems to us that the interpretation of the two musicians in the live recital is more interesting, expressive and courageous. The studio recording is perhaps more perfect, more correct, but in our opinion, it lacks some life; it seems to be a more defensive and careful interpretation, even rather monotonous.

²⁶⁴ See CD: *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano* by Vasco Barbosa (violin); Maria José Falcão (cello) and Grazi Barbosa (piano) – recorded in Paço d’Arcos, in 1980 (published by Strauss/PortugalSom, 1995).

Fourthly, in the published CD recording there exist three small cuts in the Coda of the *Finale*, as we will see: if it were not for the live recording of 1970, we could not hear the composer's initial version of the final moments of the sonata that, in our opinion, are also very well structured.

Otherwise, despite the ten-year distance separating these two recordings, there do not seem to exist significant differences between the interpretations. Although the performance that gave rise to the CD recording had been supervised by the composer himself, as we referred above, the collaboration between the violinist and Frederico de Freitas would have already occurred on the occasion of the 1970 recital. Therefore we will draw our attention to the live recording. Sporadically and by comparison, however, we will also point out some details from the CD recording.

The soft but at the same time disquieting atmosphere of the beginning of the sonata is conveyed well by the two instrumentalists. In these initial moments, the small *crescendos* and *diminuendos* in bars 2, 5, 8, etc. stand out, following the melodic line of the violin's upper voice. The subtle *ritardandos* played by Vasco Barbosa in bars 3, 6, 9, etc., confer meaning on the possible micro-division of the phrase in three-bar groups. Perhaps to show that the mentioned three-bar groupings have finished and that something different is going to occur, Vasco Barbosa slightly prolongs the first note (B) of bar 16; this results in a little *rubato* and gives rise to a tiny mismatching between the two interpreters, though quickly solved. Interesting is the pencil note written in the piano part in these bars: "*não apressar*" (do not rush) – perhaps to avoid the natural tendency that this short development may have aroused in the interpreters.

In bar 24, Vasco Barbosa deliberately accents the first note (A), as if finishing the previous virtuosic bar and giving an important impulse to the continuation of phrase. In the CD recording this accentuation does not exist.

The presentation of the more *cantabile* motif of Theme 1 in the violin (from bar 26) is played in a quite lyric and free way by the violinist, enhancing the expressive *portamento* Bb-G in the beginning of bar 29; this confers a very interesting timbre colouring – this *glissando* is written in pencil in the violin part, apparently by the player. Other expressive *portamenti* occur in bars 51 (Bb-E), 52/53 (D-F) and 58/59 (D-F), for example.

The recurring use of *portamenti* by Vasco Barbosa is, as we saw before in the Violin Concerto of Luís de Freitas Branco and in the Sonata of Ruy Coelho, one of the expressive tools he uses to enrich the expressive content of the phrases and to emphasise key-notes. As mentioned before, this frequent use of *portamenti* belongs to the violinistic culture and own musicality of this interpreter, reflecting the concepts and ways of playing within a period in the history of the violin playing (middle of the twentieth century). On the other hand, and as in the two previously cited works, Vasco Barbosa probably tried to adapt his interpretation here to the style and specificities of the time when this sonata was written (1946).

After the *pizzicatos* of the Agitated Section – which are played in a clear and incisive way – Vasco Barbosa concludes this initial part in a very energetic and vigorous mode; the separate bowings in bar 80 contributes significantly to this more brilliant character.

After a short breath in bar 81 the piano begins the *Tranquilo* in a very lyric and expressive way (especially in this live recording), notwithstanding the short agitated interruptions that are adequately fitted in the context by Grazi Barbosa. It is curious to observe here the notations of this pianist in the score: “*sem arrastar*” (without dragging); “*não marcar os tempos, mas as frases*” (do not mark the beats, but the phrases) – this last indication aims to deal with the one quaver delay mentioned above, when the analysis of the first movement.

In bar 97 (*Tempo*) instead of retaking the tempo, Grazi Barbosa makes a slight *allargando* – which is even written in pencil in the score – in a cadenza style, thus preparing the entrance of the violinist in bar 103. Out of curiosity, in the recording of 1980 (CD) this pianist respects the retaking of tempo indicated in the score.

As in the piano phrase and continuing the *dolce* and *tranquilo* previous atmosphere, Vasco Barbosa plays the second theme of this movement in a *cantabile* and expressive way. Perhaps to allow a better development of the phrase, he almost ignores the quaver rests in bars 108, 111 and 116. Curiously, in the live recital Vasco Barbosa also does not make a *sforzando* on the note B of bar 115 (which exists only in the score, not in the violin part): in the 1980 recording he includes this small expressive accentuation.

The resumption of tempo in bar 119 (*Tempo*) is attacked in a determined and dynamic form by Vasco Barbosa, giving a little “shake” to the movement. The *portamento* in bars 130-131 (C-G) confers a greater expressive meaning on the G note, and accompanying the *crescendo* to *forte*.

Continuing this climate of great agitation and vitality, the violinist attacks the resumption of 6/8 time (b. 141) in a still more energetic way, keeping this tension almost until bars 152-153, where a gradual decrease in expressive intensity begins.

In the following *Tempo rubato* (b. 161), Vasco Barbosa shows once more his virtuosic endowments and attacks this *recitativo* on the G string, full of vigour and fire. He plays these bars like a cadenza, immediately before the calming of the *Meno* that precedes the Recapitulation.

The beginning of the Recapitulation is performed in quite similar way to the beginning of the movement; however, in this live performance, there is a subtle change in the speed, which seems a little faster and nervous. At times, we get the impression that the tempo is almost precipitated – the pencil indication in the piano part “*não apressar*” (do not rush) is probably to avoid this situation. In the CD recording, this slight “*accelerando*” does not occur; in a general way, and according to what we have seen so far, we can even anticipate that the 1980 recording seems to respect a little more the tempo and dynamics proposed by the composer in the score.

In bar 248 (corresponding to bar 68), Vasco Barbosa concludes the phrase in a little more energetic way than in the respective phrase in the Exposition, attacking the C note with vigour and determinedly.

Vasco Barbosa plays the phrase of bars 274-276 one octave above what is written in the score – curiously, this indication only appears in the violin part (it seems that it was written in pencil). Although we can establish a parallelism between these bars and bars 297-299 later, this “octave” indication does not seem to work very well here, seeing that the phrase follows in the inferior octave (b. 277), while in bars 297-299 the phrase continues in the same octave. In the *Tranquilo* from bar 323, the *glissando* on the G string (B-Ab) in bar 328 results very well – although it does not exist in the score.

Concluding this first movement, the sublime emotional feeling displayed by these two interpreters in the Coda, perfectly corresponds to the nostalgic and distant remembrance that seems to have been intended by the composer.

In the second movement, the two musicians have the possibility of demonstrating all their expressive abilities. Maintaining the nostalgic atmosphere of the final bars of the previous movement and respecting the composer’s indications, they dialog between themselves *con molta espressione e sentimento*, with prominence to the intimate and introspective sonority of Vasco Barbosa, as if he were dealing with a meditative passage. The use of the more *dolce* sonority of the D and A strings (until bar 7) and, later, of the full-bodied sound of the G string (bb. 7-8), works here very well and it seems to reproduce the nostalgic and “*saudosista*” feeling of the beginning of this *Adagio*.

The choice of these strings and respective fingerings (as we can confirm in the violinist’s part) demonstrates the attention that Vasco Barbosa pays to the smallest details and the care for the sonorous quality, always trying to find the best way to convey the expressive intentions of the composer. The vibrato here is also used in an adequate way: each note is intensely and expressively sung; the Bb in the beginning of bar 4 (the highest note of these initial bars), for example, that is slightly emphasised by the violinist, shapes the phrase very well.

Both the score and the violin part contain several pencil indications (*animando*, *rallentando*, *più forte*, etc.) that seem to have been added later by the two performers. The *più forte* in bar 14 (instead of *mezzoforte*) that appears in the violin part, for example, results very well.

In the ascending scale of the violin in bar 17, the *diminuendo* is played only at the very end; the violin part has this indication scratched out, replaced by a *crescendo* accompanied by an *accelerando*. Considering the overall interpretation here, it seems to us that this change results better than the original indication of the composer – who probably gave this suggestion to Vasco Barbosa.

The *pianissimo* of bar 24 (scratched out in the violin part) is replaced here by a *forte*, and the *portamento* B-A played in the G string confers a higher degree of expressiveness on this phrase ending – as also in the CD recording.

The determined and vigorous attacks in bars 26 and 28 (particularly the first E of this last bar) represent a whiff of fresh air in this melancholic and nostalgic beginning, anticipating that something different is going to happen.

And, in effect, the *Animato*²⁶⁵ *molto espressivo* of bar 33 brings a new theme – the one based on the traditional song of Beira Baixa – which is notably interpreted by the two interpreters, particularly by the violinist, who develops a cantabile and fluent melodism, exploring to the maximum all his lyrical and expressive potentialities. Curiously, the 1980 recording (CD) gives the idea that this *animato* is too much “imprisoned”, too much controlled, thus losing a little its dynamic and fluent character.

In bar 37, Vasco Barbosa plays the notes A, G and F# in octaves (*MS add.*), thus increasing the expressive intensity; the fearless *portamento* of the beginning of this bar also contributes to this feeling – all these indications only exist in the violin part and it seems that they have been later added (in pencil). Also interesting to note here is the separation of the tied G in bars 37/38 (violin).

The *portamenti* played in bars 41 (D-G) and 44 (A-Db) also deserve to be mentioned: they not only help the violinist in reaching these notes, but also enrich the expressive content of the phrase.

In bar 43, we can again observe an alteration written in pencil in the violin part: the violinist does not go back in terms of dynamics, ignoring the *diminuendo* and *piano* written in the score; this makes it more difficult for the piano to come through in this dialogue.

The expressive climax point of this movement, the *fortissimo* of bars 45-46, discloses an interesting alteration to the score, with Vasco Barbosa playing double stops (that seem to have been introduced later, only in the violin part), which strengthen the expressive intensity of this moment; note also the effective *portamento* at the beginning of bar 46 (G-Bb).

In bars 47-48, the violinist plays again octaves (*MS add.*), which only appear in the violin part and also seem to have been added *a posteriori*; the energetic attack in these moments of higher technical demand demonstrates well his technical qualities.

Also here, the octaves and double stops (*MS add.*) of bars 53-54 (that Vasco Barbosa plays in a vigorous and energetic way) seem to have been later added to the score and to the violin part; the same occurs with the octaves of the violin in bar 62.

We believe that all these modifications will have resulted from the close collaboration between the violinist and the composer. The fact that all these *a posteriori* changes

²⁶⁵ In the violin part, instead of *animato* it is written with pencil *più mosso*, but its meaning is equivalent.

already appear in the 1970 live recording, leads us to believe that the collaboration between both musicians occurred already in this phase and not only during the 1980 studio recording that of the CD. This allows us to affirm with some degree of certainty that this live recording is also a recording of reference.

After these moments of greater melodism, vigour and expressive intensity, in which the folk theme of Portuguese traditional roots was introduced and treated, a gradual calming in dynamics and tempo takes place. Here, the slightness and lyricism of the dialogue between the two instrumentalists stands out, as if recalling intimate moments and anticipating the return to the atmosphere of the beginning of the movement.

The return to the initial *Adagio* is interpreted in the same mould as before. We may note the very free way that the Coda is executed, especially by the violinist. In bar 100, the change to a lower octave (*MS add.*) both in the score and in the violin part seems, once more, to have been added later; it results very well, functioning like an echo/nostalgic remembrance of the previous bar. The final harmonic in the violin also deserves to be noted: in the live recording, Vasco Barbosa plays a D, while in the 1980 recording he plays the G written in the score and in the violin part, resolving the preceding F#.

After the more meditative and nostalgic moments of the last part of the second movement, the final *Allegro* takes place, in which the two musicians interpret, again with rigour, the expressive indications of the composer: *vivo e con spirito*.

During the presentation of the initial subject of the last movement, a dance in fugato style, the two interpreters almost ignore the rests on the second and fifth quavers of each bar; this approach is visible in Vasco Barbosa's violin part, where the indication "*à corda*" (on the string) added in pencil contributes to this more *legato* sonority. Notwithstanding, the dancing character, the vigour and energy required in these initial bars are not at all affected.

In both recordings, this movement is interpreted substantially faster than the metronome mark (about $\text{♩}=170$ versus $\text{♩}=120$); we believe that this situation contributes very favourably to the moving and dancing spirit of this *Allegro vivo*, and it certainly will have had the agreement of the composer.

During this initial cavalcade, we detect (in both recordings) a small alteration to the original text in the score: the *Eb* quaver of bar 13 is now a dotted minim, and the first two quavers of bar 14 are filled in with a crotchet rest, replacing the first of three falling seventh patterns, as shown below: probably this small modification will have been suggested by the composer himself.

Example 3.4.16 – Bars 13-15 (F. Freitas Sonata, 2nd Mvt, vln)

Original (score):



As played and corrected (violin part):



In both performances, Vasco Barbosa plays separate notes rather than slurs in the quavers of bars 32-38, 51, 75/76 and equivalents (slurs occur in the score but not in the violin part). In the 1970 recording, these notes are even played very short (*spiccato*), but simultaneously in a heavy way, full of vigour and dynamism; in the studio recording, these quavers are played more on the string. Even assuming that this last indication had been suggested by the composer, it seems to us that the shorter quavers suggest a *spirito* closer to the dancing character of this theme.

Throughout this last movement, we note the existence of some indications in the violin line, whether in the score, or in the violin part (apparently added with pencil) that were not always respected by Vasco Barbosa in the live recording. For example in bars 37-38 the violinist does not play in the upper octave and at 90-97 he does not play octaves, just the low note. In the CD recording, Vasco Barbosa respects the octave indications, but replaces the harmonic A of bars 97-100 with a stopped A. Despite these and other similar cases, the direction and shaping of the violin phrases violin do not seem to be affected at all.

After a new piano solo, where the technical clearness and the rhythmic sense of Grazi Barbosa stand out, the violinist presents a new melodic and cantabile theme (Theme 7), where the expressive and lyric qualities of Vasco Barbosa stand out. In bars 129-135 and again in 183-188, he plays an octave higher than the score.

In the CD recording, the violinist plays the double stops of bars 136-140 one octave above (on the tied B \flat of bars 139/140, however, he only plays the upper note); the high D of bars 139-143 is also played an octave above in the 1980 recording.

In bars 148-154 we also detect situations of this type that differ in the two performances. Even assuming that the performance of 1980 is more in accordance with the original indications of the composer (G string in bars 151-154, for example, situations of octaves, upper octave, etc.), we maintain a preference for the 1970 version, in which the interpretation and the proper text seem more natural and authentic. Although we can admire the fearless way that the violinist executes all these bars of considerable technical difficulty, we believe that the probable initial version of the composer frames better the development of this melodic line.

After the Agitated Section and another short piano solo intervention resuming the *motto perpetuum* character of Theme 6, the two musicians prepare the return to the material of the beginning of the movement, playing a short dialogue where the complicity between them is well evident.

The return to the initial section is interpreted in the same dancing mould as before, and again with a few corresponding modifications of octaves.

Perhaps to recover the tempo after the previous *ritardando* and influenced by the indications in the score (*tempo, fortissimo, brillante*), Grazi Barbosa plays the descending scale of bar 325-6 extremely fast in the studio recording, which, even though does not affect the unfolding of the following bars, seems a little precipitate. Curiously, this little *accelerando* does not occur (at least in a so evident form) either in the equivalent scale of bars 46-47 (CD recording) nor in any of the similar occasions in the 1970 live recording, which leads us to deduce that it will have resulted from a momentary and not intentional impulse.

Indifferent to all this, Vasco Barbosa resumes his intervention in a dancing and gracious character (*scherzando*). In the 1980 studio recording, and fulfilling the pencil indications in the violin part, the violinist plays the phrases of bars 340-347 and 361-362 one octave above. Once more, and even though we admit that these supposed modifications may have been suggested by the composer himself, we do not think that they add anything new to the movement; we strongly believe that the final result of the original 1970 version, if it is not better, is at least equivalent.

The small *glissandos* of an octave (A) played by Vasco Barbosa in the G and D strings during bars 368-371, also deserve to be mentioned, not only for their expressive enrichment, but also because they also contribute to a more varied timbre colouring.

Like in bars 129-135 and 183-188, Vasco Barbosa interprets again the phrase of bars 402-409 one octave above, and once more, denoting a very precise intonation in the highest positions of the violin (very acute register).

By separating the quavers of bars 415-419 (as notated in the violin part), Vasco Barbosa confers more energy and brilliance on these moments of apotheosis and increasing intensity; although splitting these quavers, the violinist keeps the tension and the vigour inherent to a *détaché* "into the string". In the following bars, the fieriness, confidence, and the full-bodied romantic sound that Vasco Barbosa produces in the octaves and in the reminiscences of the previous phrase should be emphasised. In bars 431-433 the violinist adds an octave, following the indications on the violin part.

During the Coda, where the key moments of the movement are recalled, the dialogue between the two instrumentalists is once more dominant. Prominence also is the alteration made by Vasco Barbosa in bars 461-465: instead of maintaining the C#, as it seems to appear in the score, the violinist ends the phrase in a more conclusive way with the notes E-F-Ab-Db (or C#, if we prefer), which, in our opinion, represents an

advantage, a “surplus value” for the final moments of the sonata – in which we may also observe the mentioned allusion to the Beethoven’s “Kreutzer” Sonata.

As we said before, in the CD recording the interpreters make three small cuts in this final Coda: the first occurs between bars 419 and 440 (inclusive); the second between bars 448 (two last quavers) and 465 (first two quavers), and the third in bars 474-476. Although we understand the composer’s intention in reducing this final movement, making it less repetitive, we consider that the initial complete version not only presents itself as a valid alternative, but also seems to be better structured.

Synthesizing the main points from the analysis of the 1970 live recording in comparison with the CD studio recording of 1980, we can affirm that, even though this latter seems to be more “perfect”, controlled and correct, better respecting the author’s indications (chiefly in the last movement, where several pencil indications seem to have been added later both to the score and to the violin part – the use of octaves, for example), the general feeling that we retain is that we are in presence of a colder recording, more calculated and, to our reckoning, less interesting. For these reasons and many others we have been mentioning throughout this analysis, the courageous, risky, dynamic and lively approach of the two interpreters in the 1970 live recital recording deserves our preference and choice as the recording of reference.

From all that has been said in this chapter, we corroborate our initial idea that this sonata is another treasure in the Portuguese violin repertoire of the twentieth century and, like the works by Luís de Freitas Branco, Ruy Coelho and Armando José Fernandes previously analysed, it deserves to occupy a prominent place in the repertoires of Portuguese and other violinists as a convincing alternative to the “habitual” European twentieth century violin repertoire. We will rejoice if this research contributes to a wider diffusion of all these works.

Conclusion

From all that has been set out, we may conclude that the period on which this research work is focused (about 1875-1950) was, indeed, one of the most notable periods in the evolution of instrumental music in Portugal.

As we saw, instrumental music in Portugal only abandoned its secondary role from the last decades of the nineteenth century, winning then a central position. The favourable conditions that Portugal enjoyed in economic and socio-cultural terms allowed the creation of several institutions (concert societies, orchestras, educational institutions, etc.) and, above all, the appearance of composers and instrumentalists. This had obvious repercussions on the affirmation of the violin as a solo instrument in Portugal: it was from this period that the violin established itself as one of the preferred instruments in the Portuguese musical scene, gaining the attention of composers, interpreters, audiences and institutions. Thus, after the first treatises and compositions for violin in Portugal in the middle of the seventeenth century, it took almost three centuries before the beginning of its solo affirmation.

The pioneering activity of the violinists Francisco de Sá Noronha, Nicolau Medina Ribas (these two also composers) and Bernardo Moreira de Sá, from around 1850, was continued in the twentieth century by other names that gained a place in the history of Portuguese music.

Regarding the main Portuguese composers who wrote for the violin at the turn of the century, Vianna da Motta is considered the most remarkable personality in Portuguese music; Óscar da Silva, Luiz Costa and António Fragoço also played a noteworthy role, while Hernâni Torres, Hermínio do Nascimento and Armando Leça did not achieve the success of the previous ones, being almost unknown today among the interpreters and audiences. Their inclusion in this work arose from the research accomplished, aiming at the (re)discovery of these (and other) composers and respective violin repertoire.

In the first half of the twentieth century, Luís de Freitas Branco is, undoubtedly, the name of highest prominence, introducing Modernism into Portugal. Ruy Coelho, Cláudio Carneiro and Frederico de Freitas, also played a notable role in the Portuguese musical panorama: the first for the avant-garde spirit of his musical *oeuvre* and for the interest in Ballet music; the second for his dedication to genuine Portuguese folk music, to which he joined French influences; the last for the success achieved in both fields of erudite and "light" music.

Armando José Fernandes, Croner de Vasconcelos, Joly Braga Santos and Berta Alves de Sousa also deserve reference. The first two were worthy representatives of a neoclassic and more conservative aesthetic, which came to occur partially with Joly Braga Santos in the field of orchestral music. Finally, Fernando Lopes-Graça, especially through the attention he paid to traditional folk music, tried to create a distinctive "national" style in the Portuguese music of the last century.

Regarding the main influences that guided the Portuguese composers in the period, and according to the results of the bibliographical research, we can summarise: after a period of approximately two centuries of Italian influence, attention turned to the music of two other European countries: Germany and France. In effect, German and French music seems to have influenced Portuguese composers and interpreters during most of the last century: Berlin and Paris were among the preferred places to study by composers.

Embedded in the Portuguese repertoire are the main European trends and music styles of those periods, with prominence to French Impressionism, Neoclassicism, Atonalism, Polytonalism, Modalism, Dodecaphonism, among others; there is also Nationalism (particularly represented by the use of Portuguese traditional songs and themes). From the second half of the twentieth century, Portuguese music also began to incorporate influences from Russia (particularly Stravinsky) and Eastern Europe (especially Hungary); the latter can be found in several Fernando Lopes-Graça's works based on Portuguese folk themes, under the style of Bartók and Kodaly. As we saw, this diversified panoply of aesthetic and musical languages did not allow the creation, at a glance, of a "national unity" in terms of musical composition.

During the analysis of the four violin works selected for analysis, we confirmed some of the influences cited above. However, it would be as wrong to catalogue a composer into a specific mainstream style as to restrict the Portuguese violin repertoire of that period to a particular dominant influence.

In fact, as we could notice during this research, each composer was evolving in style and the respective musical production followed the trends of each time. Let us recall here the cases of Luís de Freitas Branco (with his violin concerto and two sonatas), Ruy Coelho (two sonatas) and Frederico de Freitas (two sonatas: for violin and cello, and for violin and piano) which, as we saw, absorbed distinct influences, in accordance with the dominant characteristics of each period.

Accompanying the interest of Portuguese composers in the violin, Portuguese violinists began also to appear, perfecting themselves more and more. The favourable conditions that the country was living and its opening to the exterior, as we saw, allowed the main Portuguese interpreters to complete their music education abroad. At the beginning of the twentieth century, among others Júlio Neuparth, Alexandre Bettencourt, Júlio Cardona and Luís Barbosa achieved high reputation.

Making possible the creative action of the composers and fomenting the careers of the violinists, a number of institutions during the period in analysis contributed decisively to the increasing interest in instrumental music, in general, and for violin, in particular.

In this context, several societies and musical associations were created with the intention of promoting the dissemination of instrumental music, some of which are still in activity today. The beginning of the twentieth century in Portugal also represents the appearance of orchestras (chamber and symphony).

In chamber music, the precursor role of the String Quartet *Moreira de Sá* (in Oporto) was followed by other chamber ensembles of recognised quality, giving many first auditions of the chamber music repertoire among Portuguese audiences. New educational institutions were created and the existing ones were reformed (the Lisbon and Oporto Conservatories, for example) in order to meet the increasing demands of instrumental music.

Also important was the activity of private and public institutions; among the first group, the Calouste Gulbenkian Foundation deserves prominence, while the State consubstantiated itself in the activities of two institutions: the Portuguese Radio (with its orchestras and the *Gabinete de Estudos Musicais*) and the *Instituto para a Alta Cultura* (with its different nomenclatures).

Many of the leading international conductors and soloists of the time (violinists, pianists, cellists, etc.) visited Portugal, most of them by the cited institutions. These international musicians influenced very positively the Portuguese musical panorama, as one can confirm in some moments of the interviews carried out in this research work – let us recall here, for instance, the case of the celebrated violinist Henryk Szeryng and his interaction with Vasco Barbosa and Gerardo Ribeiro (see annexed edited interviews – Appendices 8.b and 8.h).

At this point we would like to express again our deepest satisfaction for having brought together within a single research work the opinions and suggestions of eight of the most remarkable Portuguese violinists ever, who in our opinion were mainly responsible for the diffusion of the violin as a solo instrument in the Portuguese musical life of the last century. If the current panorama of the violin in Portugal promises a fruitful future, much is owed to the activity of some of the violinists mentioned, such as Leonor Prado, Vasco Barbosa, Aníbal Lima, Lídia de Carvalho, Carlos Fontes, Alberto Gaio Lima, Elmar Oliveira and Gerardo Ribeiro.

From the interviews with these leading Portuguese violinists, some points stand out: in first place, their opinion is practically unanimous concerning the quality and recognition of the Portuguese composers. On the other hand, it seems that there was almost no interaction between the performers and the composers in the composition process; only a few cases of collaboration were referred to.

Several reasons were given as to why Portuguese music has not reached yet its deserved visibility: the little interest from national and foreign interpreters, the absence of compulsory Portuguese pieces in the academic programmes of the schools (particularly superior schools), a perceived lack of greatness of the works, the mentality that foreign works are better, the lack of interest on the part of public institutions and the very few published and printed scores.

The violinists interviewed are also unanimous about the non-existence of a “Portuguese School” of violin, considering that Portugal imported the concepts of the existing schools, particularly the Franco-Belgian one. There seems to exist a general consensus

about the period from which the violin began to be viewed as a solo instrument in Portugal, and that period coincides with the years on which this research is focused (around 1875-1950), corroborating our initial thoughts.

Comparing the current period with the middle of the twentieth century (number of concerts, orchestras, support, critiques, recordings, etc.), there is unanimity among the violinists interviewed concerning the lack of critiques. Despite this and even considering the diverse answers on these topics, there seems to exist an optimistic feeling regarding the future, which is encouraging. The opinion of Aníbal Lima and Gerardo Ribeiro, for example, about the musical level in Portugal in the past ten/fifteen years (in quality and quantity) should be highlighted; this lets us anticipate a happy prospect for the Portuguese violinists of today and tomorrow.

The analytical and multidimensional study of some significant Portuguese violin repertoire from the last century led us to argue for the intrinsic quality of the works and their inclusion in concert repertoires in Portugal and abroad. On the other hand, this study made possible the identification of some of the main influences that guided composers, even though the limited number of works and composers analysed do not allow an extrapolation fairly grounded in generic terms. Notwithstanding, the influences identified in these analyses had come to corroborate the influences previously suggested in the bibliographic study and in the initial historical-contextual background: Nationalism, Portuguese traditional music, French music, Neoclassicism, etc..

The Violin Concerto by Luís de Freitas Branco (1916) presents characteristics closer to the neoclassic movement, or, more precisely, "neo-Romantic". It is also possible to identify in this work influences of Beethovenian structural forms and of César Franck in the cyclical construction of themes.

The Second Sonata of Ruy Coelho (1923) discloses modernist trends, incorporating moments of dissonant and even atonal nature. This sonata is essentially a late Romantic work, where the sporadic references to Schönberg are combined with themes and cantabile phrases in the style of Fauré, Strauss and, at times, Brahms.

Neoclassic characteristics prevail throughout the whole Sonata of Armando José Fernandes (1946), particularly at a formal level. On the other hand, and reflecting the interest of the composer in Portuguese popular music, there are also moments where the Portuguese traditional roots are more visible.

The analytical study of this sonata includes a comparative analysis of the original manuscript (kindly ceded by Leonor Prado) and the printed score published by Musicoteca. Regarding this, we want to point out the divergences found between the two versions that we mentioned during this analysis. We believe that if it was not this research, the annotations we found in the original manuscript would be lost to future performers of this sonata.

Also dating from 1946, the Sonata for Violin and Piano of Frederico de Freitas discloses a considered use of polytonality, occasionally combined with musical motifs of Portuguese origins.

According to what was said throughout the analyses of these works, we maintain the full conviction that we are in the presence of four masterpieces of great value that deserve to occupy a prominent place in the Portuguese and international concert repertoires, as convincing alternatives to the “traditional” European twentieth-century violin repertoire. Once more, we will rejoice if this research work contributes to a wider diffusion of these works and stimulates attention to the remaining Portuguese violin repertoire, which fully justifies a wider diffusion and interest.

Finally, we would not like to conclude this work without throwing light on the future challenges of music in Portugal, more concretely of music for violin. Although we are aware that the Portuguese musical panorama in the last century was generally positive, clearing the way and influencing thinking, at times we get the feeling that the benefits were not yet fully exploited.

Of course Portugal is not the country in the world with the highest tradition in erudite music, but the opening of the country to the rest of the world could (and should) have been exploited further. Even during the dictatorship, Portugal continued to receive the most renowned international conductors and soloists, and Portuguese musicians had also the opportunity of completing their studies abroad. Moreover, there were always many resident foreign musicians in Portugal, who collaborated with the Portuguese musicians and contributed to their musical education. Many times it seems that the stable basis to a sustainable development of music in Portugal is created, but soon after some unexpected obstacle comes up, giving the sense of a constant moving forward and moving back.

We do not want to speak only about the inevitable and recurrent “lack of support”. It is a fact that this lack of support exists, but it is also true that this support has to be sought, created, and the musician of today has to play a much more dynamic role at this level. It seems to be a general opinion that today there are more opportunities than a few decades ago (not only in music, but also in other social activities), but these opportunities also bring more challenges and the musician of today has to be prepared to compete in a more and more competitive and demanding world. And Portugal and its agents (whether performers, composers, or institutions) as active members of that global world, cannot ignore this.

The Portuguese musicians of today have many more possibilities at their disposal; they can more easily complete their education abroad with the main pedagogues, establish contact and connections with other international musicians, other cultures, assimilate the best practices worldwide, promote a wider cultural interchange, etc., but for this it is necessary that domestic conditions exist which allow them to take full advantage of all these opportunities.

And those domestic conditions, in our opinion, essentially mean that Portugal must have educational institutions (and professors) more and more directed to excellence, and grant more opportunities to Portuguese musicians so that they can carry out their profession at the highest standards (concerning concerts, recitals, orchestras, chamber ensembles, schools, etc.).

On the other hand, the relations between Portuguese interpreters (in this particular case, violinists) and composers of today should also be encouraged, to allow the development of the Portuguese repertoire. Interpreters and composers of quality exist; it only remains to guide that will for joint collaboration, as well as concerts where the works can be interpreted.

Relative to the Portuguese violin repertoire, and after the conclusions of this research, we feel confident that if one grants an opportunity to some of this repertoire, it will gain *per se* a position in the repertoires of both national and international concert-halls, by virtue of its merit and quality. Music is universal, but in Portugal there still prevails, unfortunately, the idea that "the national is not so good". The outcomes of this research work, in our understanding, refute this idea.

And so that the Portuguese repertoire for violin is more widely known in Portugal and abroad, it seems obvious to us that the first step should be taken by Portuguese violinists and other national agents. It was mainly for this reason, and believing that the Portuguese violin repertoire has value and quality enough to get acceptance on the international stage, that we decided to undertake this research project. We hope that this pioneering work will assist in some small way the diffusion of the Portuguese violin repertoire all over the world. And considering the receptivity of the violinists interviewed, particularly the two violinists who live in the United States, Elmar Oliveira and Gerardo Ribeiro, we have reasons enough to believe that this goal can be reached in a near future.

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CD Notes:

Alexandre Delgado and Bruno Belthoise – *Armando José Fernandes: Sonatas – Violin Sonata; Viola Sonata; Cello Sonata* by Christophe Giovaninetti (violin); Alexandre Delgado (viola); Teresa Valente Pereira (cello); Bruno Belthoise (piano) – recorded in Lisbon, in 2002 (published by Disques Coriolan, 2002, COR 330 0201);

Ernest Bloch, Benjamin Less: Violin Concertos by Elmar Oliveira (violin); National Symphony Orchestra of Ukraine; John McLaughlin Williams (conductor) – recorded in Kiev, in 2007 (published by Artek, 2008, AR-0042-2);

Eva Zollner – *Antonin Dvořák: Violin Concerto; Edward Elgar: Violin Sonata* by Maxim Vengerov (violin); Revital Chachamov (piano); New York Philharmonic; Kurt Masur (conductor) – recorded in New York, in 1997 and in Berlin, in 1995, respectively (published by Teldec Studio, 2001, Teldec 4509-96300-2);

J. M. Bettencourt da Câmara – *Luís de Freitas Branco: Violin Concerto; Tentações de S. Frei Gil* by Vasco Barbosa (violin); RDP Symphony Orchestra; Silva Pereira (conductor) – recorded in Lisbon, in 1980 (published by Strauss/PortugalSom, 1995, SP 4042);

José Blanc de Portugal – *Ruy Coelho: The Princess with the Iron Shoes; Summer Walks; Violin Sonatas Nos. 1 and 2* by Vasco Barbosa (violin); Grazi Barbosa (piano); RDP Symphony Orchestra, Silva Pereira (conductor) – recorded in Lisbon (published by Strauss/PortugalSom, 1997, SP 4144);

Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano* by Vasco Barbosa (violin); Maria José Falcão (cello) and Grazi Barbosa (piano) – recorded in Paço d'Arcos, in 1980 (published by Strauss/PortugalSom, 1995, SP 4061);

Nuno Barreiros – *Luís de Freitas Branco: Violin Sonatas Nos. 1 and 2* by Tibor Varga (violin); Roberto Szidon (piano) – recorded in Switzerland, in 1986 (published by Strauss/PortugalSom, 1995, SP 4045).

CD's: (Those shown in bold are discussed in the text and partially appended to Volume III)

1. Published CD's

Antonin Dvořák: Violin Concerto; Edward Elgar: Violin Sonata by Maxim Vengerov (violin); Revital Chachamov (piano); New York Philharmonic; Kurt Masur (conductor) – recorded in New York, in 1997 and in Berlin, in 1995, respectively (published by Teldec Studio, 2001, Teldec 4509-96300-2);

***Armando José Fernandes: Sonatas – Violin Sonata; Viola Sonata; Cello Sonata* by Christophe Giovaninetti (violin); Alexandre Delgado (viola); Teresa Valente Pereira (cello); Bruno Belthoise (piano) – recorded in Lisbon, in 2002 (published by Disques Coriolan, 2002, COR 330 0201);**

Armando José Fernandes: Violin Concerto and Luís de Freitas Branco: Symphony No. 2, Alexandre da Costa (violin); Extremadura Symphony Orchestra; Jesús Amigo (conductor) – recorded Badajoz (Spain), in 2007 (published by ATMA Classique, 2008, ACD2 2578);

Ernest Bloch, Benjamin Less: Violin Concertos by Elmar Oliveira (violin); National Symphony Orchestra of Ukraine; John McLaughlin Williams (conductor) – recorded in Kiev, in 2007 (published by Artek, 2008, AR-0042-2);

Felix Mendelssohn: Piano Trio No. 1 and Johannes Brahms: Piano Trio No. 2 by Trio de Lisboa – Leonor de Sousa Prado (violin); Pedro Corostola (cello); Nella Maïssa (piano) – recorded in Lisbon, in 1972 and 1964, respectively (published by Strauss/PortugalSom, 1999, SP 4241);

Fernando Lopes-Graça: Works for Violin and Piano: Sonatinas Nos. 1 and 2; Pequeno Tríptico; Prelúdio e Fuga; Prelúdio, Capricho e Galope by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, in 1972 (published by Strauss, 1995, ST 2030);

Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano by Vasco Barbosa (violin); Maria José Falcão (cello) and Grazi Barbosa (piano) – recorded in Paço d'Arcos, in 1980 (published by Strauss/PortugalSom, 1995, SP 4061);

Ludwig van Beethoven: Piano Trio No. 7 "Archduke" and Dmitri Shostakovich: Piano Trio No. 2 by Trio de Lisboa – Leonor de Sousa Prado (violin); Pedro Corostola (cello); Nella Maïssa (piano) – recorded in Lisbon, in 1963 and 1964, respectively (published by Strauss/PortugalSom, 1998, SP 4189);

Luis de Freitas Branco: Violin Concerto and Joly Braga Santos: Encruzilhada; Divertimento No. 1, Alexandre da Costa (violin); Extremadura Symphony Orchestra; Jesús Amigo (conductor) – recorded in Merida (Spain), in 2004 (published by Disques XXI-21, 2005, XXI-CD 2 1521);

Luis de Freitas Branco: Violin Concerto; Tentações de S. Frei Gil by Vasco Barbosa (violin); RDP Symphony Orchestra; Silva Pereira (conductor) – recorded in Lisbon, in 1980 (published by Strauss/PortugalSom, 1995, SP 4042);

Luis de Freitas Branco: Violin Sonatas Nos. 1 and 2 by Tibor Varga (violin); Roberto Szidon (piano) – recorded in Switzerland, in 1986 (published by Strauss/PortugalSom, 1995, SP 4045);

Ruy Coelho: The Princess with the Iron Shoes; Summer Walks; Violin Sonatas Nos. 1 and 2 by Vasco Barbosa (violin); Grazi Barbosa (piano); RDP Symphony Orchestra, Silva Pereira (conductor) – recorded in Lisbon (published by Strauss/PortugalSom, 1997, SP 4144);

Vaughan Williams: The Wasps (Overture); Bohuslav Martinu: Chamber Concert; Luis de Freitas Branco: Artificial Paradises; and Ernesto Halffter: Portuguese Rhapsody by Leonor Prado (violin); Regina Cascais (piano); Marie Antoinette Lévêque de Freitas Branco (piano); National Symphony Orchestra; Pedro de Freitas Branco (conductor) – recorded in Lisbon, in 1953, 1959, 1957, 1954, respectively (published by Strauss/PortugalSom, 1996, SP 4115).

2. CD's and DAT's gathered in the archives of the Portuguese Radio (RDP/RTP)

Armando José Fernandes: Violin Concerto by Antonino David (violin); National Symphony Orchestra; Frederico de Freitas (conductor) – recorded in Lisbon, on 29 November 1958 (live recording – Theatre of São Carlos, RDP-CDT1242);

Armando José Fernandes: Violin Sonata by Leonor Prado (violin); Nella Maïssa (piano) – recorded in Lisbon, on 31 October 1963 (studio recording, RDP-DT5498);

Armando José Fernandes: Violin Sonata by Leonor Prado (violin); Nella Maïssa (piano) – recorded in Lisbon, on 30 May 1984 (live recording – RDP Studio A, RDP-DT2122);

Augusto Machado: Pensiero, Scherzo; Carlos Andrade: Allegro Gracioso and Frederico de Freitas: Dança do Palhaço by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 18 October 1968 (studio recording, RDP-CDT2257);

Frederico de Freitas: Nocturno; Serenata Perdida; Música para Funerais; Zingaresca by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 17 February 2002 (live recording – RDP Auditório, RDP-CDT21359/A);

Frederico de Freitas: Sonata for Violin and Cello by Vasco Barbosa (violin); Maria José Falcão (cello) – recorded in Lisbon, on 26 June 1973 (studio recording, RDP-DT1836);

Frederico de Freitas: Sonata for Violin and Piano by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 21 February 1970 (live recording – National Library, RDP-CDT2352/B);

Ivo Cruz: Violin Sonata by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 20 March 1964 (studio recording, RDP-DT7102);

Joly Braga Santos: Concerto for Violin, Cello and Orchestra by Leonor Prado (violin); Madalena Sá e Costa (Cello); *Academia de Instrumentistas de Câmara* Orchestra; Fritz Rieger (conductor) – recorded in Lisbon, on 28 July 1970 (studio recording, RDP-DT3142);

Luís de Freitas Branco: Violin Concerto by Aníbal Lima (violin); Symphony Orchestra of Oporto; Silva Pereira (conductor) – recorded in Lisbon, on 23 November 1990 (live recording – Tivoli Cinema, RDP-DT315);

Luís de Freitas Branco: Violin Sonata No. 1 by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 05 December 1990 (live recording – RDP Studio A, RDP-CDT4076/B);

Luís de Freitas Branco: Violin Sonata No. 2 by Leonor Prado (violin); Nella Maïssa (piano) – recorded in Lisbon, on 10 November 1961 (studio recording, RDP-DT2498);

Luis de Freitas Branco: Violin Sonata No. 2 by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 22 May 1975 (studio recording, RDP-DT1122);

Óscar da Silva: Sonata Saudade by Paulo Manso (violin); Fernando Laires (piano) – recorded in Lisbon, on 13 December 1954 (studio recording, RDP-DT6899);

Ruy Coelho: Violin Sonata No. 1 by Vasco Barbosa (violin); Grazi Barbosa (piano) – recorded in Lisbon, on 05 December 1990 (live recording – RDP Studio A, RDP-CDT4076/A).

Music Scores:

Armando José Fernandes: *Sonata in G major for violin and piano* (edited by Filipe de Sousa and Leonor Sousa Prado) – score published by Musicoteca (1997);

Armando José Fernandes: *Sonata in G major for violin and piano* – composer’s original manuscript (1946) – ceded by Leonor Prado;

Frederico de Freitas: *Sonata for Violin and Piano in F* – manuscript ceded by Vasco Barbosa;

Luis de Freitas Branco: *Violin Concerto* (edited by Alexandre Delgado) – supported by Calouste Gulbenkian Foundation (2005);

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