

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

VOLUME II

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Appendix 9.d – Armando José Fernandes: Violin Sonata (manuscript score; violin part)

Appendix 9.e – Frederico de Freitas: Violin Sonata (manuscript score; violin part)

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)

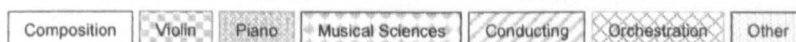
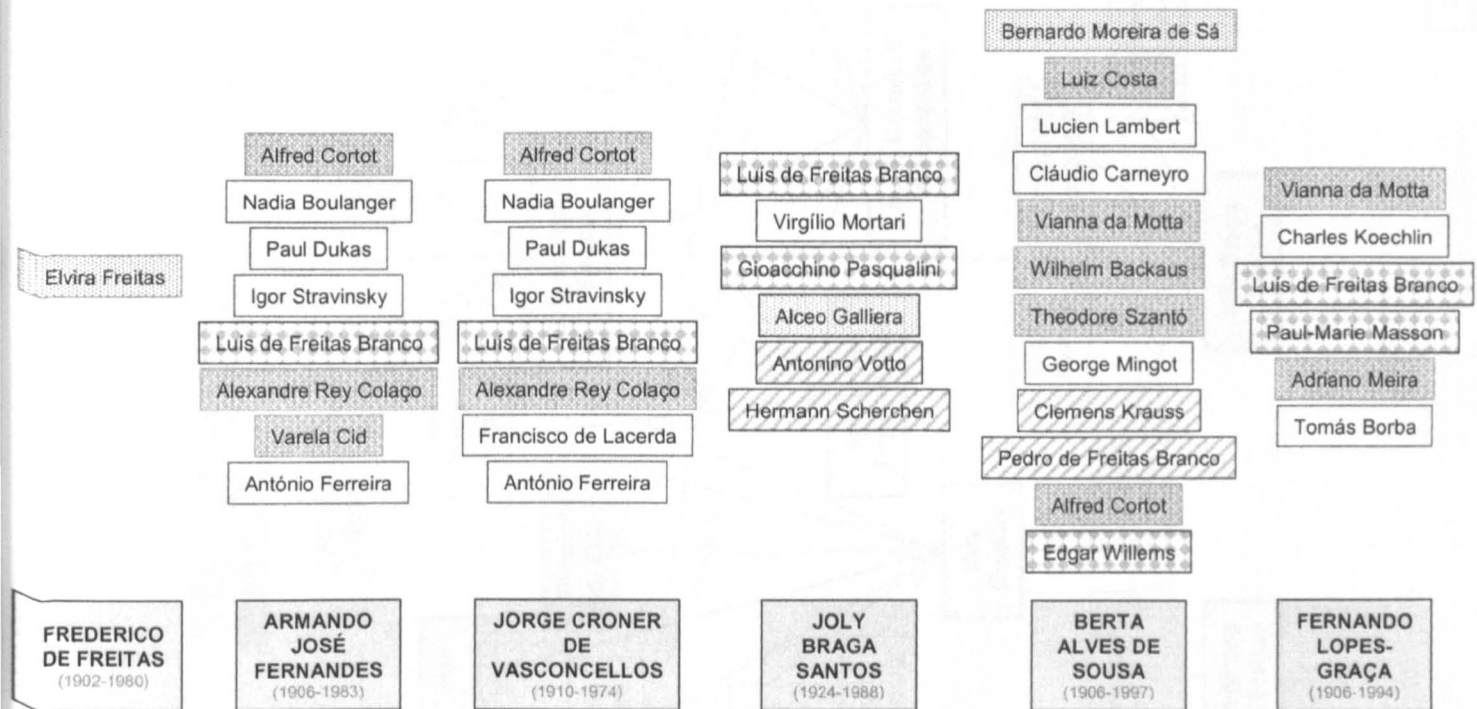
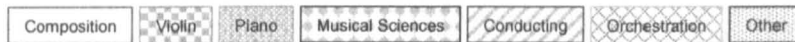
5. I - Andante, Allegro molto
6. II - Vivace non troppo
7. III - Larghetto
8. IV - Presto

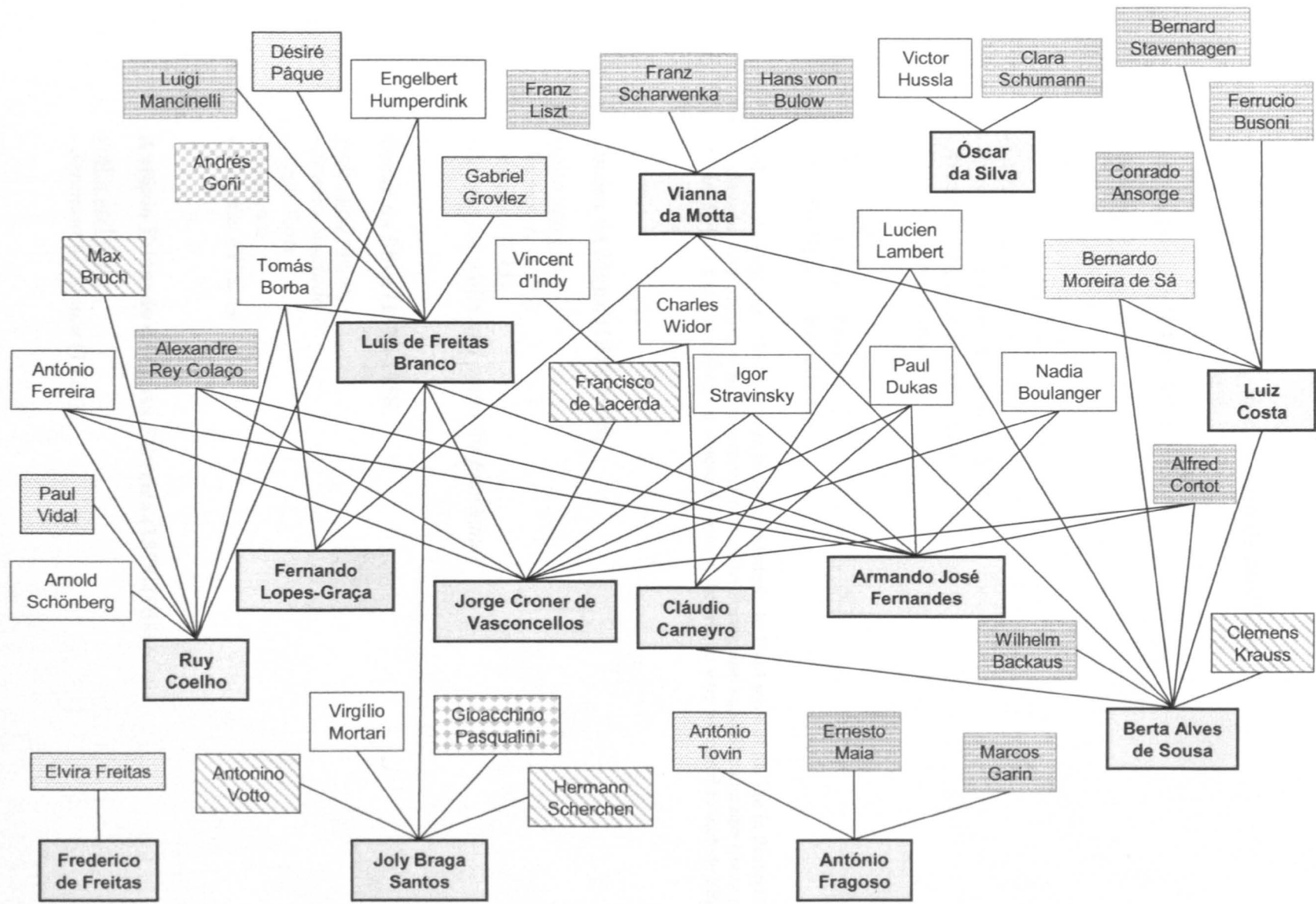
Appendix 1 – Chronology of Portuguese composers

COMPOSER	PERIOD	
Francisco de Sá Noronha	(1820-1881)	19 th century
Nicolau Medina Ribas	(1832-1900)	19 th century
Alexandre Rey-Colaço	(1854-1928)	Transition, 1 st half of 20 th century
Vianna da Motta	(1868-1948)	Transition, 1 st half of 20 th century
Francisco de Lacerda	(1869-1934)	Transition, 1 st half of 20 th century
Óscar da Silva	(1870-1958)	Transition, 1 st half of 20 th century
Luiz Costa	(1879-1960)	Transition, 1 st half of 20 th century
David de Sousa	(1880-1918)	Transition, beginning of 20 th century
Hernâni Torres	(1881-1939)	Transition, 1 st half of 20 th century
Luís Barbosa	(1887-1952)	Transition, 1 st half of 20 th century
Ruy Coelho	(1889-1986)	20 th century
Luís de Freitas Branco	(1890-1955)	20 th century
Hermínio do Nascimento	(1890-1972)	20 th century
Armando Leça	(1891-1977)	20 th century
Cláudio Carneyro	(1895-1963)	20 th century
António Fragoso	(1897-1918)	Transition, beginning of 20 th century
Ivo Cruz	(1901-1985)	20 th century
Frederico de Freitas	(1902-1980)	20 th century
Armando José Fernandes	(1906-1983)	20 th century
Fernando Lopes-Graça	(1906-1994)	20 th century
Berta Alves de Sousa	(1906-1997)	20 th century
Jorge Croner de Vasconcelos	(1910-1974)	20 th century
Victor Macedo Pinto	(1917-1964)	20 th century
Joly Braga Santos	(1924-1988)	20 th century
BEFORE THE 19th CENTURY	PERIOD	
Carlos Seixas	(1704-1742)	18 th century
Almeida Mota	(1744-c.1817)	18 th century
Francisco Xavier Baptista	(17?-1797)	18 th century
João de Sousa Carvalho	(1745-c.1799)	18 th century
Domingos Bomtempo	(1771-1842)	Late 18 th , 1 st half of 19 th century
CONTEMPORARY	PERIOD	
Filipe Pires	(1934-)	20 th and 21 st centuries
António Victorino d'Almeida	(1940-)	20 th and 21 st centuries
Jorge Peixinho	(1940-1995)	20 th century
Eurico Carrapatoso	(1962-)	20 th and 21 st centuries
Sérgio Azevedo	(1968-)	20 th and 21 st centuries

Appendix 2 – Main Portuguese composers (for violin)

Appendix 2.a – List of teachers





Appendix 2.b – Diagram of teachers

Appendix 3 – A list of Portuguese works for violin

- **Francisco de Sá Noronha (1820-1881)**

violin solo:

- *Variações a três vozes sobre um tema de Thalberg*

- **Nicolau Medina Ribas (1832-1900)***

violin and piano:

- *Lamento Saudoso*

- *Le Delire - Música de Salão*

- *La Plainte - Nocturno*

- *La précieuse - Gavotte*

- *Souvenir d'Amitie - Música de Salão*

- *Amizade - Estudo de Expressão*

- *Duas Nuvens - Barcarola*

violin solo:

- *Seis Prelúdios – Estudos (1)*

- *Seis Prelúdios – Estudos (2)*

* Though Nicolau Medina Ribas was born in Spain (Madrid), he lived most of his life in Portugal. As we saw, he played a very important and pioneering role in the Portuguese musical panorama (particularly in Oporto, his city of adoption) during the nineteenth century, the reason why we opted to include him in this list.

- **Vianna da Motta (1868-1948)**

violin and piano:

- *Romanza (1893)*

- *Sonata (1885)*

- *Sonata for violin and piano for four hands*

- **Óscar da Silva (1870-1958)**

violin and piano:

- *Sonata Saudade*

- *Erste Suite*

- *Romance*

- *Melodia e Frases*

- **António Eduardo da Costa Ferreira (1875-1966)**

violin and piano:

- *Serenata Mourisca (1923)*

- **Luiz Costa (1879-1960)**
violin and piano:
- *Sonatina op.18*

- **David de Sousa (1880-1918)**
violin and piano:
- *Seis peças*
- *Romanza*
- *Vision Passée (Élégie) for violin (or cello) and piano*

- **Hernâni Torres (1881-1939)**
violin and piano:
- *Sonatina*
- *Ballata*
- *Humoresque*

- **Luís Barbosa (1887-1952)**
violin and piano:
- *Romance*

- **Ruy Coelho (1889-1986)**
violin and piano:
- *Sonata (1910)*
- *Sonata (1923)*
- *Rapsódia Portuguesa*

violin and orchestra:
- *Egyptienne*
- *Fantasia Portuguesa*

- **Luís de Freitas Branco (1890-1955)**
violin and piano:
- *Sonata (1908)*
- *Sonata (1928)*
- *Melodia de Amor*

violin and orchestra:
- *Concerto (1916)*

- **Hermínio do Nascimento (1890-1972)**
violin and piano:
 - *Sonata*
 - *Cançoneta*
 - *Romance*
 - *Andante*
 - *Marguerite au sabbat – scherzo* (1918)

- **Flaviano Rodrigues (1891-1970)**
violin and piano:
 - *Berceuse Romantique* (1950)

- **Armando Leça (1891-1977)**
violin and piano:
 - *Estio*
 - *Poemeto Lírico*
 - *Melodia*
 - *Romance*
 - *Página Anteriana*

- **Cláudio Carneyro (1895-1963)**
violin and piano:
 - *Sonata* (1928)
 - *Improviso sobre uma cantiga do povo* (1925)
 - *D'Aquém e d'Além-mar* (1925/26)
 - *Bruma* (1935)
 - *A Roda dos degredados* (1943)
 - *Tema popular* (1946)
violin and small orchestra:
 - *Legenda* (1939)
two violins:
 - *Canção do figueiral* (1946)

- **António Fragoso (1897-1918)**
violin and piano:
 - *Suite Romântica*
 - *Unfinished Sonata*

- **Ivo Cruz (1901-1985)**
 - violin and piano:
 - *Sonata*
 - violin solo:
 - *Pastoral*

- **Frederico de Freitas (1902-1980)**
 - violin and piano:
 - *Sonata* (1946)
 - *Allegro Apassionatto* (1923)
 - *Nocturno sobre um soneto de Antero de Quental* (1924)
 - *Berceuse* (1925/26)
 - *Canção e Dança* (1939)
 - *Três peças sem importância* (1954):
 - 1- *Serenata Perdida*
 - 2- *Música para Funerais*
 - 3- *Zingaresca (Alla Zingarese)*
 - *Dança do Palhaço* (1964)
 - violin and cello:
 - *Sonata* (1923)

- **Armando José Fernandes (1906-1983)**
 - violin and piano:
 - *Sonata* (1946)
 - violin and orchestra:
 - *Concerto* (1948)

- **Jorge Croner de Vasconcelos (1910-1974)**
 - violin and piano:
 - *Aria e Scherzo* (1944)
 - *Canção* (1946)

- **Fernando Lopes-Graça (1906-1994)**
 - violin and piano:
 - *Two sonatinas* (1931)
 - *Prelúdio, capricho e galope* (1941)
 - *Pequeno tríptico* (1960)
 - *Quatro miniaturas* (1980)
 - *Adagio doloroso e fantasia* (1988)

violin solo:

- *Prelúdio e Fuga* (1961)
- *Esponsais* (1984)

- **Berta Alves de Sousa (1906-1997)**

violin and piano:

- *Dança exótica* (1934)
- *Cantilena* (1934)
- *Pavana* (1948)
- *Variações sobre um tema do Algarve* (1957)
- *Canto lamático* (1960)
- *Lamento* (1964)

- **Joly Braga Santos (1924-1988)**

violin and piano:

- *Nocturno* (1942)

violin and cello:

- *Concerto* (1960)

Appendix 4 – Lists of solo violinists performing in Portugal

Note: The following lists were 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.

Appendix 4.a – *Sociedade de Concertos de Lisboa*

SOCIEDADE DE CONCERTOS DE LISBOA

VIOLINIST	DATE
Mathieu Crickboom	17-Mar-1920
Lydie Demirgian	08-Nov-1920
Henry Wagemans ¹	27-Nov-1920
Paul Kochanski ¹	28-Apr-1922
Manuel Quiroga	03-Jun-1923
René Benedetti	13-Nov-1925
Jelly d'Arányi ¹	28-Mar-1926
Renée Chemet	25-May-1930
Jascha Heifetz ¹	23-Apr-1932
Vasa Pihoda	31-Jan-1933
Michel Candela	Nov-1941
Georg Kulenkampff ¹	23-Jan-1943
Juan Victoria	26-Feb-1945
Arthur Grumiaux ¹	23-Dec-1946
Pina Carmirelli	04-Dec-1947
Giovanni Bagarotti	16-Jan-1948
Yehudi Menuhin	14-Oct-1948
Maurice Clare	02-May-1949
Leonor Prado	09-Jun-1949
George Enesco	07-Dec-1949
Christian Ferras	29-Nov-1950
Paul Richartz	19-Oct-1951
Vasco Barbosa	20-Dec-1951
Heinz Stanske	14-May-1952
Leonor Prado	03-Jun-1953
Devy Erlih	10-Feb-1954
Ida Haendel	17-Nov-1955

1 - and other dates

Appendix 4.b – *Círculo de Cultura Musical*

CÍRCULO DE CULTURA MUSICAL

VIOLINIST	DATE
Szymon Goldberg	31-Jan-1935
André de Ribaupierre ¹	20-Jan-1937
Ricardo Odnoposoff	22-Nov-1939
Juan Manén ¹	02-Apr-1940
Erich Röhn	01-May-1941
Vittorio Brero	24-Nov-1941
Giorgio Ciompi	09-Dec-1941
Jacques Thibaud ¹	18-Feb-1942
Vittorio Brero ¹	17-Nov-1942
Erich Röhn ¹	09-Dec-1942
Luis Antón	05-Apr-1943
Karl Shwaller	15-Dec-1943
Enrique Iniesta	16-Apr-1944
Sonia Lovis	14-Jan-1945
André de Ribaupierre	12-Feb-1946
Ginette Neveu ¹	06-Jun-1946
Henryk Szeryng	26-Jan-1949
Isaac Stern	19-Nov-1949
Zino Francescatti	23-May-1951
Jascha Heifetz	04-May-1953
Lola Bobesco	19-Dec-1953
Nathan Milstein	10-May-1955
Ricardo Odnoposoff	23-Jan-1959
Sándor Végh	24-Apr-1963
Wolfgang Schneiderhan	16-Jan-1965
Cesari Ferraresi	22-Nov-1966
Leonid Kogan	09-Jan-1975

¹ - and other dates

Appendix 4.c – Gulbenkian Music Festivals

GULBENKIAN MUSIC FESTIVALS

VIOLINIST	DATE	
Henryk Szeryng	05-Jun-1957	1st Festival
Isaac Stern	25-Jun-1958	2nd Festival
Nathan Milstein	14-Jun-1959	3rd Festival
Vasco Barbosa	18-Jun-1960	4th Festival
David Oistrakh ¹	21-Jun-1960	
Manoug Parikian	23-Jun-1960	
Christian Ferras	07-Jun-1961	5th Festival
Varoujan Kodjian	15-Jun-1961	
Erich Röhn	24-Jun-1961	
Antonino David	26-Jun-1961	
Werner Keltch	21-May-1962	6th Festival
Agustin Léon Ara	25-May-1962	
Eric Friedman	30-May-1962	
Yvry Gitlis	02-Jun-1965	9th Festival
Arthur Grumiaux	20-May-1966	10th Festival
Mariuccia Jacovino	22-May-1967	11th Festival
Ruggiero Ricci	31-May-1967	
Yehudi Menuhin	18-May-1968	12th Festival
Henryk Szeryng	01-Jun-1968	
Isaac Stern	24-May-1969	13th Festival
Zino Francescatti	15-May-1970	14th Festival
Henryk Szeryng	22-May-1970	
Josef Suk	28-May-1970	

1 - and other dates

Appendix 4.d – Theatre of São Carlos

THEATRE OF SÃO CARLOS

VIOLINIST	DATE
Miguel Hesser	18-Jun-1794
Luísa (Luigia) Gerbini	21-Jun-1798
Philippe Lebon	May-1802
Girolano Pellizzoni	22-Dec-1823
José Maria de Freitas ¹	14-Nov-1824
Vicenzo Tito Masoni	28-Oct-1839
Vicenzo Tito Masoni ¹	13-Jan-1840
Pelegrin	16-Dez-1847
August Möser	13-Mar-1848
Alessandro Ugoccioni	17-Dec-1849
Agostini Robbio	07-Jan-1850
Vicenzo Bianchi	16-Mar-1850
José Austri	07-Feb-1851
Arthur Saint-Léon	03-May-1854
Antonio Guilherme Soromenho	12-Mar-1859
Francisco de Sá Noronha ¹	15-Feb-1860
Rudolph Gleichauff ¹	27-Dec-1862
I. Lotto ¹	28-Feb-1863
Nicolau Medina Ribas	29-May-1871
Julie Blechsmidt	02-Mar-1876
Enrique Fernandez Arbós	13-Apr-1882
Bernardo Valentim Moreira de Sá	08-Jan-1883
Julio Caggiani	15-May-1885
Palatin	13-May-1886
Júlio de Magalhães	12-Apr-1887
Victor Hussla ¹	08-May-1890
Filipe Duarte ¹	29-Apr-1891
America Montenegro ¹	07-Jan-1895
Pablo de Sarasate ¹	02-Mar-1896
Júlio Cardona ¹	08-Dec-1900
Jacques Thibaud ¹	21-Jan-1901
Gino Nastrucci	16-Mar-1902
Arrigo Serato	09-Feb-1903
Ferenc von Wecezy ¹	30-Mar-1904
Eugène Ysaye	19-May-1905
René Bohet ¹	12-Jan-1912
Francisco Benetó	15-May-1914
Ivo da Cunha e Silva ¹	07-Feb-1915
Ivone Dupuy	07-Mar-1915
Tomás de Lima	29-May-1917
Paulo Manso ¹	30-Jun-1918
Fernando Cabral	01-Jun-1918
Acácio de Faria ¹	12-Dec-1918
Luís Barbosa ¹	12-Jan-1922

Appendix 4.d (cont.)

THEATRE OF SÃO CARLOS

VIOLINIST	DATE
Flaviano Rodrigues ¹	29-Maio-1933
Viktor Tetriakov	01-Nov-1974
Christa Ruppert	11-Jun-1976
Vasco Barbosa	30-Set-1981
Vasco Barbosa	14-Oct-1983
Salvatore Accardo	21-Apr-1990
Aníbal Lima	23-Jun-1990

1 - and other dates

Appendix 4.e – *Emissora Nacional* (Portuguese Radio)

EMISSORA NACIONAL (PORTUGUESE RADIO)

VIOLINIST	DATE
Leonor Prado	07-May-1943
Silva Pereira	25-Feb-1944
Leonor Prado	24-Mar-1944
Philip Newman	08-Apr-1944
Paulo Manso	29-Oct-1944
Leonor Prado	15-Jan-1945
Leonor Prado	01-Feb-1946
Vasco Barbosa	09-Jan-1947
Leonor Prado	13-Feb-1947
Lídia de Carvalho	18-Jan-1948
Vasco Barbosa	22-Feb-1948
Philip Newman	07-Mar-1948
Vasco Barbosa and Luís Barbosa (vla)	02-Jan-1949
Silva Pereira	16-Jan-1949
Leonor Prado (Armando José Fernandes Violin Concerto - premiere)	30-Jan-1949
Leonor Prado (Armando José Fernandes Violin Concerto)	11-Dez-1949
Tossy Spiwakowsky	26-Oct-1957
Leonor Prado and François Broos (vla)	14-Dec-1957
Antonino David (Armando José Fernandes Violin Concerto)	03-Dec-1958
Berl Senofsky	06-Dec-1958
Lídia de Carvalho	15-Feb-1959
Ivry Gitlis	10-Oct-1959
Annie Jodry	19-Nov-1960
Herman Krebbers	28-Nov-1960
Carlo van Neste	16-Oct-1966
Stoika Milanova	08-Nov-1969
Gerardo Ribeiro	21-Oct-1972
Miriam Fried	25-Nov-1972
Edith Volckaert	20-Oct-1973
René Staar	24-Nov-1973
Uto Ughi	25-Oct-1975
Jenny Abel	26-Mar-1977
Gerardo Ribeiro	31-Mar-1977
Piotr Milewski	10-Dec-1977
Jean-Jacques Kantarov	08-Nov-1978
Vasco Barbosa (Luís de Freitas Branco Violin Concerto)	07-Mar-1981
Martin Beaver	08-Jun-1987
Vasco Barbosa and Irene Lima (vlc)	21-Jul-1987
Barry Shiffman	26-Mar-1988
Christa Ruppert	18-Apr-1988
Anibal Lima (Luís de Freitas Branco Violin Concerto)	1990

Appendix 5 – Chronology of notable Portuguese violinists

VIOLINIST	PERIOD	
Francisco de Sá Noronha	(1820-1881)	19 th century
Nicolau Medina Ribas*	(1832-1900)	19 th century
Bernardo Moreira de Sá	(1853-1924)	Transition, beginning of 20 th century
Júlio Neuparth	(1863-1919)	Transition, beginning of 20 th century
Alexandre Bettencourt	(1868-1947)	Transition, 1 st half of 20 th century
Júlio Cardona	(1879-1950)	Transition, 1 st half of 20 th century
Ivo da Cunha e Silva	(1886-1941)	Transition, 1 st half of 20 th century
Luís Barbosa	(1887-1952)	Transition, 1 st half of 20 th century
Flaviano Rodrigues	(1891-1970)	20 th century
Paulo Manso	(1896-1982)	20 th century
Leonor de Sousa Prado	(1917-2007)	20 th century
Lídia de Carvalho	(1918-)	20 th century
Silva Pereira	(1912-1992)	20 th century
Antonino David	(1923-2006)	20 th century
Vasco Barbosa	(1930-)	20 th century
Carlos Fontes	(1931-)	20 th century
Alberto Gaio Lima	(1932-)	20 th century
António Cunha e Silva	(1940-)	20 th century
Gerardo Ribeiro	(1950-)	20 th century
Elmar Oliveira	(1950-)	20 th century
Aníbal Lima	(1952-)	20 th century

* Though Nicolau Medina Ribas was born in Spain (Madrid), he lived most of his life in Portugal. As we saw, he played a very important and pioneering role in the Portuguese musical panorama (particularly in Oporto, his city of adoption) during the nineteenth century, the reason why we opted to include him in this list.

Appendix 6 – Biography of the interviewees

Leonor Prado

Daughter of Portuguese father and German mother, Leonor Alves de Sousa Prado was born in Oporto. She started her musical studies in this city with Cláudio Carneiro and René Bohet. Having demonstrated since very early exceptional musical aptitudes, she won a competition for a scholarship from *Instituto para a Alta Cultura*. As a scholar of this institution, Leonor Prado went to Brussels to study with Albert Zimmer and Carl Flesch.

The Second World War forced her to return to Portugal, where she continued her studies of violin with Juan Manén and Maxim Jacobson. In 1941, she was awarded the “Moreira de Sá” Prize, and in 1943, the First Prize of *Emissora Nacional* (Portuguese Radio).

She was leader of the *Academia de Instrumentistas de Câmara* of *Emissora Nacional*, having held identical position in the Gulbenkian Orchestra, between 1966 and 1968.

As a result of an intense activity as chamber musician, she founded the following chamber groups: “National Quartet” – with Marie Lévêque de Freitas Branco (piano), Silva Pereira (viola) and Fernando Costa (cello); “Lisbon Quartet” – Nella Maïssa (piano), François Broos (viola) and Mário Camerini (cello); and “Lisbon Trio” – Nella Maïssa (piano) and Pedro Corostola (cello).

Integrated in chamber groups or as a soloist, she performed in a large number of concerts and recitals in Portugal (Continent, Azores and Madeira) and abroad, including Spain, France, Belgium, Switzerland, England, Germany, Angola, Mozambique, among others. As a soloist, she played with several orchestras under the direction of conductors such as: Pedro de Freitas Branco, Silva Pereira, Frederico de Freitas, Enrique Casals, Paul Tortelier, Sándor Végh (with whom she performed the Bach’s Double Concerto), Fritz Rieger, Enrique Toldrá, Raphael Frühbeck de Burgos, Franz-Paul Decker, Franco Mannino, Helmut Müller-Brühl, Robert Zeller, David Zinman, Karl Ristenpart, Elaine Shaffer, Pierre Colombo, Edwin Fischer, Géza Anda and António Janigro.

She recorded almost all the most important violin repertoire to the Portuguese Radio, being distinguished the edition of three CD’s with works by Martinu, Beethoven, Shostakovich, Mendelssohn and Brahms.

As a result of her deep interest in pedagogy, she became violin teacher at the Conservatory of Music of Oporto (between 1944 and 1946), at *Academia de Santa Cecília* (until 1972), Lisbon Conservatory (between 1972 and 1986) and *Fundação Musical dos Amigos das Crianças* (between 1987 and 2002).

Source - Adapted from:

Neto, Tiago (2002): “Perfil da Violinista Leonor Prado”, in *Música e Músicos*, No. 56, p. 2;

Neto, Tiago (2002): “Leonor Prado - Principais Gravações Realizadas para a Rádio Difusão Portuguesa”, in *Música e Músicos*, No. 57, p. 2.

Vasco Barbosa

Vasco Barbosa started learning the violin at the age of six with his father, the great Portuguese violinist Luís Barbosa, having performed in public for the first time one year later. He finished his course at the Lisbon Conservatory with the highest marks in the violin class of Pavia de Magalhães.

After winning a competition for a scholarship from the *Instituto para a Alta Cultura*, he continued his studies in Switzerland, with the renowned pedagogue Georg Kulenkampff, and later in Paris, with Yvonne Astruc and George Enesco.

Some years later, he got a bursary from the Gulbenkian Foundation to study with Ivan Galamian, in the United States (New York). In this country, he also received chamber music tuition from Joseph Gingold.

Since very young, he has been playing as a soloist with several orchestras, directed by the Portuguese conductors Pedro de Freitas Branco, Frederico de Freitas, Álvaro Cassuto, Silva Pereira and Pedro Blanc, and by the international conductors Zubin Mehta, Bernard Haitink, Fritz Rieger, among others.

He formed a duo with his sister, the pianist Grazi Barbosa, with whom he performed a large number of recitals in Portugal and abroad, including Spain, France, Italy, Switzerland, Austria, Germany, Greece, Romany, United States, Brazil, Angola, Mozambique, Hong-Kong, Macau, etc..

Vasco Barbosa was leader of several orchestras: Symphony Orchestra of *Emissora Nacional* (RDP – Portuguese Radio), Symphony Orchestra of the Theatre of São Carlos, and Portuguese Symphony Orchestra. He was violin teacher at *Academia de Santa Cecília* (Lisbon).

He was awarded several prizes and decorations, being distinguished: “Guilhermina Suggia” Prize, Press Oscar (1962), “Moreira de Sá” Prize, Best Performer of 1972 (*Secretaria de Estado da Cultura*), the Military Insignia *Ordem de Santiago de Espada*, and Almada Prize (2002).

Currently, Vasco Barbosa is first-violin and founder member of the “Atalaya” string quartet, and performs regularly in chamber music recitals.

Source - Adapted from:

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); and

website: www.meloteca.com/corda-violinistas.htm#barbosa

Aníbal Lima

Born in the Portuguese city of Lamego, Aníbal Lima started his music studies at *Fundação Musical dos Amigos das Crianças*, finishing the Superior Course of Violin at the Lisbon Conservatory, in the class of Herbert Zils. He received violin and chamber music tuition from Sándor Végh in the International Music Courses of Estoril.

With a scholarship from the government of the former Soviet Union, he went to the Conservatories of Odessa and Moscow (Tchaikovsky), to study in the classes of professors Alexander Stanko and Sergei Kravchenko, respectively. He got his diploma from the Tchaikovsky Conservatory in 1980. In 1983 he won the second prize in the “Villa-Lobos” International Violin Competition.

As a soloist, Aníbal Lima has performed with the main Portuguese orchestras, including performances in Portugal, France, Luxemburg, Morocco, China, Macau, Thailand, Denmark and in the International Festivals of Estoril, Capuchos, Algarve and Pamplona (Spain).

He completed several recordings for the Portuguese Radio and Television. His discography includes the Mendelssohn Violin Concerto in D minor (1988) and all of the Grieg violin sonatas (1993), with the Norwegian pianist Anne Kaasa.

He was leader of the Gulbenkian Orchestra for about twenty years, until 2004.

Aníbal Lima is first violin and founder member of the “Lisbon String Quartet” – within which he was distinguished with the “Guilhermina Suggia” Prize – and of the “Garrett Piano Trio”.

Currently, Aníbal Lima is violin teacher at Lisbon Superior School of Music, Portuguese Superior Academy of Orchestra (Lisbon) and Catholic University of Oporto.

Source - Adapted from:

websites: www.musica.gulbenkian.pt/main.html and
www.meloteca.com/corda-violinistas.htm#anibalima

Lídia de Carvalho

At the age of eleven, Lídia de Carvalho left his colleagues of the *Liceu Antero de Quental* (in Azores - Ponta Delgada) to begin her violin studies in Lisbon. By that time, she had already acquired a musical background that she classifies as excellent.

Lídia de Carvalho finished the Superior Course of violin at the National Conservatory with the highest marks in the violin class of Júlio Cardona, where she was also awarded the Prize of the Conservatory; she also received violin orientation from René Bohet.

In 1944, Lídia de Carvalho was awarded the Prize of the Portuguese Radio (*Emissora Nacional*). With a scholarship from the *Instituto para a Alta Cultura*, she continued her studies with Maxim Jacobsen and, with the support of the Gulbenkian Foundation, she attended for two years the violin class of Yvonne Astruc, at the *Academia Chigiana*, in Sienna (Italy). Her violin educational path also includes the attendance of the International Courses of Zermatt, where she worked with Sándor Végh.

Lídia de Carvalho performed with the main Portuguese orchestras, including the Symphony Orchestra of *Emissora Nacional*, the Lisbon Philharmonic and the Oporto Symphony, beyond many recitals she gave at the invitation of *Círculo de Cultura Musical*, *Sociedade "Pró-Arte"*, *Sociedade "Sonata"* and French Radio and Television, where she inaugurated the Luso-French Interchange of "*Pró-Arte*".

Among her most successful performances, prominence should be given to a tour to Spain and Austria (Salzburg) within the *Sociedade "Pró-Arte"*, in which Lídia de Carvalho performed Portuguese repertoire, and to the interpretation of the complete violin sonatas of Beethoven in the National Conservatory to celebrate the bicentenary of the composer's birth, in 1970.

In 1960, Lídia de Carvalho was appointed violin Professor at the Lisbon National Conservatory, where she taught for about 28 years. Beyond her intense teaching activity and solo/chamber music career, she was also the leader of the Lisbon Philharmonic Orchestra and assistant-leader of the *Academia de Instrumentistas de Câmara* of *Emissora Nacional*.

Source - Adapted from:

Concert programme kindly ceded by the violinist, from a recital she gave in Azores (São Miguel Island) with the pianist Margarida Magalhães de Sousa;
Borba, Tomás e Lopes-Graça, Fernando (1996²), *Dicionário de Música*, Vol. 1, pp. 291-292, Lisboa: Mário Figueirinhas Editor; and
Information gathered in the interview.

Carlos Fontes

Carlos Fontes was born in Argoncilhe, Santa Maria da Feira (near Oporto). He studied with Professors Alberto Pimenta and Henri Mouton, with whom he finished the Superior Course of violin at the Oporto Music Conservatory.

He held for many years the position of leader of the Symphony Orchestra of Oporto

As soloist and first violin of the String Quartets of Oporto and of *Oficina Musical*, Carlos Fontes performed in Portugal (including Madeira and Azores islands), Spain, France, Germany and Brazil. In 1971, he was awarded by unanimity the Prize of *Casa da Imprensa*, which was given to a String Quartet for the first time.

In 1977, Carlos Fontes was invited to be part of the jury in the International String Quartet Competition Villa Lobos, which took place in Rio de Janeiro.

In 1985, Carlos Fontes was chosen by the Portuguese Radio to represent Portugal in the *World Philharmonic Orchestra*, in the first violin section, in a concert that took place in Stockholm (Sweden), conducted by the renowned Carlo Maria Giulini.

In 1990 he was honoured with the *Medalha de Mérito Cultural*, by *Secretaria de Estado da Cultura*.

Carlos Fontes has also served on the juries of the main Portuguese violin competitions and schools, particularly in the *Prémio Jovens Músicos* (Portuguese Radio Competition), in the International Violin Competition “*Cidade do Fundão*” and in the Professional Music Schools of Santo Tirso and Mirandela.

As a result of his interest in teaching, Carlos Fontes also served as violin professor in several institutions, including the Oporto Music Conservatory, Music Academy of Paços de Brandão, Music School Silva Monteiro and Professional Music School of Espinho.

Source - Adapted from:

Programme of the 2008 International Violin Competition “*Cidade do Fundão*” (Portugal), promoted by Academia de Música e Dança do Fundão – biography of the jury members.

Alberto Gaio Lima

Alberto Gaio Lima was born in Maia (Oporto) and began his violin studies at the age of nine. He was then admitted into the violin class of Professor Alberto Pimenta, at the Music Conservatory of Oporto, with whom he finished the Superior Course of violin. In this institution, he also took a few violin lessons from Professor Leonor Prado.

After some violin tuition from Raphael Martinez, the leader of the Symphony Orchestra of Oporto then, Alberto Gaio Lima continued his violin studies in Paris, first with George Szeryng, and later with René Benedetti. In Italy, Alberto Gaio Lima received violin coaching from Yvonne Astruc (in Sienna).

He held the position of leader in the main Portuguese orchestras of that time, including the Symphony Orchestra of Oporto and the Symphony Orchestra of *Emissora Nacional*, and he was invited to play as the leader of Gulbenkian Orchestra.

The performing career of Alberto Gaio Lima included many recitals in Portugal and abroad, including a few recordings for the Portuguese Radio, from which deserves reference the recording of the Violin Sonata of Victor Macedo Pinto as a result from a close collaboration with this composer.

Alberto Gaio Lima developed his intense teaching activity as violin professor at the Oporto Music Conservatory (1962-1986), Oporto Superior School of Music and Arts (1986-1993) and, more recently, at Artave (Escola Profissional Artística do Vale do Ave), Braga Music Conservatory and Catholic University of Oporto.

He has also served as jury in many Portuguese violin competitions.

Source - Adapted from:

Information gathered in the interview

Elmar Oliveira

The son of Portuguese immigrants, Elmar Oliveira began studying the violin with his brother John at the age of nine. He continued his studies with Ariana Bronne and Raphael Bronstein at the Hartt College of Music and the Manhattan School of Music.

Elmar Oliveira is one of the few major artists committed to the entire spectrum of the violin world, seeking to expand traditional repertoire boundaries as a champion of contemporary music and rarely-heard works of the past, as well as devoting energy to the development of younger artists.

Elmar Oliveira career was launched when he won the Gold Medal at Moscow's Tchaikovsky International Competition (1978). He subsequently won the First Prize at the Naumburg International Competition and was also the first violinist to receive the coveted Avery Fisher Prize. He has won many other honours, including two honorary doctorates (Manhattan School of Music and Binghamton University) and the Order of Santiago, Portugal's highest civilian honour. He has served on the juries of some of the most prestigious violin competitions including the Montreal, Indianapolis, Naumburg, and Vianna da Motta.

A familiar figure at the world's foremost concert venues, his international itinerary includes appearances in recital and with many of the world's great orchestras, including the Cleveland, Philadelphia, Leipzig Gewandhaus Orchestras; the New York, Helsinki, Los Angeles and London Philharmonic Orchestras; and the San Francisco, Saint Louis, Boston, Indianapolis, Oregon, Vancouver, Taiwan and Chicago Symphonies, and the Orpheus Chamber Orchestra. He has also extensively toured the Far East, South America, Australia, New Zealand, and regularly performs at many of the most prestigious summer music festivals.

Of historical significance are two unique projects: a CD released by Bein & Fushi of Chicago, featuring Elmar Oliveira performing on some of the world's greatest violins (fifteen Stradivaris and fifteen Guarneri del Gesù), and a CD of short pieces highlighting the Library of Congress's collection of rare violins.

Oliveira is a prodigious recording artist and a two-time Grammy nominee for his CD of the Barber Concerto with Leonard Slatkin and the Saint Louis Symphony. His discography on Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Naxos, Ondine, and Melodiya covers a wide range of works from the Baroque period to the present.

Hailed for his performances of the standard violin literature, Elmar Oliveira is also a much sought-after interpreter of the music of our time. He has premiered works by several contemporary composers and has also performed seldom-heard concerti by Ginastera, Joachim, Achron, Rautavaara, among others.

Source - Adapted from:

CD Notes from *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); and website: www.elmaroliveira.com

Gerardo Ribeiro

Gerardo Ribeiro is recognised on four continents as one of the truly important violinists of his generation. With acclaimed recitals at New York City's most prestigious concert venues - Carnegie Hall, Alice Tully Hall and the Metropolitan Museum – he has also appeared at Washington, D.C.'s Kennedy Center, and is well known in major European, South American and Far Eastern concert halls.

As a concert soloist, Gerardo Ribeiro has appeared with the Philadelphia and Gulbenkian Orchestras, the Montreal, Dallas, Lucerne, Lisbon, Porto, Barcelona and Cali Symphony Orchestras, the Zagreb, Antwerp and Lisbon Philharmonics, the Taiwan, Beijing, Belgian and Portuguese National Orchestras, the Radio Orchestras of Paris (O.R.T.F.), Lisbon, Berlin, Hilversum (Holland) and North Germany (Hannover) and other leading ensembles.

Also active in chamber music, he has served as artistic director of the International Chamber Music Institute in Munich and has performed at the Marlboro and Lucerne International Music Festivals.

Beginning violin studies at an early age, Ribeiro went on to earn Soloist Diplomas, with honours, at both the Porto and Lucerne Conservatories, later attending the Juilliard School, where he studied with Ivan Galamian, Paul Makanowitzky and Felix Galimir. Numerous awards in distinguished international competitions such as the Montreal and Paganini followed. First Prizes were received at the Vianna de Motta contest in Lisbon and the Maria Canals competition in Barcelona.

After serving on the violin faculty of the Eastman School of Music, Gerardo Ribeiro joined Northwestern University as professor of violin. He is a member of the Meadowmount Trio, ensemble-in-residence at the Meadowmount School of Music. He has been awarded the Presidential Scholars Teacher Recognition Award from the White House's Commission on Presidential Scholars.

Gerardo Ribeiro's recordings are available on the EMI and RCA labels. He has recorded the complete violin sonatas of both Brahms and Beethoven, along with violin concerti by Mendelssohn, Brahms, Tchaikovsky, Strauss, Schumann and others.

He has been decorated by the President of Portugal as Commander of the Order of Prince Henry the Navigator.

Source - Adapted from:

“Featured Interview: Gerardo Ribeiro” in *Intermissions*, Steven Palincsar Violin Studios, November 2007 - article kindly ceded by the violinist; and
websites: www.meadowmount.com/faculty/ribeiro.shtml,
www.music.northwestern.edu/facultyprofiles/r.html

Appendix 7 – Interview Questionnaire

Topic: Portuguese music for violin and performance issues:

Focus on the period between the late 19th and the first half of the 20th century

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

Q2: Do you play (or have studied) any other instrument? Which?

Q3: With whom and where have you studied the violin?

Q4: How old were you when you started to learn the violin?

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

Q7: In case you have had teachers from different violin “schools”, which was the violin “school” you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each “school”?

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ..., 5th):

Itzhak Perlman	<input type="checkbox"/>	Maxim Vengerov	<input type="checkbox"/>	Gidon Kremer	<input type="checkbox"/>
Schlomo Mintz	<input type="checkbox"/>	Joshua Bell	<input type="checkbox"/>	Victoria Mullova	<input type="checkbox"/>
Anne-Sophie Mutter	<input type="checkbox"/>	David Oistrakh	<input type="checkbox"/>	Nigel Kennedy	<input type="checkbox"/>
Yehudi Menuhin	<input type="checkbox"/>	Henryk Szeryng	<input type="checkbox"/>	Joseph Szigeti	<input type="checkbox"/>
Arthur Grumiaux	<input type="checkbox"/>	Jascha Heifetz	<input type="checkbox"/>	Pinchas Zukerman	<input type="checkbox"/>
Leonid Kogan	<input type="checkbox"/>	Others.....	<input type="checkbox"/>		

Could you please justify your choices?

Q10: Could you please indicate the composer(s) that attract you most? Why?

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel “it was made for me”? Which?

- Violin repertoire -

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

- | | | | | | |
|--------------|--------------------------|------------------|--------------------------|-----------------|--------------------------|
| Baroque | <input type="checkbox"/> | Classical | <input type="checkbox"/> | pre-Romanticism | <input type="checkbox"/> |
| Romanticism | <input type="checkbox"/> | post-Romanticism | <input type="checkbox"/> | Modernism | <input type="checkbox"/> |
| Contemporary | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

- | | | | | | |
|-----------------|--------------------------|------------------|--------------------------|---------------|--------------------------|
| Maurice Ravel | <input type="checkbox"/> | Claude Debussy | <input type="checkbox"/> | Gabriel Fauré | <input type="checkbox"/> |
| Tchaikovsky | <input type="checkbox"/> | Brahms | <input type="checkbox"/> | César Franck | <input type="checkbox"/> |
| Dvořák | <input type="checkbox"/> | Smetana | <input type="checkbox"/> | Sibelius | <input type="checkbox"/> |
| Richard Strauss | <input type="checkbox"/> | Ernest Chausson | <input type="checkbox"/> | Edward Elgar | <input type="checkbox"/> |
| Edvard Grieg | <input type="checkbox"/> | Béla Bartók | <input type="checkbox"/> | Ysaye | <input type="checkbox"/> |
| Janaček | <input type="checkbox"/> | Arnold Schönberg | <input type="checkbox"/> | Others..... | <input type="checkbox"/> |

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

- | | | | | | |
|--------------------|--------------------------|--|--------------------------|-------------|--------------------------|
| Portugal and Spain | <input type="checkbox"/> | United Kingdom | <input type="checkbox"/> | German | <input type="checkbox"/> |
| Italy | <input type="checkbox"/> | Austria | <input type="checkbox"/> | Scandinavia | <input type="checkbox"/> |
| Russia | <input type="checkbox"/> | East and Central Europe (including Hungary, Romania, etc.) | <input type="checkbox"/> | | |
| France | <input type="checkbox"/> | Belgium and The Netherlands | <input type="checkbox"/> | | |

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

- | | | | |
|------------------------|--------------------------|------------------------|--------------------------|
| Vianna da Motta | <input type="checkbox"/> | Óscar da Silva | <input type="checkbox"/> |
| Luiz Costa | <input type="checkbox"/> | Hernâni Torres | <input type="checkbox"/> |
| Hermínio do Nascimento | <input type="checkbox"/> | Armando Leça | <input type="checkbox"/> |
| António Fragoso | <input type="checkbox"/> | Francisco de Lacerda | <input type="checkbox"/> |
| Alexandre Rey-Colaço | <input type="checkbox"/> | Luís de Freitas Branco | <input type="checkbox"/> |
| Ruy Coelho | <input type="checkbox"/> | Cláudio Carneiro | <input type="checkbox"/> |
| Frederico de Freitas | <input type="checkbox"/> | Armando José Fernandes | <input type="checkbox"/> |
| Croner de Vasconcelos | <input type="checkbox"/> | Joly Braga Santos | <input type="checkbox"/> |
| Berta Alves de Sousa | <input type="checkbox"/> | Fernando Lopes-Graça | <input type="checkbox"/> |
| David de Sousa | <input type="checkbox"/> | Ivo Cruz | <input type="checkbox"/> |
| Luís Barbosa | <input type="checkbox"/> | Other | <input type="checkbox"/> |

(Other composers – not to be analysed):

- | | | | | | |
|------------------------|--------------------------|---------------------|--------------------------|---------------------------|--------------------------|
| Carlos Seixas | <input type="checkbox"/> | Almeida Mota | <input type="checkbox"/> | Francisco Xavier Baptista | <input type="checkbox"/> |
| João de Sousa Carvalho | <input type="checkbox"/> | Domingos Bomtempo | <input type="checkbox"/> | Francisco de Sá Noronha | <input type="checkbox"/> |
| Filipe Pires | <input type="checkbox"/> | Victorino d'Almeida | <input type="checkbox"/> | Jorge Peixinho | <input type="checkbox"/> |
| Eurico Carrapatoso | <input type="checkbox"/> | Sérgio Azevedo | <input type="checkbox"/> | Other | <input type="checkbox"/> |

Q16: Have you played any Portuguese violin work?

If **YES**:

- Describe the violin work
- In which aesthetic movement 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?

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?

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?
- Inclusion of violin works in the programmes of Conservatories and Superior Schools

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?

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

- | | | | | | |
|---------------|--------------------------|---------------|--------------------------|---------------|--------------------------|
| Folklore | <input type="checkbox"/> | Impressionism | <input type="checkbox"/> | Neoclassicism | <input type="checkbox"/> |
| Nationalism | <input type="checkbox"/> | Dodecaphony | <input type="checkbox"/> | Serialism | <input type="checkbox"/> |
| Expressionism | <input type="checkbox"/> | Atonalism | <input type="checkbox"/> | Modalism | <input type="checkbox"/> |
| Polytonalism | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

Q21: Do you know any Portuguese violinist?

- | | | | | | |
|-------------------------|--------------------------|-----------------------|--------------------------|--------------------|--------------------------|
| Leonor de Sousa Prado | <input type="checkbox"/> | Vasco Barbosa | <input type="checkbox"/> | Aníbal Lima | <input type="checkbox"/> |
| Nicolau Medina Ribas | <input type="checkbox"/> | Elmar Oliveira | <input type="checkbox"/> | Gerardo Ribeiro | <input type="checkbox"/> |
| Francisco de Sá Noronha | <input type="checkbox"/> | Paulo Manso | <input type="checkbox"/> | Antonino David | <input type="checkbox"/> |
| Bernardo Moreira de Sá | <input type="checkbox"/> | Júlio Cardona | <input type="checkbox"/> | Luís Barbosa | <input type="checkbox"/> |
| Ivo da Cunha e Silva | <input type="checkbox"/> | Júlio Neuparth | <input type="checkbox"/> | Lídia de Carvalho | <input type="checkbox"/> |
| Alberto Gaio Lima | <input type="checkbox"/> | Alexandre Bettencourt | <input type="checkbox"/> | Flaviano Rodrigues | <input type="checkbox"/> |
| Carlos Fontes | <input type="checkbox"/> | António Cunha e Silva | <input type="checkbox"/> | Other | <input type="checkbox"/> |

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

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.)

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.)

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

Q27: What performance approach do you prefer most: intuitive or "cognitive"?

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) Soloist Chamber-musician
Orchestra-player Recitalist with piano Other

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

Discipline..... <input type="checkbox"/>	Relaxation <input type="checkbox"/>
Analysis of the piece <input type="checkbox"/>	Stand up vs. sit-down <input type="checkbox"/>
Slow study <input type="checkbox"/>	Scales and arpeggios <input type="checkbox"/>
Left-hand exercises <input type="checkbox"/>	Vibrato (arm, wrist, fingers) <input type="checkbox"/>
Shifting position <input type="checkbox"/>	Right-arm (bow)..... <input type="checkbox"/>
Duration <input type="checkbox"/>	Memory..... <input type="checkbox"/>
Others <input type="checkbox"/>	

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

Q35: Is there any violin work you did not play yet and that you would have liked to play?

Q36: In a few words, how do you define a good violinist?

Q37: Do you have any final advices to a young-generation violinist?

Appendix 8 – Edited Interviews

Topic: Portuguese music for violin and performance issues:

Focus on the period between the late 19th and the first half of the 20th century

Appendix 8.a – Interview with Leonor Prado

Picture 35 – Leonor Prado



The interview with Leonor Prado was held on March 2006, in Lisbon.

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- I started my violin studies at the age of seven, in Oporto. My older sister played the piano, thus I had to play another instrument and my parents chose the violin. I started in the violin and I followed in the violin until the end of my life. But... I like it... I also liked the violin. We had a couple of cousins that used to invite us for weekly tea meetings and each of us had to show our abilities... and I played, my sister played, old ladies also played, others declaimed verses. At that time I played what I knew... a March of Moffat first (perhaps a German composer), then a Berceuse of Schubert... in a more advanced stage, a Mazurka of Wieniawsky, Cavatina of Raff and things that followed a difficulty degree.

- Later on, I came to Lisbon and I followed my violin studies with René Bohet, a Belgian teacher married to a lady who taught and played in the Theatre of São Carlos [...] I learned a lot from him. Then I had lessons from Juan Manén, a Spanish teacher that was in Portugal during the war. He did not want to accept me as his student, but my mother asked him to listen to me at least... and he listened and accepted me. He liked so much that he took me to Barcelona and we played together there the Bach's Double Concerto, under the direction of the brother of Pablo Casals, Henrique Casals. In Barcelona I met an agent who liked very much my violin playing and invited me to a

series of concerts there and in other Spanish cities. However, my mother refused because they were very badly paid.

- I was about nineteen or twenty years old when I studied with Manén in Lisbon. I enjoyed very much playing with him... he was more a virtuoso than an artist, but he played really well... a perfection. Manén was not only a violinist, he was also a composer... he wrote a very difficult Spanish violin concerto. I also played *La Sardana*, a kind of a Catalan ritual dance which I liked very much.

- I studied also in Sweden, in Stockholm. This happened because my sister [the composer and pianist Berta Alves de Sousa] who always wanted to be a conductor, she went there to attend the summer courses from Clemens Krauss and I went there with my sister and my mother. Once there, by chance, I met a Hungarian student of Clemens Krauss, who was also a violinist, and he wanted to listen to me. His name was Karl Garaguri and he told me: "You should come to Sweden because I am professor and director of the Kungsgatan Orchestra and I would like to give you lessons". I stayed there for a month. I was about twenty-two, twenty-three years old.

Q2: Do you play (or have studied) any other instrument? Which?

- No. I tried the piano but I did not «have the knack» of the piano. I was always forgetting the left hand... only the right hand worked well.

Q3: With whom and where have you studied the violin?

- Firstly, it was in Oporto, where I was born. My first professor? It was a lady who had studied in Germany and that used to beat her foot to me because of the line bars... and I did not like it at all. Her name was Beatriz Couto. She was Portuguese and she was sent to Germany by a rich family. After that, I had lessons from René Bohet... I was about thirteen, fifteen years old. René Bohet spoke of me to Amélia Rey-Colaço [daughter of the Portuguese pianist and composer Alexandre Rey-Colaço], who went to give a recital in Oporto, and she wanted to listen to me. I played for her and she liked very much.

- Then I went to Brussels to receive violin lessons from François Zimmer, professor at the local Conservatory. He wanted to prepare me for the Carl Flesch Competition, but soon after we ran out of money and we had to come back to Portugal... But later, I won the "Guilhermina Suggia" Prize, the Prize of "*Orpheon Portuense*". Unfortunately, these prizes «did not mean money»... I «only» got honour and beautiful diplomas.

Q4: How old were you when you started to learn the violin?

- I started learning the violin when I was seven years old, in Oporto.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- Only of that one... of her «beating the foot» to beat the time.

- From the first violin lesson... well, “it does not come anything to my head”²⁶⁶... I found that it was a little boring, that it required... study, practise. I do not remember very well. I did not want to learn the violin, I did not want to learn anything. They put me “in the violin” because my sister played piano, nothing else. Two pianists were not very good and thus... I started to learn the violin.

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- I liked René Bohet very much, he was a very interesting teacher. He played the Violin Concerto of Spohr very well. He was very demanding concerning the quality of the sound and phrasing. Then Manén, then in Brussels... it was always the same thing, the same interest, always phrasing well, very in tune.

- And of course, Carl Flesch. I studied with him in Belgium in the summer courses he used to give there. He rented a house and received many pupils, a lot of foreigners including Americans, Belgians, Hungarians, Swedish. I met Ida Handel there... some of them played very well. There was a young Polish violinist with sixteen years old, who was considered, at that time, the “*Heifetz of demain*”, the Heifetz of tomorrow...

Q7: In case you have had teachers from different violin “schools”, which was the violin “school” you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each “school”?

- It was the Russian School. The way to hold the bow in Belgium is with the elbow too low. The Russian School raised the elbow to the height of the hand. I had violin lessons with a great disciple of Thibaud, Nina Alexandresko... she was the only Russian teacher I had. And later, I had lessons with Jacobson here in Lisbon... he was also very demanding, particularly with the quality of the sound.

- And I played with Sándor Végh. But I was not a student of him, I only performed with him the Bach’s Double Concerto. When I played with him, I was already an “adult” violinist... having already played the violin concertos of Martinu, Wieniawsky, Beethoven, Tchaikovsky, and other great violin concertos. I also played Mozart’s *Sinfonia Concertante* with François Broos, the Brahms’ Double Concerto with [Pedro] Corostola and Maria José Falcão. Despite of being already a “formed” and professional violinist, I continued to have violin lessons in order to perfect my violin playing and to hear different opinions.

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

²⁶⁶ “It does not come anything to my head” is the literary translation of the Portuguese idiomatic expression “*Não me vem nada à cabeça*”, which means, in this context, that Leonor Prado did not have any idea at the moment.

- I do not know. René Bohet represented the Belgian school with a lowered right arm... Manén's right arm was more raised. I learned what I feel better from each one. The position was very natural in me.

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ..., 5th):

- | | | | | | |
|--------------------|--------------------------|----------------|--------------------------|------------------|--------------------------|
| Itzhak Perlman | <input type="checkbox"/> | Maxim Vengerov | <input type="checkbox"/> | Gidon Kremer | <input type="checkbox"/> |
| Schlomo Mintz | <input type="checkbox"/> | Joshua Bell | <input type="checkbox"/> | Victoria Mullova | <input type="checkbox"/> |
| Anne-Sophie Mutter | <input type="checkbox"/> | David Oistrakh | <input type="checkbox"/> | Nigel Kennedy | <input type="checkbox"/> |
| Yehudi Menuhin | <input type="checkbox"/> | Henryk Szeryng | <input type="checkbox"/> | Joseph Szigeti | <input type="checkbox"/> |
| Arthur Grumiaux | <input type="checkbox"/> | Jascha Heifetz | <input type="checkbox"/> | Pinchas Zukerman | <input type="checkbox"/> |
| Leonid Kogan | <input type="checkbox"/> | Others..... | <input type="checkbox"/> | | |

Could you please justify your choices?

- Huberman. I liked him very much. He played the Brahms' Violin Concerto. I remember... I was very young and nobody impressed me in such a way as he did.

- Jelly d'Arányi, the one who played Ravel's *Tzigane*.

- Heifetz, for his perfection.

- Perlman, not so much... it is more technique, I think he cares a lot about technique but he is not as emotive as others.

- Leonid Kogan, I remember when he played in the Lisbon Coliseum.

- Anne-Sophie Mutter, also very good.

- Menuhin, I liked him very much.

- I did not listen to Oistrakh alive.

- Vengerov... amazing.

- Szeryng, I also heard him playing.

- Grumiaux... I heard but I do not remember very well.

- Joseph Szigeti... I listened to him... he had a very beautiful sonority, very pretty... his phrasing was very sweet... but nothing of special.

If I had to choose only three I would say: Huberman, Heifetz and Kogan.

- Kogan was perfect, his technique was excellent. He had such a phrasing, such a sound... he had everything. I was delighted with him.

- Huberman played the Brahms' Violin Concerto as nobody did. That beginning had a sonority, a volume... and everything was improvised, he had that. It was not studied, it was improvised.

Q10: Could you please indicate the composer(s) that attract you most? Why?

- I like Brahms very much.

- Bach, I also like the Double Concerto and the Violin Concerto in E major.

- Mendelssohn, I think his violin concerto is an example. Those three parts (movements) are very well measured (it is not like in the Beethoven and Tchaikovsky violin concertos). It is very well balanced, and he was very happy in getting this.

- Ravel has *Tzigane*, and the Sonata. I like him for his inspiration.

- Paganini? I played the Violin Concerto in D. It is very difficult to play well. As a composer he is formidable, extraordinary. He is an "aside" composer.

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- I liked very much the *Devil's Trill* Sonata of Tartini... also, the *Symphonie Espagnole* of Lalo and the Violin Concerto of Martinu. The violin work I played more often was the Lalo's *Symphonie Espagnole*.

- Violin repertoire -

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

Baroque	<input type="checkbox"/>	Classical	<input type="checkbox"/>	pre-Romanticism	<input type="checkbox"/>
Romanticism	<input type="checkbox"/>	post-Romanticism	<input type="checkbox"/>	Modernism	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- No. I like everything, there is no preference. I also like contemporary music... it depends on what. I like Khatchaturian very much. I don't like [music from] the [late] twentieth century. It does not say anything to me, at least until now.

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

Maurice Ravel	<input type="checkbox"/>	Claude Debussy	<input type="checkbox"/>	Gabriel Fauré	<input type="checkbox"/>
Tchaikovsky	<input type="checkbox"/>	Brahms	<input type="checkbox"/>	César Franck	<input type="checkbox"/>
Dvořák	<input type="checkbox"/>	Smetana	<input type="checkbox"/>	Sibelius	<input type="checkbox"/>

Richard Strauss	<input type="checkbox"/>	Ernest Chausson	<input type="checkbox"/>	Edward Elgar	<input type="checkbox"/>
Edvard Grieg	<input type="checkbox"/>	Béla Bartók	<input type="checkbox"/>	Ysaye	<input type="checkbox"/>
Janaček	<input type="checkbox"/>	Arnold Schönberg	<input type="checkbox"/>	Others.....	<input type="checkbox"/>

[Answered in the next question]

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

Portugal and Spain	<input type="checkbox"/>	United Kingdom	<input type="checkbox"/>	German	<input type="checkbox"/>
Italy	<input type="checkbox"/>	Austria	<input type="checkbox"/>	Scandinavia	<input type="checkbox"/>
Russia	<input type="checkbox"/>	East and Central Europe (including Hungary, Romania, etc.)	<input type="checkbox"/>		<input type="checkbox"/>
France	<input type="checkbox"/>	Belgium and The Netherlands	<input type="checkbox"/>		<input type="checkbox"/>

- It is difficult to say because there are only a few works from Portugal and Spain. There is Sarasate, Albéniz, Falla. I have to speak about Spain because Portugal does not have too many things and those that exist are very little played. I liked Cláudio Carneiro very much, he was also my violin teacher. My mother used to call him from time to time to listen to me and to give me advices. He did not play in public, only for himself... he never played to me. He gave me several advices on the way to play and to phrase, fingerings... I liked him for being so polished, so refined... as a man I liked him very much.

- It is difficult because there are some regions that only have a few works.

- Austria, I like Richard Strauss very much. I like his operas, the violin sonata (it is really beautiful). Kreisler also.

- France, it has also a few things... Fauré, Debussy, Ravel...

- England has Walton. The Violin Sonata of Walton is very beautiful and difficult. I like his music very much. Edward Elgar... I like, I like the cello concerto. I remember Guilhermina Suggia playing it and she was amazing. I do not know nor played his violin sonata and his violin concerto.

- I also like Russian music.

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>

Ruy Coelho	<input type="checkbox"/>	Cláudio Carneiro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d'Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Luís de Freitas Branco: I played his violin sonatas. Freitas Branco was a very educated man, he initiated Modernism in Portugal and he was a very interesting man. 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.

- Fernando Lopes-Graça: I did not play anything of his. He is a composer of value although I do not like Lopes-Graça... but I think he has value.

- Francisco de Lacerda: I have never played any, but I think he is a good composer.

- Berta Alves de Sousa: My sister was always... 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.

- Armando José Fernandes: 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 immense to play it. The entire concerto is pretty, but the first movement is very good. He was a very close friend of my husband [Pedro do Prado].

- Croner de Vasconcelos: He was an intelligent and erudite man, but I do 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.

- Luís Barbosa: He was the father of Vasco Barbosa and he wrote a *Romance* for the violin... it is a well written *Romance*.

- Victorino d'Almeida: He has a lot of skills... I have never played any of his works.

- Luiz Costa: He is a modest composer. He wrote a piano trio, some little pieces, one sonatina, a piece for viola... I played his piano trio with Helena and Madalena Sá e Costa... we were very young.

- Ruy Coelho: I do not know the reason but I have never played anything of his. As a composer... he has a certain value. I heard his opera... he has a certain value, but no more than that.

- Cláudio Carneyro: I liked, I liked him very much. He wrote some very good popular songs [for voice and piano] *Cantares de Amigo* [...]. I played his *Improviso Sobre Uma Cantiga do Povo* [for violin and piano].

- António Fragoso: He died very young. He was a boy with much talent.

- Óscar da Silva: His name does not say anything to me... I have heard his name. He had value. I have never played anything of his.

- Carlos Seixas: He had much talent. For his time he had much value.

- Ivo Cruz: I do not know anything of his. I have the score of his violin sonata but I have never played it.

- Jorge Peixinho: I also do not know anything of his.

- Vianna da Motta: He was a very erudite man, a very wise man... he was not only “the pianist”. He was the best man of my marriage [with Pedro do Prado]... My mother did not attend my marriage... she did not want me to marry. Vianna da Motta was not a great composer, he was not a genius, but he was a person of much value.

- Frederico de Freitas: He has much value for this: he congregates the two genres of music: serious music and “light” music... and he is «happy» in any of them. In serious music he wrote: *A Dança da Menina Tonta* and *O Timpanas*. He also wrote very good music for films.

- Joly Braga Santos: He 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 violin, I did not play anything.

- Domingos Bomtempo: I have never played any. As a composer, he wrote plenty of works for the piano. He was a great composer of his time, he was much esteemed abroad. He wrote well, but he was not an artist, he was not a genius.

- Almeida Motta: I do not know. I have only heard of his string quartets.

- Filipe Pires: I do not know, but I have heard his name.

- Sérgio Azevedo. The same, I do not know, but I have heard his name. From the new generation, I do not know anything.

- Eurico Carrapatoso: I do not know, but I have heard his name.

Q16: Have you played any Portuguese violin work?

If **YES**:

- Describe the violin work
- In which aesthetic movement 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?

- The two violin sonatas of Luís de Freitas Branco demanded much expression and also had some difficulty.

- The music of Armando José Fernandes is very difficult. His violin concerto, which is dedicated to me, is very difficult. His violin sonata is also difficult, but not as much as the violin concerto. And thus, 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* [*Gabinete de Estudos Musicais* – Office of Musical Studies] could pay him at the end of the month. It was a commission from the Office of Musical Studies of the Portuguese Radio, created by my husband. This Office commissioned several works to the most important Portuguese composers at the time, such as Joly Braga Santos, Freitas Branco, etc.. 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... It has many trills, it is very difficult.

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?

- I interacted with Armando José Fernandes and with Cláudio Carneiro. With the latter, it was mainly the mode of phrasing... particularly in the central part of the *Improviso sobre uma Cantiga do Povo*. He gave me advice on how it should be... he wanted it like an improvisation. I did not participate in the writing of the piece.

- In the case of Armando José Fernandes, 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...

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?
- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- Portuguese music for violin does not exist in a sufficient amount so I can express an opinion on it: 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 to be confined only to teeny things of salon music. It is necessary to make more full-scale concert music. Portuguese music needs to be developed, it needs to be heard, it needs to be played...

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?

- Yes. They [the Portuguese pieces] need to be more discovered, but they also need to attract the interest of violinists to play them. They do not attract the interest of violin teachers. Nobody knows of their existence... it is not a concerto of Tchaikovsky, it is not a concerto of Beethoven... of Mendelssohn... of Khatchaturian... they are «little pieces». It is also necessary to increase them not only in size, but also in interest... And the academic programmes are also orientated to play these renowned concerts... and not Portuguese music. It needs to be interesting and to attract the interest of the person who starts the interpretation of it.

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

- | | | | | | |
|---------------|--------------------------|---------------|--------------------------|---------------|--------------------------|
| Folklore | <input type="checkbox"/> | Impressionism | <input type="checkbox"/> | Neoclassicism | <input type="checkbox"/> |
| Nationalism | <input type="checkbox"/> | Dodecaphony | <input type="checkbox"/> | Serialism | <input type="checkbox"/> |
| Expressionism | <input type="checkbox"/> | Atonalism | <input type="checkbox"/> | Modalism | <input type="checkbox"/> |
| Polytonalism | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

- Others... It may have influences from the Portuguese folklore... it is pretty, it is beautiful, it has very beautiful things... as the *Improviso* of Cláudio Carneiro. [...] I do not see influences from *Fado*.

Q21: Do you know any Portuguese violinist?

- | | | | | | |
|-------------------------|--------------------------|-----------------------|--------------------------|--------------------|--------------------------|
| Leonor de Sousa Prado | <input type="checkbox"/> | Vasco Barbosa | <input type="checkbox"/> | Aníbal Lima | <input type="checkbox"/> |
| Nicolau Medina Ribas | <input type="checkbox"/> | Elmar Oliveira | <input type="checkbox"/> | Gerardo Ribeiro | <input type="checkbox"/> |
| Francisco de Sá Noronha | <input type="checkbox"/> | Paulo Manso | <input type="checkbox"/> | Antonino David | <input type="checkbox"/> |
| Bernardo Moreira de Sá | <input type="checkbox"/> | Júlio Cardona | <input type="checkbox"/> | Luís Barbosa | <input type="checkbox"/> |
| Ivo da Cunha e Silva | <input type="checkbox"/> | Júlio Neuparth | <input type="checkbox"/> | Lídia de Carvalho | <input type="checkbox"/> |
| Alberto Gaio Lima | <input type="checkbox"/> | Alexandre Bettencourt | <input type="checkbox"/> | Flaviano Rodrigues | <input type="checkbox"/> |
| Carlos Fontes | <input type="checkbox"/> | António Cunha e Silva | <input type="checkbox"/> | Other | <input type="checkbox"/> |

- Vasco Barbosa: he was a very good violinist... his father was also very good, Luís Barbosa. People say that the father of Croner de Vasconcelos [Alexandre Bettencourt] played also very well... he was weird... he was very weird of temperament but he played very well. Who more? [Bernardo] Moreira de Sá: My mother said that he played very well, that she heard him playing Bach's Chaconne by memory and she liked very much.

- Aníbal Lima also plays very well. And Elmar Oliveira and Gerardo Ribeiro, I almost forgot these two... they play really well.

- Antonino David: Well, I did not like very much, but he played quite well. [...] It is difficult to say, to find terms not to hurt... but he was mediocre... his violin playing. He played well but he was mediocre. He could play much better.

- Nicolau Medina Ribas: I have never heard of him.

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- Elmar Oliveira... I do not know how he is playing now, but he played very well indeed.

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

- No, because we always «chase» the schools of the others. We always go to the French School, the Belgian School, the Russian School...

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.)

- Not a long time ago, right? The twentieth century, the end of the nineteenth century, from there...

- Mainly the *Emissora Nacional* (Portuguese Radio), but also institutions such as the *Sociedade de Concertos* and the *Círculo de Cultura Musical*.

- Now people play a lot, there are a lot of concerts. Today there are many concerts although I do not know if all of them are good. At that time, around 1940, there were a fairly number of concerts, with Cortot, Backhaus... a lot of international musicians came here. Nowadays, if Gulbenkian did not exist, we would not have the same quality, that is for sure.

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.)

- At that time there were critiques, which we unfortunately do not have today. There are no critics [reviewers].

- Support? There was the State that promoted those competitions such as the "Guilhermina Suggia" Prize.

- The Radio also promoted concerts and recitals. When my husband [Pedro do Prado] went to *Emissora Nacional*, he founded the *Recitais da Primavera* (Spring Recitals), in which a lot of artists came here: singers, pianists, violinists, Silva Pereira... by the way,

Silva Pereira was also a violinist... Everything thanks to the Radio and to Pedro do Prado. It [the Portuguese Radio] had a series of concerts, the Symphony Orchestra, who started in 1931. There started to appear more concerts and violinists. I remember my husband inviting the violinist Paulo Manso, who was playing in a hotel in Estoril during dinners. He was also a famous violinist... he played very well. I have never played with him, but he played very well... he was an honest musician.

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- No, I usually did not look for anything. It was the inspiration of the moment, the indications that my teacher gave me and nothing else. The teacher, because he had studied with Kogan... because he had studied with a conductor, with a renowned violinist... gave me advices, nothing else.

Q27: What performance approach do you prefer most: intuitive or “cognitive”?

- Intuitive. Yes... More inspiration than rational...

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) Soloist Chamber-musician
Orchestra-player Recitalist with piano Other

- I think all roles are important and necessary. A soloist, an orchestra-player... It is necessary to be a good violinist to form a good orchestra, it is necessary to be a good leader, it is necessary to be a good soloist. If one can be a good soloist, I find that it is better. It is a very difficult answer. I was not very good in orchestra, but I was in chamber music. I think I played once in the Symphony Orchestra of *Emissora Nacional*.

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- I liked very much to play with Manén. Not in the violin... in the violin he was very cold, he was too much worried about technique... he demanded for a perfect technique, very much developed. But in the piano... he was like an orchestra, he was full, he was alive... «alive music». I played in public with him the Spanish Concerto, the Chamber Concerto, the Bach’s Concerto for two violins, the Mozart’s Violin Concerto in D... I played in Barcelona.

- I also liked very much to play with Vég. With Sándor Vég I played the Double Concerto of Bach. I loved to play it... it is «alive music», inspired.

- I performed in many recitals with the pianist Nella Maïssa in *Emissora Nacional* and outside the Radio as well. We were invited to play at the Festival of Sintra by Herberto de Aguiar (also a violinist)... I played the Debussy's Violin Sonata, the Brahms' Third Violin Sonata and it went very well... I loved to play there. I remember my husband saying about the Brahms' sonata: "I was not expecting it to please so much".

- I played also with Maria José Falcão [Portuguese cellist].

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- I used to play by memory. The advantages are plenty, because you can better «introduce yourself» into the music. If you have a score, you are looking at the notes to see if everything is going well... when you are «alone» it is an inspiration, the concentration is higher. Thus I played by memory the violin concertos of Beethoven (it is hard to memorise), Tchaikovsky, Brahms (it is very difficult to memorise as well)... the Martinu I played by music [score]. I also performed the Mendelssohn's Violin Concerto, in Madrid, by memory. I almost always used to play by memory.

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- I always got the "nerves" before the concert... I even had vomits... I became very nervous... but, as soon as I arrived on stage, all the nerves disappeared. I do not know why... Before the concert it was horrible. I did not like to play by memory because of that. If you play by score, you do not become so nervous, I think...

- I did not do anything to fight stress... I just arrived at the stage and played... I never took calmatives nor even teas.

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

- | | | | |
|-----------------------------|--------------------------|-------------------------------------|--------------------------|
| Discipline..... | <input type="checkbox"/> | Relaxation | <input type="checkbox"/> |
| Analysis of the piece | <input type="checkbox"/> | Stand up vs. sit-down | <input type="checkbox"/> |
| Slow study | <input type="checkbox"/> | Scales and arpeggios | <input type="checkbox"/> |
| Left-hand exercises | <input type="checkbox"/> | Vibrato (arm, wrist, fingers) | <input type="checkbox"/> |
| Shifting position | <input type="checkbox"/> | Right-arm (bow)..... | <input type="checkbox"/> |
| Duration | <input type="checkbox"/> | Memory..... | <input type="checkbox"/> |
| Others | <input type="checkbox"/> | | |

- Discipline: it is necessary.

- Relaxation: I do not think about this.

- Analysis of the piece: it is important to know the piece.
- Stand up vs. sit-down: seated.
- Slow study: yes, very important.
- Scales and arpeggios: yes, I studied a little. I did not like, thus I just studied a little, but from time to time I practised scales... one scale per day. I followed the method of Carl Flesch.
- Duration: I never studied many hours per day... I usually studied two hours in the morning and two hours in the afternoon... four hours per day, normally.
- Left-hand exercises: yes.
- Vibrato (arm, wrist, fingers): [...] When Jacobson arrived, he held my arm and he wanted me to do like this [fingers and wrist – she exemplified]... only with the wrist. And we must have different vibratos, wider... and narrow in the high positions, in order to avoid oscillations between two notes. He only wanted fingers and wrist... not the vibrato of arm... that never...
- Shifting position: put the thumb behind in order to «hide» the shift.
- Right-arm (bow): raise the elbow at the frog to keep the sound equal during the bow stroke. It has to be equal at the frog and at the point.
- Above all, much seriousness in everything we do.

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- The episode that marked me most was with [Sándor] Végh... he had a thing that I did not like: he always passed before me when we entered and left the stage... and it should not be like that... I should have walked first. He wanted to return to Portugal to play with me the duets of Béla Bartók, but something should have happened with the Society of Concerts and he did not come back. This concert with Végh was in the Tivoli Theatre [in Lisbon] and it was one of the most important moments of my career. I remember the concerts with Pedro de Freitas Branco, as well... also very remarkable.
- I do not remember of any other episode. This of Végh I did not like at all... he was a kind of a «peacock»...

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- Just to please. I did not have support from anybody. I had in *Emissora Nacional* my husband, who arranged me some recitals with Nella Maïssa and nothing more. The

competitions? I was already well known when I won them. The most decisive factor... was to play well, to be serious. I received a very good critique from Lopes-Graça.

Q35: Is there any violin work you did not play and that you would have liked to play?

- I would have liked to play Ravel's *Tzigane*.

Q36: In a few words, how do you define a good violinist?

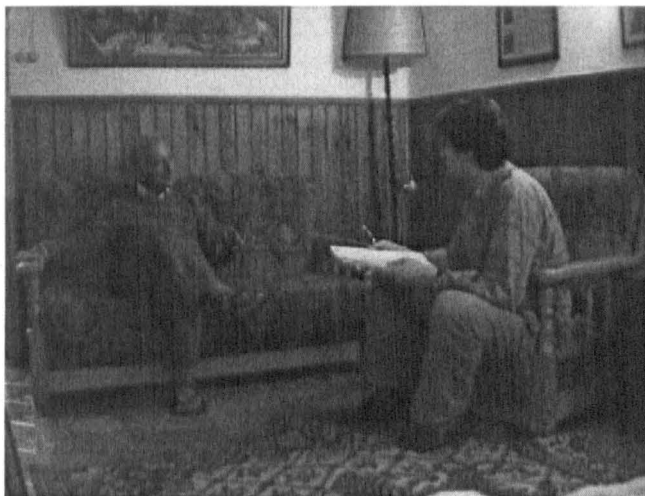
- A good violinist... it is not possible to define in just a few words. A good violinist has to have genius, to feel music, to have ability, to have skill of hands, to have good memory, to have also a good «ear for music»...

Q37: Do you have any final advices to a young-generation violinist?

- [...] Just follow and do in your life whatever you like most...

Appendix 8.b – Interview with Vasco Barbosa

Picture 36 – Vasco Barbosa



The interview with Vasco Barbosa was held on June 2006, in Lisbon.

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- My father (Luís Barbosa) was a violinist. Therefore I inherited it from him and from myself. It was natural that my father had suggested me. My mother had also studied violin, with my father... but later she left the violin, having dedicated herself to the piano... as a pianist, she came to play those difficult violin sonatas and concertos with my father. Furthermore, I had an older sister who sang and another one who played the piano, Grazi... thus I was born in a music environment and I could not escape from it. I do not remember of asking my father to learn the violin... I was only four or five years old...

Q2: Do you play (or have studied) any other instrument? Which?

- I studied a little bit of piano, but very little.

Q3: With whom and where have you studied the violin?

- I started with my father and later with Georg Kulenkampff. He was German... he recorded all the main violin concertos with the orchestras of Berlin and Vienna. I had lessons with him in Switzerland during one year... I was seventeen years old. Until there, I studied with my father. I played in a farewell concert in Theatre São Carlos and later I went to Switzerland, to study at the Lucerne Conservatory... Later, I went to Paris to study with George Enesco and Madame Yvonne Astruc, who was teacher of Salvatore Accardo. I was about 18, 19, 20 years old. I stayed there for three years,

having private lessons... but the lessons with Enesco were opened to the public, in a studio where people had to pay to attend. Christian Ferras also appeared there.

Q4: How old were you when you started to learn the violin?

- I was about four or five years old. I am from Lisbon and my father was also born in Lisbon, although his family is from Alentejo [region in the south of Portugal]. My father 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.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- I remember that I was playing [having fun] with a boy of my age and when my father appeared and said that we had to go to the violin lesson, I became a bit desolated... because children love fun. But five minutes after the beginning of the lesson, I completely forgot it because the lessons with my father were much more interesting to me... they were really a pleasure to me, better than any «play».

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- I liked them all. Beyond those three, I was also disciple of [Ivan] Galamian, Joseph Gingold, and Henryk Szeryng, through the years. When I returned from America, after having worked with Galamian, I was admitted in the Orchestra of *Emissora Nacional* as leader, next to Antonino David, because the two traditional leaders of this orchestra, Flaviano Rodrigues and Balowski had gone to the second desk [...].

- After Paris, where I studied with Yvonne Astruc and Enesco, I went to New York... I was about twenty years old... I studied with Galamian for one-and-a-half year. I had lessons with Joseph Gingold in a summer school in Meadowmount, which is one of the most famous in the United States... it is close to the border with Canada, it is a very famous school... Gerardo Ribeiro went there many times. I had lessons with Szeryng in Paris, in Lisbon and everywhere he was. I could not say that I was his student... because I did not want to wound the feelings of Enesco... but the truth is that I went to Szeryng's house, I played for him, he played for me... and we spent much time together, I learned many things from him...

Q7: In case you have had teachers from different violin "schools", which was the violin "school" you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each "school"?

- Kulenkampff revolutionized my technical conception of the violin. Enesco (and Yvonne Astruc) dedicated themselves more to the interpretative matters. The Franco-Belgian School... I do not know what people intend to mean with that... sincerely I do not know... because we see violinists from everywhere playing wonderfully... I think

what is really important is to play “clean”²⁶⁷, in tune, with brilliancy, with a good quality of sound... independently of what they call...

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

- I think I was very unlucky with the prematurely death of professor Kulenkampff... I was getting on well with him, with his way of teaching... he was only fifty years of age, a brilliant violinist who suddenly died... I was very unlucky... I was about eighteen years old. I studied with him for about one year. He changed my conception of the violin.

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ..., 5th):

Itzhak Perlman	<input type="checkbox"/>	Maxim Vengerov	<input type="checkbox"/>	Gidon Kremer	<input type="checkbox"/>
Schlomo Mintz	<input type="checkbox"/>	Joshua Bell	<input type="checkbox"/>	Victoria Mullova	<input type="checkbox"/>
Anne-Sophie Mutter	<input type="checkbox"/>	David Oistrakh	<input type="checkbox"/>	Nigel Kennedy	<input type="checkbox"/>
Yehudi Menuhin	<input type="checkbox"/>	Henryk Szeryng	<input type="checkbox"/>	Joseph Szigeti	<input type="checkbox"/>
Arthur Grumiaux	<input type="checkbox"/>	Jascha Heifetz	<input type="checkbox"/>	Pinchas Zukerman	<input type="checkbox"/>
Leonid Kogan	<input type="checkbox"/>	Others.....	<input type="checkbox"/>		

Could you please justify your choices?

- At that time I did not know the violinists... only through records, because they did not come to Portugal. I heard Szigeti and Thibaud, but I was very young and I do not remember very well. My maximum idols at that time were Jascha Heifetz and Yehudi Menuhin. I heard them in Switzerland when I earned the scholarship to go there to study with Kulenkampff. They were two “stars” of first quality. My own teacher, Kulenkampff, played the Violin Concerto of Brahms as I never more come to hear.

- But later I heard other great violinists that were also very good, such as Nathan Milstein, Isaac Stern, David Oistrakh, Szeryng... I heard all them personally... I was playing in the first desk of the orchestra of *Emissora* when Oistrakh played the violin concertos of Beethoven and Tchaikovsky. After the concert, I had dinner with him... He only spoke German and Russian... and therefore we spoke in German all the time. He was a very nice person, a very simple-minded person. Sometimes these musicians are more accessible than we could imagine... He was a very nice person.

- In those times, my maximum idol was Heifetz. I came also to know Menuhin... he was also a very kind person. I heard him in Switzerland and also here in Portugal when he played the E major Violin Concerto of Bach with Pedro de Freitas Branco, the Violin Concerto in B minor of Paganini and the Violin Concerto of Brahms. The *Sociedade de Concertos* was in a bad moment, with a low reputation, and then they ordered a fantastic name to raise it up... thus they invited Menuhin. [...] We were (together with Freitas

²⁶⁷ The original expression in Portuguese “limpo” (clean) can be translated to English in this context as play each note honestly, fairly.

Branco) in the dressing-room before the concert starts... Menuhin had his violin case opened... and then, one of the waiters entered with a coffee-tray and asked: "So, is this a Stradivarius?" and Freitas Branco answered him: "Yes, it is... it is worth one million and five hundred thousand coffees".

- Among these young violinists, that I think they do not «stand behind» the old ones, I find that Perlman is extraordinary... he is a genius of the violin... Vengerov, I only have heard his recordings... I also like Schlomo Mintz very much... and many others.

- I have also heard and spoke to Leonid Kogan. I was with Sequeira Costa [Portuguese pianist] when we heard his début in Paris and... what a pureness, what a virtuosity... amazing, extraordinary.

Q10: Could you please indicate the composer(s) that attract you most? Why?

- The Gods of my religion are the great classics... Bach, Mozart, Beethoven, Brahms. Excluding the violin... Wagner. Playing his operas was one of the greatest privileges of my life [...]. These are the ones I like to play and hear most. I also like Richard Strauss very much... his symphonic poems are wonderful, his opera "The Knight of the Rose"... I have already played it... it is very difficult... it is a confusion, but everything is «feasible».

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- [...] There were some pieces I liked very much to play... the Fourth Violin Concerto of Vieuxtemps, the *Symphonie Espagnole* of Lalo, the "Devil's Trill" Sonata of Tartini, *La Ronde des Lutins* of Bazzini... I had all these pieces "on fingers"²⁶⁸, but it does not mean that I preferred these to others.

- Violin repertoire -

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

Baroque	<input type="checkbox"/>	Classical	<input type="checkbox"/>	pre-Romanticism	<input type="checkbox"/>
Romanticism	<input type="checkbox"/>	post-Romanticism	<input type="checkbox"/>	Modernism	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- The nineteenth century. Schumann, the poet of music. Chopin, even though he has not written for violin. Romanticism. I also like very much music from the Baroque and Classicism... I also like the violin concertos of Prokofiev, although I have never performed any, but I played the Violin Concerto of Béla Bartók, which I recorded... and the Violin Concerto of Khatchaturian. It is very beautiful. And I would have liked to play others, but...

²⁶⁸ The original expression in Portuguese "em dedos" (on fingers) can be translated to English in this context as very well studied, very well known, known by heart.

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

Maurice Ravel	<input type="checkbox"/>	Claude Debussy	<input type="checkbox"/>	Gabriel Fauré	<input type="checkbox"/>
Tchaikovsky	<input type="checkbox"/>	Brahms	<input type="checkbox"/>	César Franck	<input type="checkbox"/>
Dvořák	<input type="checkbox"/>	Smetana	<input type="checkbox"/>	Sibelius	<input type="checkbox"/>
Richard Strauss	<input type="checkbox"/>	Ernest Chausson	<input type="checkbox"/>	Edward Elgar	<input type="checkbox"/>
Edvard Grieg	<input type="checkbox"/>	Béla Bartók	<input type="checkbox"/>	Ysaye	<input type="checkbox"/>
Janaček	<input type="checkbox"/>	Arnold Schönberg	<input type="checkbox"/>	Others.....	<input type="checkbox"/>

- Ravel: I played *Tzigane*, the string quartet and *Pièce en forme de Habanera*. I like him very much... it is not only music... it is magic... all the enchantment that people find in fairytales and think that later, after the «prosaic» reality of life, will never feel again... it is possible to find in the music of Ravel. *L'enfant et les sortilèges*, *Ma mere l'Oye*...

- Tchaikovsky: I like, I played the violin concerto, the string quartet and the elegiac piano trio dedicated to the memory of Rubinstein.

- Dvořák: unfortunately, excepting in the orchestra, I only played a trio [Dumky]... by the way, marvellous. I know the Violin Concerto of Dvořák but I have never played it... it is a marvellous piece.

- I like and admire all these composers. For example, a few days ago I heard the Violin Concerto of Elgar and I liked very much... I have two versions, Heifetz and Menuhin (recorded when he was 16 years)... I cannot say which is better... the version of Heifetz is amazing, but the Menuhin's is also very good, it is a wonderful thing...

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

Portugal and Spain	<input type="checkbox"/>	United Kingdom	<input type="checkbox"/>	German	<input type="checkbox"/>
Italy	<input type="checkbox"/>	Austria	<input type="checkbox"/>	Scandinavia	<input type="checkbox"/>
Russia	<input type="checkbox"/>	East and Central Europe (including Hungary, Romania, etc.)			<input type="checkbox"/>
France	<input type="checkbox"/>	Belgium and The Netherlands			<input type="checkbox"/>

- No. They all have wonderful music... Germany, Hungary, Austria, Russia, France, Italy. I inherited from my father the passion for Puccini... I love the operas of Puccini and I love to play Puccini.

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneyro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d’Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Francisco de Sá Noronha: I do not know, but I have heard his name [...]

- Francisco de Lacerda: 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.

- Luiz Costa: I played... when I won the “Moreira de Sá” Prize, many years ago, I played a composition of Luiz Costa that was interesting. He was the father of Helena Sá e Costa, who was one of the most erudite persons in what regards to music... one of the greatest music personalities in Portugal. We played a work of Luiz Costa, but I cannot remember... I know very little. He was a notable musician, from an illustrious family. The families Moreira de Sá and Costa were illustrious people.

- Ruy Coelho: he was a great friend of mine. I played his two violin sonatas and *Fantasia Portuguesa*. In the orchestra I played operas and other things. 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. I denote German influences in his music... he studied in Germany with Humperdinck... music later than Wagner.

- Hermínio do Nascimento: I knew him very as well as a person, but I do not know any of his compositions... I do not know his music... I have never played nor listened to any of his works. As a person... he was a very pleasant person and much respected at that time... I think he was also respected as a musician.

- Cláudio Carneyro: I also met him. He was a person with a “funereal aspect”. The day he died, people were commenting his death... and when Herberto de Aguiar – a violinist with much talent, he was disciple of my father... he was very funny, very humorous – was told of the death of Cláudio Carneyro he readily answered: “I have always met him like that [dead]”. I played some of his works, including *A Roda dos Degredados* (“Wheel of the banished”), which I found pretty, interesting, but it needs a correct

interpretation... the *degredados*²⁶⁹ after pushing the wheel for a while, sometimes they die... and I have listened to some interpretations in which it is very easy to “push the wheel”... and that is not the spirit of the piece. I do not know what the influences in his *oeuvre* are.

- Frederico de Freitas: he was a great man in erudite music, as he was great in «light» music. He had the knack of composing... he dedicated three works to me... *Serenata Perdida* (I played it to Henryk Szeryng), *Música para Funerais* and *Zingaresca*. These works are not published... I have the scores. He has also a good sonata for violin and piano and a good sonata for violin and cello, which I recorded with Maria José Falcão.

- 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... it is in accordance with him... In that afternoon, after the recording session, I gave him a lift and he asked me to stop the car to drink a coffee. This episode was very common... he always wanted to drink a coffee after the rehearsals... Later in the evening, a colleague of us called me: “Vasco, Frederico de Freitas died”. It was shocking. Thus, on the following day 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.

[Collaboration with the composer] He wrote the pieces and afterwards he called me to his house to tell me how the interpretation should be... his *Nocturno sobre um soneto de Antero de Quental* for violin and piano is very beautiful... there is a recording in the Radio by Paulo Manso, an excellent violinist... 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. Nobody else dedicated compositions to me.

- 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.

- Fernando Lopes-Graça: At that time I thought I had played all of his violin production, but later I found that there are still some violin works I did not played [...]. 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. After he died, we played in Theatre São Carlos a work of him dedicated to the Portuguese ballet and a piece of Stravinsky... we found, in the orchestra, that the piece of Lopes-Graça was almost better than the one of Stravinsky... one of his best works. I think that the music of Lopes-Graça is very... Lopes-Graça, I think he has his own style. [Béla Bartók] Sincerely I do not see many influences of Béla Bartók... the Portuguese folklore is not the same as the Hungarian.

- Croner de Vasconcelos: he was a very kind person. We played some works of him in the *Sociedade “Pró-Arte”* concerts, which were promoted by Dr. Ivo Cruz... it was a

²⁶⁹ The original expression in Portuguese “*degredados*” can be translated to English as: banished, deported.

very interesting initiative, because it made possible the diffusion of culture to the provinces... This society promoted more than a thousand concerts in the provinces... it had delegations, Vila da Feira, Castelo Branco [...], Beja and other cities... it was very interesting the contact with these people... and this happened due to the action of Dr. Ivo Cruz. These concerts were the most badly paid in the world... but it was an opportunity for us to perform... In the scope of this society, I played some short pieces of Jorge Croner de Vasconcelos, who was a gentleman. I played *Ária e Scherzo*... I liked... very interesting. He was a fine person... his father [Alexandre Bettencourt] was professor of my father. Regarding influences in his *oeuvre*... I do not know, I have just played these "little pieces"...

- David de Sousa: I have just heard his name. I think he was a man of great talent. I do not know any of his pieces for violin.

- Ivo Cruz: he was a personality that marked our musical scene. A man with a notable organizer spirit. He wrote a violin sonata. He was a person with much interest... but he had a lot of enemies... everybody knew jokes about him... his enemies attacked him terribly...

- He was full of enemies for all sides, possible and imaginable... and later, with almost "no eggs he made omelettes"²⁷⁰, as people say... because he had an orchestra, he had a choral society, he made possible some first performances 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. The orchestra was called *Filarmónica de Lisboa*.

- He was a great worker in favour of music. I played his violin sonata to him... I think it discloses French impressionist influences. I also collaborated with him... I went to his concerts, but 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 before... the other professors, including Hermínio do Nascimento, had compelled him to give it and he became furious...

- Vianna da Motta: great master. Master of the masters... that symphony *À Pátria* is wonderful... that slow movement with the violin solo is marvellous... I met a Polish violinist in the orchestra that was always playing the violin solo part of that symphony and his wife was getting crazy. We recorded that symphony [...]. I played his *Romanza*... it is a very beautiful piece... I think it has German influences. He was a man of great German education.

- Óscar da Silva: 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 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 [...]. I did not play any other piece of Óscar da Silva... except this quartet... I think his music reveals audacious harmonies, somewhere between Debussy and Schönberg.

²⁷⁰ This Portuguese idiomatic expression is adapted from the proverb "*Sem ovos não se fazem omeletas*", which can be translated to English as "Omelettes are not made without eggs". Here, Vasco Barbosa is praising Ivo Cruz for his achievement of meritorious results with limited resources.

- Hernâni Torres: I have never heard of him.

- Luís de Freitas Branco: I met him. I attended a conference of him for *Juventude Musical Portuguesa* (Portuguese Musical Youth). He was very nice... he 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 [...] 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 talent and took his operas to the Theatre of São Carlos... As far as I know, he was not involved in politics... but poor man... he chose the worst profession that one can have in this country, that is the profession of composer of classical music... I do not know how a man can live as a composer of classical music in our country.

- When Carmona [former Portuguese President of the Republic] died, Luís de Freitas Branco appeared with a red tie in *Emissora Nacional* (Portuguese Radio). He was immediately fired of *Emissora*: "I do not have any president, I am Monarchic", he said.

- And 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]. From Luís de Freitas Branco, I played his violin concerto and the two sonatas... with Grazi... they are "violinistic", especially the first one, written when the composer was only seventeen years old... it is extraordinary... much talent.

- I also recorded his violin concerto with the Orchestra of *Emissora Nacional*, under the direction of the conductor Silva Pereira...

- Armando Leça: I do not know, I have never heard of him.

- António Frago: I played the Unfinished Sonata and two or three pieces more... I also played the *Suite Romântica* in Coimbra, invited by his family... I liked very much his *oeuvre*... much talent... this comes from that tradition of Fauré...

- Armando José Fernandes: I met him, he was a very kind person, but unfortunately I did not play his violin concerto. But Leonor Prado played it... she performed this concert so well... I played two or three movements of his sonata for violin and piano, in a "joint recital" with Maria João Pires at Convento dos Capuchos. I did not have enough time to prepare the whole sonata, and thus I just played two or three movements, with Grazi... I liked very much to play it... I do not see strong influences on it... nothing special, it has fast rhythms. He was a fine and very nice person, like Croner de Vasconcelos, a very nice person.

- Berta Alves de Sousa: I met her when I played in Oporto... she wrote me very good critiques, but I never had the chance to hear music of hers. I met her personally and she wrote me wonderful critiques.

- Joly Braga Santos: I played his *Nocturno*, which is very pretty. He has also a Concerto for Violin and Cello, but I do not know it. As an orchestra-player, I played several works of him. I fit his music in the line of... Shostakovich. Much talent.

- Luís Barbosa: he was not a composer... he only composed the *Romance* and two or three little pieces more... the *Romance* is 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. 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.

- Carlos Seixas: he was a harpsichordist. I tried to make a transcription for violin of one of his pieces, but I must confess that I gave up... I did not feel myself with capacity to make that.

- Almeida Mota: I only know his name. I have heard that his string quartets are quite good.

- Francisco Xavier Baptista: I played a sonata... only three minutes... it is almost nothing.

- João de Sousa Carvalho: he has very good things for harpsichord. For violin... nothing.

- Domingos Bomtempo: a colossal composer. I was delighted with his music... for example, one day in a Church we were recording with a choir the "Responses to the Death of D. João VI"... what a great composer, what a great composer! I have heard that he wrote several sonatas for piano with violin *obligato* but I have never played them. Those choral pieces, however, and the *Requiem à Memória de Camões* (I played it in the orchestra) are excellent, very beautiful.

- Alexandre Rey-Colaço: 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.

- Filipe Pires: I have already heard of him, although I do not know any violin work of his. We played some of his music in the orchestra... it is well written... he is a composer who knows how to work.

- Victorino d'Almeida: he has a lot of talent, he is fantastic. He is a highly talented musician.

- Jorge Peixinho: he had a very good technique in his musical genre... his music was very innovative for us...

- Eurico Carrapatoso: much talent. We played several of his works during the last year and he has much talent.

- Sérgio Azevedo: I do not know him.

Q16: Have you played any Portuguese violin work?

If YES:

- Describe the violin work
- In which aesthetic movement 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?

[already answered]

- I do not know if I will play anything in the future, either Portuguese or other... but yes, I am available.

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?

[already answered – Frederico de Freitas and Fernando Lopes-Graça]

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?
- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- It is little played and it does not have repercussion abroad. The great virtuosos do not promote our music... they only play Beethoven, Prokofiev and so on... who are we to promote our 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 applause, 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. Is it admissible that Donizetti had composed sixty operas and people only play four? There are a lot of very good works «forgotten» in the normal repertoire [...]. We, at least, could promote our music here in Portugal... abroad is very difficult.

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?

- We needed the Portuguese soloists to become interested in national works to put them abroad. Eventually, we should try to attract international musicians...

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

- | | | | | | |
|---------------|--------------------------|---------------|--------------------------|---------------|--------------------------|
| Folklore | <input type="checkbox"/> | Impressionism | <input type="checkbox"/> | Neoclassicism | <input type="checkbox"/> |
| Nationalism | <input type="checkbox"/> | Dodecaphony | <input type="checkbox"/> | Serialism | <input type="checkbox"/> |
| Expressionism | <input type="checkbox"/> | Atonalism | <input type="checkbox"/> | Modalism | <input type="checkbox"/> |
| Polytonalism | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

- Impressionism, perhaps. I would say that the sonatas of Luís de Freitas Branco were influenced by Richard Strauss and the Sonata of Ivo Cruz was influenced by the French Impressionism. The Violin Concerto of Luís de Freitas Branco shows influences from the music of that time, from the end of the nineteenth century... perhaps from Slavonic music... Neoclassicism, I am not seeing... 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... To a certain extent there was a national style in our music, with influences from the Portuguese folklore.

Q21: Do you know any Portuguese violinist?

- | | | | | | |
|-------------------------|--------------------------|-----------------------|--------------------------|--------------------|--------------------------|
| Leonor de Sousa Prado | <input type="checkbox"/> | Vasco Barbosa | <input type="checkbox"/> | Aníbal Lima | <input type="checkbox"/> |
| Nicolau Medina Ribas | <input type="checkbox"/> | Elmar Oliveira | <input type="checkbox"/> | Gerardo Ribeiro | <input type="checkbox"/> |
| Francisco de Sá Noronha | <input type="checkbox"/> | Paulo Manso | <input type="checkbox"/> | Antonino David | <input type="checkbox"/> |
| Bernardo Moreira de Sá | <input type="checkbox"/> | Júlio Cardona | <input type="checkbox"/> | Luís Barbosa | <input type="checkbox"/> |
| Ivo da Cunha e Silva | <input type="checkbox"/> | Júlio Neuparth | <input type="checkbox"/> | Lídia de Carvalho | <input type="checkbox"/> |
| Alberto Gaio Lima | <input type="checkbox"/> | Alexandre Bettencourt | <input type="checkbox"/> | Flaviano Rodrigues | <input type="checkbox"/> |
| Carlos Fontes | <input type="checkbox"/> | António Cunha e Silva | <input type="checkbox"/> | Other | <input type="checkbox"/> |

- Leonor de Sousa Prado: when the Orchestra of *Emissora Nacional* went to Madrid representing Portugal, she was one of the soloists... 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*²⁷¹. I interacted with her and we performed the Double Violin Concerto of Bach, for example... In those times there was an orchestra called *Academia de Instrumentistas de Câmara* in which the director was her husband, Pedro do Prado... I also played in that orchestra... it was my first job. 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.

- Anibal Lima: I heard him playing the violin concertos of Mendelssohn, of Luís de Freitas Branco and I find him an admirable, honest, clear violinist... he is an honest person who plays admirably and deserves much consideration.

- Nicolau Medina Ribas: I have never heard of him.

²⁷¹ The original expression in Portuguese: “*era uma violinista de raça*”. The Portuguese word “*raça*” may be translated to English as: brave, active, vigorous, energetic.

- Elmar Oliveira: I think he is one of the great violinists of the present times. I think that it is not possible to play better violin than he plays. He is like Heifetz... he is formidable. He is biologically Portuguese but he was born accidentally in the United States, therefore he is, in my opinion, the best Portuguese violinist ever.

- Gerardo Ribeiro: another great violinist. 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, fulgurant [...].

- Francisco de Sá Noronha: I do not know him.

- Paulo Manso: he was an excellent violinist, a very kind person, an excellent colleague. He played the integral of the Beethoven sonatas with Vianna da Motta. He was very famous in his time. I interacted very much with him... I used to give him a lift for his house every day, after the work at *Emissora Nacional*... He did not have a car and so I gave him hundreds of lifts... he lived close to me, at that time. He was leader of the Orchestra of *Emissora* for many years.

- Antonino David: he was an excellent musician... beyond the violin he also played the piano very well. He was also a disciple of Kulenkampff, the professor I spoke before, when we were in Lucerne... but he came already from Vienna, he had already had other teachers. He played in the orchestra of Lucerne. Later, when he came to Portugal, as leader, he was a good colleague at the desk also... he had an experience that I did not have... at that time I benefited very much from his experience... and 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 [...].

- His wife was always pulling him out of here... she was Austrian and she managed to take him away from here and we lost a very good violinist... he went to Germany [...]. 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.

- Bernardo Moreira de Sá: I only know his name.

- Júlio Cardona: he was the first teacher of my father when my father came from Alentejo. My father had a lot of consideration for him. I only know the name. He «had name» [was famous] as a violinist at that time, he had several disciples and my father was one of them.

- Luís Barbosa: he 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. Later he came to Lisbon and he worked in different areas to earn his living. One day, he heard someone speaking in the great Kubelik, considered the greatest violinist of the world... He was the father of Raphael Kubelik, who was titular conductor of the Orchestra of the Radio of Munich, Bavaria. If on the one hand there were many conductors like Kubelik (Rafael) there were only a few violinists like Jan Kubelik since Paganini... he was amazing... he played those things that nobody plays today... works of Paganini and things of that genre. He was incredible...

- So, one day, my father heard Kubelik playing Bazzini's *La Ronde des Lutins* and he said: "here is a piece that I will never be able to play in my life"... therefore in the following year he managed to play it... he had very good fingers [left hand]. He earned his live playing in the silent cinema, where people were very well paid...but when the talking pictures appeared, in 1930, it was catastrophic to the musicians [...] I remember that my father did not have a job. Some of his colleagues changed profession... until that some years later, the minister Duarte Pacheco created the *Emissora Nacional* (Portuguese Radio), with its Symphony Orchestra. The ones that could not enter into this orchestra went later to the orchestra of Ivo Cruz.

- My father made career as a violinist... 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. He played with orchestras conducted by David de Sousa and Fão. One day, Fão put the Violin Concerto in D major of Paganini on the music stand, and my father asked: "What? Is this for me?"... and Fão answered: Yes, it is for you, and the concert is twenty days from now... and it is already in the programme"... "Are you crazy? I do not have time" my father said... And my father, in twenty days, managed to play the Concerto of Paganini very well. He had very good fingers, he had a great facility to play. And he also had a great facility to read music [...] Rafael Couto [another Portuguese violinist] had also a great facility to read music... he was also leader in the Orchestra of *Emissora* [...]. My father had a string quartet in Lisbon... the Chamber Quartet of *Emissora Nacional*... it was formed by the leaders of the orchestra of *Emissora*: Joaquim Carvalho (second violin), Fausto Almeida (viola) and Filipe Lorient (cello).

- Ivo da Cunha e Silva: I have only heard his name. I did not know him. I think he died with syphilis, a horrible disease... My father spoke a lot of him. I think that syphilis attacked his brain.

- Júlio Neuparth: I have heard the name but he is not from my time. I think he was a very famous violinist at that time.

- Lídia de Carvalho: 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.

- Alberto Gaio Lima: he is a violinist of great resources, he gaze with extreme pleasure on his son, the cellist Paulo Gaio Lima... but he was [is] also an excellent violinist and a great colleague. We played together an excellent piece of Frederico de Freitas, the *Quarteto Concertante* for string quartet [two violins, two cellos] and orchestra. All the musicians, except me, were from Oporto. It was me, Alberto Gaio Lima, Isabel Delerue and Madalena Sá e Costa. I had already played this piece before with Rafael Couto, Fernando Costa and Filipe [Lorient]... This piece is excellent, very good... one of the best works of Frederico de Freitas.

- Alexandre Bettencourt: he was a disciple of Léonard... he was not very interested in playing in public. He was a "dandy", very well dressed, elegant, but... there was an agent/manager to whom everybody took off the hat... everybody but him [...] He

enjoyed of great prestige in our country and it seems that he played very well. I was presented to him by my father, but I was very young [...].

- Flaviano Rodrigues: he was a notable violinist here for our musical scene. He was infallible, he was a very good head of strings [leader in the Orchestra of *Emissora Nacional*] and he did not fail an entrance. He had a special chair for him... he came to weigh 115 kilograms. When he was at the side of my father, they were called *Bucha e Estica*²⁷². My father was leader of the orchestra of *Emissora*, and before that, he hold the same position in other orchestras. Flaviano Rodrigues was also a composer... I played several times his *Berceuse*, the symphonic poem *A Vida* and other works. He was an excellent musician, he did not fail an entrance... an excellent violinist... he also played the piano... a very good musician...

- Carlos Fontes: he was a great colleague and also leader of a string quartet in the north of Portugal, a group that was very famous at that time [Quarteto do Porto]... He is still alive. I think he conducts a group in Oporto [...].

- Maria Emília Venâncio: Leonor Prado knows her for sure. She played the violin concertos of Paganini, Mozart, Mendelssohn, Max Bruch, Glazunov, Beethoven, Tchaikovsky... she was a very famous violinist while young (...). She also belonged to the Orchestra of *Emissora Nacional*. Later she stopped playing as a soloist. She was from Lisbon... she is still alive.

- Herberto de Aguiar: he was a Madeiran boy, disciple of my father. He was very talented. Later, he took the path of «light» music, but he had much talent. He was also very funny.

- Luís Silveira: very gifted for music, for poetry, for drawing. Unfortunately, no patron helped him, but he had lots of talent. He also played in the Orchestra of *Emissora Nacional*.

- Lamy Reis: he played the Brahms' Violin Concerto in public.

- Guilherme Ferreira: excellent musician.

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- Elmar Oliveira. A great violinist... I have heard him playing Mendelssohn, Beethoven, Max Bruch, Korngold.

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

- No. 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.). I see Portuguese violinists that play very well, that studied abroad...

²⁷² The original expression in Portuguese: "*Bucha e Estica*" is the Portuguese translation of the famous movie "Laurel & Hardy".

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.)

- For this, I would have to know what had happened in other times... I know that there were orchestras of amateurs... in the opera period, we hired Italian musicians, there was no resident orchestra of opera [...]

- The violin was always a solo instrument, even in Portugal. The piano was always the favourite instrument of the composers, of the great composers (e.g. thirty-two sonatas for piano of Beethoven, ten sonatas for violin and piano, five piano concertos, one violin concerto...). Portugal saw the best violinists of the world: Ysaye, Kubelik, Sarasate, Enesco, all of them played here. Émile Souré came here with a quartet... he wrote that diabolic cadenza to the D minor Violin Concerto of Paganini, the one that Menuhin plays... it is like another concerto... we saw almost all the main violinists in the world. I think it was from the beginning of the twentieth century, when names such as Luís Barbosa, Francisco Benetó and René Bohet started to appear. When I played for the first time with the orchestra of *Emissora Nacional*, in 1941, I played the Chaconne of Vitali, the Romanza in F of Beethoven and the first movement of the Violin Concerto of Mendelssohn. It was also in that period that Leonor [Prado] started to appear. The violinists of the previous generation had already finished... or at least their golden period was finished.

- The Radio in our country had a very strong contribute... mainly because it was the Radio that gave work to the musicians... the orchestra of Ivo Cruz almost did not exist... they were almost all amateur musicians... even though, they made music and we cannot ignore that. There was also another orchestra, a mixing of several orchestras... the orchestra of *Câmara Municipal* [City Council], directed by a violinist who would come to be a conductor, Fernando Cabral. He was a good violinist and later, a better conductor, directing a symphony orchestra with musicians from the orchestra of *Emissora* and from other sides. I did not hear him as a violinist, but people said that he was very good. He was a very dynamic person... he was one of the directors of the *Sociedade de Música de Câmara*, which made several concerts in the Lisbon Conservatory. We should not forget his name, Fernando Cabral.

- The societies of concerts: once, due to the meritorious role of Ivo Cruz, who had good and bad things, he convinced an Undersecretary of State that for each four concerts made with foreign artists, one had to be with a Portuguese artist of international category. We went to express our gratitude to the Undersecretary of State and he told us: "You do not have nothing to thank about... when we arrive in a country... it is not only for its streets, highways, or monuments that we deduce the level of civility of its people... it is also for the way its people know how to listen to music...". I had just finished two recitals in Paris and Barcelona with my sister Grazi, with very good critiques, and we were hired to play in the *Sociedade de Concertos* of Marquess of Cadaval, in the Theatre of São Carlos. We played the same program we had played in Paris and we achieved a lot of success... the «cachet» was very good... it was starting to be worthy to be a violinist... but suddenly that law was repealed... the only law that protected the national artists for more than twenty years was cancelled...

[...] In the Radio, they were more interested in political issues than anything else... they wanted to know if their employees were involved in politics. To enter in these places and to become a member of the orchestra of *Emissora Nacional* (Portuguese Radio) we had 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".

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.)

- Today 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. Nowadays we have many good things... we have many music schools and conservatories (not only in Lisbon and Oporto), we have several regional orchestras such as *Orquestra das Beiras*, *Orquestra do Norte*, the renowned international competition *Vianna da Motta*, which have been giving projection to Portugal [...]

- [Critiques] I always had very good critiques... but now, once I do not play often in concerts, I do not read newspapers. Critiques to me were always very positive and my colleagues supported me very much... in that aspect I do not have anything to complain...

- It never paid to be a musician... it is very beautiful for those who like it, but...

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- Yes, I used to read and it was very useful. I studied and learned a lot while listening to the recordings of the great masters.

Q27: What performance approach do you prefer most: intuitive or "cognitive"?

- I think both are important... they complement each other. I use both.

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) <input type="checkbox"/>	Soloist <input type="checkbox"/>	Chamber-musician <input type="checkbox"/>
Orchestra-player <input type="checkbox"/>	Recitalist with piano <input type="checkbox"/>	Other <input type="checkbox"/>

- Each role means a different experience. I think that to be a soloist should be the supreme ambition of an artist, but that is also the most difficult role. However, to be a

member of an orchestra could be very rewarding as well. As I said before, play an opera of Puccini or Wagner is wonderful... a complete enthusiasm. Playing chamber music is also marvellous... nowadays I almost only play chamber music. I was a teacher for a very short period because I realised that I would like to work for myself, to study... and I had the work in the orchestra... I taught for a while at *Academia de Música de Santa Cecilia*, but then I had to give up. I remember that the group of pupils I had was good, it was interesting... and they were making a lot of progress...

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- I liked to play with many conductors [...] from France, Germany, Italy... as a general rule, I always maintained good relationships with conductors and that was a great experience. Regarding colleagues, I prefer to speak in the field of chamber music. I had the luck to have worked with great collaborators: my sister Grazi Barbosa, the pianist Sequeira Costa, the pianist Nella Maïssa... I worked with loyal collaborators, who joined the friendship to their musical skills and abilities. And this was very rewarding to me. The Double Concerto of Brahms with Irene Lima, for example, the trio with Anabela Chaves, the sonatas with Sequeira Costa and Nella Maïssa, great musicians... the Double Concerto of Bach with Leonor Prado... the experience with Leonor was very charming. I do not have anything to complain...

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- I find that it is advantageous to play by memory, despite the fact that I have lost part of the training of memory with the entrance in the orchestra. I played those violin concertos and many pieces by memory, but later, after my admission in the orchestra and I left to play by memory, to train the memory in such a way, but I do not have any complexes regarding this... I have already seen great soloists playing with the music (score).

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- It is difficult to say to others when I do not know what to say to myself. Those artists who play continuously have a great habituation to the public. We, who are months and months «in the waiting row» and, suddenly, are threw into the «head of the bull»... it is a very serious case, it is very difficult. People have to transform their weaknesses in strengths... there is nothing else to do.

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

Discipline..... Relaxation
Analysis of the piece Stand up vs. sit-down

- | | | | |
|---------------------------|--------------------------|-------------------------------------|--------------------------|
| Slow study | <input type="checkbox"/> | Scales and arpeggios | <input type="checkbox"/> |
| Left-hand exercises | <input type="checkbox"/> | Vibrato (arm, fingers, wrist) | <input type="checkbox"/> |
| Shifting position | <input type="checkbox"/> | Right-arm (bow)..... | <input type="checkbox"/> |
| Duration | <input type="checkbox"/> | Memory..... | <input type="checkbox"/> |
| Others | <input type="checkbox"/> | | |

- Discipline: yes [...]. Faithfully, one has to keep serenity... I know that is very frustrating when we study a technical passage hundreds of times and then... we fail it... the strange sounds of the strings sometimes... harmonics... I usually say that it was a sadist who created the violin... more seriously, it is very important to keep serenity.

- Analysis of the piece: [already answered]

- Slow study: it is very important. Only in this way one can control the quality of the sound, of intonation and everything.

- Left-hand exercises: I made thousands of exercises. I have been talking on this with Gerardo Ribeiro who told me: "I do not study a scale for twenty years... I study directly". I understand this, because violinists like him, who have a solo career, they are always playing difficult pieces, like Paganini, Sarasate, Wieniawsky and other pieces in the same genre... and in those compositions they found everything they need to work the technique [...].

- Shifting position: I do not have any secret. I think that the tension we make in the thumb makes shifting difficult, and this is what paralyses the hand. If we manage to keep the fingers very light and the counterbalance of the thumb also light, then the shifts will become easier.

- Duration: at that time, I was able to study a lot of time «in a row». I studied three hours in the morning, and more two in the afternoon.

- Relaxation: I believe, but I do not know if I am able to do. See the example of Menuhin, with his book of Yoga – if I am relaxed I can make everything.

- Stand up vs. sit-down: Stand up.

- Scales and arpeggios: more arpeggios than scales.

- Vibrato (arm, fingers, wrist): more with the arm... but with the wrist, it should be also good... it demands less contraction.

- Right-arm (bow): I do not study anything of special.

- Memory: [already answered]

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- Those concerts that I made abroad, in Spain, France, Brazil, Austria, Greece, Germany... in this last country I was invited to be the soloist (leader) of an orchestra [...] but I did not accept because my mother was sick... for familiar reasons... although I do not regret, from the professional point of view it would have been very important.

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- For its progress? Hard work, a lot of practising. I did not have support... perhaps also the kind of repertoire... brilliant and virtuoso pieces that pleased the public.

Q35: Is there any violin work you did not play and that you would have liked to play?

- Many. The orchestra work is almost incompatible with a career of soloist, so I could not play half of what I wanted. For example, I have never played the Violin Concerto of Elgar, I have never played the Violin Concerto of Walton – I was to play it, I even started to study it... I had already spoken to the conductor Silva Pereira and everything seemed to be okay... but after a while, he told me that there was no money to rent the orchestra parts... and thus I did not play it... it was frustrating...

Q36: In a few words, how do you define a good violinist?

- A good violinist should have a very good and reliable technique, very perfect and an interpretative interest, to have *garra*²⁷³.

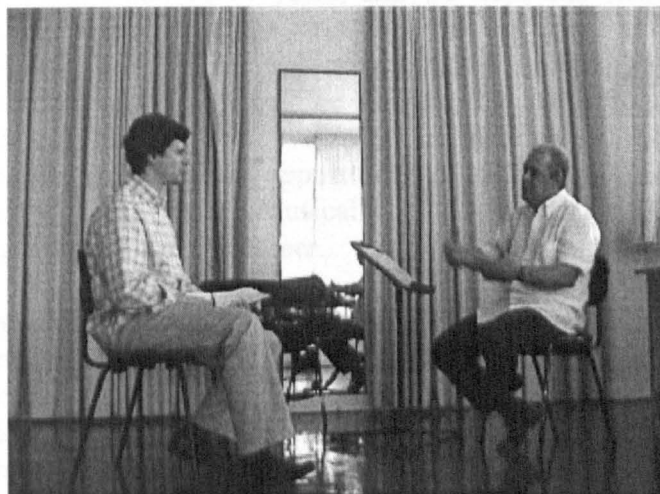
Q37: Do you have any final advices to a young-generation violinist?

- Yes, I have. Change profession because music “does not give anything” [it is not worthwhile]...

²⁷³ The Portuguese word “*garra*” may be translated to English as: nerve, energy, vigour, attitude.

Appendix 8.c – Interview with Aníbal Lima

Picture 37 – Aníbal Lima



The interview with Aníbal Lima was held on July 2006, in Lisbon.

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- Firstly, because I received a strong influence from my father, who was an amateur musician and he played in a group with amateur musicians... therefore... They did not play erudite music, evidently, they only played those folk songs. So, let us say that I am fruit of a certain frustration of my father (Francisco Lima) not have been a great violinist. His great dream... Therefore, I am fruit of his passion for music. Without intention, I went to a school in Lisbon – *Fundação Musical dos Amigos das Crianças* – when I was nine years old. At the age of thirteen I started to face the violin differently and I discovered that I also had a passion for music. I was born in Lamego but I came to Lisbon at one year old.

Q2: Do you play (or have studied) any other instrument? Which?

- Yes, I studied. During the dictatorship of Salazar, I played in a band of the Portuguese Army to escape from the war. I started to learn oboe and later bass clarinet. It was not a great experience, evidently... this situation caught me in an age that I yearned for going abroad to study and to perfect my music skills, as happened with almost all the young Portuguese musicians at the time... And that completely “cut my legs”. But I went abroad some years later, after the Revolution [25th of April 1974]. I completed the military service at that band, and I remained there for three years. After the Revolution, when I was 24, I finally managed to go abroad.

- Meanwhile, I had already become a professional musician. I was admitted in the orchestra of *Emissora Nacional* (Portuguese Radio) with the age of fifteen years old and this was, at that time, the greatest goal of every young musician. The perspectives were

very limited and entering in an orchestra was the great goal. In the meantime, I had already founded a string quartet with Anabela Chaves (viola) and Clélia Vital (cello)... The other element (second violin) was Joaquim Pimenta, and later, Jorge Lé. I was already a professional... I had 18/19 years, and we kept this chamber group for the following five years. We recorded the string quartets of Ravel and Debussy, and we played in a lot of concerts. We worked with a great professor, the violist François Broos, a great musician, very good... and he was also my violin teacher during this gap period... Considering that I could not develop myself with a good violin teacher abroad, it was with this quartet that I had the opportunity to get lessons and thus to perfect my violin playing during those years. Musically, principally, those lessons were very important to the development of my career.

- Thus, after the revolution I went to Russia. Initially to Odessa, for a year, and later to Moscow. I returned in the decade of 1980 and soon after I was admitted in the Gulbenkian Orchestra... again, because meanwhile I had already been in that orchestra before, as the leader of the second violins. I had to resign in order to go to Russia. Fortunately, I won a scholarship from the government of the former Soviet Union. I left everything... my wife, my daughter... but it was a dream I had to fulfil [...] and I think I did the right thing.

- I studied in the Conservatory of Odessa with Alexander Stanko, for one year. Later, I went to Moscow for the following two years... I studied in the Tchaikovsky Conservatory, with Sergei Kravchenko. Soon after, there was a place for a *tutti* in the first violins of Gulbenkian Orchestra... then to concert-master (leader)... and I won both places. I became leader in 1982, when I should have about 29/30 years of age.

Q3: With whom and where have you studied the violin?

- My first violin teacher was Anabela Gonçalves. It was her who put me the violin in the «chins» and the bow in the right hand. Then it was Zé Ferreira... and these were my teachers in the *Fundação Musical dos Amigos das Crianças*, beyond the Professor Fernando Costa, who was the teacher of everybody in the orchestra. Some years later, I left that school and I was admitted in the Superior Course of the Lisbon Conservatory, in the class of Herbert Zils. I finished my violin course there with nineteen years old. Later I had the «gap years» with the quartet, which was a very important moment. We were awarded the “Guilhermina Suggia” Prize in chamber music. It was the only competition at the time [...] Almost everybody wanted to enter this competition.

Q4: How old were you when you started to learn the violin?

- I was nine years old.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- What I felt at that time... it was a new experience, I do not remember positive nor negative feelings. I was also studying in the high school and thus, I faced music as an obligation imposed by my parents. It was also a way to occupy the spare time and to get a musical education.

- I only faced music and the violin more seriously at the age of thirteen... then I made a definitive choice. Until there, it did not arouse much interest... what I remember at that time and that I found quite interesting, it was the orchestra class at the end of the days... and this I remember with *saudade*²⁷⁴ [...].

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- Of violin... Sándor Végh. I had lessons with him in the annual courses in Estoril. He came here during many years... he also conducted the orchestra [of *Emissora Nacional*]. I remember those times very well and I find that he was an excellent musician and pedagogue. Then, Herbert Zils, who was my teacher. He influenced me very much... he had a lot of qualities, he was a very intelligent teacher. And finally, Kravchenko. He changed my mental structure in relation to the violin. I worked two years with him... and those years were very concentrated, very compact... I studied a lot every day. I also remember to attend classes from other violin teachers... it was very common in the Tchaikovsky Conservatory... and very important as well.

- I can say that I was «sowing» there to «seed» later here in Portugal... to develop everything I learned there. Most of my violin repertoire was studied here in Portugal. Kravchenko asked me: “What do you want to do? Do you want technique, music?” and I answered him: “I just want to play the violin well”. And thus... without technique... so I started with open strings, scales, etudes, all that stuff. Therefore, I made an option... unfortunately I did not see too much repertoire, evidently, but I knew that if I had good technical conditions then later I could “arrive there”²⁷⁵. I think I made the right choice.

Q7: In case you have had teachers from different violin “schools”, which was the violin “school” you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each “school”?

- The Russian School influenced me a lot... furthermore, it was where I wanted to go... of course there were also very good violin teachers in non-Eastern Europe, but in fact this school was very good because the best violinists at the time, the ones that won the first prizes in international competitions (as well as the Americans, who imported/bought the Russian School) came from there [...]. The father of the Russian School was [Leopold] Auer. He was the first to develop the School... and some years later, [Abram Ilich] Yampolsky and [Yuri] Yankelevich, who also played a very important role. These were three musicians that revolutionized the mentalities... and reorganized the education system. Things worked very well not only because of the good teachers, although that was, obviously, an essential condition to the success.

²⁷⁴ *Saudade* is, as we saw, a Portuguese word that can be translated to English as homesickness.

²⁷⁵ The original expression in Portuguese: “*chegar lá*” (arrive there) can be translated to English as: to achieve someone’s goals.

- Despite of being a unique-party country, education there was very well structuralized. They managed to put their students playing... because the rules were very demanding, evidently. They had schools everywhere, including primary schools with excellent professors... there were rules that obliged the students to return to their native regions after finishing their course at the Tchaikovsky Conservatory, in order to develop those less-favoured regions. That is why we have now great violinists from Siberia, Armenia... that was one of the ideas they had regarding education: decentralize as much as possible. And this implied hard rules (e.g. marriages with Muscovites, residence, etc.). This [decentralization] was one of the positive aspects they had not only in what respects to music, but to everything, to every problem they face... and they managed very well, I think.

- More than knowing how to hold an instrument... of course they have their School, totally different from the French School or the Belgian one... today everything is a little diluted (diffused)... and I believe that everybody adopted that school all over Europe. Apart of this... it was the way they structuralized the education and the quality of the professors, evidently. These are their two great secrets, in my opinion.

- There are talents (gifted musicians) in all parts of the world. The thing is... Why do not we have talents in the same proportion here in Portugal? I think we also have good talents, good musicians, evidently, but we do not have in the same percentage, therefore something is not working very well [...]. It is also a question of mentalities: it is easier to build or change a building, to change the place of a building, than to make a mental revolution. We can «burn» some stages, but changing the mentality may take several centuries. And I think this is our problem in Portugal.

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

- Yes, of course.

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ... , 5th):

- | | | | | | |
|--------------------|--------------------------|----------------|--------------------------|------------------|--------------------------|
| Itzhak Perlman | <input type="checkbox"/> | Maxim Vengerov | <input type="checkbox"/> | Gidon Kremer | <input type="checkbox"/> |
| Schlomo Mintz | <input type="checkbox"/> | Joshua Bell | <input type="checkbox"/> | Victoria Mullova | <input type="checkbox"/> |
| Anne-Sophie Mutter | <input type="checkbox"/> | David Oistrakh | <input type="checkbox"/> | Nigel Kennedy | <input type="checkbox"/> |
| Yehudi Menuhin | <input type="checkbox"/> | Henryk Szeryng | <input type="checkbox"/> | Joseph Szigeti | <input type="checkbox"/> |
| Arthur Grumiaux | <input type="checkbox"/> | Jascha Heifetz | <input type="checkbox"/> | Pinchas Zukerman | <input type="checkbox"/> |
| Leonid Kogan | <input type="checkbox"/> | Others..... | <input type="checkbox"/> | | |

Could you please justify your choices?

- My preference goes to David Oistrakh... then Szeryng and Kogan. I have never liked Isaac Stern very much. I admire him, without a doubt, I think he was a great violinist.

- Vengerov is fantastic. I think he had a dangerous and problematic phase with the «baroques»... Perlman is also fantastic, magnificent. From the younger generations,

there is [Sergey] Khatchatryan. I heard him playing the Beethoven Violin Concerto with thirteen or fourteen years old and, if I closed my eyes... it was really a unique moment... From all times, it is Oistrakh.

- There is also Szeryng, with the celebrated recording of Bach's Sonatas and Partitas... and he was a violinist that spent much time here in Portugal. He knew Vasco Barbosa very well... he had a great respect for Vasco Barbosa as a violinist and as a man, obviously. They knew each other very well. He spoke perfect Portuguese (Brazilian)... he used to write in Portuguese. He told me, in an informal conversation, that he had already read *Os Lusíadas*²⁷⁶ many times... He was an extraordinary violinist. I have photographs signed by him. [...] I remember a conversation we had just after my admission in the Orchestra of *Emissora Nacional*... I was only sixteen years old and he said to Silva Pereira (Portuguese conductor): "This boy needs to go abroad to study violin"... but it was very complicated in those times... the political system we had was very complicated...

Q10: Could you please indicate the composer(s) that attract you most? Why?

- I think I do not have preferences. If I am now playing Mozart... it is Mozart... if I am playing a sonata of Beethoven, I would say it is Beethoven, if I am playing the Concerto of Shostakovich, I would say he is the best... I cannot classify the composers. For me they are good or they are not. I have an admiration for Beethoven, Brahms, of course... it is difficult to enter in this type of comparisons. There is that old maxim: Mozart is a genius, but Bach is a God.

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- That is a good question... From the works I have played so far... the Second Sonata of Prokofiev, the one that was written for flute and later arranged for violin, thanks to Oistrakh, who asked Prokofiev to transcribe it. That period should have been very funny...

- Violin repertoire -

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

Baroque	<input type="checkbox"/>	Classical	<input type="checkbox"/>	pre-Romanticism	<input type="checkbox"/>
Romanticism	<input type="checkbox"/>	post-Romanticism	<input type="checkbox"/>	Modernism	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- No, I do not have preference. It is like the composers. In contemporary music, it is necessary to be quite selective... there are very good things... we have very good composers in Portugal, especially [Eurico] Carrapatoso, to whom I «take off my hat». There are others, some of them already died... but this is an historical evolution and I

²⁷⁶ *Os Lusíadas* is a very famous literary work by the celebrated Portuguese writer Luís de Camões.

think every mainstream is linked, supported in others... within each period we may find good and bad composers.

- Personally I identify myself most with Romanticism, but I adore the classical period, the Classicism... but for me, for my sensitivity, I defined more that time. It is not very well limited [when it finishes]... may be until Prokofiev, and we find that they are not contemporary concertos... perhaps until 1920, more or less... then, we may find the impressionist influences of Ravel and Debussy.

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

- | | | | | | |
|-----------------|--------------------------|------------------|--------------------------|---------------|--------------------------|
| Maurice Ravel | <input type="checkbox"/> | Claude Debussy | <input type="checkbox"/> | Gabriel Fauré | <input type="checkbox"/> |
| Tchaikovsky | <input type="checkbox"/> | Brahms | <input type="checkbox"/> | César Franck | <input type="checkbox"/> |
| Dvořák | <input type="checkbox"/> | Smetana | <input type="checkbox"/> | Sibelius | <input type="checkbox"/> |
| Richard Strauss | <input type="checkbox"/> | Ernest Chausson | <input type="checkbox"/> | Edward Elgar | <input type="checkbox"/> |
| Edvard Grieg | <input type="checkbox"/> | Béla Bartók | <input type="checkbox"/> | Ysaye | <input type="checkbox"/> |
| Janaček | <input type="checkbox"/> | Arnold Schönberg | <input type="checkbox"/> | Others..... | <input type="checkbox"/> |

- Brahms. The Double Concerto of Brahms is a brilliant composition of that period. I am speaking as a violinist, of course, because if we were to speak of the orchestral repertoire... Another work that I like very much, not considering chamber music (I am speaking as a solo violinist) which may be also considered chamber music, is the Triple Concerto of Beethoven... I find it absolutely brilliant.

- I recorded the violin sonatas of Grieg. It was a fantastic experience. I was not expecting it at all... I was invited by Anne Kaasa (Norwegian pianist) and I am very happy for having recorded that CD.

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

- | | | | | | |
|--------------------|--------------------------|--|--------------------------|--------------------------|--------------------------|
| Portugal and Spain | <input type="checkbox"/> | United Kingdom | <input type="checkbox"/> | German | <input type="checkbox"/> |
| Italy | <input type="checkbox"/> | Austria | <input type="checkbox"/> | Scandinavia | <input type="checkbox"/> |
| Russia | <input type="checkbox"/> | East and Central Europe (including Hungary, Romania, etc.) | | <input type="checkbox"/> | |
| France | <input type="checkbox"/> | Belgium and The Netherlands | | <input type="checkbox"/> | |

- Austria, Germany and Italy... but we cannot forget Vivaldi, Boccherini, etc.. From Scandinavia we have the Violin Concerto of Sibelius... probably there are also many works that are also very good and, unfortunately, very little played, but... not everybody can achieve a place in History...

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Frago	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneiro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d'Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Francisco de Sá Noronha: I have heard his name [...]

- Francisco de Lacerda: 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 me much.

- Vianna da Motta: a great composer, without a doubt. I played some works of him in the orchestra, but for violin... I have never played any. I think he based his compositions on the folklore.

- Óscar da Silva: I have heard but I have never played any... also in the same line of Lacerda.

- Luiz Costa: I know the name but I have never played any.

- Hernâni Torres: I have never heard of him.

- Ruy Coelho: yes, I know. I played with him while he was conducting the orchestra, but for violin I do not know anything.

- Luís de Freitas Branco: I found the violin concerto quite good, but I believe he was «happier» in the sonatas, more inspired... it is easier to write a sonata than a concerto or a symphony. But it [the violin concerto] 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..

- Hermínio do Nascimento: I have never heard of him.

- Armando Leça: I have never heard of him.

- Cláudio Carneiro: yes, I have heard his name... I know he wrote a violin sonata, but I have never played it.

- António Frago: he was a pianist who died very young (with the pneumonic influenza epidemic) and with a fabulous talent. His writing is in that line. He wrote the Unfinished Sonata and a piano trio which I already played... it is really good music, good music... I played that sonata. He would have been a great composer...

- Frederico de Freitas: there is a quartet but I have never played it. He composed several well written works. I think he was a good composer, more cerebral, for example, than Luís de Freitas Branco... his writing is quite based in Portuguese folklore.

- In my opinion, among all the Portuguese composers I have heard so far, Luís de Freitas Branco was the better.

- Armando José Fernandes: I played his violin concerto. I have never played his violin sonata.

- Fernando Lopes-Graça: he has two violin sonatinas which I played... they are very interesting. Totally different, I do not know how to define Lopes-Graça as a composer... also a very cerebral person. He dedicated himself more to... he had a choir... he wrote many songs that are very popular... and also for small groups... such as *A Menina do Mar*... these are very interesting works. I find he was influenced by Béla Bartók. He hated Brahms. I met him and we talked for two or three times. He was much persecuted politically. He was a very interesting personage.

- Berta Alves de Sousa: I do not know.

- Croner de Vasconcelos: I know the name... I think he was my teacher of composition in the Lisbon Conservatory, but I am not sure. I did not play anything of his.

- Joly Braga Santos: he has only a few violin works... he wrote a viola concerto, a *Nocturno* for violin... I played it, very interesting... he also wrote a quintet, which I have also played and recorded. 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... they were played in the past [...]. We could have played some of his symphonies... I think Joly Braga Santos was a personage of our history with much talent.

- David de Sousa: he was a pianist. I do not know anything by him, I have never played any. I do not have an opinion.

- Luís Barbosa: I think he wrote some works for violin. I did not play any because I think no one has been published... most of them should be, perhaps, in possession of his

son [Vasco Barbosa]... He wrote a *Romance* and I think he wrote more things... but I do not even know if his son will have them. I have never played anything of his nor do I believe that it has such an importance...

- Ivo Cruz: there is a violin sonata which his son asked me to play and record... in a period where I was to record the violin sonatas of Grieg. This last project superimposed the first one and I did not play it... I do not know his violin sonata.

- Domingos Bomtempo: an excellent composer, even at the European level. He was a composer who had his importance in the History of European music. For violin he has sonatas, very interesting... sonatas for piano with violin *obligato*... I played them with Nella Maïssa... we recorded them for the Portuguese Radio... Some were published, others were still in manuscript. It is interesting music, but it is a pity that the violin does not have an importance to the level of the piano, it is violin *obligato*.

- Eurico Carrapatoso: for me, he is the one I like most [from all the contemporary composers]. He has such an imagination, he is real a talent...

- We also have Emanuel Nunes, in another music dimension... but also a very intelligent person, with significant works in another type of language.

Q16: Have you played any Portuguese violin work?

If **YES**:

- Describe the violin work
- In which aesthetic movement 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?

- I played the Violin Concerto of Luís de Freitas Branco... 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 that 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 he wanted to make his own musical mainstream without influences. I also played his violin sonatas.

- I also like very much the two sonatinas of Lopes-Graça... they disclose a quite simple writing, not so elaborated as the sonatas of Luís de Freitas Branco, but I find them excellent, excellent music. There is recording of Tibor Varga that I strongly recommend... it is very well played... he managed to give a true spirit to these two sonatinas, excellent... rustic style.

- The Unfinished Sonata of António Fragoso is very interesting. It is only one movement, practically. Romantic, very romantic, I do not find influences from Debussy. And the piano trio... also very romantic.

- 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...

- I believe this research work you are developing is excellent... very interesting.

- 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.

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?

- No. They [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. It is always very complicated... For instance, Jorge Peixinho had a chamber group and he used to compose for it... most of his works were written for that group... he rarely wrote for orchestra. Apart from Emanuel Nunes, most Portuguese composers wrote for their groups... especially those who were also interpreters... this also allowed the performance of their works.

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?

- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- 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 [...]. At that time, in the Lisbon Conservatory, I interacted with composers such as Armando José Fernandes, Croner de Vasconcelos, Joly Braga Santos and Flaviano Rodrigues, who were also teachers there... therefore it was normal the inclusion of Portuguese works in the programmes of the Conservatory... but this has been disappearing. I do not know whether it is still compulsory or not in the Conservatory, but in the Superior Schools it is not... and it is a pity...

- It [Portuguese music for violin] is very little, although I have heard some names of composers for the very first time during this interview... 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*²⁷⁷, but I believe the taste for music and for culture was more stimulated at that time. On the other hand, we cannot forget that we have nowadays an institution like

²⁷⁷ Other Lady, in English – name by which is also known the dictatorship of Salazar.

Gulbenkian Foundation, which has today, and will certainly have in the future, the most commissions that are made to Portuguese composers and one day it will be very important for our history in musical terms. But the truth is that we have been facing a gap after the Revolution [...] and we still continue living this gap...

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?

- Of course it is little known, although... I remember to have been in Stockholm (about seven years ago) and we [the string quartet] were asked to play Portuguese music. We played the string quartet of Luís de Freitas Branco, as a requirement of the organization that invited us... and they liked it very much... they wanted to hear Portuguese music. It is curious, there is more interest from certain foreign organizations in knowing our culture than we have in promoting it. Through our Ministry (of Culture) we could – and should – promote our music. In the past... I remember to have played in the same recital the *Souvenir* of Tchaikovsky together with a sonata of Freitas Branco. In Paris, for instance, I played Debussy, Ravel and Freitas Branco... it is not possible to make a comparison... it is not comparable. Despite the different styles, I saw that interest of the organizations...

- You are doing a very pioneering work in this area, you are not only trying to «discover» Portuguese violin works, but also trying to promote and show what exists regarding Portuguese composers... and this is extremely valuable... but if you do not do this, if I do not do and if no one does it... this gets lost, everything would remain somewhere in a library... and thus, getting forgotten, not published, not played... I am talking about violin, because there is a lot of repertoire for orchestra of Portuguese composers (e.g. the six symphonies of Joly Braga Santos)... but for the violin...

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

- | | | | | | |
|---------------|--------------------------|---------------|--------------------------|---------------|--------------------------|
| Folklore | <input type="checkbox"/> | Impressionism | <input type="checkbox"/> | Neoclassicism | <input type="checkbox"/> |
| Nationalism | <input type="checkbox"/> | Dodecaphony | <input type="checkbox"/> | Serialism | <input type="checkbox"/> |
| Expressionism | <input type="checkbox"/> | Atonalism | <input type="checkbox"/> | Modalism | <input type="checkbox"/> |
| Polytonalism | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

- Nationalism, perhaps. In fact, there were composers that absorbed our folklore, namely Frederico de Freitas. In the violin works... for example the *Nocturno* of Joly Braga Santos has nothing in common with his symphonies, we cannot make comparisons. I do not know which are the influences in his symphonies... it is a kind of a mixture between Béla Bartók and other composers of that time. They had nothing to do with Impressionism... perhaps more close to a «romanticized Bartók» at certain moments. But Joly had a very particular writing. Regarding his *Nocturno*... it is a very intellectual piece [nothing of Impressionism], perhaps a little romanticized.

- We have already spoken of the violin sonatas [of Luís de Freitas Branco]... I do not see influences from Ravel and Debussy... I think he created his own style when composing. Lopes-Graça... yes, very supported in folklore... the same occurred with

Frederico de Freitas and Vianna da Motta. They had their own styles, very particular... I do not see great influences from the exterior in relation to these composers, who belong almost all to the same generation, excepting, perhaps, Luís de Freitas Branco, a little older.

- They all tried to create a mainstream of Portuguese Music, but 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.

Q21: Do you know any Portuguese violinist?

- | | | | | | |
|-------------------------|--------------------------|-----------------------|--------------------------|--------------------|--------------------------|
| Leonor de Sousa Prado | <input type="checkbox"/> | Vasco Barbosa | <input type="checkbox"/> | Aníbal Lima | <input type="checkbox"/> |
| Nicolau Medina Ribas | <input type="checkbox"/> | Elmar Oliveira | <input type="checkbox"/> | Gerardo Ribeiro | <input type="checkbox"/> |
| Francisco de Sá Noronha | <input type="checkbox"/> | Paulo Manso | <input type="checkbox"/> | Antonino David | <input type="checkbox"/> |
| Bernardo Moreira de Sá | <input type="checkbox"/> | Júlio Cardona | <input type="checkbox"/> | Luís Barbosa | <input type="checkbox"/> |
| Ivo da Cunha e Silva | <input type="checkbox"/> | Júlio Neuparth | <input type="checkbox"/> | Lídia de Carvalho | <input type="checkbox"/> |
| Alberto Gaio Lima | <input type="checkbox"/> | Alexandre Bettencourt | <input type="checkbox"/> | Flaviano Rodrigues | <input type="checkbox"/> |
| Carlos Fontes | <input type="checkbox"/> | António Cunha e Silva | <input type="checkbox"/> | Other | <input type="checkbox"/> |

- Leonor de Sousa Prado: she is a lady who already has her place in history, in our musical history as a violinist... she dedicated part of her life to education, to the training of violinists, and she carried out an excellent work in this area... and as a performer, she was also exceptional... I find that she is a person of great merit who will certainly remain in our history. Moreover, she is a person with great qualities, an extraordinary human being.

- [In violinistic terms] I find her an extremely balanced person, both in technique and musicality... that is the idea I have got. She was a very intelligent person, who played a lot of chamber music... and I feel this is very important to the education of a musician... and this I think that Vasco Barbosa does not have... he was more a soloist... perhaps more than Leonor Prado.

- Vasco Barbosa: From all the Portuguese violinists I ever knew, I consider him the most talented... I am not saying he was the best of all, but the most talented. He was – he is, he still plays the violin very well – a great violinist, he played almost all the important repertoire for the violin... rare are the Portuguese violinists that have such a repertoire... and he played very well... in his own style... which could be “doubtful”... may be it was his “Achilles heel”. But this does not take away his merit... he has very good recordings, with great musical value, evidently... It was his taste, it was also part of the time when he lived... everything suffers evolutions. But for me, he was very talented... it is a pity that his musical component was not at the level of the technical one... if it was... he would have been a complete violinist.

- In comparison... in contrast, we have Gerardo Ribeiro who is less talented but he managed – through a good violin school – to go far beyond Vasco Barbosa.

- Gerardo Ribeiro: Then we have Gerardo Ribeiro, who belongs to another generation. He is also a great violinist... he studied with excellent teachers, namely [Ivan] Galamian and he won some international prizes... and he still continues his career.

- Elmar Oliveira: he won a first prize in the "Tchaikovsky Competition", one of the most important competitions in the world and this speaks for itself. He has been here several times... I attended one of his recitals and I liked very much... he played with Jorge Moyano [Portuguese pianist]... it was an excellent recital... he played Ysaye's Ballade... absolutely amazing. Curiously, when he won the "Tchaikovsky" I was to be in Moscow... however, that competition took place in my holidays and I had returned to Portugal... I remember my teacher (before Kravchenko I had a teacher for a couple of months) telling me that he played marvellous [...]. I have heard him playing the Brahms' Violin Concerto (I also accompanied him in the orchestra) and he is a very kind person, a fantastic person.

- Francisco de Sá Noronha: I do not know which role he played as a violinist in Portugal.

- Nicolau Medina Ribas: I have never heard of him.

- Paulo Manso: I met him... he was a good violinist, but I do not believe that he was a violinist that can be compared namely to an Elmar Oliveira... a good schooling, he developed most of his career in the Orchestra (of *Emissora Nacional*), I think... I met him during those years in the Orchestra. He does not have, I am sure, the importance of an Elmar. I have never heard him play.

- Antonino David: I do not know if he belonged to the orchestra of *Emissora*... I know that he emigrated to Germany... he was leader of an orchestra there. I remember him playing the Violin Concerto of Tchaikovsky with us... he was a «bungler» violinist... he was the kind of violinist that played everything but... I regret to say, but Gerardo was Gerardo, Elmar was Elmar, Vasco was Vasco, Leonor Prado was Leonor Prado... but not everybody can be like this. I had that experience because I accompanied him in the orchestra and the moment was nothing of special.

- Bernardo Moreira de Sá: I have never heard of him.

- Júlio Cardona: I know that there is a competition with his name in Covilhã [Portuguese city], but I do not know anything else... He should have lived in Covilhã, right? I have never heard him play.

- Luís Barbosa: I have never heard him play, but the information I have is that he was an excellent violinist. He was also leader of the Orchestra of *Emissora Nacional*... by the way, I must say that in those times there were great musicians (and violinists) in that orchestra.

- António Cunha e Silva: he belonged to the String Quartet of Oporto (*Quarteto do Porto*), where the first violin was Carlos Fontes, another excellent violinist. They had formed a quartet that had a very important exponent in Portugal [last century], and hearing them playing was really fantastic... Cunha e Silva was the second violin.

- Alberto Gaio Lima: in relation to Alberto Gaio Lima, I think he is also a reference, not only as a violinist – he was an excellent violinist, with a wide repertoire – but also for his dedication to pedagogy [...].

- Júlio Neuparth: I have never heard his name.

- Flaviano Rodrigues: I have heard of him, but I have never heard him play.

- Alexandre Bettencourt: I do not know, I have never heard of him.

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- Elmar Oliveira. In that recital I found he was a complete violinist [...] and a few points below I would put Gerardo Ribeiro, without a doubt... even for the curricula they have.

Q23: Do you feel that there is a Portuguese violin “School”? Please explain why/why not.

- In my opinion, there is a will of the people in creating a Portuguese School, but it is not created yet... because I do not see affinities among Portuguese violinists. I see people of my generation and young people with much talent, with an absolutely amazing talent. We have personalities that tried in fact... that dedicated their life to education, but... This is one of my goals. If some day I manage to obtain this, I might say that my passage through this world had been very rewarding. Let us see... it does not depend on me, but I think I am in the right direction... I put the first «brick»... We had some good teachers, particularly Gaio Lima, your teacher [Leonor Prado]...

- So far it [Portuguese School] does not exist. There have been attempts, quality in education but not enough to achieve that. Now the panorama is also different... we have many professors from the Eastern countries...

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.)

- Until about 1985-90, we had good violinists, but a few, very few. Nowadays we have many more violinists. Something is changing. At this moment we start to have quality and quantity. Perhaps the adhesion of Portugal to the European Union and the arrival of those professors [from the Eastern countries] will have been fundamental for the current situation... and that is showing results.

- I think that the Gulbenkian Foundation has been playing a very important role. But before, we cannot forget that there were small concert societies that were financed by patrons, people who could afford to invite artists like Szeryng. We cannot forget the role of *Círculo de Cultura Musical* which included some personalities, intellectuals who loved music, who allowed these international soloists to come here. I do not know if

that influenced very much the development of music in Portugal, but at least, it developed our sensitivity while listening to these great artists.

- In the past, it was the piano that dominated the musical scene in Portugal. Later it started to be the cellos (with Guilhermina Suggia). I think the violins are now appearing... it is not only now... the seeds have already been launched... particularly by your teacher, by other professors who, with more or less talent to teach, played their important role... Probably all this is going to converge eventually into a School... but we are living in a global world, so it is difficult to say... We can say for sure that we have now more quality and quantity. They [the seeds] come from the past, from the beginning of the twentieth century.

- Institutions such as the Gulbenkian Foundation, which have given scholarships, the State and the fact that we now belong to the European Community have also helped...

- [...] At that time, the Portuguese Radio (together with the Television) played a very important role because they had a department for recordings. And today, we do not have a cultural orientation in RTP (Portuguese Radio and Television)... 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. It also allowed the commission and recording of several compositions from Portuguese composers. 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.

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.)

- In the beginning of my career there was promotion, there were many critics and critiques. I have a dossier full of critiques... nowadays, it is almost impossible to update it, because there are almost no critiques. Music for me is like the oxygen. When we are kids we all have that dream of being like Oistrakh... but then there is a moment in life when we start to see things differently and we have to make choices. I made mine, which was to live in Portugal... the things I achieved in my career were the ones that were possible here and abroad... with some invitations. But I am quite pleased with my career so far... I was the leader of the Gulbenkian Orchestra...

- I feel that Portugal lacks the figure of the manager, someone who could launch the career of the young violinists of today. My fear is that I am forming very talented young violinists and then I do not know what to tell them when they finish the course.

- We cannot say that those times [the dictatorship during about fifty years of the twentieth century] were better than now because I do not like to live in a dictatorship. I remember... people wanted to go abroad to study and they could not... 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... even though we may always criticise, but... 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.

- I believe we have always had raw material... I do not know if it [the beginning of the twentieth century] 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... Regarding Portuguese composers, they are receiving incentives... of course not everybody can become a Carrapatoso... I believe we are better in this aspect than we were in the beginning of the twentieth century... henceforth... I do not know.

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- Yes, if I do not know the work. CD's, books... especially if we are talking about unknown composers... at least I try to have access to their curricula, musical route, etc.. I also search for information about the composition... It is also very important to know when and where the composer wrote the piece, in which city, in which circumstances... even try to find out the composer's health in the time he wrote the work... he could have been sick at that moment... This is very important. Then, I search for the composer's style... we should seek for all the information we can get...

Q27: What performance approach do you prefer most: intuitive or "cognitive"?

- I like both, but if I could... I prefer the intuitive... but it has to be logical and without that logic, nothing makes sense... it has to have rules... it cannot be something absurd... Of course there are instinctive, intuitive musicians, but they should have read a lot as well. In my case, I do not listen to a CD for years, unless if it is a work that I do not know at all... especially if it is a trio, a quartet or a quintet... then it is more complicated. I have already heard and played a lot of music and I think it helped to shape the intuition of the teacher and of the performer.

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

- | | | |
|--|--|---|
| Concert-master (leader) <input type="checkbox"/> | Soloist <input type="checkbox"/> | Chamber-musician <input type="checkbox"/> |
| Orchestra-player <input type="checkbox"/> | Recitalist with piano <input type="checkbox"/> | Other <input type="checkbox"/> |

- I think that all these roles are important. I do not distinguish any... the role of the orchestra-musician is extremely important... if we did not have a good orchestra, the soloists could not play with orchestra... It is important to have or to belong to a good orchestra... there are very good moments. To be a recitalist is another fantastic moment. Perhaps playing solo with an orchestra is a little more complicated because you are

alone... it is a performance that only depends on you, it does not depend on others... let us say that it is riskier. But the truth is that there are people that were educated to be soloists, they were born with that talent, they are musical, they had good teachers, thus, they have those qualities... but, for me, all these roles are important.

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- This also implies the human facet... I cannot dissociate one thing from the other... and therefore, the musician with whom I liked to play most, until today, is the cellist Paulo Gaio Lima (son of Alberto Gaio Lima), who is also an excellent musician... he has the human component. I am also a friend of António Rosado, of Anabela Chaves...

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- That [playing by memory] was a fashion created around the eighteenth century... because until there, the concertos were not played by memory... someone decided and it became a kind of a "protocol". But one thing is true... when we memorise the piece, we can work it better, without a doubt. I think it is a thing that we can develop and work. [...] I usually play the violin concertos by memory. In recitals I play with the score (part), because they took much longer... about one-and-a-half hour... it is more complicated, but I have already seen people playing in recitals by memory [...] like the pianists... they play everything by memory.

- But I do not see big advantages in playing by memory... because when you play with the score, most of the music is memorised. Particularly in chamber music, the musician needs the score to be more free. When things are memorised, there is also the danger of becoming too mechanized... technically this is important, but musically... the *crescendo* you play today in this passage is the same you are going to play tomorrow, because it is mechanized... unless you have such an experience... to turn it into the emotion of the moment... then... it will be fantastic.

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- I believe that basically we need to be confident in what we are doing... I think this is very important. It is evident that everyone has his nervous system and has to know how to deal with it. It depends on several circumstances that we do not control... such as the personality. There is no rule... we need to dominate very well the piece and be very confident... it is not vanity, it is confidence, this is very important.

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

Discipline.....	<input type="checkbox"/>	Relaxation	<input type="checkbox"/>
Analysis of the piece	<input type="checkbox"/>	Stand up vs. sit-down	<input type="checkbox"/>
Slow study	<input type="checkbox"/>	Scales and arpeggios	<input type="checkbox"/>
Left-hand exercises	<input type="checkbox"/>	Vibrato (arm, wrist, fingers)	<input type="checkbox"/>
Shifting position	<input type="checkbox"/>	Right-arm (bow).....	<input type="checkbox"/>
Duration	<input type="checkbox"/>	Memory.....	<input type="checkbox"/>
Others	<input type="checkbox"/>		

- Discipline: it is fundamental. It is also related with organization, such as the way we plan our study, for example. And it is also related to the way to study... how to study the violin, how to study a passage, concentration... the secret is: do not waste time. If I am able to study a passage in five minutes why should I spend a whole day? This is my rule with my students... they know how to study... using different rhythms, fingerings, etc..

- Analysis of the piece: very important, as we saw.

- Slow study: yes, especially the technical passages.

- Left-hand exercises: Schradieck. It is important that the position and the mechanism work. Dont, Etude No. 8.... thirds, sixths and fingered octaves.

- Duration: Six hours per day.

- Relaxation: Absolute, but try to recreate, to anticipate as much as possible the moment of the concert.

- Stand up vs. sit-down: both.

- Scales and arpeggios: yes, of course.

- Vibrato (arm, wrist, fingers): Exercises for the phalanx, the wrist.

- Right-arm (bow): try to put a rubber in the bridge in order to get the bow parallel to the bridge.

- Memory: [already answered]

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- If I knew of that question, I would have thought at home...

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- "Work capacity"²⁷⁸.

²⁷⁸ The original expression in Portuguese: "*capacidade de trabalho*" (work capacity) can be translated to English as the ability do deal with hard work, capacity to practise and work a lot.

Q35: Is there any violin work you did not play and that you would have liked to play?

- All those I have not played yet. The Brahms' Violin Concerto, for example [...] Evidently, I did not have the chance of playing all the solo violin repertoire because I was several years without a violin teacher (when I had the Quartet of Lisbon), after the conclusion of my superior course. [...] Therefore, my solo repertoire is not very extensive... but in chamber music yes... it is very extensive.

Q36: In a few words, how do you define a good violinist?

- I define a violinist for his musical and technical qualities.

Q37: Do you have any final advices to a young-generation violinist?

- In global terms, the advice I can give you is for the young violinists to do not lose the hope for a better country, in musical terms, still better than the one that exists today... I hope you have chances, more chances, more opportunities in relation to the current panorama... in relation to the orchestras... we only have a few... and the work is precarious in most of them. And we need stability [...]. The State and the institutions directly linked to Arts, nominated to Music, should stimulate these young musicians... and unfortunately I do not see that.

- You are «pulling the cart»²⁷⁹ ... you are being the «engine»... and it should be the State, perhaps a Foundation... to create these conditions, to give opportunities to the young musicians so they can develop their careers. There has never been a resident string quartet funded by the Government in Portugal. It was one of my goals, but... My advice is for you to keep fighting for your goals... What I see in young people is that they are losing their dreams... and dreaming means advancing... and we are losing horizons, ideals... In my times we had goals... today a student fights for little things... for a job, for instance... I think the young generation should try to create ideals and fight to fulfil them.

²⁷⁹ The original expression in Portuguese: "*puxar a carruagem*" (pulling the cart). It may be translated to English as: to be the leaders, to make all the efforts to, to be in charge of, to have the onus.

Appendix 8.d – Interview with Lúcia de Carvalho

Picture 38 – Lúcia de Carvalho



The interview with Lúcia de Carvalho was held on January 2007, in Lisbon.

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- Well, my parents are from Azores and, in those times, there was no violin teacher there... but I wanted so much to learn the violin that we moved to the Continent so that I could start to learn music and the violin. My sister had piano lessons with a good teacher, who was a student from [Alexandre] Rey-Colaço... and I also studied piano in Azores... because I did not have a violin there, I did not know when I could start to learn it... and then, I start to learn the violin... I liked it very much, I liked and I like it always... unfortunately, I cannot play it now because my vertebral column does not allow me. I started to learn the violin at the age of eleven.

- I arrived here [Continent] and only one year after the beginning of my violin lessons I completed the third year/level of violin... I was very interested, very enthusiastic... then, I did the sixth year/level in the second year... It was a very fast course, accumulated... plenty of enthusiasm. Later, I entered to the Lisbon Conservatory, after the general course... I did the superior course with Júlio Cardona [...]. After this course, which I completed with the maximum mark... in fact, I did a very pretty course... and later, I won the Prize of the Conservatory. Without a grain of vanity... when I won this prize, I was invited by the newspaper “*O Século*” [by Mrs Maria Lamas, who was its director at the time] to appear in the front page... and I was there, I stayed there and it has been the photograph I always added to my recitals.

- Then, I continued my career... I performed in many concerts, many recitals... In that period, whenever a student finished the Conservatory with a brilliant career he received a lot of invitations to perform... sometimes even too many. On the other hand, it was also very good, because I saw repertoire. Later, I did the audition to the Orchestra of *Emissora Nacional* [Portuguese Radio]... my father died and I need to earn my living...

and I was classified in the first place. Antonino David [other Portuguese violinist] also competed with me, but he got the second place.

- And Pedro de Freitas Branco, the conductor of the Orchestra, liked me very much... and I entered in the Orchestra... in that period the Orchestra was still in good fit... it was a good orchestra, under the direction of Pedro de Freitas Branco. I stayed there for some years. Then, it was formed the *Academia de Instrumentistas de Câmara* and I was invited to play there, as assistant leader... the leader was Leonor Prado. We were only a few violins... four, four, two violas and two cellos. I played there for many years. Meanwhile, I was invited by Dr. Ivo Cruz to become a teacher at the Lisbon Conservatory and I accepted... I taught there for twenty-eight years... a whole life [...]. I taught many people... all Portuguese orchestras have violinists taught by me.

Q2: Do you play (or have studied) any other instrument? Which?

- I played piano, but very little... because my main goal was to learn the violin... I liked piano very much... and the teacher also liked me [...] but it was one thing or the other...

Q3: With whom and where have you studied the violin?

- I did the superior course with Júlio Cardona... later I studied many years with René Bohet, a magnificent master. My first teacher was a lady called Sara Afonso, an old pupil of Júlio Cardona. Meanwhile, I applied for a scholarship to study abroad. I could not stand if I had to play all my life in an orchestra. It is very nice, it is very good, it is a good training... I was always very good at sight reading, thus I was very appreciated... because I played everything immediately. But later, one gets tired of that, especially if there are no good conductors. There was a miscellanea of conductors in that orchestra... Pedro de Freitas Branco was very good... a very good artist, great musician... Pedro Blanc... Frederico de Freitas... very good as composer, not as director... Venceslau Pinto, the popular orchestra... Ruy Coelho, another "boredom"... but he was a good composer... he wrote interesting things. And all these things together made me tired of the orchestra.

- Then I got married and I applied for a scholarship. I was given a scholarship from the Gulbenkian Foundation and I went two years to Sienna (Italy), where I worked with Madame [Yvonne] Astruc. She also liked me very much... she was very nice, a very good teacher... she helped me a lot... I played in the final concerts of Sienna and the critique was very good. I was around twenty-nine years old when I went there... It was very interesting. I met Salvatore Accardo there... he was my colleague... he was formidable... I loved to hear him playing... Each time he had a lesson [the course was opened to the public]... he played concertos... the Tchaikovsky, the Beethoven... he won the Prize of Rome with the 24 Caprices of Paganini when he was eighteen.

Q4: How old were you when you started to learn the violin?

- I was eleven years old.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- I liked the violin from the very beginning. After so many years in Azores dreaming with the possibility of learning the violin and without a violin and a teacher... well, I had a violin that my father gave me... but I couldn't play it. I only started to play it when I came to the Continent. After the scholarship, I tried to do what I could... and what I was allowed to [...].

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- My career... it was René Bohet. I studied with him here in Portugal. He lived here. And I did not study more years with him because he died. Then, Sándor Végh... also very good, excellent... and he liked us very much. I played in a piano trio with Helena and Madalena Moreira de Sá and it went very well... it was in those courses in Cascais [a small village near Lisbon]. I remember him saying: "Why don't you continue? You play so well together"... but it was very difficult... they lived in Oporto and I lived in Lisbon... Later, I had many pupils, many pupils...

Q7: In case you have had teachers from different violin "schools", which was the violin "school" you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each "school"?

- Generally speaking, the Franco-Belgian School. All of them deal with the question of the Latin interpretations, of European music. Modern music, later... contemporary music, still much later. But there is a trend for the Latin. The question of the concerts and recitals... as soon as they find a person with a certain talent, they want to promote him from the very instant... what now is getting diluted because nowadays there are many more possibilities... for example, the concert agents and companies. In that period, it was the teacher (and that was what happened with me) that promoted the student... with stimulus and incentives.

Q8: Do you consider that your very "international" education, absorbing knowledge from different schools was fundamental to your career?

- Yes, of course.

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ..., 5th):

Itzhak Perlman	<input type="checkbox"/>	Maxim Vengerov	<input type="checkbox"/>	Gidon Kremer	<input type="checkbox"/>
Schlomo Mintz	<input type="checkbox"/>	Joshua Bell	<input type="checkbox"/>	Victoria Mullova	<input type="checkbox"/>
Anne-Sophie Mutter	<input type="checkbox"/>	David Oistrakh	<input type="checkbox"/>	Nigel Kennedy	<input type="checkbox"/>
Yehudi Menuhin	<input type="checkbox"/>	Henryk Szeryng	<input type="checkbox"/>	Joseph Szigeti	<input type="checkbox"/>

Arthur Grumiaux	<input type="checkbox"/>	Jascha Heifetz	<input type="checkbox"/>	Pinchas Zukerman	<input type="checkbox"/>
Leonid Kogan	<input type="checkbox"/>	Others.....	<input type="checkbox"/>		

Could you please justify your choices?

- Vengerov.

- David Oistrakh... I met him in a dinner organised by the Gulbenkian Foundation, before the scholarship. He had just performed at the Theatre of São Carlos... I had finished my course... they wanted to promote the contact between us. He spoke in French, very badly... and his pronounce spoiled everything.

- Szeryng... he had a huge fault... he was very vain.

- Heifetz: I did not meet him. I have only heard his recordings.

- Victoria Mullova: she is very good.

- If I had to choose two or three, I would choose Vengerov, Victoria Mullova – she is playing very well, very well indeed –... it is difficult... they are all very good... and Perlman, also very good. Well, I admired Menuhin very much... but it was not the temperament that most attracted me... he was a marvellous person, but...

Q10: Could you please indicate the composer(s) that attract you most? Why?

- I like Beethoven very much. I performed the ten sonatas of Beethoven with Helena Matos [...] and I performed them throughout the country. One of those performances, in Coimbra, was a huge success. I played there three sonatas: the No. 3 and the “Spring” and “Kreutzer” sonatas.

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel “it was made for me”? Which?

- The Violin Concerto of Max Bruch. I performed it with orchestra seven times... in a tour to Algarve, with Manuel Ivo Cruz conducting the orchestra. Later, I played it in Lisbon under the direction of Pedro de Freitas Branco... and also the Concerto of Bach for two violins, which I like very much. It was the last work I performed, with João Augusto Nogueira.

- Violin repertoire -

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

Baroque	<input type="checkbox"/>	Classical	<input type="checkbox"/>	pre-Romanticism	<input type="checkbox"/>
Romanticism	<input type="checkbox"/>	post-Romanticism	<input type="checkbox"/>	Modernism	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- Well, I played Baroque music. I founded the *Música Antiga* Quartet with early instruments. I played *Quintão*, [François] Broos played *Viola d'Amore*, Isaura Pavia de Magalhães, *Viola da Gamba*, and Maria Malafaia, harpsichord. We have several references of this group, which was founded in the Lisbon Conservatory. All these antique music works are wonderful, but for me... I liked very much to play it, but it does not satisfy me completely... I prefer Romantic music, with technique, brio... that says something. It [Baroque music] has its value, I cannot deny, but... and I played it very well... Broos loved to play with me.

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

Maurice Ravel	<input type="checkbox"/>	Claude Debussy	<input type="checkbox"/>	Gabriel Fauré	<input type="checkbox"/>
Tchaikovsky	<input type="checkbox"/>	Brahms	<input type="checkbox"/>	César Franck	<input type="checkbox"/>
Dvořák	<input type="checkbox"/>	Smetana	<input type="checkbox"/>	Sibelius	<input type="checkbox"/>
Richard Strauss	<input type="checkbox"/>	Ernest Chausson	<input type="checkbox"/>	Edward Elgar	<input type="checkbox"/>
Edvard Grieg	<input type="checkbox"/>	Béla Bartók	<input type="checkbox"/>	Ysaye	<input type="checkbox"/>
Janaček	<input type="checkbox"/>	Arnold Schönberg	<input type="checkbox"/>	Others.....	<input type="checkbox"/>

- The Violin Concerto of Tchaikovsky... I only played one movement... it was in the competition of the Conservatory to present the results of the scholarship... we had to show the work we were doing. Brahms... also in the same conditions. I performed the Mendelssohn Violin Concerto with orchestra, directed by [Pedro de] Freitas Branco. I also played that impressionist music of Szymanovsky... *Myths*, *La Fontaine d'Aréthuse*... these pieces had been imposed for the competition of the radio... the one I went with your teacher [Leonor Prado]. *La Fontaine d'Aréthuse* was the obligatory piece... I also played the *Prelude* of the Third Partita of Bach, in E major... and another work of our choice.

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

Portugal and Spain	<input type="checkbox"/>	United Kingdom	<input type="checkbox"/>	German	<input type="checkbox"/>
Italy	<input type="checkbox"/>	Austria	<input type="checkbox"/>	Scandinavia	<input type="checkbox"/>
Russia	<input type="checkbox"/>	East and Central Europe (including Hungary, Romania, etc.)		<input type="checkbox"/>	
France	<input type="checkbox"/>	Belgium and The Netherlands		<input type="checkbox"/>	

- I like Russian music very much... and also French music... German music... these are the greatest... Brahms... I played the violin sonatas of Brahms.

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneyro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d'Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Francisco de Sá Noronha: I have heard his name.

- Francisco de Lacerda: yes, 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 needed 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...

- Luiz Costa: I have a short piece from him, *Lamento* for violin and piano, a tiny thing that Helena [his daughter] gave me... but it is almost nothing, it is a very small piece. I met him by sight when I went to his house to play the trios with his daughters... he was very old.

- Ruy Coelho: I played *Fantasia Portuguesa* for violin and orchestra, and he conducted it. It has very beautiful themes, but the instrumentation is a confusion, what a mess... But it is inspired, indeed.

- Hermínio do Nascimento: I have never played any. He was the conductor of the orchestra of the Lisbon Conservatory when I was studying there... I was the leader of the orchestra and he was the director.

- Cláudio Carneyro: I played some of his works... I played *Bruma*, for violin and piano. I included this piece in the official programme of the Conservatory. I know he wrote some more violin works, I still have the scores, but I have never played them...

- Frederico de Freitas: yes, I played his sonata for violin and piano. I also played his string quartet. He 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...
- Fernando Lopes-Graça: many things. I played *Suite Rústica* for string quartet, which he offered with a dedication to my quartet ["To the *Filarmonia* Quartet with the best sympathy of Fernando Lopes-Graça"]. And then I played all his solo works, the *Pequeno Tríptico* for violin and piano... it was a good piece, an interesting composition [...].
- Croner Vasconcelos: also. I played *Aria and Scherzo*. And there is another piece that I also played...
- Ivo Cruz: he had a lot of talent, but he was a bit lazy.
- David de Sousa: I have never played any. I did not know him.
- Vianna da Motta: yes, I played his *Romanza* for violin and piano. He was a pianist... he had an interesting inspiration... but he was not "the composer"... for piano yes, but for violin...
- Óscar da Silva: I have never played any.
- Hernâni Torres: I have never played any.
- Armando Leça: I have never played any also... he was from Oporto.
- Luís de Freitas Branco: yes, I played a sonata. I played the most beautiful one... the first one. The other is a little Wagnerian... he went to the source... and I also played his string quartet. He was a composer with value, a person who knew what he was doing.
- António Fragoso: I have never played anything of his because he wrote more things for the piano... he has very interesting works...
- Armando José Fernandes: yes, I played his sonata for violin and piano... in several places... I played in the Conservatory, in the Radio – I recorded it for the Portuguese Radio – in the *Sociedade "Pró-Arte"* concerts... it was always obligatory to play a Portuguese piece... the sonata is very well structured... the first movement is a little hard²⁸⁰ for the violin, but it is manageable... and this sonata is very well inspired, particularly the themes of the last movement... very interesting.
- Berta Alves de Sousa: I knew her, but I have never played any work of hers.
- Joly Braga Santos: yes, I played quite a few things in the *Academia de Instrumentistas de Câmara*... I played his Concerto for Strings... I played also a small piece for violin and piano... *Nocturno*.

²⁸⁰ The original expression in Portuguese: "rebarbativo" (rebarbative) can be translated to English as difficult, hard, complicated.

- Luís Barbosa: he was the father of Vasco... I played his *Romance* for violin and piano... I knew him in the Symphony Orchestra. 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 from his father... he was a formidable musician... a little insipid in expressive things... perhaps he got “impressed” by his amazing technique...

- [Mário] Laginha recently did a very interesting compilation of fugues and songs.

Q16: Have you played any Portuguese violin work?

If YES:

- Describe the violin work
- In which aesthetic movement 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?

- Some works have clearly influences from other works and composers. For example, the Second Sonata of Luís de Freitas Branco has some influences from Wagner, who was the person that most influenced Freitas Branco at that time... but he had talent.
- The Sonata of Armando José Fernandes is very well structured, taking advantage of the Portuguese themes. It has many influences from the Portuguese popular music.
- The *Bruma* of Cláudio Carneyro has influences from the Portuguese folklore. Cláudio Carneyro has many influences of Portuguese themes... and there is also Lopes-Graça.
- The *Fantasia Portuguesa* of Ruy Coelho also has influences of Portuguese themes.
- The *Romanza* of Vianna da Motta has German influences.
- The *Nocturno* of Joly Braga Santos is very interesting... it is also influenced by Portuguese themes. He is a composer who has much merit. And I also played his music in the Orchestra *Academia de Instrumentistas de Câmara*.

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?

- Yes, with Artur Santos. Just before his retiring, 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 several advices 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... he was a student of the Lisbon Conservatory and he played very well... he was a good artist. Later, he dedicated himself to composition, thus

abandoning the piano... I believe that one person to keep his "sacred flame" has to play the instrument...

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?

- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- 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...

- Yes, it [Portuguese violin music] exists... it is little played but it exists. The one that is valid is fairly played... the other... Another piece I also played was from Maria de Lurdes Martins... she is a composer with much merit [...].

- 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. 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 to 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...

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?

- Firstly, because it [Portuguese violin music] 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... and there are also very well-written pieces for piano.

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

Folklore	<input type="checkbox"/>	Impressionism	<input type="checkbox"/>	Neoclassicism	<input type="checkbox"/>
Nationalism	<input type="checkbox"/>	Dodecaphony	<input type="checkbox"/>	Serialism	<input type="checkbox"/>
Expressionism	<input type="checkbox"/>	Atonalism	<input type="checkbox"/>	Modalism	<input type="checkbox"/>
Polytonalism	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- In Lopes-Graça we may find influences from the folklore, because he carried out an important research on Portuguese folklore with Michel Giacometti... he gathered a large

number of themes to work on... and he had a flair for it... he wrote a huge repertoire for choirs.

Q21: Do you know any Portuguese violinist?

Leonor de Sousa Prado	<input type="checkbox"/>	Vasco Barbosa	<input type="checkbox"/>	Aníbal Lima	<input type="checkbox"/>
Nicolau Medina Ribas	<input type="checkbox"/>	Elmar Oliveira	<input type="checkbox"/>	Gerardo Ribeiro	<input type="checkbox"/>
Francisco de Sá Noronha	<input type="checkbox"/>	Paulo Manso	<input type="checkbox"/>	Antonino David	<input type="checkbox"/>
Bernardo Moreira de Sá	<input type="checkbox"/>	Júlio Cardona	<input type="checkbox"/>	Luís Barbosa	<input type="checkbox"/>
Ivo da Cunha e Silva	<input type="checkbox"/>	Júlio Neuparth	<input type="checkbox"/>	Lídia de Carvalho	<input type="checkbox"/>
Alberto Gaio Lima	<input type="checkbox"/>	Alexandre Bettencourt	<input type="checkbox"/>	Flaviano Rodrigues	<input type="checkbox"/>
Carlos Fontes	<input type="checkbox"/>	António Cunha e Silva	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Leonor Prado: [...] good artist.

- Nicolau Medina Ribas: I do not know.

- Francisco de Sá Noronha: I have heard his name [...].

- Bernardo Moreira de Sá: I do not know the person but I have heard his name.

- Ivo da Cunha e Silva: he was professor at the Lisbon Conservatory, but he died before I started to teach there.

- Carlos Fontes: I know him, but I have never heard him play.

- Alberto Gaio Lima: I know him 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.

- Vasco Barbosa: I know him very well. My opinion on him... well... 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 speed of the movements... he is a very good musician, a very nice boy, a good colleague... I like him very much.

- Elmar Oliveira: a very good artist... he played with the Gulbenkian Orchestra and I heard him. I liked, I liked. Good artist.

- Paulo Manso: he 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. He [Paulo Manso] 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.

- Júlio Cardona: 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.

- Júlio Neuparth: I do not know.

- Alexandre Bettencourt: he is the father of Croner de Vasconcelos. 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.

- Aníbal Lima: that boy... I do not know what he is doing know... as a violinist, he has many possibilities [...]. I heard his final examination, the 9th year... I belonged to the jury... together with Croner de Vasconcelos, Armando José Fernandes [...].

- 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.

- Antonino David: he did that audition with me for the Symphony Orchestra. I was first and he was second. He was a good musician. He played well. I have never heard him playing in great things. He was some years in the Orchestra.

- Luís Barbosa: [already answered]

- Flaviano Rodrigues: 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.

- Maria Emília Venâncio: a friend of mine. Yes, she had a very good head, a good musician, she made all her life in the Orchestra.

- Herberito de Aguiar: a first-class “scoundrel”. An enormous talent to play violin, but a depraved head bigger than one can imagine... He did the audition to the Orchestra with me [...]

- Luís Silveira: a very good young boy. He played very well...

- Lamy Reis: another rank-and-file musician.

- Guilherme Ferreira: he slept more than he played. As soon as he started to play he dropped off to sleep.

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- Luís Silveira was really very good. I liked him very much as an artist... he was very studious... much artist... interesting of hearing. For me, René Bohet was the best... Vasco [Barbosa] has also good things... it is very difficult to choose one... If I had a work of mine to be played, it would have to be played by an artist such as Elmar Oliveira or Gerardo Ribeiro. I would choose with difficulty...

Q23: Do you feel that there is a Portuguese violin “School”? Please explain why/why not.

- Here, it is Franco-Belgian. 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. Sándor Végh was also splendid. I had lessons with him in Cascais and in Zermatt, in Switzerland.

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.)

- That precede my appearance... 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...

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.)

- 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. There were much more critiques than now. Perhaps, there was more support, but nowadays there are more possibilities. 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.

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- Recordings. I used recordings when I wanted to hear the style of the work... especially when the composer was already died... and thus, by listening to the recording, one may identify styles. Books also... many books.

Q27: What performance approach do you prefer most: intuitive or "cognitive"?

- Much come from our intuition. The artist can read or hear things, but then he has to create... he has to mark his presence in the piece and, above all, he has to feel what he is doing and have confidence in what he decided to do... he should not yield to critiques nor judgements... he should be sure of what he is doing. I conjugated both approaches, but it comes very much from the personal intuition, very much.

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) Soloist Chamber-musician
Orchestra-player Recitalist with piano Other

- I did all that. I was leader of the Orchestra *Filarmónica* [which is now the National Orchestra – Portuguese Symphony Orchestra] for seventeen years... when I entered to the Lisbon Conservatory, one of the clauses that Dr. Ivo Cruz imposed me was that I had to play in the orchestra. And the orchestra at that time was terrible... it had very weak elements... And I entered there as the leader... I worked a lot... after the rehearsals of the orchestra with the conductor, I directed section rehearsals with the first violins, with the second violins, I wrote fingerings, bowings, and made them play the difficult passages very slowly, to hear the sound... for them to hear how they should play.

- What it is certain is that those old men and women, who could hardly hold the bow, started to become very interested... they wanted the rehearsals with Lídia... but the rehearsals with Lídia made Lídia voiceless, aphonic... They worked very well and therefore the orchestra developed into the Theatre of São Carlos Orchestra. Many of its elements had been retired and then my students started to play in the orchestra... the orchestra rejuvenated and today it is a very good orchestra. But I worked very hard. This thing of the section rehearsals was really formidable.

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- I loved to play with my sister [Maria Deodolinda], but she went to Africa [Lourenço Marques, now Maputo, Mozambique] and I lost my pianist. The small "Carvalho" sisters played very well together. Then, Helena Matos, a collaborator of twenty-five years. In the orchestra... Manuel Ivo Cruz and Pedro de Freitas Branco... very good conductors.

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- Yes. One only can play by memory when he has confidence in what he is doing. And if he has confidence in what he is doing, he plays, because he plays better... he has another behaviour. I always encouraged my students to play by memory [...]

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- Breathe very deeply, practise gymnastics... make sure you learn the notes very well... feel the expressive passages as part of yourself.

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

- | | | | |
|-----------------------------|--------------------------|-------------------------------------|--------------------------|
| Discipline..... | <input type="checkbox"/> | Relaxation | <input type="checkbox"/> |
| Analysis of the piece | <input type="checkbox"/> | Stand up vs. sit-down | <input type="checkbox"/> |
| Slow study | <input type="checkbox"/> | Scales and arpeggios | <input type="checkbox"/> |
| Left-hand exercises | <input type="checkbox"/> | Vibrato (arm, wrist, fingers) | <input type="checkbox"/> |
| Shifting position | <input type="checkbox"/> | Right-arm (bow)..... | <input type="checkbox"/> |
| Duration | <input type="checkbox"/> | Memory..... | <input type="checkbox"/> |
| Others | <input type="checkbox"/> | | |

- Discipline: I missed many amusement things to study. I sacrificed my family very much, my husband, who was always a stupendous collaborator.

- Analysis of the piece: [already answered]

- Slow study: always... hear very well what we play.

- Left-hand exercises: [see Shifting position and Vibrato below]

- Duration: I studied the hours I could... with that schedule... in average, I studied around four hours per day, but I hardly could study the four hours in a row, systematically... I never could... there was a rehearsal with piano, the *Academia [dos Instrumentistas de Câmara]*, the students...

- Relaxation: One has to be very relaxed... cannot be under pressure.
- Stand up vs. sit-down: it depends... when I already dominated the piece, I liked very much to stand up and try to imagine that I was playing in public... otherwise, I seated because my body could not stand it.
- Scales and arpeggios: yes, in the course of the piece. There is always a technical part to develop in the piece, and I took advantage of that part to develop the technical activity. When I had time, I practised scales and arpeggios.
- Shifting position: Sevcik method. It is splendid.
- Vibrato (arm, fingers, wrist): the vibrato depends very much on the relaxation. The wrist and the arm need to work well and the person has to give himself (or not) according to the intensity of the vibrato intended. And there are physical exercises to practise with and in the violin itself. I made vibrato of wrist and fingers. The arm is very heavy... it is only for more intense things, but it is necessary not to abuse because it deals with the [structure of] person... The "heating" of the phrase comes from the phalanxes of the fingers.
- Right-arm (bow): -
- Memory: [already answered]

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- One of those performances [Beethoven sonatas], in Coimbra, was a huge success. I played there three sonatas: the No. 3 and the "Spring" and "Kreutzer" sonatas.

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- I am very expressive and I always tried to play in public when I had the things very well dominated... the competitions I went with [Leonor] Prado... I played all that by memory.

Q35: Is there any violin work you did not play and that you would have liked to play?

- I liked to have played the whole Violin Concerto of Brahms... I played the Mendelssohn, the Max Bruch, and many other things...

Q36: In a few words, how do you define a good violinist?

- A good violinist needs to be complete. He has to be musician, he has to be artist, to feel what he is doing... and make people vibrate with what he is playing. That is fundamental.

Q37: Do you have any final advices to a young-generation violinist?

- Know how to work... it is not repeat, repeat and repeat until exhaustion... Ponder very well, know how to read music and later, when playing, think that one has to say something with that. That [the music, the score] are not just signs to repeat... but to transmit the feeling of the person. That is the secret of the good violinist. If you do this while thinking about what you are doing... then you achieve expression.

- Practise gymnastics and swimming. I did all this, but I had a very intense life: I was a soloist, I always had the solo repertoire "on fingers"²⁸¹, I played in the Symphony Orchestra, I did chamber music and twenty-eight years of teaching... and my skeleton did not hold... even practising gymnastics, even practising swimming... I miss playing the violin very much... but we have to think that life is not only that... the fact of giving ourselves to the students is also rewarding. And I had very good pupils...

²⁸¹ The original expression in Portuguese "*em dedos*" (on fingers) can be translated to English in this context as very well studied, very well known, known by heart.

Appendix 8.e – Interview with Carlos Fontes

Picture 39 – Carlos Fontes



The interview with Carlos Fontes was held on September 2007, in Lisbon.

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- I do not know... I started when I was very young... I know that I had a great-uncle that was fond of music. He used to sing and play a little of violin and piano... by the way, he was a priest. I started playing the violin with him... in the beginning it was only for fun...

Q2: Do you play (or have studied) any other instrument? Which?

- Yes, the piano... I did the seventh grade of the old course of the Conservatory... but, in fact, I did not have too much time to practise it... even though it helped me in my music education... knowing a little of piano is always good, either for a violin teacher or a teacher of other instrument. Sometimes, for example, I used to accompany my students on the piano in their violin lessons... and, though I did not play the piano perfectly, I sometimes even accompanied them better than real pianists [...].

Q3: With whom and where have you studied the violin?

- Well, I studied at the Conservatory of Music of Oporto... I started my violin studies with Professor Alberto Pimenta... when I went to the Conservatory I already had some notions of violin playing because I had had a few lessons with my great-uncle... at that time, to be admitted in the Conservatory, we had to pass an audition and to know a little of *solfejo* (general music education) [...].

- I studied with Alberto Pimenta until the sixth grade, and then I went to do the *superior* course (higher education)... I think I did the sixth grade with another professor, Henri Mouton, who had come from France. I did the entire *superior* course with him... in fact, I did it like an accumulating course... at that time the course could be accumulated, we could go in for an extra-examination in the middle of the year, in March or April... we had to play an obligatory piece, chosen by the jury, and another piece of our choice... I remember that there were five members in the jury and the final result was by small balls, in a secret way... if we got the "black" ball, it meant that we had flunked... but, fortunately, that never happened to me.

- And later, I studied for some time, not much, in Paris with the brother of the great violinist Henryk Szeryng. He was not a great violinist, but he was a great pedagogue. I remember that Henryk Szeryng appeared during one of my lessons. I went to Paris with 17/18 years old and I studied there for about one year, and then, I came back to Portugal... At that time, things were not like today, it was much more difficult for a student to go abroad... today, it is much easier... with the support of Gulbenkian Foundation, for example... and we had much less information available. Today there is much more information on courses, master-classes, violinists, etc., and therefore things are much easier [...]

- I liked Henri Mouton very much, he was a very nice person, and with me was always very kind... sometimes, I even slept in his house. It was natural, because here in Portugal there never were many very good pupils... and, because I was a good student, he also dedicated more attention to me. He was an excellent teacher... perhaps not as persistent as he should, but... he was always very temperamental, but sometimes he could have been a little more rigid [...].

- I was leader of the Symphony Orchestra of Oporto for many years. I came back from Paris around 1950/51 and by that time I was already in the orchestra. I entered as first violin, in the first desks... the leader then was Henri Mouton (together with Antonino David, who also lived in Oporto for a good while). I started as first violin and later, when Antonino David and Henri Mouton left the orchestra, I became the leader, invited by the husband of Mrs Leonor Prado, Mr Pedro do Prado. I stayed 42 years in the orchestra and I was leader for many years... but later I resigned. Those years were terrible, very bad in the aspect that I was the only leader... it was really horrible... especially during the ballet seasons in Lisbon... later, I gave in my resignation... I still remained there for a while, because Mr Pedro do Prado asked me to be the assistant-leader... I complied with his wishes, but being assistant-leader was almost worse than being the leader itself. Later, I continued as first violin, in the second desk. I left the orchestra when it moved to *Régie* [private cooperative that took the administration of the orchestra] for about 14/15 years (*ca.* 1993).

[- When the Orchestra of Oporto began, it was known as the Orchestra of the Conservatory of Music of Oporto, because it was established by the then director of the Conservatory, Mrs Maria Adelaide Freitas Gonçalves. Then, it became Symphony Orchestra of Oporto, first, and Symphony Orchestra of RDP (*Emissora Nacional*), later.]

- Meanwhile, when I left the role of leader... Mr Prado wanted me to stay as assistant... I got a depression... very tired... but then a thing happened... it was a recording for the

Portuguese Radio... the conductor was Mr [Haydn] Beck and [Alberto] Gaio Lima was the leader... there was a violin solo and in the day of the recording, Gaio got sick and did not appear... I had to play the solo at first sight, without practising it before... and I told to myself: "I am unwilling to this!". Mr Pedro do Prado made all the efforts to change my mind... and he told me a thing that I perhaps regret today: "You can go [to the *tutti*], but you keep the salary as if you were the leader"... I refused his offer... perhaps today I would not have refused it, because I feel I deserved it... but with my values and principles...

- Then I had the String Quartet of Oporto: I was the first violin, António Cunha e Silva, the second, José Luís Duarte, viola and Carlos Figueiredo, cello. Figueiredo died a long ago and the quartet finished just because of his death. Our quartet started in 1963/4 and we played together for about 10/12 years... We have several critiques from Lisbon, from critics that used to be terrible... Francine Benoit, Mário Vieira de Carvalho (who is now the Secretary of State of Culture, and of whom I am a good friend)... we had fantastic critiques... I still kept one from a concert in Lisbon, in which he almost compares us to the Juilliard quartet... we worked as much as we could, very conscientiously... of course, unfortunately, we could not live only from this quartet [...]

- Solo with orchestra, I played Bach's Double Concerto (I do not remember with whom), Mozart's Concertone for two violins [with Alberto Gaio Lima]... and I played many violin and piano recitals.

Q4: How old were you when you started to learn the violin?

- I started when I was around seven years old... I do not have an exact date, I do not remember very well, but it was more or less around that age.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- I do not remember very well, but I keep good memories from Alberto Pimenta. He was a little rude... he used to smoke a cigar after lunch and he often went to the lesson smoking. He smoked the cigar until the very end, and his fingers became yellow because of this... it was really disgusting. One day, he was so angry that he threw the cigar away and it got glued on the wall... but he was a very interesting person, always with a peculiar way. For instance, in the Kayser etudes, he played together with us... he sat himself on the chair, crossed his leg... he was a very persistent teacher, perhaps more inclined to technical aspects.

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- Regarding that, I think the teacher that influenced me most was precisely Henri Mouton. Alberto Pimenta was also a very good teacher and, as I said, he was very important in the first years... very persistent... but Mouton was at a different level. Alberto Pimenta played an important role in the musical scene of Oporto... speaking

with older people, I was told that he was much esteemed as violinist, like Moreira de Sá... at that time there were almost no orchestras... but I think he was a good violinist... I cannot speak too much about this because I was very young (I was just thirteen or fourteen years old when I left his class) and he was already an old man. He was highly praised here in Oporto.

Q7: In case you have had teachers from different violin “schools”, which was the violin “school” you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each “school”?

- It was Henri Mouton (Franco-Belgian School). In Paris, for instance, I did not have to modify many things... the right arm/hand was very well.

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

- Yes, I believe it was... it was very important... For instance, I met a young boy in Paris, with twelve or thirteen years old, that was playing very well the First Concerto of Max Bruch... and seeing this kind of things is very beneficial... it is a stimulus. And there are also other aspects... in Paris there are much more opportunities, concerts, events, etc..

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ... , 5th):

Itzhak Perlman	<input type="checkbox"/>	Maxim Vengerov	<input type="checkbox"/>	Gidon Kremer	<input type="checkbox"/>
Schlomo Mintz	<input type="checkbox"/>	Joshua Bell	<input type="checkbox"/>	Victoria Mullova	<input type="checkbox"/>
Anne-Sophie Mutter	<input type="checkbox"/>	David Oistrakh	<input type="checkbox"/>	Nigel Kennedy	<input type="checkbox"/>
Yehudi Menuhin	<input type="checkbox"/>	Henryk Szeryng	<input type="checkbox"/>	Joseph Szigeti	<input type="checkbox"/>
Arthur Grumiaux	<input type="checkbox"/>	Jascha Heifetz	<input type="checkbox"/>	Pinchas Zukerman	<input type="checkbox"/>
Leonid Kogan	<input type="checkbox"/>	Others.....	<input type="checkbox"/>		

Could you please justify your choices?

[- There is one thing I have to tell you that annoys me (or, better saying, annoyed me)... some colleagues of mine, after a concert of the greatest violinists of the time, said: “I did not like at all, it was really horrible”... I do not agree with this kind of comments... I consider that, naturally, people sometimes have less happy days...]

- There is a violinist... I do not know exactly why... that I really liked... perhaps because of his sonority, his vibrato, I do not know... in fact, there was a recital that I have never forgot in my life... Zino Francescatti... it was a concert promoted by the *Círculo de Cultura Musical* and I got so excited... Of course I like Oistrakh, Heifetz... I played with so many other great violinists... because in those times there was a very active association here in Oporto (and in Lisbon as well), the *Círculo de Cultura Musical*... we had excellent concerts, with the greatest conductors, violinists, cellists, etc..

- We played with the greatest conductors, instrumentalists, pianists, violinists, cellists, etc., and we still had the Gulbenkian Foundation Festivals in the months of June/July, that promoted series of concerts with first-class conductors and performers. I played with Isaac Stern, Milstein... I remember this latter perfectly... he played the Violin Concerto of Brahms... the conductor (foreign) was not very good though... I remember Milstein using a big handkerchief on the *mentonier*... he held the violin in his hand and went on saying "horns"... giving indications... well, the conductor respected him a lot and, in fact, it was fantastic. I remember him playing for us during the break.... he played Paganiniana or Kreisleriana... arranged by himself... he was a very nice person.

- I played with great violinists and cellists, but Francescatti, I do not know why, in that recital was so special...

- At that time I decided to study the Sonata of César Franck and I went to the *Emissora Nacional* and asked Fernando Rocha (discography) for a recording... "I want to start studying César Franck's Sonata, do you have it?" And he said: "I have two recordings: one from Francescatti and the other from Oistrakh..." I listened to both and then I said: "Please make me a copy of the Francescatti version"... I do not know why...

Q10: Could you please indicate the composer(s) that attract you most? Why?

- It is a little difficult to say, but there is a composer I admire very much, especially if we take into account that he died very young and wrote a so extensive musical production: Mozart. I was in the house of a friend of mine a few days ago and I saw a collection with his complete works.... and I ask myself: "How is it possible for a man that lived no more than around thirty years write so much?"... And at that time there were no computers, nothing... and nowadays people call a football player a genius... Of course we do not have to like all his compositions, but... there is another composer I admire a lot: Brahms, particularly his symphonies.

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- It is a little difficult to say... perhaps Lalo's *Symphonie Espagnole*. It is a work that has to do with me and my temperament... a little extrovert. There is another work I liked very much to play, the Glazunov's Violin Concerto.

- Violin repertoire -

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

- | | | | | | |
|--------------|--------------------------|------------------|--------------------------|-----------------|--------------------------|
| Baroque | <input type="checkbox"/> | Classical | <input type="checkbox"/> | pre-Romanticism | <input type="checkbox"/> |
| Romanticism | <input type="checkbox"/> | post-Romanticism | <input type="checkbox"/> | Modernism | <input type="checkbox"/> |
| Contemporary | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

- Well, I did not play many things from the Contemporary period... in the Quartet I played a lot, because after the String Quartet of Oporto, we had the String Quartet of

Oficina Musical... It was formed by me (first violin), Costa Santos (second violin), José Luís Duarte (viola) and the cellist was a girl from Espinho, also from the Symphony Orchestra of Oporto, Gisela Neves, a sister of the pianist Fausto Neves. *Oficina Musical* was an ensemble organized here in Oporto by the composer Álvaro Salazar, and it was oriented to the diffusion of contemporary music.

- Several groups were formed within *Oficina Musical*... one violin, two violins, with clarinet, according to the repertoire... but the String Quartet was a separate entity... we played full concerts and sometimes we shared the concerts with other groups, as for example, in the *Encontros de Música Contemporânea* of Gulbenkian... the Quartet played in the first half and the second half was with other groups/subgroups of *Oficina Musical*.

- The *Oficina Musical* was very oriented towards contemporary music... it was not an association... we were seven, eight, nine or ten musicians who joined themselves to play together and make concerts. And the String Quartet was completely autonomous, we did what we wanted... but we played in almost all the concerts of *Oficina Musical*. And we made contemporary music there, though we also performed Villa Lobos, Beethoven (one of the last quartets)...

- The violin repertoire I like most... well, it is definitely the Baroque (Bach, etc.). And then, I would say the Classical period. I also like the Romanticism... Mendelssohn... his E-minor Violin Concerto... And I love Mozart... I still consider today that the music of Mozart is the most difficult.

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

- | | | | | | |
|-----------------|--------------------------|------------------|--------------------------|---------------|--------------------------|
| Maurice Ravel | <input type="checkbox"/> | Claude Debussy | <input type="checkbox"/> | Gabriel Fauré | <input type="checkbox"/> |
| Tchaikovsky | <input type="checkbox"/> | Brahms | <input type="checkbox"/> | César Franck | <input type="checkbox"/> |
| Dvořák | <input type="checkbox"/> | Smetana | <input type="checkbox"/> | Sibelius | <input type="checkbox"/> |
| Richard Strauss | <input type="checkbox"/> | Ernest Chausson | <input type="checkbox"/> | Edward Elgar | <input type="checkbox"/> |
| Edvard Grieg | <input type="checkbox"/> | Béla Bartók | <input type="checkbox"/> | Ysaye | <input type="checkbox"/> |
| Janaček | <input type="checkbox"/> | Arnold Schönberg | <input type="checkbox"/> | Others..... | <input type="checkbox"/> |

- I played most of the traditional repertoire of these composers, chiefly in the String Quartet.

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

- | | | | | | |
|--------------------|--------------------------|--|--------------------------|-------------|--------------------------|
| Portugal and Spain | <input type="checkbox"/> | United Kingdom | <input type="checkbox"/> | German | <input type="checkbox"/> |
| Italy | <input type="checkbox"/> | Austria | <input type="checkbox"/> | Scandinavia | <input type="checkbox"/> |
| Russia | <input type="checkbox"/> | East and Central Europe (including Hungary, Romania, etc.) | <input type="checkbox"/> | | <input type="checkbox"/> |
| France | <input type="checkbox"/> | Belgium and The Netherlands | <input type="checkbox"/> | | <input type="checkbox"/> |

- No, I do not have a preference.

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneyro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d'Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Vianna da Motta: I have never played and I do not even know if there is any violin work of his. I played *Cenas da Montanha* (Scenes of the Mountain) in the Quartet. I liked this piece very much... it is a very interesting piece, very well written for string quartet. I also played his symphony *Á Pátria*... it has a violin solo very beautiful... I liked very much to play it... we can sometimes listen to this symphony in the Parliament Channel (cable TV)... but for solo violin I do not know anything of his.

[- Sometimes, students had difficulties in finding scores of Portuguese composers... they went to the municipal music library and they could not find them because they do not have... they are not published...].

- Luiz Costa: I have also never played any violin work from him. I played his string quartet, which is quite interesting... we even recorded it. I know his viola sonatina, because I gave viola lessons for a while... it is also an interesting work. I think the string quartet is well written. Composers like Luiz Costa... they are not very representative... in fact, they are more pianists or performers than composers... For violin, he wrote that piece... *Lamento*, but it has to be really well played, otherwise... He was son-in-law of [Bernardo] Moreira de Sá... I knew him very well... he was a great pedagogue... one can say that the pianist Helena [Sá e] Costa (his daughter), came precisely from him... him and his wife... and he formed many other good pianists...

- Hermínio do Nascimento: I have heard of him, because there is a piece... but I do not know. He wrote an interesting choral work that was often played... I cannot remember its name... I have not the faintest idea.

- António Frago: I have heard his name... I played one piano piece of him when I was in the sixth grade of piano... it was very pretty... we also played that piece some years later, in the orchestra... it was a transcription made by the Italian conductor Ino Savini. I also know a few more piano works from Frago, but I did not play anything more.

- Alexandre Rey-Colaço: I have heard his name, but I do not know anything of his.

- Ruy Coelho: I knew him very well. I recorded his *Melodia de Amor* (Melody of Love)... I would like to have this recording. He wrote difficult things... he wrote an opera (I cannot remember the name) that has a very difficult violin solo. I have never heard his violin sonatas.

- Frederico de Freitas: very good musician. 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. He was 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 had no information about the existence of these pieces... there was no information, no promotion...

- Croner de Vasconcelos: he wrote *Ária e Scherzo*... this kind of piece is more for academic purpose. I played this piece and I gave it to a few of my students... it was not compulsory in the official programme, but it was one of the Portuguese pieces of the old sixth grade... It is an interesting "academic" piece, but it is not transcendent.

- Berta Alves de Sousa: I knew her very well. I still remember that I played a few works from her in the Conservatory, when we paid homage to her... it was a long time ago... I played three works for violin and piano (*Dança Exótica, Cantilena and Pavana*). 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.

- David de Sousa: I have heard his name.

- Luís Barbosa: [see below (violinists)]

- Óscar da Silva: he wrote the Violin Sonata *Saudade* (Homesickness), which is well written. I never studied it in a very serious way... this sonata was "recovered" recently... I think by António Cunha e Silva, from Matosinhos [city close do Oporto]... before, there were no materials, no score, no parts... Óscar da Silva was from Leça [close to Matosinhos]. I do not know if this sonata is already published... I remember that Cunha e Silva gave a lecture on this sonata, in the Conservatory of Oporto. In our Quartet, we played the "Four Miniatures"... it is a very interesting work... but I do not know if he wrote more works for the violin... I do not know many things from him... it is very difficult to find scores. He was a good pianist.

- Hernâni Torres: there was a photo of him in the Conservatory. I have heard his name, but I have never played any work of his, except in the Quartet... we played a short piece, but I cannot remember the name. It was a beautiful piece, like a love song... we used to play it as an *encore*... it was a one-page piece. He was also a pianist, but...

- Armando Leça: I knew him very vaguely. I think he was chiefly a professor in the high school. He made several arrangements, folklore. We played one of his works in the Quartet... it was a piece with Portuguese folk melodies. I do not know if he wrote solo pieces for the violin... it is possible, but probably those works are not published.

- Francisco de Lacerda: we played one of his works in the orchestra... I do not remember the name... but, for violin, I do not know anything.

- Luís de Freitas Branco: 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. This was a good composer... he wrote very beautiful things, like *Paraísos Artificiais*, for example. 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.

- Cláudio Carneiro: I knew him very well. He was my teacher of composition. 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 so good, because the students often did not understand him very well. He was a very educated person... I interacted a lot with him. I played *Bruma*, *Roda dos Degredados*, *Improviso sobre uma Cantiga do Povo*... the piece I like most is precisely the *Roda dos Degredados*. I do not see that Cláudio Carneiro 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.

- Armando José Fernandes: 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.

- Joly Braga Santos: 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. There is a change in his musical style that I must confess that... I am sure that he changed purposely, but... 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.

- Lopes-Graça: 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. His music displays many influences from

Béla Bartók. 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*.

- Ivo Cruz: he wrote a violin sonata. I do not know any other works of him... I cannot speak of him as composer. I remember while he was director of the Lisbon National Conservatory... I spoke to him because I played in a concert there, when I was around twelve years old, as a student of Berta Aves de Sousa... it was me, Conceição Macedo and a pianist I forgot the name. We played Haydn first piano trio... and I still keep a photo of him. I played his sonata, but not in public... I played it several times with my students... I think it is very well written. I know we played other works in the orchestra, but I do not remember.

- Victor Macedo Pinto: I knew him very well. He was a colleague of mine in the Conservatory... he was a pianist.

Q16: Have you played any Portuguese violin work?

If YES:

- Describe the violin work
- In which aesthetic movement 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?

[- Very often, I used to study the Portuguese pieces, but I did not to play them in public... there is a sonata of a composer from Braga... I do not remember his name... I played it in a concert (from which I even have a critique)... I played that sonata in the first half and César Franck's Sonata in the second half... it was with Fernando Jorge Azevedo, an excellent pianist and one of the favourite pupils of Helena Sá e Costa... he was professor at the Conservatory and at the Superior School of Oporto... I think he is now retired... I do not know if he was a professional composer or not... but I was asked to play that sonata and I did... it was a little hard work because the piece was difficult... I played it in a concert in Braga. I think he wrote a book after that and later he offered it to me...]

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?

- No, I have never had... I just have works dedicated to the Quartet.

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?

- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- 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... the problem is the lack of dissemination... I am aware that we do not have many representative Portuguese performers abroad... we have Gerardo... 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.. This is a very interesting work, but it has to be very well interpreted... otherwise it loses its character... for example, all the first part is a "love thing"... the central part is almost an improvisation... and then it returns to the beginning... but it requires a particular character...

- I agree that Conservatories and Superior Schools must include Portuguese works in their programmes... it should be obligatory.

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?

- Yes, for sure. 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.

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

Folklore	<input type="checkbox"/>	Impressionism	<input type="checkbox"/>	Neoclassicism	<input type="checkbox"/>
Nationalism	<input type="checkbox"/>	Dodecaphony	<input type="checkbox"/>	Serialism	<input type="checkbox"/>
Expressionism	<input type="checkbox"/>	Atonalism	<input type="checkbox"/>	Modalism	<input type="checkbox"/>
Polytonalism	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- It is difficult to say... in the work *Cenas da Montanha* of Vianna da Motta, for example, we can find suggestions from the 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 *Á Pátria* of Vianna da Motta... I would say 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.

Q21: Do you know any Portuguese violinist?

Leonor de Sousa Prado	<input type="checkbox"/>	Vasco Barbosa	<input type="checkbox"/>	Aníbal Lima	<input type="checkbox"/>
Nicolau Medina Ribas	<input type="checkbox"/>	Elmar Oliveira	<input type="checkbox"/>	Gerardo Ribeiro	<input type="checkbox"/>
Francisco de Sá Noronha	<input type="checkbox"/>	Paulo Manso	<input type="checkbox"/>	Antonino David	<input type="checkbox"/>
Bernardo Moreira de Sá	<input type="checkbox"/>	Júlio Cardona	<input type="checkbox"/>	Luís Barbosa	<input type="checkbox"/>
Ivo da Cunha e Silva	<input type="checkbox"/>	Júlio Neuparth	<input type="checkbox"/>	Lídia de Carvalho	<input type="checkbox"/>
Alberto Gaio Lima	<input type="checkbox"/>	Alexandre Bettencourt	<input type="checkbox"/>	Flaviano Rodrigues	<input type="checkbox"/>
Carlos Fontes	<input type="checkbox"/>	António Cunha e Silva	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Leonor de Sousa Prado: she played with us [Symphony Orchestra of Oporto] the *Symphonie Espagnole* (Lalo)... I did not know her very well. I listened to many recordings of her when she performed as a soloist with the Orchestra of *Emissora Nacional*... she was also the leader of a chamber orchestra (*Academia de Instrumentistas de Câmara*). 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.

- Vasco Barbosa: an excellent violinist... an excellent violinist and an excellent colleague... with Mrs Leonor Prado I did not have that intimacy... of course... because she was much older than I... besides, she was the wife of the director [Pedro do Prado]... Vasco is an excellent violinist and a very good boy... 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.

- Aníbal Lima: also an excellent violinist and an excellent colleague. I have been in close contact with him, especially in these last years, because we were together in the jury of the *Prémio Jovens Músicos* (Young Musicians Prize – Portuguese Radio Competition) in the last four or five years. He is an excellent colleague, an excellent professor... he brought many promising students there... he is an excellent violinist, very good.

- Gerardo Ribeiro: 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. I have been with him very recently.

- Elmar Oliveira: I know him from what I have heard in his recordings... I think I have some CD's from him. I have never seen him playing live. I think he have never been to Oporto. I know that he already played in Lisbon, but in Oporto I am not sure.

- Paulo Manso: 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... the same occurred with Flaviano Rodrigues... this latter 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 never heard him play.

- Antonino David: I also knew him very well while colleague 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.

- Luís Barbosa: I did not know him (I know his son, Vasco). I have never spoken to him, but I keep 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...

- Lídia de Carvalho: 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...

- Alberto Gaio Lima: an excellent violinist, 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.

- Flaviano Rodrigues: [see above]

- Júlio Cardona: I have heard of him, but [as violinist] I do not know anything.

- Júlio Neuparth: I have heard his name. In past times, there was book of *solfejo* that I think it was from him.

- Alexandre Bettencourt: I have never heard of him.

- Nicolau Medina Ribas: I have heard of a Ribas, but I do not know if it was him.

- Francisco de Sá Noronha: there is a Plaza [*Largo*] named Sá Noronha here in Oporto... I have heard that he played an important role here, but I do not know his musical production.

- Bernardo Moreira de Sá: I know of 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.

- António Cunha e Silva: 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.

- Silva Pereira: [see above]

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- In my opinion, it is unquestionable that Gerardo [Ribeiro] should be the Portuguese violinist that most...

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

- 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...

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.)

- 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.

- Before the Gulbenkian [Foundation], there were a few concert societies that had much importance, especially here in Oporto... the *Circulo 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.

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.)

- 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.

- 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.

- Today there is much more promotion. 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...

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- I always had the concern of listening... we did not have videos. In a certain way, it is easier to be a professor today than before. For instance, when we are studying a violin sonata from Beethoven and we need to mark bowings and fingerings, we can watch several videos from the greatest artists. Today, in fact, it is easier even for the person who teaches [...].

- I used to listen to records, but I did not take everything from them... I just took what I felt as being really good... it is like the question of masterclasses... I know it is very in vogue today, but... I think that masterclasses are good only for advanced students, because the advanced student is already in a stage that allows him to discern what is good or not and thus choose the path to follow.

Q27: What performance approach do you prefer most: intuitive or “cognitive”?

- I think that both approaches are important... naturally there is the intuitive, but some times the intuitive approach can be wrong... it needs to be educated. For that reason, I suggest the conjugation of the two...

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) <input type="checkbox"/>	Soloist <input type="checkbox"/>	Chamber-musician <input type="checkbox"/>
Orchestra-player <input type="checkbox"/>	Recitalist with piano <input type="checkbox"/>	Other <input type="checkbox"/>

- I did all that. In fact, the thing I liked most was chamber music, string quartet. I also liked to be professor... the thing I liked less was the symphony orchestra... I liked it, but... I liked it because I had to live. But what I really liked to do was giving violin lessons and playing in the quartet, chamber music.

- I also enjoyed being the leader... in the orchestra, it is the principal place... the leader, for me, is a very hard position... especially when the person is a little nervous, which is normal. For example, when a soloist or a chamber musician goes to the stage and is nervous, he enters, starts and has time to calm himself... the leader does not have that time... for instance, very often the leader has solo passages in the middle or in the end of the piece/movement... and we have to wait for the entire concert to play it... and if the person is a little nervous... for me, in that sense, it is better to be a soloist or a quartetist... if we are not very happy in a particular passage, we still have time to correct the whole performance...

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- In the first place, the colleagues of the string quartet, of the two string quartets... we were always very united. In the Symphony Orchestra, I played with great soloists (Szeryng...), violinists, cellists, conductors and pianists of the very first class. There was a conductor [Schulist] that came with a pianist who is today one of the most celebrated in the world... it was a concert that I will never forget... we played the Fifth Concerto of

Beethoven, it was so amazing... There were other conductors (Charles Bruck, Cleti, etc.) that were terrible in the rehearsals, but in the intimacy they were fantastic persons. There is a curious episode with Charles Bruck that confirms this... we [string quartet] gave a concert in Paris, at the Cultural Centre of the Gulbenkian Foundation, and one of the pieces we were to play for the very first time was the First String Quartet of Penderecki...

- At that time, Charles Bruck was the director of the Orchestra of the French Radio... he had come to conduct a concert here in Oporto... he was a specialist in Penderecki... and, as we were to play in Paris, we went up to him and he said: "Gentlemen, after the general rehearsal please come to my dressing-room and I will listen to you"... He was a terrible person in the rehearsals... if one of us looked behind during the rehearsal, he would stop it immediately... but with us, he was of great affection... he stayed with us for about two hours... really fantastic... and in the end, he asked us when the concert in Paris would take place and he said: "I will go there"... we thought that he said that just to be polite... but, in fact, he went there.

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- Not in the Quartet, although I must confess that I knew everything by memory... the same occurred with the orchestral pieces... even today... I forget very easily the names of people, but when I am listening to a symphony of Brahms, I know all the notes of the first violins, the passages of the oboe... when I played solo, I played by memory. I never have problems of lack of memory. But I am not like... there are people that are almost masochists... "it has to be by memory"... I prefer one that plays very well with the music/sheet than one that plays very badly by memory... as happened to a few students in the Conservatory [...]. Gerardo [Ribeiro] plays very often with the music... of course the person knows the piece by memory, but it is just a support... one knows that if he suddenly needs it, he just goes there and that is it.

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- This is a thing... I always said to my pupils: "Look, I know that you are nervous..." (I was also nervous, but I did not say to the student at that moment) "... but you have to think in one thing... you have to think that if you manage yourself to stay calm, for sure you will play much better"... of course one needs also a little of nerves... for keeping the "life" in the performance and preventing it of becoming lazy... but it has to be controlled [there is no magic potion... only if you take sedatives, but no...].

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

Discipline.....	<input type="checkbox"/>	Relaxation	<input type="checkbox"/>
Analysis of the piece	<input type="checkbox"/>	Stand up vs. sit-down	<input type="checkbox"/>
Slow study	<input type="checkbox"/>	Scales and arpeggios	<input type="checkbox"/>

- | | | | |
|---------------------------|--------------------------|-------------------------------------|--------------------------|
| Left-hand exercises | <input type="checkbox"/> | Vibrato (arm, wrist, fingers) | <input type="checkbox"/> |
| Shifting position | <input type="checkbox"/> | Right-arm (bow)..... | <input type="checkbox"/> |
| Duration | <input type="checkbox"/> | Memory..... | <input type="checkbox"/> |
| Others | <input type="checkbox"/> | | |

- Discipline: yes, yes... it is necessary... naturally that it is the principal, one of the main things.

- Analysis of the piece: analysis of the piece as well.

- Slow study: it is a thing that I always did and I strongly recommend it.

- Duration: I used to practise a lot... of course there were occasions in which I did not have the time to practise, but if I could practise an entire morning, even when I was giving lessons... I studied four hours in a row... I studied as much as I could... yes, I practised the most I could.

- Relaxation: yes, of course... it is very important during the study... if not, one gets much more tired... if we practise relaxed, then later in concert, we will be more relaxed... if we practise very contracted, then we will be much more contracted later.

- Stand up vs. sit-down: sometimes, I practised seated, especially when I was doing technical exercises (for example, scales, scales in thirds, sixths, octaves, tenths, etc.), and certain things of technical nature (etudes, etc.). There is also an important aspect: I spent most of my life playing in quartet (as well as in the orchestra)... and playing seated is completely different from playing standing up. If the person is accustomed to play standing up, when he sits down, he feels a certain difficulty.

- Scales and arpeggios: yes, yes... for me, this is an essential thing. When I did not have time to practise (when I only had one hour to study), I practised scales... scales in three and four octaves, tenths, in one tonality, in another one... sometimes, before the proper scales I used to practise a little of technical work... fingers, bow, etc..

- Vibrato (arm, wrist, fingers): My vibrato comes from the wrist, with a little help from the arm... but not like that arm vibrato of Antonino David.

- Right-arm (bow): there is an important thing in the study of the bow... for instance, in the study of *détaché*, many times the students get stiff and contracted... they should not... I always say to my students: "please see my hand, I am keeping the same bow/arm position, the only thing that changes it is here [pressure of the index-finger]"... one should always keep the malleability, whether is playing *forte* or *piano*.

- Memory: [see above]

- Shifting position and left-hand exercises: there is a very basic thing... for example, let us imagine that I have to shift from the first position with the first finger to the third position with the third finger... naturally, there is always the dragging of the finger... if it is with the second finger... if I have C-F [on the A string], one should do C-E-F... this is basic. For the left hand, I also practised exercises from Sevcik, Schradieck...

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- There was, in fact, that concert in Paris with the Quartet, at the Cultural Centre of the Gulbenkian Foundation. We only played Portuguese music... we played the string quartets of Cláudio Carneiro (in D minor, a very good work), Lopes-Graça and Penderecki. Another concert that I still keep in my best memories was when we gave the world premiere of Lopes-Graça string quartet in Madrid... there was also a concert in Lisbon (more than one, but especially one... I cannot remember where it was) in which we performed many *encores*. It is funny, but in this aspect... people say that “no man is a prophet in his own country”, and it is true... we had more success abroad and even in Lisbon than in Oporto... we also had, but...

- There was a time... well, this is just in fun... we were to play the string quartet of Max Reger (I do not know if Max Reger wrote more than one quartet)... it is a very long piece, a terrible thing, it lasts around forty-five minutes, very hard, and we were to play this quartet at the *Ateneu Comercial* of Oporto... it was a concert to pay homage to Max Reger, because later in the second half we would play his quintet with clarinet... but the programme was so annoying and hard, with so many difficult passages that we said to the others: “There is no problem, if something goes wrong, one of us push «unintentionally» the music stand, it falls down and then we stop...”.

- I remember also a funny thing that happened in a concert we made at the British Institute, here in Oporto... it was with Cunha e Silva. We played the Fourth String Quartet (op.8) of Beethoven. We played the exposition, the repeat and then Cunha e Silva (I do not know how...) made an up bow stroke and he put his bow... it entered between the E and A strings, under the A and D strings and it came out in the G string... his bow got completely suspended, locked on the strings... we had to stop and it was hard work to take out the bow from there.

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- I do not know... well, there is a thing... I was always very honest in my work... I do not know which the main factor was, but I worked a lot... that is true. I was very diligent, always very studious... I was the most honest as possible... I did what I could... I do not know if it was good or bad, but...

Q35: Is there any violin work you did not play and that you would have liked to play?

- Oh, there are many, that is for sure.

Q36: In a few words, how do you define a good violinist?

- A good violinist is the one that combines a good technique with a thing that it is not learnable... that is “the feeling”... because the technique alone, by itself, is not enough...

the one who is able to tell something to the listener beyond the technique... well, that is, in my opinion, the good violinist.

Q37: Do you have any final advices to a young-generation violinist?

- The first advice I can give you is that the person has to work a lot. Regarding you, Tiago, it is funny... As you know, I first met you in 1993, about thirteen or fourteen years ago... well, in fact I almost cannot say that I met you at that time... I did not even speak to you... because, sometimes, in certain circumstances... when the Competitions [RDP – *Prémio Jovens Músicos* - Young Musicians Competition] took place in Amoreiras, after the competitions people went out, we spoke a little, congratulated the prize-winners... but in Quelhas, I did not see you anymore after the competition... therefore, I never spoke to you anymore...

- But I remember you very well... and the truth is that I got a very good impression of you and do you know why? Because of the way of practising... you were in a room... of course you do not remember that, but I remember very well... I even remember what you were studying... I think it was the Etude No. 38 of Kreutzer... double stops... and you were playing it very slowly, very carefully... you were studying slowly, stopping to confirm the intonation... I thought from the very instant... this student is very careful, he practises very well... I remember perfectly... Therefore, I got a very good impression from the very beginning, though I must say that if you won that competition it was because you deserved, and that is true. Practise hard, but practise well... this is very important... because one can practise a lot but in the wrong way, and that is useless...

Appendix 8.f – Interview with Alberto Gaio Lima

Picture 40 – Alberto Gaio Lima



The interview with Alberto Gaio Lima was held on June 2008, in Lisbon.

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- Well... it was not me that chose the violin... I liked the violin because my father was an amateur musician and he played in a music group in the village... I was thirteen years old then. I was born in Oporto, in Maia [a city close to Oporto]. When I was nine years old (and going daily to the Secondary School in Oporto), my father asked me: "Do you want to go to the Music Conservatory?"... and I answered: "What is that?"... I did not have any idea of what a Conservatory was... and he continued "Do you want to learn music, violin? And, at that age a kid wants to do everything... and then I went to the Conservatory... my father matriculated me in the class of a fine professor... and this professor impressed me very much... he was a very interesting person... Alberto Pimenta. He was a good violinist... he had a beautiful sound, a very good technique, but he did not have much social intelligence... the reason why he remained a little marginalized.

- I went to the Conservatory of Oporto and simultaneously I was attending the Commercial School (because it was what my father wanted me to study). The *Liceu* (Secondary School) was very expensive and only very wealthy people could attend it... and then, my father registered me in the Commercial School "Oliveira Martins" and I began to study the two subjects... I ran from one institution to the other, which is not very beneficial to someone who wants to pursue a musical career... one needs time to practise... but at that time, I preferred to listen... and my mother also loved music, though she did not have any musical instruction. She was a *lavradeira* [country-woman]. This is enough to explain everything. At that time, in the 1930's close to the 40's, just before the War, there were not many chances for one to develop oneself intellectually... And I continued my studies, year after year in the Conservatory and in

the Commercial School. I finished the latter and then I went to the Commercial Institute, because the idea of my father was that I followed Economics...

- I continued the violin course in the Conservatory... I completed the ninth year (former superior course of music) of the Conservatory without any failure, contrarily to what happened in the Commercial School... It was a pity that in the reform of the programme of the Conservatory there were no more generic subjects, necessary to a complete education and culture of a musician... in that period, the normal musician only used to complete the fourth-grade (general education) and then it was only music... and I think one needs more theoretical and general subjects... like languages, history, mathematic...

- Meanwhile, when I was in the sixth/seventh year of the Conservatory, I saw my colleagues going to the Orchestra of Oporto, which had been created in 1948... Then, in 1950, I spoke to my colleagues Botelho and Carlos... I saw them going to the orchestra rehearsals in the Conservatory, with the conductor Frederico de Freitas, in the *Palácio de Cristal*... an old palace... it was a crime the demolition of that building... it was a gorgeous thing, with a theatre, a concert-hall... it was destroyed to build the “Rosa Mota” Sports Pavilion... well, let us go on because I am not a politician...

- I was born in 1932, on the 16th of December. In the beginning, I did not receive any salary as player in the orchestra... at that time I was still a student. I worked for free for one-and-a-half year... but later, they decided to give me a subsidy. A student could play in the Orchestra but we had to play an audition... I still remember that I played the Seventh Violin Concerto of Bériot. The Orchestra of Oporto had a magnificent leader, Rafael Martinez. Frederico de Freitas, the conductor, suggested me to take lessons from the leader... and I said: “But I do not have money to pay the lessons...” and Mr Rafael Martinez replied: “And who asked for money?”... “Well, in that case, I thank you... and I accept!”. And I accepted, a little in default of my professor, without saying anything to him [Alberto Pimenta].

- I did my entire violin course with him, only with him... but simultaneously I also had lessons from Rafael Martinez, who helped me very much... he was Spanish. Furthermore, that work in the orchestra was pleasing me in such a way... on the other hand, the work in the Institute was annoying me... it did not seduce me at all. Then, I was recruited to the military service... I was twenty years old... I went to Lisbon (Graça district) and I did not even bring the violin with me. But one day, I received a phone call from the Orchestra [of Oporto] – they knew that I was living in Lisbon – inviting me to play in a concert... I think it was in the Theatre of São Carlos. I was invited to play in the orchestra... and I said “yes”... they brought me my violin and my dress-coat... I made two rehearsals and the concert. That was the first time I played in Lisbon. I went to the military service in 1953 and it was around that year... I was twenty years old.

- And then, I kept my violin and the dress-coat. In the meantime, the Orchestra of Fernando Cabral [Orchestra of the Lisbon City Council] was created. Fernando Cabral was a violinist... people say that he was a good violinist... (by the way, Silva Pereira was a good violinist as well)... Fernando Cabral was the conductor... and they asked me to collaborate with them. I accepted... I had already my violin and the dress-coat... it was just a matter of doing the rehearsals, I thought to myself. I had a few problems in the army, because they did not give these kind licences to do that job... and after six months, I came back to Oporto.

- But still in Lisbon, I started to think... I had a roommate [André, brother-in-law of Carlos Fontes] and I said to him... "I have a problem... I do not know what to do after leaving the military service... I do not know if I should continue with the violin, the orchestra... I do not know if I should follow the Economics course (I still had to pass a few subjects before going to the University)"... and then I decided: "I want to be a musician!"

- I wrote to my father (it was a huge shock for him...): "Father, the money that you were expecting to spend with me in Lisbon to attend the ISCEF²⁸² [University of Economics], if you give it to me now, I will go to Paris to study violin"... I cannot imagine his face... it was by letter, because I did not have the courage to tell him "live". And he replied: "*Tua cabeça, tua sentença*"²⁸³. I have never forgotten that letter... and thus it was.

- My mother had saved all the money that I had earned until then (I earned money in the Symphony Orchestra of Oporto since my seventeen years... and I was 21 at that time... it was three or four years of "salary"...). She saved all that money for me. She like music very much... she used to read the newspapers to find when and where the violin concerts took place: "Alberto, at such and such a time there is this and that"... and when I was not at home, she took notes, in her own way, of what composition she heard and liked most... I have the impression that it was her who encouraged me most. My father "wrinkled up his nose"... but my mother said: "Practise, practise"... even in the late evenings... the only chance I had to practise was in the evenings... we lived in a very small house... but she always said to me: "Practise whatever you need... do not worry with the noise"... In that aspect, I was very lucky.

- After the military service, I asked Professor François Broos (viola) a letter of recommendation for a professor in Paris... because, at that time, Paris was a city with more tradition... now there are many others... before also, but Paris was... And then, Professor Broos gave me a letter to Professor René Benedetti (he had a brother that was a cellist). I went to Paris in 1955, March or April... I went together with Carlos Fontes... we always walked together... I asked him: "Carlos, I am going to Paris, do you want to come with me?"... He asked his uncle and we went to Paris... but just for a short period.

- When we arrived in Paris, we knocked on the door of Mr Benedetti, but he was not there... he was in violin competitions, I do not know... but he was not there and so we did not have many hypothesis... we made a long trip (in that period, the trip to Paris took one-and-a-half day... we left Oporto at 9am and we arrived there at 11pm... and those coal trains in Spain... full of sparks... the trip was very uncomfortable... with the *farnel* [packed meals], of course... we did not have money to go to restaurants. When we went to the hotel (Hotel de Flandres), we heard someone playing the violin... coincidences. We knocked on the door and it appeared an odd man... bald, with a chapped lip... he was a Brazilian. We told him our story [...] and we asked with whom he was studying. He said: "I am studying with Szeryng"... of course [Henryk] Szeryng was a very familiar name to us because he went to Oporto almost every year.

²⁸² ISCEF - Instituto Superior de Ciências Económicas e Financeiras (current ISEG – Instituto Superior de Economia e Gestão).

²⁸³ Portuguese expression adapted from the proverb "*Cada cabeça, sua sentença*", which may be translated to English as "To each head its own idea". In this case, its meaning is: "if this is what you want..."

- But, in fact, it was the brother of Henryk, George Szeryng, who was giving lessons to this Brazilian violinist (Milton Ferreira). George was the old brother of Henry and he had attended all the lessons that his brother had had with Carl Flesch... he saw the lessons and then he made Henry practise according to the teaching from Flesch... therefore, he had a great theoretical background... and coming from Flesch...

- We played for him... an audition... the first thing he asked was a scale. I played the D major scale, as usual... then in thirds... I figured out a special fingering... a little unorthodox... I have never done a work like that. And he accepted us: I accept you, but you have to pay [and it was a lot of money]... and, to begin, you must buy the Flesch [*Das Skalensystem*].

- Oh, I almost forgot... in the Conservatory of Oporto, I also studied one or two months with Mrs Leonor [Prado], because I failed one year in the Commercial School, and therefore I did not fulfil the required academic qualifications to pass from the second to the third year of violin... I still need to pass the Portuguese and French subjects. So, I had to do the third year as an external student. She went to the Conservatory to give a master-class... but a master-class for a twelve-year-old boy does not make any sense... only to the twelve-year-old children that play everything and are highly gifted.

- She gave me a few lessons... I liked her lessons very much because she was very meticulous... she detailed everything... all the possible bow strokes... even if it was only one single line... I remember her asking me to practise a lot of bow strokes that I have never done before... it was in the Etude No. 13 of Kayser. The problem was that all that technical work did not fit in the necessary programme I had to play in the final examination... and then I said to my father: "I like this madam very much, but with her, I am not going to succeed in the examination". Thus, I spoke to Mr [Alberto] Pimenta, and he suggested a French teacher (I cannot remember her name) that prepared me to the examination and I passed the third year.

- After George Szeryng, in 1955, I went back to Paris in the following year (Carlos Fontes did not accompany me this time)... but I always came to Portugal to work in the orchestra as much as I can to get some money... I shuttled between France and Portugal... I stayed six, seven, eight months in Paris and then I returned to Oporto to work here in the orchestra...

- In 1958, I went to a music festival in Sienna [Italy], with Yvonne Astruc, but it was a small festival/course of just two weeks... it was more to see another environment. In 1959, I returned to Paris but Szeryng was a bit sick. Thus, I remembered of Benedetti and I knocked on his door and introduced myself. "I came here the first time some years ago to work with you, recommended by Professor François Broos and I would like to know if you could give violin lessons"... he said: "Play!"... I played and he said: "Yes, sir... I will give you lessons". I studied with him between 1959 and 1962, but keeping the same "shuttle" system. In 1959, I got married. In 1963, Mr Benedetti got me a short-term scholarship from the French government. These trips to Paris lasted for around seven years.

- Meanwhile, in 1959, I occupied the place of assistant-leader in the Orchestra of Oporto (the leader was Carlos Fontes). In 1965, there was a misunderstanding between Carlos Fontes and the husband of Mrs Leonor [Prado], Pedro do Prado, and he left the place. I

passed automatically to leader, in 1965... I stayed there until 1980. In 1980, I also got sick and tired of the orchestra, which was getting worse and worse. I said to myself: "I do not want to age nastily"... and I left the orchestra and never returned. I was the leader of the orchestra for fifteen years.

- There was another "episode" in my life that hurt me much, which was when I had to substitute Vasco Barbosa, in 1967. One day, after a concert in the Theatre Rivoli [Oporto], the conductor Silva Pereira said to me: "Gaio, tomorrow [Thursday] you have to go to Lisbon, because on Saturday there is a concert in the Theatre Tivoli [Lisbon] with the National Orchestra"²⁸⁴... and I said: "But I do not even know what the program is..." (it was the fourth symphony of Roussel, which has several violin solos). But the worse thing happened when I arrived in Lisbon and saw the board with the assignment of the places that each musician would occupy... and I realised that I would be the leader... I said immediately: "But what is this? I did not come here to be the leader... the leader of this orchestra is Vasco Barbosa, not me!". There was a quarrel between me, Kurtz and Mr Prado that lasted for more than half an hour... and they finally convinced me to occupy the leader chair... even Vasco encouraged me to sit on that chair... "Come here Gaio, sit there, sit there!"... And I told him: "You should not allow such a thing!"... Vasco Barbosa is a formidable violinist...

- So, I did that concert as leader, in 1967... and until the Revolution of 1974. In those concerts of Autumn, whenever that conductor (Efrem Kurtz) came, I had to go to Lisbon to occupy that place, which was frankly uncomfortable... at times I even had dinner with Vasco Barbosa in his house before the concerts... I went to usurp [his place]... but it was not my fault... I was obliged... for me, it was very embarrassed. And all this happened just because the Orchestra of Oporto belonged to the *Emissora Nacional* at that time.

- I stayed in the orchestra until 1980... I got sick and tired of it... the conductors were bad... we even got one that did not know music... I arrived at home and asked my wife: "Do you think we can live with the salary of the Conservatory only?" (of course, it was inferior to the salary in the orchestra, because I was the leader)... she replied: "Yes, I think we can, why?"... "It is because I have just quitted the Orchestra"... she curiously added: "You should have done that a long time ago!"

- I was admitted in the Conservatory of Oporto in 1962, as a violin teacher... and I stayed there until 1986, just before going to the Superior School. Later, I got heart problems, angina pectoris... I got scared and so, once I already had enough years of work, I retired. I left the Superior School in 1993... I went home... doing nothing... until one day, in August... I was in the beach and António Soares [...] asked me if I wanted to teach in his music school, Artave²⁸⁵, [...] and I accepted... I started teaching there in 1994.

- It was my luck, because doing nothing is very boring... and I probably attained there my best results while professor... I had very good pupils there. I taught there and then I was invited to teach in the Catholic University of Oporto... I accepted because it was

²⁸⁴ National Orchestra – name also used to refer to the Symphony Orchestra of *Emissora Nacional*.

²⁸⁵ Artave (*Escola Profissional Artística do Vale do Ave*) – Professional music school located in the north of Portugal, in Santo Tirso, near Oporto.

close to my home... I taught there for six years, until 2006. Then I retired. I also taught in the Conservatory of Braga.

- I played in many chamber groups... I played many trios with musicians such as Fernando Azevedo, Teresa Xavier and Madalena Araújo (piano), Ramon Miraval, my own son Paulo Gaio Lima (cello)... and I was also a founder-member of two chamber orchestras, of which I was the leader. First, it was the *Pró-Música*... and a few years later, the *Pró-Arte*. The first orchestra lasted more than six years... it was sponsored by the Gulbenkian Foundation... the other lasted less time... it survived thanks to the concerts we made. These orchestras did not coexist.

- I played in many recitals of the *Sociedade "Pró-Arte"* of Ivo Cruz... the orchestra I am speaking about had nothing to do with that organization of concerts... it was just the name we gave it...

- I played solo in the Music and Poetry sessions of FNAT (Inatel)... I played all over the country... I did the *Tour de Portugal* in Violin... from Vila Nova de Cerveira to Alcantaria... it was a kind of Treaty of Tordesilhas²⁸⁶... Vasco Barbosa played from Coimbra [city in the centre of Portugal] to the south and I played from Coimbra to the north... well, sometimes Vasco Barbosa could not play (he had other things to do) and Dr. Serra Formiga called me and I played also in the "south".

Q2: Do you play (or have studied) any other instrument? Which?

- No, only the violin.

Q3: With whom and where have you studied the violin?

- Beyond the ones I mentioned before [Alberto Pimenta, Rafael Martinez, George Szeryng, Yvonne Astruc and Leonor Prado]... I cannot remember.

Q4: How old were you when you started to learn the violin?

- I started with nine years of age.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- I do not remember. Professor Alberto Pimenta... well, I know that he was a very dedicated person.... very "*pachorrento*"²⁸⁷... he encouraged his pupils very much... he had a fault and a virtue... he used to play in the lessons, but many times he only played

²⁸⁶ Treaty of Tordesilhas – this treaty between Portugal and Spain was signed in 1494 to divide the "newly discovered" lands outside Europe among the two Iberian countries.

²⁸⁷ "*Pachorrento*" - Portuguese idiomatic word that means a person that has a lot of patience; indulgent, tolerant.

with us... together... and professor and student playing at the same time... it is not very good. For example, Benedetti had a colossal technique... he used to play the 24 Caprices of Paganini by memory... and very easily. I saw him playing the 24 Caprices and the Sonatas and Partitas of Bach in only two recitals... it is amazing. I know that there are violinists that can do that today... but only a few.

- One of the students of Benedetti was Jean Jacques Kantarov, who gave an interview to the *Strad* magazine. He said about his former teacher that he had a technique like Heifetz... his sonority... and it is true... he had a very velvet sound. I remember him playing the Debussy's Sonata, the First Concerto of Prokofiev... that beginning... I got astonished with his playing. He used the phalanx of the fingers to get a softer sound... he paid attention to the minimum details and he explained everything. And he had a very good thing as a teacher: he let the student make his own choice... he gave us that freedom... he edited many scores, all the Bach for solo violin, Paganini, concertos, Kreutzer... he used to say: "If you want to write different fingerings, please do! If I see that it is really wrong, I would change it, otherwise you will keep it.". And that gave me a certain flexibility that I used later with my students... I think Benedetti helped me very much.

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- Benedetti was, perhaps, the teacher who influenced most... the one that put me more "in order" was Szeryng, with the Flesch scales... he was "Draconian"... I saw all the scales system... the fingered octaves... everything! One day, I asked him a question: "Master, do you think I am making progress?"... I wanted to give a report to my parents, tell them how things were going... and he replied: "Wait a little longer"... and that was a shock for me...

Q7: In case you have had teachers from different violin "schools", which was the violin "school" you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each "school"?

- Perhaps the Franco-Belgian School. The way the violinist holds the bow is very important. Today, I see people holding the bow with the index finger very far from the others... and it has to be a natural position... otherwise it will be tense, tight. Specify the characteristics of the School itself? I do not know... I have learnt in an empirical way... the vibrato, for instance... no one ever made me practise arm vibrato... it is the wrist with a little of arm... even visually, it is ugly... I like the vibrato to be a discrete movement... one can hear it as well.

Q8: Do you consider that your very "international" education, absorbing knowledge from different schools was fundamental to your career?

- Yes, I think it was.

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ..., 5th):

Itzhak Perlman	<input type="checkbox"/>	Maxim Vengerov	<input type="checkbox"/>	Gidon Kremer	<input type="checkbox"/>
Schlomo Mintz	<input type="checkbox"/>	Joshua Bell	<input type="checkbox"/>	Victoria Mullova	<input type="checkbox"/>
Anne-Sophie Mutter	<input type="checkbox"/>	David Oistrakh	<input type="checkbox"/>	Nigel Kennedy	<input type="checkbox"/>
Yehudi Menuhin	<input type="checkbox"/>	Henryk Szeryng	<input type="checkbox"/>	Joseph Szigeti	<input type="checkbox"/>
Arthur Grumiaux	<input type="checkbox"/>	Jascha Heifetz	<input type="checkbox"/>	Pinchas Zukerman	<input type="checkbox"/>
Leonid Kogan	<input type="checkbox"/>	Others.....	<input type="checkbox"/>		

Could you please justify your choices?

- There are many... Grumiaux, for instance, I love the Mozart violin concertos by him, and even the Bach's solo works... it is stupendous. Of course Itzhak Perlman is amazing, but there is something that... Anne-Sophie Mutter... the first time I heard her, I did not like, but the last time I listened to her, I got astonished. I was never a huge fan of Menuhin although he had been one of the first violinists I have heard... he was playing the Violin Concerto of Beethoven with Furtwangler... those 78 rpm discs... but I did not like very much... Menuhin was a great human being, but he was already physically weak. I remember one occasion in Canterbury (England), in a Congress of ESTA (European String Teachers Association)... I was a member of this association... we played the Double Concerto of Bach (I was in the orchestra) and Menuhin played a recital in the Cathedral in which he played the Bach's Third Partita for solo violin, Béla Bartók solo... I know that the latter was dedicated to him and perhaps it is easier to "escape" (which does not mean that it is "allowed", of course), but Bach is more flagrant... and that I did not like.

- Other violinists... there is Szeryng, Oistrakh. I put Oistrakh in the top of my list... for his humanity while he plays... his confidence... I heard three of his concerts in Paris, with orchestra, in which he played nine violin concertos in only one week... it was almost every other day... he played Bach, Beethoven, Brahms, Mozart D major, Prokofiev, Sibelius, Shostakovich, etc.. He played nine of the most difficult violin concertos in one week... and everything by memory and with an unbelievable confidence... that is why his name on the newspapers was "Le Roi David" (The King David) and his caricature was very funny... it was Oistrakh (he was a little "plump") sat at the table of a restaurant with a bottle of wine and the violin on the side... it was really funny.

- One time, I said to Benedetti that I wanted to play the Kabalevsky's Violin Concerto, once it was beautiful and workable... and he answered: "Gaio, the Kabalevsky's Concerto is only tolerated by Oistrakh". Oistrakh was, undoubtedly, the violinist that impressed me most... there are others, of course, but... There is Heifetz also... If I had to choose three or four, I would say Oistrakh, Grumiaux and Szeryng. These last two did not approach a so vast repertory... it is different... but, in any way, I like Grumiaux because of Bach and Mozart.

Q10: Could you please indicate the composer(s) that attract you most? Why?

- It is very difficult to say... the three B's: Bach, Beethoven and Brahms. Of course I love to listen to a concerto of Prokofiev... it is lovely... Sibelius Concerto is another monument...

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- I loved to play Bloch's Nigun, Vitali's Chaconne... I really liked very much to play these pieces.

- Violin repertoire -

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

- | | | | | | |
|--------------|--------------------------|------------------|--------------------------|-----------------|--------------------------|
| Baroque | <input type="checkbox"/> | Classical | <input type="checkbox"/> | pre-Romanticism | <input type="checkbox"/> |
| Romanticism | <input type="checkbox"/> | post-Romanticism | <input type="checkbox"/> | Modernism | <input type="checkbox"/> |
| Contemporary | <input type="checkbox"/> | Other | <input type="checkbox"/> | | |

- Contemporary... not so much, even though I have played... I even made several recordings: of that Violin Sonata from Victor Macedo Pinto (the score exists in the Gulbenkian Foundation... it was published by them... the sonata is good... it is well written, though a bit long... it is a Romantic work... I performed this sonata with the composer himself), of the Sonatina and the piano trio of Filipe Pires... I think all these recordings exist in the archives of *Emissora Nacional*...

- I prefer the music from the Romantic period, though I also like the Baroque... but the way this repertory is approached today is so controversial that I prefer not to comment... I am not sure if the Baroque style I like is still acceptable or not... the sensibility of today is different...

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

- | | | | | | |
|-----------------|--------------------------|------------------|--------------------------|---------------|--------------------------|
| Maurice Ravel | <input type="checkbox"/> | Claude Debussy | <input type="checkbox"/> | Gabriel Fauré | <input type="checkbox"/> |
| Tchaikovsky | <input type="checkbox"/> | Brahms | <input type="checkbox"/> | César Franck | <input type="checkbox"/> |
| Dvořák | <input type="checkbox"/> | Smetana | <input type="checkbox"/> | Sibelius | <input type="checkbox"/> |
| Richard Strauss | <input type="checkbox"/> | Ernest Chausson | <input type="checkbox"/> | Edward Elgar | <input type="checkbox"/> |
| Edvard Grieg | <input type="checkbox"/> | Béla Bartók | <input type="checkbox"/> | Ysaye | <input type="checkbox"/> |
| Janaček | <input type="checkbox"/> | Arnold Schönberg | <input type="checkbox"/> | Others..... | <input type="checkbox"/> |

- Grieg, I played his three violin sonatas and I liked very much to play, particularly the C minor Sonata... I also played the three violin sonatas of Brahms... César Franck, also... Ysaye, the solo sonatas... I studied *Ballade* and *Obsession*... I only studied these two... they are perhaps the most accessible and also the most famous... I have heard the Violin Sonata of Richard Strauss, though I have never played it... it was played by a

violinist from Lisbon, Paulo Manso, who was the leader of the Symphony Orchestra of *Emissora Nacional*... he was a good violinist and I heard him playing that sonata here in Oporto... I still remember... I was very young.

- From Chausson, I only know the Poème and the Quartet... Béla Bartók, I studied the Sonata for Solo Violin, but I did not play it till the end. I played the quartet of Xenakis (piano, violin, cello and double bass)... it is only up and down *glissandos*... vibrato is not allowed... very hard work... we performed it in the Gulbenkian Foundation. Do you want to know how I managed myself to study this work? I had two music-stands, one with the Xenakis quartet and the other with the Beethoven violin sonatas... I practised one bar of Xenakis and then I turned myself to the other side and play a little of Beethoven... just to "air"... it was the only way to reach the end of Xenakis... if I only practised Xenakis, I would go mad.

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

Portugal and Spain	<input type="checkbox"/>	United Kingdom	<input type="checkbox"/>	German	<input type="checkbox"/>
Italy	<input type="checkbox"/>	Austria	<input type="checkbox"/>	Scandinavia	<input type="checkbox"/>
Russia	<input type="checkbox"/>	East and Central Europe (including Hungary, Romania, etc.)		<input type="checkbox"/>	<input type="checkbox"/>
France	<input type="checkbox"/>	Belgium and The Netherlands		<input type="checkbox"/>	<input type="checkbox"/>

- Germany, Russia... it is so difficult... Italy... we cannot step over the Italian operas... Belgium is perhaps the country that has fewer things... Scandinavia has a great musical output... Finland, for example...

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneyro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>

Filipe Pires	<input type="checkbox"/> Victorino d'Almeida	<input type="checkbox"/> Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/> Sérgio Azevedo	<input type="checkbox"/> Other	<input type="checkbox"/>

- - Vianna da Motta: for violin and piano, I do not know anything... I know the symphony *À Pátria*... I do not remember very well but I played it many years ago... it is very long. As a pianist I did not know him... as a pedagogue, we have some cases of good results of his work... Sequeira Costa, Madalena Araújo. As a composer, I only know that symphony... it is too little to emit a valid opinion.
- Luiz Costa: I know his sonatina, the piano trio and a few short pieces for violin and piano (I still have the manuscripts). I only played the sonatina and the trio... it is music without great depth... "*trop légère*"... easy listening. His music is a little Frenchified, but without the French content.
- Hermínio do Nascimento: I have never heard of him.
- António Fragoso: he wrote *Suite Romântica* for violin and piano... it is not bad.
- Alexandre Rey-Colaço: I have never heard of him.
- 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... This latter was put aside because he was communist and the other... 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*, 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.
- It is true that Lopes-Graça was not supported by the State, but he had freedom. Of course, he could have been professor at the National Conservatory or another public institution, but he had to sign that document of repudiation to the Communism and he, with his political convictions (and he was right), did not sign it and therefore was not admitted in the Conservatory. In relation to the musical output of Ruy Coelho, I think that it is worth analysing... I have the impression that one can find many things of quality. The only piece I played from Ruy Coelho was *Melodia de Amor*... it is a short melody... with seven sharps. I have never heard nor played the violin sonatas of Ruy Coelho.
- Frederico de Freitas: in my opinion he has very valid works... for instance, the ballets... I played his quartet (for two violins, two cellos and orchestra) with Vasco [Barbosa], the duo for violin and cello... it is a very interesting piece... and his ballets... they are very well written, and very rich melodically. I have never heard nor played his violin and piano sonata.
- Croner de Vasconcelos: I know his *Ária e Scherzo*. They say that he was a great professor... and Armando José Fernandes was also another good professor. Of Armando

José Fernandes, I know that Mrs Leonor [Prado] played his sonata very often... I have never studied it... I have never seen the score.

- Berta Alves de Sousa: I played her trio in the Conservatory of Oporto, when we paid homage to her... well, she knew composition, it is true... but she was not a genius.

- David de Sousa: I have never heard of him.

- Luís Barbosa: I have heard of him as a violinist. He wrote a piece for violin and piano, the *Romance*.

- Óscar da Silva: I played his first suite (for violin and piano)... it has four movements... I found it very interesting... it has a *Mazurka*, but I do not remember very well... it was well written. He also wrote the Sonata *Saudade*.

- Hernâni Torres: I only know one of his works for orchestra... it was a *Fado*, I think...

- Armando Leça: I have heard the name, but I have never played any. He was the father of Óscar Lopes, the poet.

- Francisco de Lacerda: we also played a few works of him... light music, I do not remember very well...

- Luís de Freitas Branco: he has very interesting pieces, but I have never played any. 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. In the orchestra, we played the *Suites Alentejanas* and *Paraísos Artificiais* of Luís de Freitas Branco... both are very good works, very well written... I like his music very much.

- Armando José Fernandes: I know his violin sonata... I have heard it and I like it... He was a very learned, consistent and formal composer.

- Cláudio Carneiro: His music is a little tiresome... he has a violin sonata... I have it but I have never study it... it is very long, and when we start reading something that we feel it is not very interesting, we tend to give up... he also wrote *Bruma* and *Improviso sobre uma Cantiga do Povo*... I also have the score of this piece, a very bad copy that his wife [Katherine] gave to me.

- Joly Braga Santos: 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.

- Lopes-Graça: I know and I played his sonatina and *Pequeno Tríptico* (the one that has the slow movement - *Lúgubre*).

- Ivo Cruz: I played his violin sonata... it is “a timid Debussy”.
- Carlos Seixas: I played his harpsichord concerto in the orchestra.
- Almeida Mota: I have heard his name.
- Francisco Xavier Baptista: I have heard his name.
- João de Sousa Carvalho: I have never heard of him.
- Domingos Bomtempo: I know from the orchestra... we played his Mass, the Requiem.
- Filipe Pires: I know him... I played his trio and the sonatina... it is good music, very much stylized and almost cerebral, but it is worth playing... it is more contemporary, especially the trio... the sonatina is more romantic.
- Victorino d’Almeida: of his musical output, I only know the works he conducted with the orchestra.
- Jorge Peixinho: I know the name but I have never played any.
- Eurico Carrapatoso: I know the name but I have never played any.
- Sérgio Azevedo: I have never heard of him.

Q16: Have you played any Portuguese violin work?

If YES:

- Describe the violin work
- In which aesthetic movement 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?

- I find influences mainly from French music.

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?

- The Violin Sonata of Victor Macedo Pinto. It was a very rich experience, first because the composer was the pianist and this helped the interpretation very much. 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.

- 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...

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?

- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- First of all, 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...

- 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.

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?

- 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.

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

Folklore	<input type="checkbox"/>	Impressionism	<input type="checkbox"/>	Neoclassicism	<input type="checkbox"/>
Nationalism	<input type="checkbox"/>	Dodecaphony	<input type="checkbox"/>	Serialism	<input type="checkbox"/>
Expressionism	<input type="checkbox"/>	Atonalism	<input type="checkbox"/>	Modalism	<input type="checkbox"/>
Polytonalism	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- Perhaps Nationalism, because it is what I have observed more... also folklore...

Q21: Do you know any Portuguese violinist?

Leonor de Sousa Prado	<input type="checkbox"/>	Vasco Barbosa	<input type="checkbox"/>	Aníbal Lima	<input type="checkbox"/>
Nicolau Medina Ribas	<input type="checkbox"/>	Elmar Oliveira	<input type="checkbox"/>	Gerardo Ribeiro	<input type="checkbox"/>
Francisco de Sá Noronha	<input type="checkbox"/>	Paulo Manso	<input type="checkbox"/>	Antonino David	<input type="checkbox"/>
Bernardo Moreira de Sá	<input type="checkbox"/>	Júlio Cardona	<input type="checkbox"/>	Luís Barbosa	<input type="checkbox"/>
Ivo da Cunha e Silva	<input type="checkbox"/>	Júlio Neuparth	<input type="checkbox"/>	Lídia de Carvalho	<input type="checkbox"/>
Alberto Gaio Lima	<input type="checkbox"/>	Alexandre Bettencourt	<input type="checkbox"/>	Flaviano Rodrigues	<input type="checkbox"/>
Carlos Fontes	<input type="checkbox"/>	António Cunha e Silva	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Leonor de Sousa Prado: 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 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.

- Vasco Barbosa: for me, he was the best Portuguese violinist of my 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 instruction, technically very solid... a good violinist. There is an interesting episode with Vasco... 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...

- Aníbal Lima: he is also a good violinist, but of course, not at this level... he is more limited... though he is good, he has much quality, much quality. There was an interesting thing... he wanted to study with me, but the Gulbenkian Foundation did not give him a scholarship... he then enrolled himself in the Communist Party and earned a scholarship to go to Moscow to study with Kravchenko [...]. He plays regularly in trio with my son [the cellist Paulo Gaio Lima], with whom he also performed the Brahms Double Concerto for Violin and Cello.

- Gerardo Ribeiro: when I say that, for me, Vasco [Barbosa] is the best Portuguese violinist, I mean the best resident one... but I do not want to make rankings... Gerardo Ribeiro is another stupendous violinist, but... they are different... different ways of playing... one is more cerebral [Gerardo], the other is more temperamental [Vasco].

- Elmar Oliveira: the one that is in America, right? They say that he is very good, but I do not know him, I have never heard him play.

- Paulo Manso: 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... as I said before, I heard him playing very well the Violin Sonata of Strauss.

- Antonino David: 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...

- Luís Barbosa: I have only heard a recording in *Emissora Nacional*... 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.

- Lídia de Carvalho: 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!

- Flaviano Rodrigues: 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... and then Flaviano told me a funny thing... I think we were to play the *Spanish Caprice*... “Would to God it turn out *forte*”... in orchestra, jokes are innumerable...

- Júlio Cardona: I have heard the name... there is a competition with his name, but I have never heard him play.

- Júlio Neuparth: I think I have heard his name... he must be a relative of Augusto Neuparth, the one who wrote that book of *solfejo* (general music education)...

- Alexandre Bettencourt: I have never heard of him.

- Nicolau Medina Ribas: people say that he was a good violinist, but he is not from my time.

- Francisco de Sá Noronha: I have never heard of him.

- Bernardo Moreira de Sá: I have heard the name, but I have never heard him play. He was the founder of *Orpheon Portuense*.

- António Cunha e Silva: he is a nice boy, with qualities.

- Carlos Fontes: 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.

- Silva Pereira: he played the Violin Concerto of Beethoven with orchestra... he was a good violinist, but he was very nervous and this impeded him of being a soloist... the only way for him was to become a conductor... he played well, but Paulo Manso was a better violinist.

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- The one I like most... well, today perhaps not, because certainly he is older... Vasco [Barbosa] is two years older than me... otherwise, Gerardo [Ribeiro].

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

- 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.

- I was trying to see if I could find a violin professor that has left a series of... a sequence... 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... in 1962, when the orchestra was founded, the Foundation invited me to be part of it... I had come from Paris and I was invited to be assistant-leader (the leader then was the Spaniard Pedro Leon Medina... he was the first leader of the orchestra)... 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...

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.)

- When 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.

- I tried my luck, I took the risk... and so did Carlos Fontes and others at that time, of that generation, like António Oliveira e Silva, Alberto Basto Nunes [viola players]... we were all colleagues. At that time, every step forward was a risk. That is why my father wanted me to finish the commercial course in the institute. With the creation of orchestras, people started to be called, to work... and thus, people started to adhere more to the learning of the violin. It was perhaps around 1950, after 1948... at least in Oporto, because the orchestra in Lisbon already existed for more than ten years.

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.)

- 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*...

- 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.

- 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...

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- Today, one can listen to a piece before studying and this was not possible in my time... many times we went completely "blind" to a piece, without even knowing if we could play it or not... we did not know how the piece sounded and how a good interpretation would be. It was the teacher, who gave the orientations, and us, with our talent. I bought the score (there were no photocopies...) and then I approached it with my teacher.

Q27: What performance approach do you prefer most: intuitive or "cognitive"?

- Both... there is a lot of intuition too.

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) <input type="checkbox"/>	Soloist <input type="checkbox"/>	Chamber-musician <input type="checkbox"/>
Orchestra-player <input type="checkbox"/>	Recitalist with piano <input type="checkbox"/>	Other <input type="checkbox"/>

- Well, of course the ideal should be to be a soloist... but this is not possible for most of the mortals. Who would not like to place himself in front of an orchestra and play the Brahms' Concerto? I think everybody would love that... the problem is that sometimes people are able to do this, but they suffer so much... and would it compensate the effort... to play that concerto? If one has the necessary temperament to play in public and enjoys the playing, the atmosphere, in that case it is okay, otherwise... playing in public just for... and live one week thinking in the concert, without sleeping... no... then it is better to stay seated in an orchestra and accomplish decently his job.

- Working in an orchestra is not a negation of the profession, not at all... if one makes a conscientious work, an honest work, without yielding to the negative things of the orchestra... if one keeps practising for himself, without yielding to the "*dolce far niente*"... like the conductor Silva Pereira used to say: "you are like the mules of Alentejo, you walk leaning on the others"... sentences like this persist through the times... I will never forget... he used to hear each desk... the first desk, the second desk, etc., and when it reached the last desks, the people did not know where to hide... they became so nervous... sometimes he started by the last desks and when it came to the first desk he stepped over... "I do not want to listen...". I remember of some colleagues that took *Coramina*... it was a calmative drug for the heart... they became so nervous... it was terrible... and people were ashamed... but they did not practise anything, though...

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- I cannot remember of a curious situation of playing together right now... well, there was an occasion... I was the leader of the Symphony Orchestra of Oporto, but I shared the place every second week with the New Zealander Haydn Beck (he studied in Brussels and lived in London)... and we had almost a kind of telepathy... he was a good violinist, but with the age he became a quarrelsome and impossible person. We played together many times... we played string quartets, duos, Beethoven's Serenade with flute and we had almost a kind of telepathy... when reading a score for the first time, we made different fingerings... but at the second time, our fingerings were almost the same.

- There was one time... he started to find that weird (and me as well)... he said: "Gaio, you will think in a passage of a work and I will think in another... and when I say, you will start playing"... and I swear this is true... he gave the entrance with his head and we both started playing Beethoven's Violin Concerto... at the same time... and we were not playing Beethoven in that week... there were no signs, no visual contact, no scores in the music-stand that could induce us... and that is why I believe in telepathy, because of this story.

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- I played solo by memory but I did not like... I was afraid. I still remember a recital in *Ateneu* ... it was the last piece of the program... "*Dance de La Vida Breve*" (Manuel de Falla)... and there are three sections, with two identical parts... the second time is slightly different, but the first and third times are the same... and I played the second time like the first... I got mixed-up and attacked the central section... fortunately the pianist understood and it was okay, but... from that time on, I stop playing by memory.

- I think that playing with the score does not diminish the performer... there was a German conductor who knew all the Wagner operas by memory, but always kept the score in the music-stand... one day he was asked: "Maestro, why do you keep the score in the music-stand if you know every opera by memory?"... and he answered: "I can read music..." but there are many people who tend to depreciate it... of course it is more showy if one plays the Tchaikovsky Concerto by memory... but I saw Szeryng playing the Bartók Concerto with the music score...

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- I would love to know... there is no magic formula... if the performer is tense his playing will be forcibly crisped... one day in the ballets (the ballets have plenty of violin solos and I used to rotate the programs with [Haydn] Beck) we went to Lisbon to play a concert in the Theatre of São Carlos (we played there for more than ten years... it only stopped with the Revolution of 1974)... and one time, I was so nervous before the ballet that I told him: "Beck, I am so nervous today..." and he told me this: "Gaio, when the solo comes, just «smile!»"... and I followed his advice... with a silly look... but it worked... I got relaxed... sometimes, this kind of things work...

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

- | | | | |
|-----------------------------|--------------------------|-------------------------------------|--------------------------|
| Discipline..... | <input type="checkbox"/> | Relaxation | <input type="checkbox"/> |
| Analysis of the piece | <input type="checkbox"/> | Stand up vs. sit-down | <input type="checkbox"/> |
| Slow study | <input type="checkbox"/> | Scales and arpeggios | <input type="checkbox"/> |
| Left-hand exercises | <input type="checkbox"/> | Vibrato (arm, wrist, fingers) | <input type="checkbox"/> |
| Shifting position | <input type="checkbox"/> | Right-arm (bow)..... | <input type="checkbox"/> |
| Duration | <input type="checkbox"/> | Memory..... | <input type="checkbox"/> |
| Others | <input type="checkbox"/> | | |

- I used to practise in the morning... I warmed up my hands, the violin itself, and I practised light exercises, without too much pressure, but just making the necessary pressure with the fingers of the left hand (but not that percussive movement like hammers, of course)... then I started to play a scale... very slowly in the beginning and getting faster and faster up to the maximum of the speed. I worked all the shifts in order to avoid any jolt, always with the pivot note... both on the scales and on the arpeggios, without *glissandos*.... I mean, making *glissando*, but suppressing it progressively... making the hand always returning with the finger on the string (in the descending direction) [...].

- For the bow, I used the scales to work the different bow strokes... on the *spiccato*, I tried to use the forearm, wrist and fingers as much as possible... and the goal was to get a *spiccato* that resulted naturally and not percussive... we should not look for the *spiccato*, it should arise from itself.

- Most of the time I practised standing up... I always practised scales and arpeggios, the most relaxed as possible... in the beginning of my stay in Paris (in 1955, 1956) I used to practise every day, except on Sunday... the Sunday was sacred... otherwise, I practised every day, from Monday to Saturday... and I felt ashamed if I missed one single day... and, on average, I practised six hours a day... sometimes seven hours. And later, when I returned to Portugal, I kept that routine... whenever I had time, I practised a lot.

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

[already answered – see question 29]

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- I followed a teaching career... not with more interest, but it was in the pedagogic facet that I stood out most... I presented very good students... I am proud to say that I had students that won the *Prémio Jovens Músicos* (Young Musicians Prize – Portuguese Radio Competition)... two or three times... first, second prizes... it is very rewarding [...]. Other important aspects in my career were perhaps the fact of having studied abroad... and that answer I gave to Mrs Madalena [Perdigão]... in order to try to establish a group [of students/violinists] that avoided the constant need of going abroad.

Q35: Is there any violin work you did not play and that you would have liked to play?

- I would have liked to play the Double Concerto of Brahms with my son... actually, we never performed it and it would not be now, of course... but it is one of the things I would love to have played. I read it and played it (but not in public) with a cellist from the Orchestra of Oporto, Carlos Figueiredo... we often played duos... we played the Kodaly, Honegger duos... there exist recordings of that... the two "Chôros Bis" of Villa-Lobos... it is pretty difficult.

Q36: In a few words, how do you define a good violinist?

- A good violinist is an individual who arouses enthusiasm, who excites emotion in the listener, not only musically, but also technically... it is not only technique, though... but technique is necessary, without it nothing exists... that is why that idea of Flesch is vital for an instrumentalist... but, of course, it is not only technique.

Q37: Do you have any final advices to a young-generation violinist?

- The only thing I can say is... well, by this time you should have heard more than enough advices, but... I wish you all the best in your career, which is a difficult one... it is not easy... and be tenacious, do not give up... there are some demoralizing moments, but you have always to fight. One time, in a recital I gave in *Secretaria de Estado da Cultura*, in Oporto, I saw a group of people that went there just to criticize me... I smiled, set my teeth... "If you just came here with the idea of making fun of me, you are quite mistaken!". I started precisely with the Grieg's Sonata in C... and the recital went very well. When I go to a concert, if the soloist is living a trouble situation, I am suffering as well.

Appendix 8.g – Interview with Elmar Oliveira

Picture 41 – Elmar Oliveira



The interview with Elmar Oliveira was held on October 2008, in New York (United States).

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- Well, it is very interesting because in my family background there was really no history of music... my father, my father's parents, my mother's parents, no one was involved in music, really. But my father, and my mother as well, but particularly my father, was very very interested in the violin, and as a young child he went to church... and they had a little orchestra (playing in a church in Portugal)... and he heard the sound of the violin and for that moment on, it never left his hear... he had the sound in his hear all the time.

- He played mandolin (it has the same tuning as the violin) and he learned to play on his own... he was completely self taught and when he was a young man he played in movie theatres, for silent movies, in little bands, little dance-bands. Both my mother's family and my father's family... they were all from Murtoza, near Aveiro, in the region of Oporto. I was born here [United States]... I am the only American-born in my family... both my brothers were born in Portugal, so my parents came here and I was born here.

- My father loved the sound of the violin and so, consequently, he taught himself how to play the violin as well... it was very interesting. He was not very good, but he loved... he just loved in particular the sound of the violin, more than any other instrument. And so that is the reason why he always... I mean, all of us... my two brothers, we all played the violin... my oldest brother started playing the violin (he was not that interested in it, so he did not continue with it), but he loves music.

- And my next oldest brother, João Carlos, was a professional violinist... he was my teacher, one of my first teachers, and he played for over twenty years in the Houston Symphony, and before that, he also played in the Arkansas City Symphony. I have two

brothers... and he was a marvellous teacher, he was my first teacher. We had music in the home every day. Interestingly enough, my mother was the one that had a very natural voice... she was singing all the time, not professionally, but just... she loved to sing. And she had a fantastic hear... she could pick up anything immediately, so it is interesting that the influence... there is a very strong influence from my father, because of his love for the violin, and he wanted his sons to play the violin, but I always wonder how much came from my mother, who had a fantastic hear... it is very interesting.

- It was me that chose the violin... my older brother was eleven years older than me and he was already playing... I heard the violin in the womb... when I was in the womb I heard the violin, so... and I heard my brother practising the violin all the time. And when somebody was not practising, we were playing recordings of violinists... it was constant, constant.

Q2: Do you play (or have studied) any other instrument? Which?

- No.

Q3: With whom and where have you studied the violin?

- Well, I started the violin actually in the public school system... when they had that kind of programmes (it is an incredible shame and tragedy that they do not have these kind of programmes in the public schools hardly anywhere, anymore)... I grew up in Naugatuck Connecticut, so I picked up the violin for the first time seriously to study in the public school system and the teacher that was teaching violin in the public school system was the first teacher of my brother when he came to this country to start studying the violin... his name was Joseph Ruggiero, and he was a pupil of George Enesco.

- Then, of course, when my brother went to study music in College, he went to the Hartt College of Music, in Hartford Connecticut, and his teacher there was Raphael Bronstein, who was a pupil of Leopold Auer in St. Petersburg and he was in the same class as Milstein, they were classmates... an incredible great violinist and a great great teacher, a really great teacher. So, my brother studied with him... and after my first year of taking the violin in the public school, I basically within that one year was working with my brother and then my brother kept working with me and, within a year, I auditioned for the Hartt College of Music, for the preparatory division.

- And that is how I get a scholarship to study immediately with the daughter of Raphael Bronstein... her name was Ariana Bronne... she was a wonderful violinist and a great teacher. I worked with her and then I started studying with Bronstein a year or two later... and I studied with Bronstein consistently until I was out of the Manhattan School of Music, in New York. In the meantime I played for many different people... I played for Milstein, a lot... when I was in school, and even after... and for various people... and, of course, chamber music influences were very great...

Q4: How old were you when you started to learn the violin?

- I started very late... I started when I was nine years old. But it is interesting that within a year after I started studying, I played a recital, at the age of ten... and I played the Bériot's Scenes de Ballet, Brahms's Hungarian Dances, Mozart's Concerto No. 5... after one year. The interesting thing is that I knew all of the repertoire... because I heard it... and it was a matter of my technique catching up with my hear... my hear was far more developed than anything else.

- Then I went to the Hartt College... I think I was ten-and-a-half years... and then I started studying with Bronstein when I was about twelve, also in the Hartt College. Then, after that, I went to the Manhattan School of Music... and studied with Bronstein as well... I was eighteen.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- Well, I loved... it was very natural for me... I have a picture of me before I started studying the violin... I was may be seven years old... and I picked up the violin and the bow and everything just fit perfectly... so, when I actually physically picked up the violin to study for the first time, everything was very quick. When I started studying with my brother, he was an extremely meticulous teacher, and very demanding... he would always pay very close attention to the way I was practising, for instance... he would be around... anytime he heard me practising in a way which was counterproductive to really doing something right... it was the first thing that he would comment on and teach me how to work correctly.

- In the first year when I was in the school programme, I practised may be half hour, an hour per day. But, then after that first recital it was immediately up to two hours, two-and-a-half hours... even with school, by the time I was twelve, I was practising easily three, three-and-a-half hours a day, and continuously more than that.

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- Well, definitely Bronstein. Bronstein was an incredible teacher and he not only knew the violin inside-out... really physically tell you what needed to be done in order to play freely and fluently and whatever... I mean, in a very natural way, but he always combined what you did technically on the instrument within a musical concept.

- So, the technique was always tied to the music, not separated and one of the great things that he did was that he made sure that you played a large amount of repertoire so that you really understood the stylistic approach to different composers as quickly as possible. And he talked in images and sometimes parables... it was really stimulating from an imaginative point of way... which was interesting because I think that it inspired a lot of individual creativity and stimulated your imagination in music.

Q7: In case you have had teachers from different violin “schools”, which was the violin “school” you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each “school”?

- I would be.... I am little prejudiced but I would say the Russian School because that is the way I was trained... only because, for me, it is a complete school in terms of approaching the instrument... how you play the instrument... very complete formulation of usage of the right hand and the left hand. We have those incredible examples of what very pure Russian School produce, like Heifetz and Milstein, Kogan and Oistrakh...

- I have to say that there are many good things that you can take from the Franco-Belgian School and apply to your approach to the instrument. When you listen to the later, Russians like Kogan and some of the other younger violinists (not young anymore, but) you see the influence of the Franco-Belgian School that infiltrates the Russian School, even in Russia. But for me those are the two great schools and the ones that have lasted everything.

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

- Yes, absolutely. I have to say that my physical approach to the violin, from the technical point of view is... ninety nine percent Russian schooling, but I sometimes do things based on Franco-Belgian techniques. Then, the other thing is that, ultimately, as a violinist, as an artist, the school... that has to disappear at some point... because what you have to concentrate on is making music and being an artistic interpreter. And to do that you have to be open to the different influences of the different schools because if you hear somebody like Heifetz or Grumiaux play Mozart... it is just the approach to the music... it is a very pure approach based on his Franco-Belgian style of playing the violin. And it has to be a strong influence on one musically, regards what the schooling is.

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ... , 5th):

Itzhak Perlman	<input type="checkbox"/>	Maxim Vengerov	<input type="checkbox"/>	Gidon Kremer	<input type="checkbox"/>
Schlomo Mintz	<input type="checkbox"/>	Joshua Bell	<input type="checkbox"/>	Victoria Mullova	<input type="checkbox"/>
Anne-Sophie Mutter	<input type="checkbox"/>	David Oistrakh	<input type="checkbox"/>	Nigel Kennedy	<input type="checkbox"/>
Yehudi Menuhin	<input type="checkbox"/>	Henryk Szeryng	<input type="checkbox"/>	Joseph Szigeti	<input type="checkbox"/>
Arthur Grumiaux	<input type="checkbox"/>	Jascha Heifetz	<input type="checkbox"/>	Pinchas Zukerman	<input type="checkbox"/>
Leonid Kogan	<input type="checkbox"/>	Others.....	<input type="checkbox"/>		

Could you please justify your choices?

- Starting from the earliest... Kreisler. I would have to include Kreisler and Huberman. Ysaye, Heifetz, Oistrakh, Kogan, Stern... oh, I forgot one, very important one... Milstein. Itzhak Perlman? Yes... Pinchas Zukerman? Yes... My involvement is more in the past. My listening involvement, my general involvement, listening to interpretative things... I go there first... not to say that I do not listen to Itzhak and to Pinchas... I do...

they are wonderful violinists, absolutely. If I had to choose one, two or three of all times, I would choose Heifetz, Oistrakh and Milstein.

Q10: Could you please indicate the composer(s) that attract you most? Why?

- The composer that attracts me most... I would have to say... it is Beethoven. And why? Because Beethoven, with something so simple, with something so seminal can create a universe that has no boundaries musically. The violin concerto, the piano concerto, the symphonies... it is incredible... he can build rhythmic vitality, emotional drama, incredible lyricism... from the most simple seminal idea.

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- I will put it that way... I feel most comfortable playing Beethoven Concerto, Brahms Concerto, Dvořák Concerto... I mean, I feel comfortable playing Tchaikovsky Concerto, obviously, because I played it all my life and that is what a lot of people sort of associate with me, because I won the Tchaikovsky Competition... but in terms of picking not just the concertos... when I say the concertos that I am most comfortable with, it is the style of music that I feel closest to when I am playing.

- Violin repertoire -

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

Baroque	<input type="checkbox"/>	Classical	<input type="checkbox"/>	pre-Romanticism	<input type="checkbox"/>
Romanticism	<input type="checkbox"/>	post-Romanticism	<input type="checkbox"/>	Modernism	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- Not really. 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 or... may be, you know, have an affinity for but not necessarily even play that particular style of music the best....

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

Maurice Ravel	<input type="checkbox"/>	Claude Debussy	<input type="checkbox"/>	Gabriel Fauré	<input type="checkbox"/>
Tchaikovsky	<input type="checkbox"/>	Brahms	<input type="checkbox"/>	César Franck	<input type="checkbox"/>
Dvořák	<input type="checkbox"/>	Smetana	<input type="checkbox"/>	Sibelius	<input type="checkbox"/>
Richard Strauss	<input type="checkbox"/>	Ernest Chausson	<input type="checkbox"/>	Edward Elgar	<input type="checkbox"/>
Edvard Grieg	<input type="checkbox"/>	Béla Bartók	<input type="checkbox"/>	Ysaye	<input type="checkbox"/>
Janaček	<input type="checkbox"/>	Arnold Schönberg	<input type="checkbox"/>	Others.....	<input type="checkbox"/>

- Well, the Romantic period, of course, is something that I feel an affinity to that... 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, but I have to say that... again, similarly to my answer to your previous question... if I start playing Debussy Sonata or Ravel Sonata, I immediately immerse in that style of music as well... so, I might feel a particular affinity towards one style, but it does not mean that three weeks later I am not going to feel looking for something else.

- And of course I do a lot of contemporary music. I am always looking at that too... not just to play the music of contemporary composers that I know their music, and that I have played a lot of, but actually to find composers that I am not that familiar with... and that I can introduce into the contemporary repertoire that I play.

- I have several works dedicated to me... Joan Tower (American composer)... she wrote a violin concerto for me that I recorded... Paul Fetler, another composer who wrote a piece for me [Rhapsody]... there have been numerous others... and also I played and premiered several works... for instance, I gave the New York premiere of Charles Wuorinen Rhapsody for violin in Carnegie Hall, I gave the New York premiere of Aaron Jay Kernis [Lament and Prayer]... these are all American composers... I gave the world premiere of Leonard Rosenman Violin Concerto in Carnegie Hall... Morton Gould... so many different things...

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

Portugal and Spain	<input type="checkbox"/>	United Kingdom	<input type="checkbox"/>	German	<input type="checkbox"/>
Italy	<input type="checkbox"/>	Austria	<input type="checkbox"/>	Scandinavia	<input type="checkbox"/>
Russia	<input type="checkbox"/>	East and Central Europe (including Hungary, Romania, etc.)		<input type="checkbox"/>	<input type="checkbox"/>
France	<input type="checkbox"/>	Belgium and The Netherlands		<input type="checkbox"/>	<input type="checkbox"/>

- No... for me the region does not matter... it is the music... it is expressed in the music whether it appeals to me or not.

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneyro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>

David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d'Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Vianna da Motta: I know the music, but I have not played the repertoire. I have some orchestral recordings, but I do not remember.

- Luiz Costa: No.

- Hermínio do Nascimento: No.

- António Fragoso: No.

- Alexandre Rey-Colaço: No.

- Ruy Coelho: I believe I have heard his music, but I am not that familiar with. I have heard the name.

- Frederico de Freitas: No.

- Croner de Vasconcelos: No.

- Berta Alves de Sousa: No.

- David de Sousa: No.

- Luís Barbosa: Yes. I believe I have heard the music and I know the name.

- Óscar da Silva: No.

- Hernâni Torres: No.

- Armando Leça: No.

- Francisco de Lacerda: No.

- Luís de Freitas Branco: Yes. I have not played, but I have heard his music. 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.

- Cláudio Carneiro: No.

- Armando José Fernandes: No.
- Joly Braga Santos: Yes. I have only heard some of his orchestral music.
- Lopes-Graça: No.
- Ivo Cruz: No.
- Victor Macedo Pinto: No.
- Other? Outside of the ones that you mentioned that I said yes to, I cannot really think of too many others... There is also an early composer... I believe he was a pupil of Clementi... [Domingos Bomtempo].
- João de Sousa Carvalho: I have heard the name.
- Domingos Bomtempo: I have heard the name and I have read one of his works.
- António Victorino d'Almeida: The conductor? Yes!
- Carlos Seixas: Yes.
- All the others: No.
- Where can one get all of this music by these composers? Is it published in Portugal? [...] That [the fact that only a few works are published] is outrageous... that does not make any sense... it is incomprehensible... it is almost scandalous that you have all these Portuguese composers that you cannot even buy the music because it is not published [...] All of this music, the best of it, should be printed and available...
- “Why the rest of the world does not know that Portugal had one of the greatest surrealist art movements in the entire world... one of the greatest surrealists schools... greater than the Italian school...?” This has to be changed...

Q16: Have you played any Portuguese violin work?

If YES:

- Describe the violin work
- In which aesthetic movement 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?

- Not publicly... the only thing I have looked at was a piece from [Domingos] Bomtempo and may be a few other short pieces... I cannot even remember now who the composers were. I do not have enough familiarity... the only thing was Bomtempo... it was very dedicated to Clementi, his teacher, and it was very much in that style.

- 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...

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?

- No, not really.

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?

- Inclusion of violin works in the programmes of Conservatories and Superior Schools

- I cannot really make a very fair judgement about it because the only familiarity that I have with some Portuguese violin music is music that I have heard on recording, like the [Luís de] Freitas Branco Violin Concerto, which I think is a very good piece and deserves to be played.

- Influences on the Luís de Freitas Branco Violin Concerto: I cannot even safely make a comment about that, because I have only heard it once or twice... I only remember that I liked it very much...

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?

- Absolutely. 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.

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

Folklore	<input type="checkbox"/>	Impressionism	<input type="checkbox"/>	Neoclassicism	<input type="checkbox"/>
Nationalism	<input type="checkbox"/>	Dodecaphony	<input type="checkbox"/>	Serialism	<input type="checkbox"/>
Expressionism	<input type="checkbox"/>	Atonalism	<input type="checkbox"/>	Modalism	<input type="checkbox"/>
Polytonalism	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- It is very difficult for me to answer.

Q21: Do you know any Portuguese violinist?

Leonor de Sousa Prado	<input type="checkbox"/>	Vasco Barbosa	<input type="checkbox"/>	Aníbal Lima	<input type="checkbox"/>
Nicolau Medina Ribas	<input type="checkbox"/>	Elmar Oliveira	<input type="checkbox"/>	Gerardo Ribeiro	<input type="checkbox"/>
Francisco de Sá Noronha	<input type="checkbox"/>	Paulo Manso	<input type="checkbox"/>	Antonino David	<input type="checkbox"/>
Bernardo Moreira de Sá	<input type="checkbox"/>	Júlio Cardona	<input type="checkbox"/>	Luís Barbosa	<input type="checkbox"/>
Ivo da Cunha e Silva	<input type="checkbox"/>	Júlio Neuparth	<input type="checkbox"/>	Lídia de Carvalho	<input type="checkbox"/>
Alberto Gaio Lima	<input type="checkbox"/>	Alexandre Bettencourt	<input type="checkbox"/>	Flaviano Rodrigues	<input type="checkbox"/>
Carlos Fontes	<input type="checkbox"/>	António Cunha e Silva	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Leonor de Sousa Prado: Once I pulled this music out [Armando José Fernandes Violin Sonata]... 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.

- Vasco Barbosa: I know him personally. I know Vasco's playing only from the time that I was a very young person... and 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.

- Aníbal Lima: I do not believe I ever heard him playing in concert... other than seating in the orchestra. I know who he is, but I have never heard him in concert, so have no way of...

- Gerardo Ribeiro: Yes, I know Gerardo. He was in the Tchaikovsky competition with me, when I was there in 1978. I heard him play... I have heard recordings of his, so I am familiar with his playing. He is a very fine violinist.

- Paulo Manso: No.

- Antonino David: No.

- Luís Barbosa: Yes [see above]. I never heard him play, but I am familiar with him.

- Lídia de Carvalho: No.

- Alberto Gaio Lima: No.

- Flaviano Rodrigues: No.

- Júlio Cardona: No.

- Júlio Neuparth: No.

- Alexandre Bettencourt: No.
- Nicolau Medina Ribas: No.
- Francisco de Sá Noronha: No.
- Bernardo Moreira de Sá: No.
- António Cunha e Silva: No.
- Silva Pereira: No.

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- Vasco Barbosa.

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

- I do not. That is a great question... I do not, I feel like... 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.

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.)

- 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...

- 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. 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.

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.)

- I am sure it is much more 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.

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- When I am first approaching a piece of music for the first time, I just look at it as music, as a language... and I try to let the language speak to me... in other words, I try to understand the language, based on what I see on the page and how that information is translated to me. I see the way composers' mark their scores, the manner which they mark their scores... I see if their articulations are common articulations that extend to certain styles of compositions, or whether there are individual things that you have to understand about this one composer that is not common to other composers.

- That is the first thing I do... and then, I really work through the piece and learn the piece. Then, I start to spread out and get the kind of information that is necessary to further understand the piece. In other words, is there any information about the particular piece?... If it is a piece that was written sometime ago, not something contemporary. That will give me a further insight into the music... is there any historical significance of why the piece was written?... what was going on at the time... the context to give me further understanding of the piece.

- And then, if it is a piece that has been recorded, I also go to some of the recordings, to listen, to see how other people interpreted the same language that I am looking at, or how it may differ from the way I am interpreting it... and make a comparative judgement about... is there something that I need to think about, or do I disagree with that... it is an extended process but I think the first thing... whenever I look at music, I just view head-on, one-to-one.

Q27: What performance approach do you prefer most: intuitive or "cognitive"?

- A combination of both. I think that... it is interesting because there are people that will say "when I have learned the piece, when I walk out to play at stage I forget about everything, I just play"... I cannot ever remember in my entire life having a performance like that.

- My experience, when I am at the stage playing, is that I play intuitively the way I feel, but it is a combination of all of my work and understanding and mental concentration of where I am in the piece... the working out of the piece never leaves you just because you walk out on stage and you are now ready to play. It is still a part of the performance... it is still the way you intend to articulate a particular passage or the timing between *accelerando* and *diminuendo*... and *rallentando*... for me, personally, it is not something

that I walk out at stage and say "Okay, now I am going to forget about all of that... I just go to play the way I feel"... but it never happens that way.

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

Concert-master (leader) Soloist Chamber-musician
Orchestra-player Recitalist with piano Other

- I think that different people have different attractions... so I think that it is unfair for me to say what is most attractive for a violinist. There are many violinists who will say «I am really not that attracted by solo playing, I am more attracted by chamber music playing»... because it is more of a sharing of ideas between musicians than somebody getting up in front of an orchestra with a piano and play... and this is a very unique, individual, one-person concept of portraying the music and communicating the music out there.

- And other violinists might really be attracted to what it takes to be a concert-master, which is a very different thing... because in order to be a great concert-master you have to have an ability as a soloist, but you cannot play like a soloist... when you are a concert-master, you have to play like a great concert-master... that is a totally different thing. So, I would say that different things are appealing to different people, for different reasons... and I think that somewhere around the way in your studies I think one begins to realise what it is that they really want to do most... and that is where they should go, that is where they should concentrate their energies, for sure.

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- Well, there are so many... of course, my mentors, my teachers were all great inspirations to me, in different ways... and the great artists that I came in contact with... not just violinists, but pianists and conductors... all the great ones gave me something to really think about, digest... and really incorporate into my being as a musician.

- I can name so many people... and I would leave so many people out. The other thing is that my colleagues over the years of playing that I have had... to have had the experience of sitting down and playing chamber music with people like Emmanuel Ax, Yo-Yo Ma, Lynn Harrell... so many different people... chamber music... just incredible experiences with one's colleagues that begin to reshape the way you approach many music when you pick up your instrument.

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- For the most part, yes. When I am playing concertos with orchestra, all the standard repertoire, yes, I play for memory. Contemporary works, often I use the music... it is quite customary to do that. Recitals with piano? Yes... actually... sonatas, I usually play

with the music, I feel that it is chamber music... the pianist is sitting there, he is using the music... it does not really add anything for me to come out and play without the music... in a recital I play the short-pieces for memory and the sonatas with the music, I feel it is chamber music.

- Well, I think when you play by memory, one of the things is that you have to know the piece extremely well inside-out and you do not have the distraction of the music when you are playing by memory. On the other hand, you really need to know a piece extremely well when you play by memory, because if you have memorised it and you go out to play it and it is not part of your blood, if it is not part of your being, you do not have the references of the music... you do not have the references of the composer's indications... you have to know everything.

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- Well, there are several things. First of all, I think it is important to start performing when you are young, if you can... to get out on stage so that it is not a strange place for you to be. It is also important to maintain that, to keep doing it, over and over... it is important to... in the Conservatory it is important to get out and perform regularly, even like in a studio class or a master class or a performance class... just not even in a formal concert... but actually just get up and do it in order to make it feel more a comfortable part of you.

- The other thing is that one needs to learn... when you get up to play, to perform, you need all of your energy to concentrate on the play... your energy, your concentration should not be focused on your nervousness... it should be focused on which you are doing, because if you are focusing on how nervous you are instead of what you need to do and following your concentration for playing the music... then you are not really doing the music justice and you are not doing yourself justice.

- And, in a way, you find out how absolutely distracting concentrating on your nervousness can be from what it is that you are up there to do... So, it is important to learn how to concentrate and focus on what you are doing, instead of your nervousness... because the fact is that if something is going to go wrong, it is going to go wrong anyway... if you are concentrating on the music and your playing... if something goes wrong the chances are that you are going to have a much better chance of recovering very quickly, than if you are focusing on your nervousness.

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

- | | | | |
|-----------------------------|--------------------------|-------------------------------------|--------------------------|
| Discipline..... | <input type="checkbox"/> | Relaxation | <input type="checkbox"/> |
| Analysis of the piece | <input type="checkbox"/> | Stand up vs. sit-down | <input type="checkbox"/> |
| Slow study | <input type="checkbox"/> | Scales and arpeggios | <input type="checkbox"/> |
| Left-hand exercises | <input type="checkbox"/> | Vibrato (arm, wrist, fingers) | <input type="checkbox"/> |
| Shifting position | <input type="checkbox"/> | Right-arm (bow)..... | <input type="checkbox"/> |

Duration Memory.....
Others

- Discipline: well, discipline is a very confusing word, because you can say that someone is disciplined if they take their instrument and they practise for five hours... and they have the discipline to practise for five hours... but if they practise incorrectly for five hours, then it is a waste of discipline... they might as well use the discipline to learn how to practise correctly for one hour... and discipline themselves to practise correctly for one hour... and then, of course, it will be much better than the discipline of practising five hours incorrectly.

- Analysis of the piece: [already answered]

- Slow study: slow study is very important. But what is important about slow study is that, especially when it comes to violin technique... preparing to learn something and be able to accomplish the goal of playing a particular passage or section. It is important to practise slow, but it is also important that when you practise slow that you practise slow the same way that you would play something fast. In other words, use the exact same amount of bow, the exact same amount of articulation in the left hand, the same speed of shifting that you would when you were to play something in its original tempo. So, my teacher used to say (and it is, I think, absolutely correct): "like slow, like fast"... there is no difference between slow and fast... the only difference between slow and fast is the amount of time it takes to do it.

- Relaxation: that is something that is important when you are practising... to be aware physically of your playing and to notice whether you are getting tight in the bow or in the left hand and that is preventing you from being fluid with it... whether you are pressing too much, not enough speed... tension comes from doing something that is being forced and you are not finding the natural way of doing, of approaching it... so you really need to be aware of the approach... what it is that you facilitate a certain section, a certain passage so that you do not develop that tension that prevents you from doing it.

- Stand up vs. sit-down: well, it depends... I mean, I do not have a lot of strong feelings about... I practise both, standing up and sitting-down... it depends on the kind of work that I am doing. If I am just sort of analysing a particular thing, I might sit down for half-an-hour... just figure things out. And then, if I am going to play a section of a work, then I will stand up and play it.

- Scales and arpeggios: meat and potatoes of violin playing. You cannot possibly have facility on the instrument and accuracy on the instrument without having that basic fundamental of the violin scales and arpeggios. I practise it everyday, just to warm up.

- Left-hand exercises: part of that... one of the big things is shifting, so therefore scales and arpeggios... again we get back to scales and arpeggios. Left-hand exercises for shifting... just rhythmic articulation of the left hand... Schradieck, great stuff... Sevcik? I do not use a lot of Sevcik because I use other things, but Schradieck and double stops, very important, thirds, sixths, octaves. The other thing which is interesting talking about left-hand technique is vibrato. For some reason, people do not think about vibrato as left-hand technique... people vibrate on one note, they stop and continue to the next one

or they do not vibrate at all at certain notes. Violin playing is like a great singer... great singers vibrate all the time, unless they specifically decide not to vibrate. The use of vibrato in the left-hand has to be a continuous *bel canto* sound... and so, quite often I give exercises to my students where I just have them play slow scales and vibrate and make sure that they play vibrato to the end of the note and continue it to the next one. And vary the kind of vibrato, vary the speed, the width of the vibrato, a very narrow and fast speed, a very wide, wider and slower, wider and faster... that is what colour is all about, as well as the bow.

- Right-arm (bow): the bow is the “paintbrush”... the bow has to have as many variations as one can imagine... endless variations of speed, pressure, articulation... closer to the bridge, further away from the bridge... it is an incredible palette of colours.

- Duration: for me, what is important is how long it takes you to accomplish what it needs you to accomplish... cannot put a time element on practising. Of course you have to practise everyday, I think... you can take a day off here and there, but the regularity of practising is extremely important for everyone, just from a purely muscular point of view. If you put the violin down for four or five days and you pick it up... it is horrible.

- Memory: memory is interesting because there’s a lot of different aspects of memory. When people ask me “how do you memorise?” I say “well, I memorise aurally, I memorise the sound of the music, I memorise visually, but I do not memorise the music, I do not see the page ever... I memorise visually what I do here [left-hand] and what I do here [right-hand], that is what I memorise visually. And I memorise tactile... what it feels like. If you incorporate all of those three things into the process of memorisation, then when you are playing on stage, if one of them fails you have two others to back you up.

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- Strange occurrences... one time, I was playing Brahms Concerto and I was playing with a very famous conductor and he had had quite a bit to drink before the concert... and I walked out to play Brahms Concerto... after the introduction, the *tutti*, I came in, I played, I played... the next *tutti*, before the minor section, I was standing with my Stradivari on stage, the orchestra was playing, and at one point in time during that *tutti*, the conductor all of a sudden just threw his left hand out, hit the bottom of my Stradivari, the Stradivari went flying into the air, spinning in the air... and I thought “Oh, my God, this is it... this is the end of it...”... probably... I would say three feet in the air... it was spinning... and it came back down and I caught it like a football... and he continued conducting... he was completed unaware. And I plucked it very gently, perfectly in tune and I came in the next section and finish the movement... he was completed unaware of what happened.

- I would not be able to pick single performances. There have been a few performances that I remember... for various different reasons... usually a combination of things... sometimes it is the combination of the conductor, the orchestra and me, as the soloist, which creates just a special event... sometimes it is just the performance, regardless of

what surrounds... sometimes it is the performance without having any specifics about conductor, orchestra, me... the performance and the environment and the audience.

- I was just in China, in August [2008]... I played in four different cities in China and it was an incredible experience, something I will never forget... because they were new audiences that were not particularly used to going to classical music concerts... they certainly do not have the kind of history that we have in Europe or here in the United States and it was remarkable what happened... the experience of seeing this, of having them respond in a way which was just overwhelming... to know that it was a life-altering experience for them... and for me too.

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- The most important of my career? Well, I have to say the Tchaikovsky Competition, of course, without a doubt. I won the Tchaikovsky Competition in 1978... it was a major influence on my career because it gave me the opportunity to play all over the world... and that gave the opportunity for audiences, conductors, orchestras, presenters to hear me play. And everything depended on that. I mean, one's career always depends not on just one exceptional goal that you achieved, like winning the Tchaikovsky Competition, but of what happens afterwards... that is what is important... that was definitely important to me.

- The other thing... there have been many things that have been important to my career...being awarded the Avery Fisher Prize... it is a very distinct honour having something like that. For instance, appearing with the New York Philharmonic when I was sixteen years old... was something that changed my entire life... it changed my life, it gave me a sense of how important music would be in my life time.

Q35: Is there any violin work you did not play and that you would have liked to play?

- Yes, many. Elgar Violin Concerto, I have never performed. Luís de Freitas Branco I would like to play... I would like to play some of the Portuguese composers that you mentioned that I have not played... Bruch, I would like to play D minor (No. 2), which I never played. I would like to play... there is so many things that I would like to play that I have not played... it only depends on how much time I will have...not just of my busy schedule but how long may I be able to live long enough to play certain things... it is interesting that we only have sort of a finite period to do what we want to do and it all depends on how much we can do in that limited amount of time.

Q36: In a few words, how do you define a good violinist?

- A good violinist or a great violinist? There is a difference between a good violinist and a great violinist. For me, a good violinist is a violinist that has been able to accomplish the goals of having a concrete, solid, technical approach on the instrument... is able to do what needs to be done in order to surmount the technical obstacles in the piece and has a sound which is appealing, which allows people to listen to him or her and enjoy

with their listening to... and has a musical sense which covers the stylistic differences between composers and is able to put across in a way that is appreciable by the audience.

- A great violinist is the one who has all of those elements but has a unique personality as an individual, as an interpreter... is able to interpret beyond just what the general style of the composer is... has a unique sound, has a sound which is so personal that one can pick that violinist out among a hundred different violinists, and has the musical intellect to bring out of the music in an architectural way something that is beyond just the style of the music.

Q37: Do you have any final advices to a young-generation violinist?

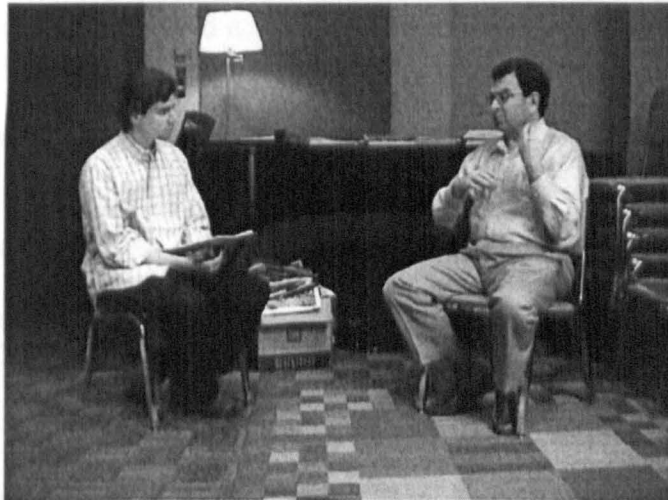
- Well, there's a lot of things I can tell young people. One of the things would be to apply yourself a hundred-and-fifty percent to learning the craft, learning the violin, learning the inside and outside of music so that you absorb everything that you can to become a really extremely full-rounded musician and instrumentalist... and do everything that you can to get out there and perform, be a part of the musical experience with your colleagues as an individual player. Always look for opportunities to play and try to always challenge yourself, to do more than you are content with.

- Also always be aware of how much more difficult it is now than even twenty-five, thirty years ago to make a living as a musician... to be aware of that because that will help you to develop what it is that you need to be competitive in the field, in the market that we have today... and be aware that as much as you want something, and as much as you strive to do something, it may not come... it is a pessimistic attitude, but it is a realistic attitude.

- So, ultimately, if you love music enough, if you cannot live without it, you are going to be doing something with it... it may not be what you strived to do or you intended to do, but if you love it, you will find something that you will be able to do that you love... even if it was not what your dreams and goals were in the beginning. And, really, that is the only reason to be a musician and to stay in the field of music today... if you love it enough and you are willing to apply, as I said, a hundred-and-fifty percent so that... if this does not work, may be this will work, if this does not work, may be that will work.

Appendix 8.h – Interview with Gerardo Ribeiro

Picture 42 – Gerardo Ribeiro



The interview with Gerardo Ribeiro was held on October 2008, in Chicago (United States).

- Introduction: the beginning and general questions -

Q1: How and why did you choose the violin as your favourite instrument?

- How and why? I heard my parents, as amateurs, playing violin and piano, and the violin was the instrument that I always liked, from the very beginning. Thus, I asked my parents to play the violin when I was three-and-a-half years old... My father always thought that, as he was always busy in his job, it would be easier if my mother could help me, and thus, it would be more obvious for me to play the piano, but I said to my father: "It is the violin or nothing"... and that was how I started playing the violin.

- I heard them playing (they both played... my mother played the piano and my father played the violin... by the way... it was him who made my first violin... and he had never worked with wood before... he is a handy man)... and thus I started playing the violin... first, with him, and one year and a half later, with Professor Carlos Fontes. My father is still alive... he is 72 years old.

- I am from near Oporto, close to Gondomar [Valbom].

Q2: Do you play (or have studied) any other instrument? Which?

- Well, I was obliged to study piano, but I play very badly. I would love to play well and it was a pity I have not studied more... my piano examinations at Juilliard [School of Music] were all very poor, just the minimum to pass.

Q3: With whom and where have you studied the violin?

- It is a very interesting thing because what happened was the following... when I started studying violin (I studied first with my father, who did not play very well, he was just an amateur and, of course, he did not know the best way to play it, the best way to hold the bow, etc.), a friend of my father that heard me playing introduced me to Prof. Carlos Fontes, who has himself a pupil of Henri Mouton (French violinist who lived in Paris and, if I am not mistaken, was assistant-professor of Ivan Galamian in Paris...).

- And then, my father was recommended to take me to Prof. Henri Mouton, and so I did... I played for him... well, in fact, I did not play for him, he did not ask me to play... he just looked to my hand and said that my hand was too little... he asked a lot of money for the violin lessons but he recommended a former student of his that was a great violinist... Prof. Carlos Fontes... and thus, I went to study with him. I studied with him since I was five years old until I was fifteen years old, when I went to Switzerland to perfect myself.

- I finished the violin course with fourteen years old... I shortened it, I accumulated everything... I accumulated three years in one... I did the third-year exam (of the old program of the Conservatory) at twelve years old, the sixth at thirteen and the ninth at fourteen. Then, I went to Switzerland. But in Portugal, it was Prof. Carlos Fontes who gave me all the bases and teachings. When I went to Switzerland, the violin concerto I was studying was the Tchaikovsky's... I studied ten years with Prof. Carlos Fontes and it was great... great years in which I learned quite a lot.

- By the way, when I went to Switzerland, and later, in New York (at Juilliard), Galamian always said that he had nothing to say regarding my left hand and all that I learned was from Prof. Carlos Fontes, who was a pupil of Henri Mouton (himself a pupil and assistant of Galamian). Therefore, the left-hand technique had been very well worked before Galamian... but the right hand, for my fault... Prof. Carlos Fontes always tried to teach me the Franco-Belgian way of holding the bow, but I always insisted on the Russian one... and he said: "If Heifetz can play with the right hand like that, why cannot you play like that as well?"... and thus he did not prohibit me from holding the bow in that manner...

- In Switzerland, no one changed my right hand, but when I went to Galamian he insisted immediately to change it. And it was then that I changed to the position that Prof. Carlos Fontes always wanted from the very beginning... because, of course, it was the technique of Henri Mouton and Galamian...

- I went to Switzerland with a scholarship from the Gulbenkian Foundation. I studied in the Conservatory of Lucerne... I made excellent contacts... I was there for two intermittent years, because I did not live there always, but I was there most of the time. Those two years were magnificent... I learned a lot (not as much as in Juilliard with Galamian, but) and, musically speaking, it was great...

- I worked with Prof. Rudolf Baumgartner (he was the director of the Conservatory of Music of Lucerne, and also an excellent violin teacher) and with Walter Prystawski, who was the leader of the National Arts Centre Orchestra, in Ottawa (Canada), until two years ago... an excellent violinist.

- In Switzerland I performed in the Lucerne Festival Strings Orchestra, which was an excellent chamber orchestra, only with fifteen elements... all first, second and third prize-winners in the great international competitions. With this orchestra I toured all over Europe with great soloists... and I interacted with them every day...

- We travelled together by train, we had dinner together... and I had daily lessons from them... they heard me practising... they liked and gave me lessons every day. I had daily lessons from Zino Francescatti, Szeryng (I knew Szeryng since my nine years... he went many times to Portugal and I played many times for him... he was a very nice person and helped me very much... by the way, he gave me the first prize in the Vianna da Motta International Competition, in Lisbon, 1973)... I also made tours with [Mstislav] Rostropovich, Arthur Grumiaux (I also had lessons with him)... I interacted with them every day... I knew Rostropovich very well [...]. All this happened in Switzerland, it was excellent. I had the opportunity of playing in many concerts in Lucerne... I played with top orchestras in Switzerland, as a soloist... it was an excellent period... and I also made contact with Prof. Wolfgang Schneiderhan... he was a great violinist of the previous generation. All these fantastic contacts lasted for many years.

- I had a great "protection" in Portugal... I was the *protégé* of a lady called Mrs Ofélia Costa, who was the president and director of the concerts of the *Circulo de Cultura Musical*, in Oporto... and at that time, Oporto was always the last city where the orchestras and soloists finished their concert tours. Portugal was the last country, Lisbon was the penultimate city and Oporto was generally the last one. And it was excellent... for me this was a fantastic period because this lady, Mrs Ofélia Diogo Costa (she was an opera singer... she was already aged when I met her)... she was a fantastic person, everybody liked her... she was very imponent, she commanded respected, but she was a very nice person... and everybody liked her... Eugene Ormandy, Isaac Stern, Szeryng... they all adored this lady.

- She invited all these people for dinner after the last concert and she only spoke about me... in all dinners she had, she only spoke in me... and they liked her so much that they said: "If your young man is in the way you are telling us, I promise that I am going to contract him to play"... and it was thanks to her that I played for Ormandy, for example... After being here in the United States and having many contacts, it was incredible that it was in Portugal, in Oporto, that the possibility of playing as a soloist with the Philadelphia Symphony Orchestra began...

- It was precisely in one of those dinners that Ormandy promised to Mrs Ofélia Costa that "if your young man is in the way you say, I promise that I am going to hear him". And thus it was, just after his arrival in the United States (two or three days after the concert in Oporto), I received a telegram saying for me to go to Philadelphia to play for him, two days later...

- I did not have the slightest idea of what was happening, thus I went there, played for him and it was excellent... he invited me to play with the orchestra... which was a very uncommon thing because every year, violinists like Kyung Wha Chung and many other great well-known soloists (that were friends of mine) went to play for Ormandy in order to play solo with that orchestra...

- I knew that... I was not as famous as some of them, but I was a friend of them, I knew them very well while a student in New York... and when I told them that I would go to Philadelphia to play for Ormandy, they said: "oh, good luck, good luck..." because they already knew that it would be another routine... but even knowing that, in the night after my arrival from Philadelphia, I received many phone calls just to know how it was... they all thought that nothing was going to happen, but they all wanted to know what had happened... and they were all surprised when I said that I was invited to play with the Orchestra... a thing that they had not been...

- For example, Isaac Stern (I knew him very well, he always helped me... he was a very prudent person... he only helped until certain point...) was very pleased and astonished because Ormandy invited me to play... he then invited me to go to his house, have dinner with him and play for him... and it was great. But everything happened due to Mrs Ofélia Costa... and Isaac Stern also heard me playing because of this... Henryk Szeryng, for instance, was a very close friend of hers, Schneiderhan as well... she was a very helpful to me and to my career when I was in my adolescence [...].

- Then, I went to the United States to study with Ivan Galamian at the Juilliard School. I studied there for five, six years. I went there with eighteen years old... I think I was still seventeen. After two years, I started to win many competitions... but Galamian was not very interested on this... When I came to the United States to study with him, I had already played all the possible violin concertos with orchestras... and I stayed two or three months only practising open strings and Beethoven's Romance in F major...

- And after just one year, I was already playing many concertos with him... then, there was the possibility of going to some competitions and I told Galamian that I wanted to participate... nothing very special, but already important... and I needed him to sign the application forms for the competitions. He always looked at me and said: "You are not ready, you are not ready yet to go to the competition"... and I become very irritated because, after all, after one year I went to play for Ormandy and he invited me to play with the orchestra... and I was not ready to go to the competition?...

- Because of this, at times I even did not ask Galamian... I just transmitted to him: "I am going to this competition, could you please sign here?"... he looked at me, very much surprised... "If you want..."... he signed and I won the competition... against all the other people that he thought would win hands down... Then, there was another competition in which the same happened... I told him that I was entering the competition, he signed and I won it as well... After that competition he said: "Okay, I will sign everything you want...".

- From then on, I started to win many competitions. I won the "Concert Artists Guild" in New York... this was excellent because it gave me the opportunity of playing a recital in the Carnegie Hall, my New York début... I was one of the first winners of this competition, in 1971, if I am not mistaken. In this same year I won the "Emma Feldman" Competition, in Philadelphia, which allowed me to play with the Orchestra of Philadelphia, not in the regular concert series, but during the Summer, in front of fifteen thousand people... this was just before having played for Ormandy (he invited me to play not only in this concert series, but also in the regular series of the orchestra). These competitions were very important for me because they gave me these possibilities.

- Then, in international competitions, I won and was awarded high distinctions in the Competition of Montreal (1972 and 1975), Paganini (1972), I won the first prize in the “Vianna da Motta” International Competition, in Portugal (1973)... I was the first Portuguese prize-winner in this competition... I won the “Maria Canals”, in Barcelona... and many others... I won the Special Prize for the best performance of the obligatory piece in a competition in Helsinki (1975)... many things.

- And thus it was... later, I had the possibility of returning to Europe to work with Yehudi Menuhin, in London, or at least of going to the “Carl Flesch” Competition... Mrs Madalena Perdigão (former director of the Music Service of the Gulbenkian Foundation) had many links with Menuhin... but I declined... I was already having a good career in the United States... playing here... why would I leave everything to embrace a new stage? I played in Europe later, but only after playing here... I made excellent concerts in Europe... I played in the Festival of Music of Lucerne, one of the most important places to play in Europe... I played with the ORTF Orchestra...

- I lived only from concerts for nine, ten years. One day, my manager in New York asked me if I was not interested in giving violin lessons... if I was not interested in being a professor in a university. At first, I said no, that I never thought about it... but he continued: “all people have a connection with a university, even people that are playing, it is always good for the future...” and then I thought to myself: “perhaps it is a good idea...” and thus I started my teaching activity.

- I began by substituting a person who was in sabbatical, in Michigan, in the third most important university of Michigan... they liked me very much and then they invited me to stay there... they did not renew the contract with the person I substituted... I taught there for just one year... because I had go to a more prestigious university... and, five years later, I was teaching as Associate Professor at the Eastman School of Music, one of the best universities in the United States... and from there I came to the Northwestern University as Full Professor, the highest degree of the academic career.

- By the way, I was the youngest Full Professor of the Northwestern when I came here... I was only thirty-five years old... I reached the top position... and I am here since then... I love to be here because it is very important to be in a great city. Culturally speaking, Chicago is the second most important city in the United States after New York.

Q4: How old were you when you started to learn the violin?

- I started when I was three-and-a-half or four years old.

Q5: Could you please resume the main memories you got from the lessons with your first violin teacher? And from your first violin lesson, what were the main impressions that arose in you when you held the violin for the very first time?

- When I hold the violin for the first time, the memories that I have are that it was very difficult to play... it was a very hard instrument. I had a flute (a plastic flute that one buys in the old fairs and popular festivals)... it had only three holes... and with that flute, I could play all the tunes I wanted... every popular tune I heard... it was almost

impossible to play all the diatonic tones with only three holes, but I managed myself... I always had an ear for music (absolute ear), and so, this was very important for me.

- And I realised that it was easier for me to play the flute than the violin. I do not remember what I felt when I was playing the violin... I just know that everybody was very amazed with my violin playing and they said that I was a great talent... and so I thought to myself that I was not that bad...

- With Prof. Carlos Fontes, I already played very well and I always had great facility in learning things... I learned everything very quickly and I could reach a very advanced stage in my playing from the very beginning... I had not to wait much time before things come out...

- And Prof. Carlos Fontes was excellent in what regards to technique... particularly with the left hand... I studied all the possible scales, in all tonalities, three octaves, four octaves... and especially double stops.

- When I played with the Symphony Orchestra of Oporto for the first time (I was about nine years old) I played the A minor Concerto of Vivaldi. And at eleven, I played Max Bruch No. 1... I remember perfectly that in the rehearsals (even in the week of my first performance) all the musicians of the orchestra came to hear me practising because I was playing scales in thirds exceptionally in tune and at a very fast speed. In Portugal, principally, this was absolutely out of the ordinary... even people with eighteen, nineteen years could not play like that... everybody was amazed.

- For me, it was not a great thing, but they asked me to play that... I remember this perfectly. When I was a child, I used to go to a summer resort in Espinho [a city near Oporto]... my parents and my grandmother used to rent a house there during the month of September... at that time, September was still very hot month, it is not like now. It was a beach area, with a swimming pool... and I liked very much to go to the swimming pool. I had thirteen, fourteen, fifteen years old... I think the first time I went there was when I was twelve years old... and then, I remember perfectly that my professor, Prof. Carlos Fontes, had family in Espinho and therefore, I had the good and the bad luck of having my violin teacher there.

- I had to play for him... Carl Flesch. I loved to be in the swimming-pool (the water was always very cold, but for me, a twelve-year boy, this was nothing)... I spent all the time in the swimming-pool and every time I left it, I got my hands completely frozen... and then I rubbed my hands in order to get them warm, because I knew that twenty minutes later I would have to play all the Flesch... every tonalities, fingered octaves... and it has to be perfect from the very beginning. When I started the violin lessons, my hands were still cold [...]. Luckily, the double stops and the fingered octaves only came later, after the normal [three octave] scales. My fingers were so frozen that I almost did not have enough strength to play...

- I always had the concern of looking to the watch and left the water around forty minutes before the lesson, in order to have enough strength to play from the beginning of the lesson... I never forgot this. But I had the good luck (well, at that time I thought it was bad luck, but today I know that I was very lucky) of having my violin teacher there and having free lessons during holidays. It was great. He was very exigent, which was

excellent... and he was always very attentive to everything I was doing. It was him who put my left hand in order. Though I had a great facility, he was always there paying attention to the smallest detail, observing if I was doing things correctly... and it was thus that I could play in tune and at a very fast speed.

Q6: Who was/were the violin teacher(s) that influenced you/your career most?

- There is no doubt that Prof. Carlos Fontes was the person that... I always believe that it is the first teacher who (being a good teacher) makes the base. I, for example, have students where... by the way, I have to say that it was very difficult for me to teach... extremely difficult... being me a person that has great facility in all senses (technical facility, etc.)... I was always wondering myself: "how can it be possible that this student cannot play/make this?"... for me, this was really difficult... I remember of arriving home and saying to my first wife: "I am not going to make it... I cannot stand this anymore... I cannot teach..."

- However, if you feel a high degree of conscience in what regards to try to not make people wasting time... I always had the conscience of helping everybody as much as I can, though I did not have much patience. Because I did not want to make people wasting time, I always tried to help everybody as much as possible. Until one day, when I realised: "I have to go to the level of the student and see what difficulties he/she has and try to find solutions to overcome them".

- And when this happens, I think it is the most incredible thing than can happen... and giving lessons is a pleasure... unless the student is not paying attention... in those cases I do not have patience... but if the student is paying attention, if he is doing the best he can (even if his "best" is not very good), if there are progresses and if the student pays the fee... the teacher has to be always one hundred percent in the lesson.

- The professor who influenced me most? Well, I always think that from all the students I had... from ten to seventeen years of age... I always think that I was their most influential teacher because at that point they were almost prepared for anything... then it is just a matter of maturity. In my case, I reached the maturity when I went to New York. In Portugal people only speak in theory... there is almost no practice. Now things are different [...]. People in Portugal were not practical and in what regards to musical instruments it was exactly the same thing... the quality of the sound, for example: I always noticed that Portugal always had a deficit in terms of sound quality... the sonority was not the most important thing... on the contrary, the left hand was always the most important... almost no one cared about the bow... The artistic part of violin playing is precisely in the bow... eighty, ninety percent in the bow and ten percent in the vibrato.

- When I left Portugal, I noticed that people abroad played differently... and slowly I realised that I had to care about the sonority. And it was precisely on this aspect that Galamian was a great influence on me. It was him who worked my right arm and that was a great discovery... I started to do things that I never thought I was able to. Those two, three years were very important to the evolution of my way of playing and also in regards to the musical way of feeling... I began to be able to use my technical skills to produce the sound I wanted, the correct musical meaning...

Q7: In case you have had teachers from different violin “schools”, which was the violin “school” you preferred most? Why? Could you please specify your understandings of the main distinctive characteristics from each “school”?

- In what concerns to the “schools” matter, I do not care very much... it is something that does not say absolutely anything to me. The important thing is playing as natural as possible... and then, I think the best school is pretending that you are playing the violin, but without the violin and without the bow and, within that, find the most natural position and try to adapt with the violin... most people hold the violin and the bow in a way that if we took out the violin and the bow and if we observe the way they stand (with the column completely wreathed)... then something is wrong.

- Playing violin... also deals with coordination and facility of movements... one has to be as natural as possible. That is why I always say it is better to play sit down... at least half of the body is more natural, because we only use the part of the body above the waist. By doing this, one is eliminating many problems... and then, when one is standing up, the right thing to do is to put the violin on the shoulder, turn the head a little to the left (just a little) and lower the chin slightly... the only different thing of violin playing is the position of the head, all the rest is the same.

- Regarding the bow, the main weight of the arm is in the elbow... therefore the elbow has to be lower when one is playing in the middle of the bow... a little lower than the wrist. And the hand has to go down with the fingers. If you are playing from the middle to the frog and if the elbow is very lifted, then everything is wrong [he exemplifies].

- When one is playing and the violin is not parallel to the floor, if it is sloping... then everything is wrong... it is not worth practising... people practise five, six hours per day with a complete wrong position... they are studying wrongly with a coordination that is not one hundred percent right... therefore, they are not feeling things naturally which makes the output pretty hard.

- I would say that the Franco-Belgian School is better than the Russian School... and there is also the German School (I think it appeared before the Franco-Belgian), in which they hold bow in an no sense way... they hold the bow in the fingertips... how can this be possible?... I really think that the best school is the Franco-Belgian, only because it is more natural. Now, after all this, I have to say that everything has to do with talent. There are highly gifted persons who do everything in the wrong way and that never thought about all these things I am saying and their sound is very beautiful... but I still have to say... can you imagine what sound they would produce if their position was more natural? [...] The talent is very important.

- Another important thing... if one is left-handed, why cannot one play with the violin on the other side? The natural part is very important... and then the flexibility of the fingers of the bow hand... one should have the right contact with the bow... no more, no less. If one has less contact, then there is no possibility of playing with a solid position of the bow and thus the playing is not as firm as it should be. If the contact is too much, then the bow gets too tight between the fingers and the violinist loses flexibility, which will have to be compensated by a larger movement of the arm. The contact of the hand with the bow should be enough for having firmness, but not too much (to allow enough malleability) nor too less (otherwise it would have too much freedom on the fingers).

- Because when one is playing, one is always throwing the bow for all kinds of angles and the fingers should accompany those angles... the arm does, the hand does a little more and the fingers still do more. It is like when someone beats a ball [up-down]... the movement comes from the bow, the hand is free in the wrist area, and the fingers are more free in the phalanx... everything has to be as natural as possible.

Q8: Do you consider that your very “international” education, absorbing knowledge from different schools was fundamental to your career?

- Yes, very important. Many people say that Portugal this, Portugal that... every small country has the same problem... of course there are countries more developed than others, but... it is very important, especially in music, to have the best influences because it is precisely there where you are going to learn most.

- Being in the Juilliard School, for example, where the best students were... coming from Germany, Asia, everywhere... it was fantastic... it was a fantastic place to learn... and then, of course, it is very important the level of the place you are studying at. No matter how good or bad a person is, one probably will reach the standard level of the place he/she is studying at.

- If you are a very good student and if you go to a school where the level is not so high, no matter how much you practise you are probably not going to reach the level you could reach... it is always good to go to a place where the level is the same of the student. It is not because one goes to a high standards school that... that person could be completely lost... but at least, after a couple of years, that student will probably reach a level (though inferior to the standards of the school) close to the level of the other students... and that is very important [...].

Q9: From the list below, please select your favourite violinists and classify them in ascending order (1st, 2nd, ... , 5th):

- | | | | | | |
|--------------------|--------------------------|----------------|--------------------------|------------------|--------------------------|
| Itzhak Perlman | <input type="checkbox"/> | Maxim Vengerov | <input type="checkbox"/> | Gidon Kremer | <input type="checkbox"/> |
| Schlomo Mintz | <input type="checkbox"/> | Joshua Bell | <input type="checkbox"/> | Victoria Mullova | <input type="checkbox"/> |
| Anne-Sophie Mutter | <input type="checkbox"/> | David Oistrakh | <input type="checkbox"/> | Nigel Kennedy | <input type="checkbox"/> |
| Yehudi Menuhin | <input type="checkbox"/> | Henryk Szeryng | <input type="checkbox"/> | Joseph Szigeti | <input type="checkbox"/> |
| Arthur Grumiaux | <input type="checkbox"/> | Jascha Heifetz | <input type="checkbox"/> | Pinchas Zukerman | <input type="checkbox"/> |
| Leonid Kogan | <input type="checkbox"/> | Others..... | <input type="checkbox"/> | | |

Could you please justify your choices?

- It is funny that... though I admire Heifetz... in my generation there were many people that found Heifetz the best violinist of the world... I do not mean that he was not, but he was not the violinist that meant most to me, the one that impressed most... there were other great violinists that I always considered most. And then, if there is a violinist that is fantastic, very complete, a person sometimes goes by phases... during a certain period of time we like one violinist, then we tend to prefer another one... we like a particular violinist in a particular repertoire and others in other repertoire... but, there is no doubt that after putting everything together... we come to a conclusion that there are no more

than two or three violinists (four or five, maximum) that could really be the favourite violinist.

- I always liked Arthur Grumiaux very much, because I think he was a fantastic violinist, musically speaking... but I noticed that he was not complete in everything. It is very difficult to find a complete violinist... but for Mozart, Grumiaux was really great...

- And we also have different periods... there was the generation of Heifetz... I know that Prof. Carlos Fontes loved Heifetz, Vasco Barbosa also loved Heifetz... they belong to the generation before mine... and when they were in their graduation, Heifetz was the person who was playing more... so, it is natural... because there was not yet an Oistrakh, a Szeryng, a Stern, etc., with whom they could make comparisons.

- It was much more difficult in that period... in my generation it was much easier ... with recordings... it was much easier for one to hear... moreover, the way of playing changes every twenty, twenty-five years... If I ask my students who is Heifetz... and I am speaking of excellent students... many of them have only heard the name but they do not know who he is... the same occurs with Oistrakh... no one knows who he is... today, here in the United States [...] the students [from Juilliard and other music schools] like Joshua Bell and other violinists of their generation... even Itzhak Perlman is considered, among the current students, in the same way as Isaac Stern was considered in my time...

- In my time, there were Perlman, Zukerman, people we knew very well... but we always looked at Milstein, Isaac Stern, Szeryng and so on... people of today look at Perlman and Zukerman as I looked at Isaac Stern and Oistrakh. Stern and Oistrakh for them are like grandparents, they are not parents... they are very far from that age. Today, more than ever, people prefer their contemporary musicians... it is a little strange but it is the truth. Of course there still are many people that know the old ones [...].

- It is very difficult to find recordings from Oistrakh here in America... Heifetz, Oistrakh, Isaac Stern and all these... the section of these violinists in any music shop is very little... and when we go to the section of Joshua Bell, it is enormous [...]. When I came to the United States, everybody knew Oistrakh...

- If I had to choose two or three violinists... a complete violinist for me would be, without any doubt, David Oistrakh... he would be one of them, without any hesitation. Then, it is difficult because there is more than one or two... If I had the opportunity of hearing only two or three violinists, Oistrakh would be one of them... if I did not hear him, something would be missing. The others would be Zino Francescatti and perhaps Nathan Milstein.

- But if I had the chance to hear two or three more, then I would say Isaac Stern (but I would not die if I did not hear Isaac Stern), Szeryng and perhaps Grumiaux. Of course that if Heifetz was still playing, I would love to hear him, but I would prefer to hear Oistrakh.

Q10: Could you please indicate the composer(s) that attract you most? Why?

- I have the impression that it is very difficult to exclude Bach and Mozart... excluding Bach and Mozart and having the opportunity of hearing their music, I can exclude all the others. If I was dying on my bed, I would like to hear Bach or Mozart... Of course there are more great composers... Brahms, Beethoven, Béla Bartók... there is no doubt that the twentieth century would be my favourite, but I would not change anything in Bach or Mozart... in Beethoven and Brahms, there are many things that one can change (but I am not saying to do that, of course)... but in Bach and Mozart, everything is there... particularly in the masterpieces.

Q11: Do you have any particular violin work(s) (concerto, sonata, master-piece, etc.) that you feel "it was made for me"? Which?

- I love the Violin Concerto of Sibelius... because it was a concerto that I always performed... it was with the Sibelius Concerto that I played with the Orchestra of Philadelphia, the first concert... obviously, I have excellent memories of it... it was a great concert (performance) [...].

- I always loved to play Tchaikovsky's Violin Concerto... but today I try to play it as little as possible, because I cannot stand it anymore... it is impossible. I am going to play with the Orchestra of Oporto [Oporto National Orchestra] the Concerto of Elgar... the idea was that I played the Tchaikovsky, but I said: "I am sorry, but no"... I would prefer not to play anything at all. I like to play all the violin concertos of the twentieth century... it is what I am doing now... I am going to play the Concerto of Alban Berg here, with the orchestra of the University, which is excellent.

- Having the possibility of playing, there is nothing like the Concerto of Brahms... of course, if we do not play it all the time... it is a masterpiece, undoubtedly. Beethoven's Concerto is also wonderful... all Mozart is fantastic... and I love to play the Violin Concerto of Béla Bartók.

- Violin repertoire -

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

Baroque	<input type="checkbox"/>	Classical	<input type="checkbox"/>	pre-Romanticism	<input type="checkbox"/>
Romanticism	<input type="checkbox"/>	post-Romanticism	<input type="checkbox"/>	Modernism	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	Other	<input type="checkbox"/>		

- For violin, it is difficult to say... people always think in the piano when one speaks of the Romantic period... music from this period is difficult to play... one needs to be a very good violinist and have an excellent sound to play with great emotion the Romantic repertoire. For violin, I think that Mozart, Beethoven... the classic repertoire, is more appropriate... in general... because the great Romantic composers who wrote music for violin (like Brahms) were pianists... and people ask: Why are the violin concertos of Beethoven and Brahms so difficult? [...]

- It is easy to answer... these concertos were written pianistically for the violin, which makes them so difficult to sound well on the violin... I think that the Violin Concerto of Tchaikovsky, for example, is excellently written, it sounds very well in the violin... the Violin Concerto of Brahms is very difficult to play, very difficult indeed... and the Violin Concerto of Mendelssohn... even though it is very beautiful, it is not so violinistic as one may think at first... that is why Wieniawsky, Vieuxtemps or even Paganini (or a composition of a composer-violinist, even from the Romantic period...) sounds so well on the violin... because everything is very well written for the instrument... it makes things seem more difficult than they really are... and they sound well, with a good sound projection... while the “pianistic” works... the violin sonatas of Brahms are very difficult... and Schumann is even more difficult.

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 (Please select from the list below)? Why? If possible, please mention your favourite violin repertoire from each selected composer.

- | | | | | | |
|-----------------|--------------------------|------------------|--------------------------|---------------|--------------------------|
| Maurice Ravel | <input type="checkbox"/> | Claude Debussy | <input type="checkbox"/> | Gabriel Fauré | <input type="checkbox"/> |
| Tchaikovsky | <input type="checkbox"/> | Brahms | <input type="checkbox"/> | César Franck | <input type="checkbox"/> |
| Dvořák | <input type="checkbox"/> | Smetana | <input type="checkbox"/> | Sibelius | <input type="checkbox"/> |
| Richard Strauss | <input type="checkbox"/> | Ernest Chausson | <input type="checkbox"/> | Edward Elgar | <input type="checkbox"/> |
| Edvard Grieg | <input type="checkbox"/> | Béla Bartók | <input type="checkbox"/> | Ysaye | <input type="checkbox"/> |
| Janaček | <input type="checkbox"/> | Arnold Schönberg | <input type="checkbox"/> | Others..... | <input type="checkbox"/> |

- For me, Brahms was always the best Romantic composer, no doubt... we are very luck for having the Concerto of Brahms... an excellent work... the violin sonatas... everything of Brahms is wonderful... the trios, the quartets... there is nothing better than playing a piano quartet...

- I love to hear the symphonies of Schumann, but for violin... the violin concerto is a disaster, very badly written... and the violin sonatas are difficult to play and always in a very low register.

- If we turn ourselves to the French repertoire, then we have the Violin Sonata of César Franck, which is excellent... and we also have, in part, Fauré... particularly the first sonata, the most famous...

- The Sonata of Richard Strauss is excellent to play... it is one of his last Romantic works... The twentieth century has fantastic things for the violin... the Violin Concerto of Stravinsky, the Divertimento (that it is a transcription by the composer himself and Samuel Dushkin), the Italian Suite... all these are excellent works for violin... there are many things in the last century that are excellent to play.

- For me, the great B's are: Bach, Beethoven, Brahms and Bartók.

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

Portugal and Spain	<input type="checkbox"/>	United Kingdom	<input type="checkbox"/>	German	<input type="checkbox"/>
Italy	<input type="checkbox"/>	Austria	<input type="checkbox"/>	Scandinavia	<input type="checkbox"/>
Russia	<input type="checkbox"/>	East and Central Europe (including Hungary, Romania, etc.)			<input type="checkbox"/>
France	<input type="checkbox"/>	Belgium and The Netherlands			<input type="checkbox"/>

- Yes, I mean... I think there are fantastic works in every region and, if we see well, we can find them... 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...

- Portuguese violin music -

Q15: Do you know any Portuguese composer?

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

Vianna da Motta	<input type="checkbox"/>	Óscar da Silva	<input type="checkbox"/>
Luiz Costa	<input type="checkbox"/>	Hernâni Torres	<input type="checkbox"/>
Hermínio do Nascimento	<input type="checkbox"/>	Armando Leça	<input type="checkbox"/>
António Fragoso	<input type="checkbox"/>	Francisco de Lacerda	<input type="checkbox"/>
Alexandre Rey-Colaço	<input type="checkbox"/>	Luís de Freitas Branco	<input type="checkbox"/>
Ruy Coelho	<input type="checkbox"/>	Cláudio Carneiro	<input type="checkbox"/>
Frederico de Freitas	<input type="checkbox"/>	Armando José Fernandes	<input type="checkbox"/>
Croner de Vasconcelos	<input type="checkbox"/>	Joly Braga Santos	<input type="checkbox"/>
Berta Alves de Sousa	<input type="checkbox"/>	Fernando Lopes-Graça	<input type="checkbox"/>
David de Sousa	<input type="checkbox"/>	Ivo Cruz	<input type="checkbox"/>
Luís Barbosa	<input type="checkbox"/>	Other	<input type="checkbox"/>

(Other composers – not to be analysed):

Carlos Seixas	<input type="checkbox"/>	Almeida Mota	<input type="checkbox"/>	Francisco Xavier Baptista	<input type="checkbox"/>
João de Sousa Carvalho	<input type="checkbox"/>	Domingos Bomtempo	<input type="checkbox"/>	Francisco de Sá Noronha	<input type="checkbox"/>
Filipe Pires	<input type="checkbox"/>	Victorino d'Almeida	<input type="checkbox"/>	Jorge Peixinho	<input type="checkbox"/>
Eurico Carrapatoso	<input type="checkbox"/>	Sérgio Azevedo	<input type="checkbox"/>	Other	<input type="checkbox"/>

- Vianna da Motta: I know some things, but I did not play anything by him.... the fact that he has studied with Liszt was really important... as a composer, I only know a few things... not living in Portugal makes it difficult to keep the contact... but I have a good impression of Vianna da Motta [...]

- Luiz Costa: I played some works of his... by the way, almost all the composers of that period displayed French influences... I mean... playing Luiz Costa or playing some

works of French composers [was almost the same]... at least considering what I played... I played his sonatina for violin and piano.

- Hermínio do Nascimento: I have never heard of him.

- António Fragoço: I have heard his name, but I do not know.

- Alexandre Rey-Colaço: I have heard his name, but I have never played anything of his.

- Ruy Coelho: 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... and I played the *Prelúdio e Fuga* of Lopes-Graça, the *Berceuse* of Flaviano Rodrigues...

- The problem is that in all the concerts where I played a Portuguese piece (and I always tried to play my best) the impact in the critique was always... "it was a work of inferior quality"... it was always this... they never had great acceptance... and I am speaking of the critique from the New York Times, the Philadelphia Inquirer, the best periodicals... the critique to the *Prelúdio e Fuga* was a disaster... and I played it very, very well... They said that it was very well executed, but it was a work of inferior quality... the *Berceuse* was also a beautiful piece, but... of inferior quality...

- By the way, the Portuguese conductor Silva Pereira arrived in New York in the day following my concert and he was reading the New York Times when he saw my critique... I met him there and he told me: "It is incredible... impossible... Lopes-Graça... a work of inferior quality..." and we are speaking of the chief reviewer of the New York Times... the same critics that made the reviews to Oistrakh, for example... and Oistrakh was dependent on these critiques to get more concerts in America... the important thing is what the critique says and not what people think... one can only make a tour if the critique is good...

- Thus, I came to the conclusion that it was not worthy including these works in this kind of concerts... and because I was always busy with many things to do, competitions... playing works from Finland, Canada (for the competitions in Montreal), etc., I began to play many works but not the Portuguese ones... and I am not happy with that, it is just the reality... at that time, I did not have the possibility to do it... and later, with so many activities (teaching, playing in concerts, recitals) it is very difficult to find the time to dedicate myself to the Portuguese repertoire, but it is never late... and the Violin Concerto of Luís de Freitas Branco would be a thing to think about [...] but, be that as it may, I am always very interested in the Portuguese works...

- But if I was in Portugal, everything would be different and I would like to propagate this to other countries... but perhaps in another kind of concerts... it was not worthy including the Portuguese pieces in these important concerts... it was not the time to

introduce new things... Oistrakh, for example, did not introduce new works when he came to play in New York... he just played the traditional repertoire.

- 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...

- Croner de Vasconcelos: I played something from him, but I do not remember very well... *Ária e Scherzo*, I think... it was a long time ago, I cannot remember how it was.

- Berta Alves de Sousa: Yes, I knew her very well, but I do not know if she has works for the violin.

- David de Sousa: I have never heard of him.

- Luís Barbosa: he has a *Romance*, but I have never played it.

- Óscar da Silva: I have heard his name, but I have never played anything of his.

- Hernâni Torres: I have heard his name vaguely, but I have never played any.

- Armando Leça: I have heard his name, but I have never played any.

- Francisco de Lacerda: I have heard his name, but I have never played any as well.

- Luís de Freitas Branco: I knew his brother very well, João de Freitas Branco... 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.

- Cláudio Carneiro: I knew him very well and I knew his wife, Katherine Carneiro, who was American. I remember perfectly of 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 Carneiro, 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*.

- Armando José Fernandes: I was invited to play his violin concerto, but for some reason I have never played it.

- Joly Braga Santos: I also met him... and I played something of his... but all this occurred many years ago... *Nocturno*, if I am not mistaken.

- Lopes-Graça: I played his Prelúdio e Fuga for solo violin... it is very difficult to swallow²⁸⁸.

²⁸⁸ The original word in Portuguese: “engolir” (swallow) can be translated to English as stand, bear, tolerate.

- Ivo Cruz: I know his violin sonata... by the way, his son (Manuel Ivo Cruz) wanted me to play it, but I have never done it.

- Victor Macedo Pinto: I remember to have heard a composition of him... I think he died from alcoholic problems.

- It is necessary that the Ministry of Education and/or Culture make available a certain amount of money to make possible the recordings of all these pieces... I would be very interested in playing some works, but it is necessary an amount of money so that this can be made.

Q16: Have you played any Portuguese violin work?

If **YES**:

- Describe the violin work

- In which aesthetic movement 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?

- I played *Berceuse* of Flaviano Rodrigues and something of Filipe Pires... I think it was a sonatina, If I am not mistaken... a propos, I also taught this work to some Portuguese students when I was in Portugal...

- The influence I remember most is the French one... at least considering what I played... 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 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.

- 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...

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?

- I do not think I have any work dedicated to me... perhaps I have, but I do not remember now...

Q18: What is your opinion regarding Portuguese violin music?

- Is it little played? Why?
- Inclusion of violin works in the programmes of Conservatories/Superior Schools

- There are some works that do not have great interest... I do not mean with this that it is only the Portuguese works... there also exist works from other countries that do not have great interest... but those pieces that were imposed... [the *Berceuse* of] Flaviano Rodrigues was imposed, I remember perfectly... 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... but I am partially ignorant in this answer, because I do not know the Portuguese repertoire very well... and I would like to know... and it is my fault, but I do not have time...

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?

- It 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.

- But I think there is no Portuguese composer that stands out very much... 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.

- There are also many works from Mexican composers... Carlos Chavez, for example... he has a violin concerto that is quite good... [Henryk] Szeryng made a recording with this concerto, that was in the tops... but today nobody plays this concerto, nobody knows it... even with Szeryng and his recording... it is difficult... I have the impression that if Luís de Freitas Branco had lived in France or another country, he could have had more visibility...

Q20: If you had to mention the most significant influences on Portuguese violin music during 1875-1950, what would you chose?

Folklore	<input type="checkbox"/>	Impressionism	<input type="checkbox"/>	Neoclassicism	<input type="checkbox"/>
Nationalism	<input type="checkbox"/>	Dodecaphony	<input type="checkbox"/>	Serialism	<input type="checkbox"/>

Expressionism Atonalism Modalism
 Polytonalism Other

- From my knowledge, I think that Impressionism is the most influential factor... and also the Nationalism.

Q21: Do you know any Portuguese violinist?

Leonor de Sousa Prado	<input type="checkbox"/>	Vasco Barbosa	<input type="checkbox"/>	Aníbal Lima	<input type="checkbox"/>
Nicolau Medina Ribas	<input type="checkbox"/>	Elmar Oliveira	<input type="checkbox"/>	Gerardo Ribeiro	<input type="checkbox"/>
Francisco de Sá Noronha	<input type="checkbox"/>	Paulo Manso	<input type="checkbox"/>	Antonino David	<input type="checkbox"/>
Bernardo Moreira de Sá	<input type="checkbox"/>	Júlio Cardona	<input type="checkbox"/>	Luís Barbosa	<input type="checkbox"/>
Ivo da Cunha e Silva	<input type="checkbox"/>	Júlio Neuparth	<input type="checkbox"/>	Lídia de Carvalho	<input type="checkbox"/>
Alberto Gaio Lima	<input type="checkbox"/>	Alexandre Bettencourt	<input type="checkbox"/>	Flaviano Rodrigues	<input type="checkbox"/>
Carlos Fontes	<input type="checkbox"/>	António Cunha e Silva	<input type="checkbox"/>	Other	<input type="checkbox"/>

- In Portugal, at that time, we had that thing... (do not forget that I lived in Portugal for a short period, until 1965... after this I went many times to Portugal, but only sporadically and for very short periods...)... who were the best violinists in Portugal?... and it could be “counted by the fingers”. The first one was Vasco Barbosa, without a doubt... and I do not intend to catalogue them because I did not know them very well.

- I heard Vasco Barbosa and I always adored him. He was perhaps the person who had more facility... it was Vasco Barbosa, then Antonino David (I have never met him, but I have heard of him... I think he played the Violin Concerto of Bartók very well... he recorded it, but with many “patches”), Leonor de Sousa Prado (in Lisbon)... in Oporto there were Henri Mouton, Prof. Carlos Fontes and Prof. Alberto Gaio Lima... and I do not see anybody else... there were nobody else... ah, and there was also Lídia de Carvalho, in Lisbon. Later, I have been told that Silva Pereira was also a violinist, but I think he was not very good...

- Leonor de Sousa Prado: 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...

- Vasco Barbosa: oh... even today I am 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.

- Aníbal Lima: 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.

- Elmar Oliveira: I heard him playing only once. I know him very well... we are friends... he is an excellent violinist, an excellent violinist (but I do not consider Elmar Oliveira a Portuguese... he never went to Portugal...).

- Paulo Manso: I have never heard of him.

- Antonino David: [see above]
- Luís Barbosa: [see above]
- Lídia de Carvalho: [see above]
- Alberto Gaio Lima: [see above]
- Flaviano Rodrigues: I think he was leader of the Symphony Orchestra of *Emissora Nacional*, in Lisbon.
- Júlio Cardona: I have never heard of him.
- Júlio Neuparth: I have heard his name, but I do not know who he was.
- Alexandre Bettencourt: I have never heard of him.
- Nicolau Medina Ribas: I do not know, I have never heard of him. There was a violinist in Oporto [António Cunha e Silva] that wanted me to play a concert in Oporto with works from a Ribas, but it did not happen... he still sent me a few scores...
- Francisco de Sá Noronha: I have heard his name, but I do not know who he was.
- Bernardo Moreira de Sá: I have heard his name, I know he was a violinist but I have never heard him play.
- António Cunha e Silva: he was the second violin of the Quartet of Oporto... it was an excellent string quartet... I remember hearing them playing the quintet of Schumann... and I liked very much to hear.
- Silva Pereira: [see above]

Q22: Have you listened to any Portuguese violinist? If Yes, which attracted you most?

- From the violinists that live in Portugal... Vasco Barbosa, without a shadow of doubt... he had a fantastic technique, great facility, excellent coordination and a great talent.

Q23: Do you feel that there is a Portuguese violin "School"? Please explain why/why not.

- Yes, I think so. 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].

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.)

- 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...

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.)

- It is close to my date of birth (1950)... in Portugal, everything changed one hundred percent... nowadays, there are much more concerts than before and there is quality... the quality also increased, in all senses. 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.

- 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... I do not know why there are no critiques today... all the concerts of Gulbenkian, Metropolitana [Orchestra] and [Portuguese] Symphony Orchestra should be reviewed.

- Performance issues -

Q26: While studying a violin work, do/did you search for some historical and/or performance background to complement your personal approach? If yes, what source(s) of analysis do/did you use? (books, specialized magazines and reviews, audio and video recordings, etc.) Do/did you find it useful?

- Naturally, it is excellent to analyse the works in terms of harmony, to know if it is a solo piece, if it is for more than one instrument... all this is very important. One should know very well the other parts and integrate them completely into the piece... there is nothing worse than studying a concerto (a sonata even more...) or even a piece, and only care with the solo part, forgetting the orchestral (or the piano) parts. It is very important to integrate the orchestral part the most as possible.

- I do not like to hear recordings because I do not want to be influenced by them. Of course, if it is a very well-known piece, I probably have already heard recordings of it, there is no way of escaping them... but generally, I only listen to the recordings after having worked on the piece, especially if it is a piece that I do not know... just to have

an idea how another person would think, and then I come to the conclusion that I prefer the things I do... but personally I do not like to listen to recordings because I do not want to be influenced by what I hear.

- Many people [students] say that they “liked to hear a recording of this” and I say “no, it is better not to listen to recordings, at least for the moment”... and later yes, they can hear... but, if they decide to listen to a recording, then they should listen to many recordings, not only one... to avoid being influenced by the interpretation of a single person... I always say: hear more people the less possible and not only one person the most possible.

- I prefer to hear people with whom I identify myself most, with my personality... for instance, if we listen to the Violin Concerto of Sibelius by Oistrakh and by Heifetz... it is completely different. If I am going to base my way of playing... not imitating a person, of course, but according to the way I feel the piece... then it has to be a person with whom I identify myself most... and I identify myself most with Oistrakh than with Heifetz... in my case, I do not hear many recordings.

Q27: What performance approach do you prefer most: intuitive or “cognitive”?

- The intuitive part is very important... it is very important that in two concerts, each one results different... I mean, the base will be the same, of course, but... I like to gamble... it is very important that things result as they should in each moment... that is recreating... and this comes with maturity and experience... if one wants to this (unplanned fingerings, *glissandos*, etc.) without enough experience and maturity can very easily get mixed-up...

- I do not like to keep always the same fingerings, but there was a student from South Korea, in Meadowmount, who had seven or eight different fingerings to play the Tchaikovsky’s Concerto and he played very well... but he used so many fingerings that he become disoriented... there was always some mistakes... though he played very well, but... and those mistakes occurred because he was not very sure of what to do in each moment... of course that is a an exaggeration.

Q28: What is the violinist role that you feel is most rewarding/attractive to a violinist? Why?

- | | | |
|--|--|---|
| Concert-master (leader) <input type="checkbox"/> | Soloist <input type="checkbox"/> | Chamber-musician <input type="checkbox"/> |
| Orchestra-player <input type="checkbox"/> | Recitalist with piano <input type="checkbox"/> | Other <input type="checkbox"/> |

- Everything depends on the person and the way the person thinks. Generally, when you are younger, you think about a soloist career, and everybody thinks that it is a fantastic thing, that gives much pleasure... but after all, it is not like that... I made a soloist career for about seven, eight years and I was not attracted to continue anymore because it is a very solitary life... today is different... but, going from one city to another, playing the same concerto innumerable times... in three or four years, one plays the Concerto of Tchaikovsky around eighty times... I wonder what pleasure one can take from this...

- Of course that between the concerts I had the possibility of, from time to time, playing with local people, members of orchestras and people who lived in the places where I gave the concerts... I had the possibility of making chamber music in the day after the concert or in the day before... because one had to leave in the next day... I used to arrive three days before the concert and then I had only two days in which I could meet people to play or be invited to make chamber music... and how wonderful it was making chamber music between those concerts.

- Today, the notion of the soloist is a little different... Portugal was the country of the soloists... nobody thought about playing in an orchestra... besides, there were no orchestras in the music schools and if they existed, no one wanted to play there... How many soloists can the world absorb? But in Portugal everyone was a soloist... Today I do not know but until very recently all the students I had... they all wanted to be soloists, which is absolutely no sense.

- Nowadays, the life of a great musician (someone who plays really well), is a collection of things, a junction of things... it is chamber music, teaching, some solo performances... many more chamber projects than before, which is great. The recitals are over... there are almost no recitals today... what recitals do we have now? There is a series of recitals in the main cities... "Great Performers" perhaps... a series of ten recitals... but this is already a thing of the past.

- There still are piano recitals, but the recitals of instrument (cello, violin, etc.) almost do not exist, it is completely old-fashioned... they were replaced by chamber music concerts. Any concert series does not want a recital... they want a trio (minimum) but mainly a quartet... chamber music is much more popular than before. Only people with a great name can continue giving recitals here and there... and only a few...

- In Portugal, fortunately, we still have recitals, but it is a thing almost out of use... and it is a pity, because all that recital repertoire is still to be done. Almost no one plays the *showpieces*. Only the symphonic concerts sold out the concert-halls, because the recitals only attract a few people. Only the great names can attract large audiences, but how many great musicians are there? Not many, just a few...

Q29: Who was/were the musician(s) with whom you have played that gave you more pleasure?

- In Portugal, I love to play with António Rosado. I played with Pedro Burmester... it is a long time since I played with him, but I loved playing with him. I also played with Anabela Chaves, Paulo Gaio Lima, Anibal Lima... all these are people with whom I have performed many times, with great pleasure. Unfortunately, I did not have the opportunity of playing with Vasco Barbosa... different generations and the opportunity did not come out...

- Outside of Portugal I have performed with great pianists and great conductors. By the way, I played with Lawrence Foster... my first concert with the Orchestra of Philadelphia was with Lawrence Foster, in 1971, when I played the Concerto of Sibelius, which was excellent.

Q30: Do/did you usually play by memory? What are, in your opinion, the advantages/disadvantages of such a performance?

- I always played by memory, always... until when I start playing many concertos from the twentieth century... at first, I used to play these concertos by memory, but one day I realised that there was no need of playing them by memory... because if I had the music there, and in case of necessity, I could reduce the preoccupation of thinking too much in the notes and in what was going to happen next... and at a certain point, you cannot make the music you want because you are worried about memorising so many notes and extremely attentive in order to avoid the smallest mistake.

- I think that young people should play everything by memory, including the violin concertos of the twentieth century, as I did. When I reached the forties, I started to play many things with the music [parts], mainly things from the twentieth century. In recitals of violin and piano, I play the sonatas with the music... besides it is of bad taste to play the sonatas by memory, because of the pianist... and many pianists refuse to play with someone that play the sonatas by memory... and with reason.

Q31: What advices do you recommend to overtake the nerves/stress (or the so-called "stage-fright") of a public performance?

- Preparation, preparation and preparation. It is just this... discipline. And, above all, the mental practising... studying mentally. One should have everything in the head, mentally... know the concerto from the beginning to the end... know everything... and be psychologically prepared for the concert. It is good when the person is very nervous on the day before the concert... because when the concert comes, he/she will not be nervous anymore... if the person is concerned about the concert, the best to do is to sit down in a chair and worry everything about it during one hour and then... it is over... the preoccupation has to end so that one can play.

- If the person is nervous and concerned... then the best thing to do is to worry about it... try to get rid of the preoccupation to play later. If the performer does not prepare himself mentally, psychologically to the shock of entering and playing... particularly in the important concerts... When I played with the Orchestra of Philadelphia, I was absolutely with no nerves, although I was as much alert as possible... I was not nervous because I had been so worried before playing that everything was prepared one hundred percent to arrive there and play... and nothing could happen...

- In the less important concerts... all the concerts are important... it is precisely when we did not prepare ourselves well enough to the concert that we start to be nervous during the performance, which is an horrible sensation... and all occurs because we did not prepare psychologically to the concert. And everything depends... if you do not play in public for three months, of course you will be nervous in the first concert... it takes only two or three weeks without playing to feel this shock [stage fright].

Q32: Which are the main advices (just a few tips) you recommend during violin practising? (topics to help conducting the interviewed)

Discipline.....	<input type="checkbox"/>	Relaxation	<input type="checkbox"/>
Analysis of the piece	<input type="checkbox"/>	Stand up vs. sit-down	<input type="checkbox"/>
Slow study	<input type="checkbox"/>	Scales and arpeggios	<input type="checkbox"/>
Left-hand exercises	<input type="checkbox"/>	Vibrato (arm, wrist, fingers)	<input type="checkbox"/>
Shifting position	<input type="checkbox"/>	Right-arm (bow).....	<input type="checkbox"/>
Duration	<input type="checkbox"/>	Memory.....	<input type="checkbox"/>
Others	<input type="checkbox"/>		

- Discipline: total.

- Analysis of the piece: [already answered]

- Slow study: as slow as needed. One should not play slower than the necessary... it is not for practising slower than one can play everything... it is a waste of time. One has to practise at a speed in which one almost begins to make mistakes. There is no need of wasting time studying very slow... one loses much time practising slow, when one could save and use those two, three hours to start taking care of the speed in which things become more difficult... it is there that you should invest time... much time.

- Relaxation: relaxation has to be total.

- Stand up vs. sit-down: both things... I suggest alternating them.

- Scales and arpeggios: personally, I do not need... it is necessary to practise scales, arpeggios and double stops during a period of your life... I did it between my nine and twelve years of age... I was obliged to do it... during three years I really practised it a lot. It is necessary to practise this almost every day during three years, and then it is a matter of studying mentally, because later a person does not have the luxury [time] of being able to practise scales all life long... one would lose much time with the scales when one should use it to study the pieces that one needs to play. The way of thinking is: warm up the fingers in the pieces and practise the pieces... make all the study of scales in the works.

- Left-hand exercises: it is very important to warm up the fingers... I am speaking after the formation of a violinist, after completing the studies... it is absolutely necessary to warm up the fingers... but, of course, you can warm up directly in the pieces you are going to play... I do not study anything else but the pieces I am going to play.

- Vibrato (arm, wrist, fingers): it arises naturally with the warming up of the fingers... it is not a good idea to start vibrating as much as possible with cold fingers. I make a combination of the three, arm, wrist and fingers.

- Shifting position: there are three types of shifts: inferior, intermediate and superior. The inferior shifts go from the first to the fourth position, in which the forearm leads the movement and the hand follows it, therefore the wrist should be malleable... when you shift from the first to the third position, depending on the final note, there will be a little impulse of the wrist and the palm of the hand in the body of the violin... and that is the orientation one has... but the hand does not stick on the violin after that push... the hand has to be free...

- Then there are the intermediate shifts, between the third or fourth position and the sixth or seventh position, in which one has to bring the arm away from the violin to accompany the movement... one has to make a little preparation in the previous note, prepare the position and then make the shift with the arm ready for the final position. In the superior shifts, the arm is already away from the violin... the only movement one has to do is to lift the arm and bend the wrist until it gets up there.

- Right-arm (bow): the arm of the bow is very important. Of course the left hand is extremely important for the intonation, the vibrato... but all rest, the sonority and all that, comes from the right arm. I always say that people in Portugal do not care about it as much as they should... the sound production comes from the weight of the arm. The elbow is the heaviest part of the arm, and thus it should be lowered. It is a good idea to make some bow exercises where the hand does not move... only the fingers... I usually have three exercises... one is vertical, other is to move the bow up and down [like if one is opening and closing a round lock of a door] (looking at the tip, the bow goes up and down...); it is great for the string changes and chords. Then, there is a lateral movement to reach the tip of the bow without moving the wrist.

- I still have three more exercises I usually do... and all involve more the arm than the hand: the first is the change of bow at the frog; the second is what I call "watch", a hanging clock, in which I make a semicircle to hold the bow in the rest position, then I put it on the string at the frog and after, before starting to play, I make the necessary adjustment with the fingers in order to get the bow on the string in a correct position, completely straight. The adjustment is made with the fingers so that the hand and the bow can stay in the most natural position, as if there is no bow. If one did not have a bow, the position of the hand would be a combination of the forearm... obviously, if the fingers do not make that adjustment, the hand will be completely distorted... it will be in a very irregular position, which is not natural; the last exercise would be playing from the tip to the frog and from the frog to the tip, in order to know exactly which is the right placement, the right pressure of every part of the arm... therefore, I have many exercises for the malleability of the fingers and to assure enough freedom of the bow between the fingers.

- Duration: sessions not superior to one hour, in the maximum, because the level of concentration will obviously decrease. Whatever you are practising, do not exceed one hour sessions... then, you can stop for ten minutes and, if you want, make another session of one hour, but do not practise three hours without stopping. It is not very good, physically speaking, and mentally it is impossible to keep the concentration. I do not think that practising one hour of scales and etudes only is a good idea... because if one does not like scales and etudes, one automatically will hate that hour... what is important is that you practise that every day... it does not matter when you practise that... but you will have to do it sooner or later [...].

- I like very much to do the following (I think it is very good and I always say to my students to do this): in each hour of practise, one should practise twenty minutes of technique and the other forty minutes of repertoire... twenty minutes is enough to warm up the fingers. And follow always that division... twenty minutes, forty minutes, twenty minutes, forty minutes... in the first hour you may practise twenty minutes of scales, for example, in the second hour, twenty minutes of arpeggios... in the next hour, twenty minutes of double stops... and then more twenty minutes of scales (because twenty

minutes is not enough...)... and if you do this and practise four, five, six hours a day... in the maximum...

- I think that everything above six hours is an excess... there is absolutely no need of that... four hours per day is enough... it is what is required in the Juilliard School, for example... also in the Northwestern University and in most schools... four “well-studied” hours... because, beyond those four hours, we still have the rehearsals, many things to do. For me, the worst thing is to wake up in the morning and think that I have to practise all day... it is an awful thing... it seems like it will never end.

- A well structured day of practising is the one in which you practise one hour in the morning... you can make a break, and practise another hour... two hours in the morning is enough... then do something else... there is so many things to do in life, it is not only practising... then, you can practise more two hours in the afternoon and, if possible, one hour in the evening... the more spaced and frequently the better... this schedule is much better than practising from nine in the morning until four in the afternoon... it is seven hours, but... you are not going to practise until the next day... it is preferable to make a more practical study. Sometimes it is not possible, I know, but the good idea is that one.

Q33: Do you remember any curious episode during a concert/tour? Which public performance(s) did you enjoy most and why?

- The concerts I gave in Russia, in the former Soviet Union were fantastic... I remember to have played in completely sold out concert-halls... in the concert-hall of the Philharmonic of Leningrad (now St. Petersburg)... in Moscow (in the Tchaikovsky Conservatory), in Kiev, in the republics of Latvia, Lithuania and Estonia... it was an amazing tour. I also remember very well the concerts I gave in South America, in China, not speaking naturally in the great concert-halls... for instance, the Carnegie Hall, in New York.

Q34: Which was(were) the most decisive factor(s) to the success of your career of violinist?

- I do not know... perhaps the fact that since very young I have had the discipline to do what I did and have the exact notion of what I needed to do... and have the humility to achieve all this without a grain of vanity... the more simple-minded person you are, the more you work without thinking in yourself, the better... I think this is the best way to be well-succeeded.

Q35: Is there any violin work you did not play and that you would have liked to play?

- Yes, of course... I have already played many works... I have never played Alban Berg's Violin Concerto, but I will play it next year, and I am happy for that. There are other things... not as many as before, but there still are works I would love to play. From the violin concertos of the twentieth century, I played many in the last fifteen years and I am very pleased with that... I played Walton, Elgar, Shostakovich No. 1, Prokofiev D major... I had already studied these concerts but I had never performed them in public...

I played Bartók many times... Elgar and now Alban Berg and Stravinsky... Szymanovsky also... I have not played yet the second concerto... I would love to play it and there are other concerts as well... but not so many, not so many...

Q36: In a few words, how do you define a good violinist?

- In the first place, a good violinist has to be a good musician... otherwise, no matter how well one plays, no matter how good the technique is... after a while one loses the interest. A good violinist has to deeply feel the music he is playing and needs to have a technique solid enough to express his feelings. There is nothing worse than a violinist who tries to express many things but does not have enough resources, or a violinist that can play everything but cannot express himself.

Q37: Do you have any final advices to a young-generation violinist?

- I think that the new generation... well, many people think that the next generation is horrible, that is the generation of people who do not sacrifice themselves as the previous generations did... but I think this is completely wrong... because I see young people, even in Portugal, willing to learn, to go further. I think it is precisely the contrary... I feel confident that there is much more quality in what they are doing now than before and that is very important... people have to make sacrifices to achieve something in life...

- For example, a sportsman who is excellent in what he does... the pity is that no matter how good the violinist is, he will never earn as much as a great footballer... but, be that as it may, at least the footballer has a limited period of time to develop his career and the musician can enjoy his profession for much more time. But in a sense, the training of a musician is exactly like the training of a marathoner... to go to an international competition one needs to work many things... to play better and faster everyday... even if it is just a little more... one has to have a great stamina, both mental and physical... and must have a fantastic energy [...].

- I always say to my students: "we are like circus artists"... it is all we do, we try to play as well as possible, faster as possible, the most perfect as possible... nothing can "drop on the floor"... after all, we are artists, it is true, but most of the time that is what we do... we have to practise. When you play a concerto like Tchaikovsky's, for instance, with many *glissandos*, shiftings... you cannot fail anything... everything has to be very well measured... you cannot fail, you have to be infallible...

- When I was young, in Valbom, near Oporto, there was a circus there and I remember of the trapezium. During the somersault there was no net and it was really high... it is like when we are playing in public without the music, without any score/part. The only difference from the circus is that if you fail you do not die... but it is almost as bad as dying... one has to think that you cannot fail... it is fatal if you fail... but this begins not only in the concert... it should begin in the study room, when you are practising... after four or five hours of practising you have to check if you practised well or not... you should play from the beginning till the end... alone... and nothing can fail... if it fails it is because you were not concentrated enough.