

**THE CELLO IN PORTUGAL SINCE THE
BEGINNING OF THE TWENTIETH CENTURY**

VOLUME I

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“The violoncello is perhaps the most remarkable of all instruments on account of its scope. It is the only instrument really capable of sustaining a bass for any length of time, and also of singing a melody at almost any register”

Guilhermina Suggia

(in *Music & Letters*, vol. I, No. 2, April 1920,
Oxford University Press, p. 104)

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Abstract

To understand the path travelled by the cello in Portuguese music history from its earlier role of *basso continuo* to that of a multi-faceted soloist instrument is one of the main aims of this research project. Through a set of interviews and historical and analytical research, conclusions will emerge regarding the instrument's status in Portugal until today.

The first stage of this research involved extensive gathering and subsequent analysis of historical, socio-economic, political and cultural data, with the purpose of searching for the major events and figures somehow related to the cello that stood out in the Portuguese musical scene in the last centuries.

Beyond the historical facts and the contributions of composers and respective works to the recognition of the cello in the country, performers and respective careers also deserve special attention in the thesis. Interviews with five contemporary renowned Portuguese cellists – Henrique da Luz Fernandes, Clélia Vital, Maria José Falcão, Irene Lima and Paulo Gaio Lima – allowed the gathering of informed opinions on this topic and on how the cello path evolved in the last decades and might develop in the future.

A fair amount of Portuguese cello repertoire was found. From this, two major works are looked at with the aim of identifying and understanding major influences as well as characteristics responsible for the acceptance of the works (past and current): these are the sonata for cello and piano by Luís de Freitas Branco and the sonata for violin and cello by Frederico de Freitas.

From the research carried out, it is concluded that the status of the cello in Portugal has been positively increasing since the beginning of the last century, opening perspectives for the wider acceptance of Portuguese performers, composers and repertoire in the wider international circuit.

Keywords:

Portuguese Cellists, Portuguese Composers, Portuguese Cello Repertoire, Cello Reception, Luís de Freitas Branco Sonata for Cello and Piano, Frederico de Freitas Sonata for Violin and Cello

Introduction

The presence of the cello in Portugal has increased over the course of time. A first look at its reception shows that although it has been continuously growing and strengthening, both compositions and performers are still geographically contained within the country, not being known and disseminated abroad well enough.

To comprehend and evaluate the factors that have had an impact on the reputation of the cello is one of the main goals of this dissertation, whether through works, composers or performers. Additionally, a range of socio-economic and historical aspects will be observed, aiming at a multifaceted approach to this topic.

Opinions gathered in a set of interviews of five contemporary renowned living Portuguese cellists help to ground this study. Focus is also given to the relevant landmarks of Portuguese history throughout the past centuries, to the life and work of Portuguese composers and cellists, thus deepening the knowledge of the context in which the cello has evolved, both in the country and in the general western art-music culture.

It is widely accepted that Guilhermina Suggia was, undoubtedly, the leading exponent of the cello in Portugal and also, supposedly, the only Portuguese cellist who achieved prominence internationally in the last century. One of the purposes of this work is to bring to light why this happened.

Examples of Portuguese cello works are shown through the analysis of two landmark cello compositions, providing information on the main influences on the Portuguese cello repertoire.

This all-embracing research has not been previously carried out, leaving the opportunity to fill this gap and allowing perspectives to be inferred for the future.

After a background overview of the current status of the cello in Portugal, the following main research questions emerge:

- What status did the cello have as an instrument in Portugal, particularly since the beginning of the twentieth century?
- How did Portuguese cellists, most notably Guilhermina Suggia, achieve local and/or international success in the twentieth century? How did their education and performing opportunities shape their musical careers?
- Assuming the hypothesis that the Portuguese cello repertoire from the last century is not widely known in Portugal (and abroad), why might this be? Can the discrete status of cello compositions from Portugal be accounted for, set in the context of a musical culture that, overall, is also little understood or appreciated?
- What is the current perspective as regards cellists in Portugal? How do Portuguese cellists understand the music for cello written by Portuguese composers, and to what extent do they have an appreciation of their own musical heritage?

Additionally, other parallel questions will arise:

- What is the current Portuguese cello reception?
- Are there emerging Portuguese cellists who want to promote Portuguese cello literature?
- Is there anything particular to Portugal that is likely to be important to the re-writing of canonical history?

These questions will be addressed throughout this dissertation using a set of research methods. The first steps of this research process consisted in the gathering and analysis of historical data related to Portuguese music history, composers and performers, always having the cello as the key element of the narrative. This historical research provides a grounded knowledge of the factors and conditions (social, economic, political, cultural) that dominated Portuguese music life since the eighteenth century, also bringing to light the most relevant figures and events that contributed somehow to the recognition and current reception of the cello.

This research was undertaken in libraries, museums, universities and other institutions, in Portugal and in England, and the literature review embraced topics on western music history, Portuguese music history and performance issues. It also included the consultation of scores and recordings of Portuguese cello music, though the latter only exist in a very small number. Beyond the books and articles reviewing the chosen topic and related ones, thorough search was also carried out on reliable internet sources to broaden the available photographic evidence and contemporary commentary.

One of the challenges faced in this research was in finding published scores. This situation occurred with the two works analysed in this dissertation: of the sonata for cello and piano by Luís de Freitas Branco there was only one publication, until very recently, from Sassetti & C.^a Editores, a publisher that is now extinct¹; the sonata for violin and cello by Frederico de Freitas is an example of what happens with most of the Portuguese cello compositions, which still only exist in hand-written format and with very limited availability (whether original manuscripts or fair copies).

Interviews with living cellists were undertaken to enrich and inform the whole thesis, representing an important part of this work. The five cellists interviewed are, in chronological order by birth date, Henrique da Luz Fernandes, Clélia Vital, Maria José Falcão, Irene Lima and Paulo Gaio Lima. This selection is based on their influence, experience and recognition in Portugal, achieved through their successful professional careers and accomplishments.

- Henrique da Luz Fernandes (interviewed in February, 2012): former chamber musician and soloist, former cellist of the Symphony Orchestra of *Emissora Nacional*, former cello teacher and director at *Academia de Música de Santa Cecília*;
- Clélia Vital (interviewed in January, 2012): soloist, former first cello of the Gulbenkian Orchestra, former cello teacher at *Escola Superior de Música de Lisboa* (Lisbon Higher School of Music);

¹ AVA *Musical Editions* has republished this sonata in 2011, edited by Bruno Borralhinho and Luísa Tender.

- Maria José Falcão (interviewed in October, 2012): soloist, former first cello of the Gulbenkian Orchestra, current cello teacher at *Escola de Música do Conservatório Nacional* (Lisbon National Conservatory of Music);
- Irene Lima (interviewed in November, 2014): soloist, first cello of the Portuguese Symphony Orchestra, chamber music and cello teacher at Lisbon Higher School of Music;
- Paulo Gaio Lima (interviewed in August, 2012): soloist, former first cello of the Lisbon Metropolitan Orchestra, current cello teacher at *Academia Nacional Superior de Orquestra* and at Lisbon Higher School of Music.

All five interviewees were previously told about the nature and contents of the thesis before the interviews and agreed to participate in this research. The interviews took place in the performers' homes or professional places; they were held in Portuguese and later translated and edited by the author. The testimonies collected will serve as treasurable original data sources that will inform the different chapters of the thesis².

The Interview Plan is provided in Appendix 2 and is divided into four sections:

1. Interviewees' biographical details, academic background and current interests;
2. Portuguese composers and cello repertoire;
3. Portuguese cellists;
4. Perspectives for the cello in Portugal.

The chosen interviewees have authoritative voices in the history of Portuguese cello performance, having met the composers, having studied and performed the works, having seen the manuscripts, etc. Information provided in the interviews was cross-referenced with other knowledge and research on the topics, including published sources, recordings and manuscripts to ensure that the perspectives provided were reliable as primary source material.

² The dates of these interviews will not be mentioned throughout the text to avoid repetition.

Original quotations in Portuguese, whether from the interviews or from the bibliographic research, can be found in Appendix 1; these are properly identified throughout the text with the abbreviation OQ (Original Quotation).

This study is complemented with documents gathered from the private collections and personal archives of the cellists Henrique da Luz Fernandes, Maria José Falcão, Clélia Vital and Paulo Gaio Lima, who, in addition to giving the interviews, kindly shared valuable data and historical documents.

Despite all this goodwill on the part of the interviewees, access to other important data and documentation on other cellists' path was not easy, mainly because of its dispersion and lack of systematic collation. An example of this is the case of the cellist and teacher Maria Isaura Pavia de Magalhães, whose musical estate that lies in *Biblioteca Nacional* is still unavailable for public consultation. Additionally, efforts were made to contact relatives of important Portuguese cellists who have passed away; the daughter of Celso de Carvalho was one these successful cases. In spite of the difficulties faced in gathering secondary data, some research has already been done, as is the case of Guilhermina Suggia.

To illustrate the work of Portuguese composers who have written for the cello and better understand some of the characteristics of their repertoire, a detailed analysis of two major works is carried out: sonata for cello and piano by Luís de Freitas Branco, and sonata for violin and cello by Frederico de Freitas. These analyses include contextualisation of the works, possible influences, an overall formal structure and comments on the quality of the writing from the author's view as a cellist.

This thesis is organized in four main chapters. In the first chapter, the reception of the cello in Portugal is approached from the perspective of the five interviewed cellists, articulated with the author's own knowledge and experience. Their opinions on the Portuguese cellists, compositions, musical life, key historical events and biographical aspects help to build an overall picture on which further research and analysis will rely.

The second chapter highlights the historical events that influenced Portuguese musical development over time, focusing particularly on the cello's reception. A brief overview

of the eighteenth and nineteenth centuries is provided before the twentieth century, which is described in more detail.

The lives of the most distinguished cellists in Portugal are revealed in the third chapter. Information on their paths is gathered both through the interviews and from published sources.

The last chapter includes an analysis of the two previously mentioned Portuguese cello works, combining a study of the formal structure (to framework the works, undertaken from the author's view) with possible influences present in these and other Portuguese cello compositions.

1. Current Portuguese perspectives: the reception of the cello in Portugal according to five celebrated living Portuguese cellists

The purpose of this chapter is to gain a deeper insight into the present reception of the cello in Portugal. There will be an attempt to unravel some of the key factors that may have influenced its path until today, and a consideration of what will be necessary to make Portuguese cello culture more notable, both in Portugal and abroad.

In the student and professional path of the author of this thesis, foreign repertoire was paramount, a fact that most likely occurs with almost every Portuguese cellist. This led to the following question: why has the Portuguese cello repertoire been (and still is) at a relatively low level? The search for answers prompted a closer look at the Portuguese cello context, strengthening the curiosity in understanding how the cello (that is, the instrument, performers, composers and works) is received in Portugal, and possibly abroad, and how it has developed to its current status.

In this way, the decision to interview and gather opinions from five celebrated Portuguese cellists aims to acquire additional information through their life experience, knowledge and expertise. Henrique da Luz Fernandes, Clélia Vital, Maria José Falcão, Irene Lima and Paulo Gaio Lima highlight their thoughts on the significant aspects that have guided the cello in Portugal throughout the last hundred years.

1.1. Biographies of the interviewees

In order to familiarize the reader with the interviewees and understand their relevance within the cello's path in Portugal, biographies are first introduced, focusing on the most relevant episodes of their lives and careers, before a further discussion relating to their perspectives on the topics of this research. These biographies are also enriched with contents obtained in the interviews. The order of appearance follows date-of-birth chronology. References to other Portuguese cellists, and to institutions and events reported here, are contextualized and described in more detail later in the thesis, in the appropriate chapters (2 and 3), thus not being broached in this stage of the dissertation.

1.1.1. Henrique da Luz Fernandes (1927-)

Henrique da Luz Fernandes began his musical studies in 1934 in a regular school. At the age of eleven, he went to the Lisbon National Conservatory of Music and started to learn the violin. However, after some time, he chose to learn the cello and change to the class of Maria Isaura Pavia de Magalhães. Fernandes also had lessons and attended music courses with cellists Filipe Loriente, Pedro Corostola and Maurice Eisenberg.

His career started at *Guarda Nacional Republicana* and, in 1950, a successful audition to the Symphony Orchestra of *Emissora Nacional* (Portuguese Radio) led him to play there for forty years (see Picture 1). Henrique da Luz Fernandes also played as a soloist with the *Estoril* Chamber Orchestra, an ensemble he founded in 1963.

Picture 1 - Henrique Fernandes

[(on the left) with the cello section of the Symphony Orchestra of *Emissora Nacional* Summer concerts, 1953]



Source: kindly ceded by Henrique da Luz Fernandes

His participation in smaller ensembles got him an active role in chamber music. The cello duo with Celso de Carvalho was an example, having recorded for the Portuguese Radio.

Fernandes dedicated himself to teaching, having taught in important institutions such as *Academia dos Amadores de Música*, *Costa do Sol* International Summer Music Courses

and *Academia de Música de Santa Cecília*, where beyond teaching Orchestra, Chamber Music, History of Music and Cello, he assumed the position of director for many years³. Mainly through his long career at the Symphony Orchestra of *Emissora Nacional* – the most prestigious symphony orchestra in the country in the middle of the twentieth century – Henrique da Luz Fernandes had the opportunity to contact different generations of musicians and to perform with many of the most distinguished soloists and conductors of the time, whether from Portugal or abroad. He also had close contact with Portuguese composers, giving him a broader and informed view on the influences that might have guided their creative ideas and thoughts.

Beyond this, Henrique da Luz Fernandes has also established a reputation through lectures, broadcasts and articles on Portuguese history of music, which makes him a reference in this field and one of the biggest connoisseurs of the Portuguese musical milieu in the last century, both through his historical studies and life experience.

1.1.2. Clélia Vital (1949-)

Clélia Vital (see Picture 2) started learning the cello at *Fundação Musical dos Amigos das Crianças* with the Italian cellist Adriana de Vecchi. Later, she was admitted to the class of Maria Isaura Pavia de Magalhães at the Lisbon National Conservatory, where she graduated. At the same time, she studied with Maurice Eisenberg at the *Costa do Sol* International Summer Music Courses. She then went to Paris, where she studied with Paul Tortelier, Rudolf Baumgartner and André Navarra at the *Conservatoire Supérieur de Musique de Paris*.

After finishing her studies, Clélia Vital pursued a soloist career and performed in several countries, including Portugal, Spain, France, Brazil, China, Macau, Hong-Kong and Morocco. Alongside her solo career, she won the place of principal cello in the renowned Gulbenkian Orchestra, where she performed for thirty-five years.

Chamber music was always present in her life. She founded important groups, including the *Bomtempo* Trio and the *Quarteto de Cordas de Lisboa*, and she plays regularly in the *Grupo de Música Antiga de Lisboa* and with the pianist Michel Gal. Jörg Demus, Alberto

³ See the institutional website of *Associação Portuguesa Amigos do Órgão*: <http://apao.pt>

Lysy, Jorge Moyano, Nella Maïssa and Max Rabinovitsj are among the musicians with whom she frequently performs or has performed.

Picture 2 - Clélia Vital



Source: *Clélia Vital* (2016), picture extracted from the institutional website of Calouste Gulbenkian Foundation, <https://gulbenkian.pt/musica/biography/clelia-vital> (last accessed 25/09/2016)

Clélia Vital has made recordings of works by Portuguese composers. The complete works for solo cello and for cello and piano by Fernando Lopes-Graça, and the Trio and Quartet by Armando José Fernandes, are good examples of these recordings. In fact, several of these works are dedicated to her, as are the compositions by Maria de Lurdes Martins. Clélia Vital also made other recordings for the Portuguese Radio and Television, Macau Television, Spanish National Radio, French Radio, *France Musique* and São Paulo Television (Brazil).

In addition to this, she has had a long teaching career. Until 2015, she was responsible for the cello course at the Lisbon Higher School of Music and other theoretical subjects. Beyond Portugal, she also taught abroad, in Macau, Brazil and Spain⁴.

⁴ See the institutional websites of Calouste Gulbenkian Foundation (<https://gulbenkian.pt/musica/biography/clelia-vital>) and of Lisbon Higher School of Music (www.esml.ipl.pt/index.php/esml/pessoal-e-servicos/corpo-docente/arcos/94-clelia-vital).

Clélia Vital played an important role in the promotion of the cello in the country, whether as soloist, chamber musician or orchestra player, inspiring audiences and future generations of cellists, and from her teaching career at the Lisbon Higher School of Music she leaves an extensive list of Portuguese cellists, who nowadays make careers in Portuguese professional orchestras, schools and ensembles. Her concerts and recordings of Portuguese cello music are a legacy to the music history of the country.

1.1.3. Maria José Falcão (1949-)

Maria José Falcão (see Picture 3) began her musical training in Lisbon at the age of six at *Fundação Musical dos Amigos das Crianças*. She graduated from the Lisbon National Music Conservatory with the highest marks and later continued her studies in Paris with Paul Tortelier.

Picture 3 - Maria José Falcão



Source: *Maria José Falcão* (2014), picture extracted from the website www.noruega.org.pt/News_and_events/Cultura/Eventos/Anne-Kaasa-e-Maria-Jose-Falcao-atuam-na-Fundacao-Calouste-Gulbenkian/#.VzJ6MfmDGko (last accessed 20/11/2014)

One of her major successes as a cellist was to win twice the famous *Suggia Prize* – a competition that pays homage to Guilhermina Suggia – as soloist and as chamber musician.

Maria José Falcão has developed her career in Portugal and abroad, having performed in Europe, America, Africa and Asia. She was principal cello of the Symphony Orchestra of *Emissora Nacional*, the *Orchestre de Chambre de Lausanne* (Switzerland) and of the *Gulbenkian Orchestra*, a position she shared with Clélia Vital and held until 2015.

In parallel, she has also been involved in teaching, having taught abroad (at the *Lausanne Music Conservatory*) and in Portugal (at *Fundação Musical dos Amigos das Crianças*, Lisbon National Conservatory of Music and *Costa do Sol International Summer Music Courses*⁵).

Her recording legacy includes several CD's featuring Portuguese composers such as Fernando Lopes Graça's *concerto da cammera col violoncello obbligato*, op.167 (with the Budapest Symphony Orchestra, Hungary), Frederico de Freitas' sonata for violin and cello (with Portuguese violinist Vasco Barbosa) and Almeida Mota's string quartets (*Quarteto Capela*).

Just as her colleague Clélia Vital, Maria José Falcão is a noteworthy cellist who combined solo and chamber music, orchestral and teaching activities. Her multifaceted career granted her a position of prominence within the Portuguese cello scene of the last decades.

1.1.4. Irene Lima (1957-)

Born in Lisbon, Irene Lima (see Picture 4) began her music studies in the same city with Adriana de Vecchi and Fernando Costa at *Fundação Musical dos Amigos das Crianças*, sharing the same roots as the previous mentioned two cellists. Later she went to Paris to study with André Navarra and Philippe Muller.

Irene Lima is well known for her solo career and has received the best critical reviews, such as for the concert with the RTL Symphony Orchestra (Germany) – with which she played Fernando Lopes-Graça's *Concerto da cammera col violoncello obbligato*, op.167 – and solo performances with the Macau Symphony Orchestra or the *Varsovia Symphonia*

⁵ See the institutional websites of Calouste Gulbenkian Foundation <https://gulbenkian.pt/musica/biography/maria-jose-falcao>; and of Portuguese Radio and Television http://img0.rtp.pt/icm/icm_antena2/docs/03/03b3e59e10524aef33818a69f60fe215_0fc0c9475ad47d8880570fea76ff98f8.pdf

(Poland), among others. She has performed throughout Europe and Brazil and appears in festivals such as the International Festival *Europamúsica*, in Italy, or *Festa da Música*, in Portugal.

Picture 4 - Irene Lima



Source: Irene Lima (2016), picture extracted from the website www.vip.pt/55612a8/mod_artigos_obj_moda.aspx?cntx=iCg6ALortNP%2Bre3EGPPvrnmrnDkkCR%2BrkYOg7FLTStEPpoHlnXUulUfWOly9d27a (last accessed 25/09/2016)

As a chamber musician, Irene Lima has been very active and has recorded several works, including the cello sonata by Luís de Freitas Branco, with pianist João Paulo Santos (EMI-Valentim de Carvalho, 1991 - ISRC code: 7 54496 2). She is also currently principal cello of the Portuguese Symphony Orchestra, a position she also held at the Liège Royal Theatre Orchestra (Belgium).

Irene Lima also dedicated herself to teaching. Her teaching career includes *Fundação Musical dos Amigos das Crianças*, where she was cello teacher, and Lisbon Higher School of Music, where she currently teaches chamber music and cello.

She continues to develop a successful career as a performer and teacher, influencing new generations of Portuguese cellists. Her contribution to the promotion of the Portuguese repertoire is also worthy of note; beyond the already mentioned recordings of works by Lopes-Graça and Freitas Branco, solo compositions by contemporary Portuguese

composers, including Filipe de Sousa and Alexandre Delgado, have been dedicated to her⁶.

1.1.5. Paulo Gaio Lima (1961-)

Son of the admired Portuguese violinist Alberto Gaio Lima, Paulo Gaio Lima (see Picture 5) studied with Madalena Sá e Costa at the Oporto Conservatory of Music and later with Maurice Gendron at *Conservatoire Supérieur de Paris*, with scholarships from the Calouste Gulbenkian Foundation and the Portuguese Secretariat of Culture.

Picture 5 - Paulo Gaio Lima



Source: *Paulo Gaio Lima* (2016), picture extracted from the website “Artway – Management and Artistic Productions”, www.artway.pt/paulo-gaio-lima-eng.html (last accessed 25/09/2016)

His performance career includes solo performances in Europe (including a performance at the *Europalia* Exhibition – Brussels, 2010), Asia, and the United States of America. He has performed with the Reno Symphony Orchestra and with the Lisbon Metropolitan Orchestra – where he was principal cello for several years.

Within chamber music, Paulo Gaio Lima collaborates regularly with several groups of contemporary music, such as *Alternance*, *2E2M*, *L’Itineraire*, *Poikilon*, *Música Nova* and *Divertimento di Milano*.

⁶ See the institutional website of Lisbon Higher School of Music: www.esml.ipl.pt/index.php/esml/pessoal-e-servicos/corpo-docente/musica-de-camara/160-irene-lima

Interested in promoting Portuguese composers, he premiered contemporary cello works, including *5 Miniaturas* by Carlos Marecos, and has recorded music by António Pinho Vargas, Cláudio Carneiro and Joly Braga Santos. He also devoted himself to the more traditional cello repertoire, having recorded Boccherini, Beethoven, Brahms and Schumann.

Though born in Oporto, he has developed most of his career in Lisbon. Beside his performing activity, Paulo Gaio Lima currently teaches at *Academia Nacional Superior de Orquestra* and Lisbon Higher School of Music, and was a former teacher at Évora and Minho Universities⁷. He is regularly invited to give masterclasses.

He combines his teaching activity with several recitals and concerts throughout the country and abroad, influencing many young cellists. Together with the previous mentioned interviewees, he is building a legacy of numerous and high-quality students.

⁷ See website: www.artway.pt/paulo-gaio-lima-eng.html

1.2. Perspectives from the interviewees

The five interviewees' overview of the cello's scene in Portugal will now follow. The fourth section of the interview plan – Perspectives for the cello in Portugal – was used to address this and comprises four questions (see Appendix 2 for the complete Interview Plan):

1. Do you think that the new generation of Portuguese cellists is keen and open-minded regarding the performance of Portuguese music?
2. Is there a 'Cello School' in Portugal? If yes, describe it; if not, what do you think is necessary to create one?
3. How do you see the cello in Portugal in the future?
4. What recommendations would you give to Portuguese cellists/composers in order to develop the Portuguese musical scene in general and to develop the Portuguese cello repertoire/performers, in particular?

As previously mentioned, to allow the reader a more authentic perception of the translations, original quotations in Portuguese can be found in Appendix 1 and are individually identified in a numbered list with the OQ prefix (i.e. OQ1 means: see Appendix 1 – Original Quotation 1).

1.2.1. Exploring attitudes to the performance of Portuguese music

The first question aimed to explore how the interviewees, aged between fifty and almost ninety, see the young cellists' openness regarding the cello music written by Portuguese composers. Different answers were obtained to this question. Three of the interviewees answered affirmatively regarding the receptiveness of the young cellists and their willingness to support their heritage.

Henrique da Luz Fernandes affirmed that “young cellists are open-minded” (OQ1); Clélia Vital stated that her students at the Lisbon Higher School of Music react very well to

playing a Portuguese twentieth-century piece, adding: “I think there is a wider open-mindedness now than in the past” (OQ2). Irene Lima also agrees saying that

this new generation lives in a global world and that allows us to look at our things in a different way. When we only live in the midst of our things, we cannot understand or frame them in the world. And there is more music beyond that from Germany, Italy or France. We and other peripheral countries produce very good music (OQ3).

On the other hand, one of the interviewees says that there is much bigger openness now to this subject but it can be affected by the lack of published scores; Maria José Falcão comments that:

I think so... they are open-minded. I think that the new generation of cellists/students is much more open to the promotion of Portuguese music than before... In the Lisbon National Conservatory of Music, every time I give students a Portuguese piece, they accept and play it with no opposition... But there is one thing that really contributes to possible resistance: the lack of published and easy readable scores. Most works are still handwritten and people sometimes run away from them just after the first look... I think the score is not appealing in most cases, and it is a strong obstacle (OQ4).

On this issue of published scores, she adds: “But they need occasions to play, because sometimes it’s not easy for publishers to sell musical styles and repertoires different from the traditional ones” (OQ5), referring to the predominance of foreign repertoire, which is possibly more widely known and performed.

Paulo Gaio Lima affirms that young people have other motives that influence their lives and that may condition the choice of the repertoire:

I think the current generation of young cellists, in general, is a little more pragmatic than we were in my time... but generally these are boys and girls who want to have a profession and use their instrument as a means of achieving it. No matter how much they like music (this has nothing to do with it), they have a clear objective in their work, like most people, of course.

Nowadays competition is greater and, for instance, there are many cellists playing Tchaikovsky’s Rococo Variations out there. Before, there were only one or two cellists who could play a piece of this kind from time to time. Today, everyone plays it, and one needs to play better, to fail less, to practise more... and we feel this very much today (OQ6).

Although the majority of the interviewees agree on the acceptance of national works for the instrument, there are other issues that could impede this approval. The limited published editions of music scores and/or survival and subsistence in a world with more and better professionals is a subject that naturally is given more importance and might make the dissemination of Portuguese cello music more difficult.

1.2.2. Creating a ‘Cello School’ in Portugal

The second question ‘Is there a Cello School in Portugal? If yes, describe it; if not, what do you think is necessary to create one?’ is intended to obtain the interviewees’ opinions not only of who represented a major role in the Portuguese cello’s affirmation but also of whether there is a solid heritage line of Portuguese cellists.

Within the possibility of the existence of a ‘Cello School’ in Portugal, the name Guilhermina Suggia appears as a key figure. Maria José Falcão states that:

I think we have one, we have a Portuguese School, it’s just a matter of seeing the quantity of Portuguese cellists around. There are at least two branches: one that comes from Guilhermina Suggia or, better still, they all derive from there; even Fernando Costa had also contacted Guilhermina Suggia.

The school comes exactly from there... from the north. Then, each of us also followed other routes. I think we are very influenced by the French School... Paulo [Gaio Lima] studied with Maurice Gendron; I studied in Paris with Paul Tortelier, Clélia [Vital] with André Navarra, Irene [Lima] also, I think... We are all real descendants of the French School, it had a great influence... and I think it was very fruitful, directly or indirectly (OQ7).

Irene Lima comments on this subject, affirming that “naming a school is too heavy”:

I think there are very good cellists in Portugal, just like pianists, and I believe that it started with two musicians of the beginning of the twentieth century: Guilhermina Suggia and José Vianna da Motta (pianist). The existence of these high-standard musicians gave rise to greater interest and better performers.

I believe it started with Guilhermina Suggia and in that time the impact was much bigger. There is an aura around these people which stimulates children and young people to play those instruments. It’s like the Jacqueline du Pré phenomenon in England which, in a different context and historical path from Portugal, deepened the interest in the cello.

The same happens with composition: I may be wrong but I don't know that many contemporary works for violin (from Portuguese composers) like the ones that exist now for cello. We also have very good violin players but they didn't have a figure like Suggia or Vianna da Motta that attracted such interest... but this is only my opinion (OQ8).

Despite agreeing on the role of Suggia as a starting point, Irene Lima comments the existence of a cello School and emphasises the role of every cellist until today:

We don't have a school in the way we usually talk about, but there were some qualified persons who tried to develop their capacities in Portugal and abroad. They brought more knowledge from outside and this becomes a cycle: doing-evolving-growing (OQ9).

This cellist concludes her statement referring to the foreign influences, which brought the contact with new perspectives: "There is a big difference from the time I was younger. We were only a few. The professional schools⁸ were of a great significance, just like the foreign cellists/teachers that came here to teach. Good ones, and that made some difference" (OQ10).

The other three interviewees focused mainly on the requirements to establish or classify/define a 'Cello School'. Henrique da Luz Fernandes does not think that "there is a school like the Russian one, because there are things that go beyond the learning of the instrument, like the development of a particular technique, tradition or interpretation. Evidently, in Portugal that does not exist" (OQ11). And he specifies the reasons:

A 'School' is not limited to one instrument. First of all, the existence of a musical environment with a weight such as those we just referred to is needed. Ten, twenty, thirty, forty years are not sufficient, but a whole culture that reaches the essence of the instrument. Here, in Portugal, almost all students go abroad to higher qualified places to complete their learning (OQ12).

Clélia Vital corroborates most of these opinions, summarising the issues that she considers that work against the definition of a Portuguese 'Cello School':

⁸ Professional school is the name given to schools that integrate subjects of the regular school (like Mathematics, Sciences, among others) with music subjects (Instrument, Composition, Theory, as examples) in only one teaching schedule, allowing students to focus on the study of music, replacing the subjects from the regular school curricula.

There is no school like the ‘French’, ‘German’ or ‘Russian’ School we know because our main influences come from the outside, through Portuguese cellists who studied for some time in foreign countries.

Guilhermina Suggia studied with Julius Klengel in Germany, who studied with Emil Hegar. Guilhermina was the teacher of Madalena Sá e Costa (who taught at the Oporto Conservatory), Pilar Levy (teacher at the Lisbon Conservatory) and some other cellists whose names I can’t remember. My peers, just like me... Paulo Gaio Lima, Maria José Falcão, Irene Lima... were all in France, studying with Paul Tortelier, André Navarra and Maurice Gendron.

We must also talk about Maria de Macedo, who is an excellent pedagogue from Oporto. She played in the Gulbenkian Orchestra, taught at the Lisbon Conservatory, in Holland and currently teaches in Madrid. Considering the fact that she was a teaching assistant of Janos Starker, we must say that her influence is mainly American/Hungarian. Probably the influences were mostly French and German, through Guilhermina Suggia’s teachings (OQ13).

Again, the composers’ role in creating a school is mentioned as necessary: “When we talk about a ‘School’ we must talk about gathering knowledge and we should also relate it to the composers, the way they write and, consequently, the way we play – in the French School, we have more articulations, lighter sound and more *spiccato*, contrasting with the German School, which is more *pesante*, more tense” (OQ14).

To conclude, Clélia Vital pragmatically draws her final picture on the current cello status, affirming that she does not know what a Portuguese School is or if it exists. She agrees that “there is now a young generation of Portuguese cellists playing more and very well”, but she doubts “if they come from a Portuguese School, simply because there isn’t one” (OQ15).

Paulo Gaio Lima validates this opinion: “(...) but speaking about a Portuguese ‘Cello School’ in the same way as we speak of a Russian School (which is clearly evident in the way they hold the bow, the way they practise... in that practical sense), no” (OQ16).

On the other hand, this interviewee clarifies the role that Guilhermina Suggia played in Portugal:

She was far above the others; she was very different. She came to Portugal but she wasn't here many years. (...) But her importance, her role was inevitable, of course. She played a lot and she brought so much information from abroad... she lived with [Pablo] Casals, the greatest reference at the time and for many years. It is inevitable that she leaves a sort of aura of fatal attraction (OQ17).

Regarding Suggia's possible influence on the Portuguese cello performers and in teaching, Paulo Gaio Lima mentions that this occurred mainly through the repertoire:

It was more a repertoire influence. There was a repertoire that Suggia played which was continued afterwards. It wasn't always the traditional repertoire. I remember perfectly that there were three or four pieces that were not played anywhere else, people only played those works in Oporto, or possibly in Lisbon: *Symphonic Variations* of Boellmann, *Pièces en Concert* of Couperin, *5th Sonata* in E minor from Vivaldi, also in an orchestral version... (OQ18).

Just like Irene Lima, this cellist also refers to the importance of the professional schools for the teaching of cello in Portugal: "I think that, as for all instruments, it was fantastic when professional schools were created. Teachers came from all over the world, from everywhere... America, England, lots of people from Eastern European countries, Russians, everything got mixed. All this is what we see today..." (OQ19).

From the answers so far, the role of Guilhermina Suggia seems to be widely accepted among the interviewees; her influence on the Portuguese cello history is undeniable (see chapters 2 and 3), encouraging several generations of cellists. On the other hand, there is no unanimity among the interviewees about the existence of a 'Cello School' in Portugal. One of the reasons for this is the definition of the 'school' itself, which was referred to as being linked to the country's own history and to the unique ideas on how to play the instrument; this naturally takes some time to solidify, to be accepted and to be reproduced internationally.

External influences were also reported with the allusion to distinguished Portuguese cellists studying abroad, absorbing different trends and ideas. Regarding this, the French School's influence seems paramount in the midst of the interviewees' apprenticeship.

The third and fourth questions concern the future and reflect the experiences and learnings of a life-time, which are considered by the author of this dissertation to be of great value for young people who intend to pursue a musical life through the cello.

1.2.3. Gathering knowledge of the cello's future panorama

The five answers to 'How do you see the cello in Portugal in the future?' reflect the interviewees' visions through decades of experience. The answers presented a certain pragmatism and mentioned some difficulties, although believing that the future may be favourable. Irene Lima highlights key factors that may influence the lives of performers:

I am trying to avoid a pessimistic speech, but I have some reservations about the future and not only about the cellists or composers. I have been teaching chamber music at the Lisbon Higher School of Music and I see very good and valid students. But then we think: where are the professional opportunities for them? We have some examples (...) who went to Spain. Nevertheless, we mustn't think that leaving the country is a fatality, because it could be a good thing. People must have places and opportunities to play other than orchestras. They should exist. People can't live with a concert only every three or four months (OQ20).

Maria José Falcão and Clélia Vital refer to the existence of obstacles – some of them external – to the development of a music career in Portugal. The former says that “a cellist career in Portugal is like other careers, it is a little limited, because if there are no financial means there will be fewer orchestras, fewer schools, fewer, fewer...” (OQ21). Clélia Vital underlines the same apprehensions: “This is a very difficult question because it's related to everything else and it doesn't seem to be in a good situation. Finance rules politics and politicians cut everywhere...” (OQ22).

Nevertheless, regarding the changes occurring as time goes by, Clélia Vital adds:

Notwithstanding, in the past thirty years I see a considerable difference. There are more schools, more students. Also, there are more parents acquainted with the cello that encouraged their children to learn music, besides their wish to pursue other careers (OQ23).

Career possibilities (or obstacles) might be a significant or even determining factor in the decision to pursue a cellist career. In relation to this, Henrique da Luz Fernandes states that “For a professional career there are currently several initiatives, such as professional

schools in Lisbon or even outside the main cities. And some ideas, such as the need for an orchestra – even though ephemeral – are important” (OQ24).

And his positive thoughts also apply to composition, which seems to keep expanding, thus creating new opportunities:

Nowadays, there are young composers doing research, searching for new ways and new languages. Today’s music can’t be defined as a unique spirit or tendency or a predominant aesthetic among others, because there are multiple paths. And we have observed that there was a path over the centuries of new conquests, new languages and new ways of expression (OQ25).

The potentialities of the instrument are also mentioned by Fernandes: “The cello played a very important role because it’s an instrument with an enormous expressive capacity, and the extension of the register is one of the biggest factors that give it added value. Nowadays, we have a musical manifestation of the total expressive capabilities of the instrument” (OQ26).

Paulo Gaio Lima, who has spent many years teaching young people, offers the following considerations and advice:

We’re here, we’re waiting. There are many people playing a lot and very well, young people are very interested (...). As a professional career, music is like everything in Portugal, it’s complicated. Nowadays you need to play much more than before, and you must take many things into account to succeed: the abilities that the cellist must have to play contemporary music with absolute conviction and to play early music in a coherent and non-empirical mode... cellists today must respect the conductors of the orchestra, who are not all necessarily wonderful, and develop resistance to play in orchestras of dubious quality.

A successful professional life demands all this... the ability to secure a job as a teacher while maintaining the quality of education because there are many people waiting and one needs to teach effectively. Education can no longer be seen as a field where people could be protected by the weakness of students or by the subjectivity of the approach to teaching itself. Even in education, schools want results, parents want results... it’s like everything. It’s more difficult to become a better professional (OQ27).

Maria José Falcão enriches these views in her vision of the fundamental improvements a cellist must make to achieve a good professional level: “that is the challenge for everything, for music, for performers, for composers as well... a good cellist is a good

cellist everywhere. If a musician is only average, then the problem is much bigger because competition today is very tight and one has to really compete with the best” (OQ28). And she continues her thoughts, mostly on education:

Our music education system needs to be demanding and truthful... and sometimes it's not. Sometimes, I see people, I see students who think they play very well but they don't, they play more or less... and the problem is that “more or less” isn't enough.

One must have a good basis... it's necessary to distinguish those students (and I do it with my students) that... well, if it's just to have some knowledge of the instrument, general culture (which I think is good), they don't need to become professionals... but when you want to become professional, then you need a set of technical abilities, and personal ones (for instance, the ability to face audiences, not to be nervous, to have the determination to win, to be demanding and patient in your practice, to always have something to say musically)... there are a number of components that one has to have to reach a certain level.

If you are a good musician, if you have a good foundation, a good school, and if you are a good professional, you may find work here or anywhere. Today, unfortunately, we can't just think of living in Portugal. And what we should do is try to keep the good ones here (OQ29).

From what has been said so far by the interviewees, some issues possibly influencing the development of a musician's career (such as the increasing number of young cellists, higher competition, the political leadership or the economic and financial conditions) are repeatedly referred to. Some opinions referred to the quality of the apprenticeship, the learning context and the students/professionals' own characteristics (such as psychological traits, adaptability, inner strength or level-headed decisions) as important for success. Similarly, the context in which the learning is acquired could be of significant relevance.

1.2.4. Enriching and guiding the cello perspectives in Portugal

‘What recommendations would you give to Portuguese cellists/composers in order to develop the Portuguese musical scene in general, and to develop the Portuguese cello repertoire/performers, in particular?’ was the last question of the interview. The answers resulted from the interviewees' life experience over many decades, embracing different stages of Portugal's music history since the second half of the twentieth century.

The advice that came up for cellists was mainly with the purpose of encouraging them; although Clélia Vital calls attention to the difficulty of only pursuing a soloist career in Portugal, she suggests:

They [student/professional cellists] could try combining performing with teaching or belonging to an orchestra, which also seems difficult in the future, considering the decreasing number of orchestras. Most of my students are requested to teach outside the major cities, so it could be a way... I tell them to study and to be good teachers, because bad teaching will affect the entire life and future of a student. Being a good teacher is to give the basics of playing an instrument and also to stimulate the students on behalf of arts and culture in general (OQ30).

Once again, the economic conjuncture is taken into account. For Paulo Gaio Lima:

Money, survival, fame and all these things, are real problems... on the one hand, it's good that money isn't the sole incentive for people (as it was becoming [before the financial crises of 2008]). It may be that this lowering of economic perspective diverts the attention to deeper internal issues. I hope so... it turns out to be very interesting to see that money is important after all, but... to an artist, it may help prioritising somehow other important things... one can't play only for the money.

Advice? It's very difficult to say, I don't know. To my students, my advice is that they keep an open mind and be willing to do many things. I have students who play rock music and I think it's very good. If that is generating creativity and openness in the interpreter, it's fine, there's no problem... I recommend they continue practising the usual etudes of Popper! Popper is essential, there's nothing we can do about it [he laughs]. Popper is our life! (OQ31).

Irene Lima motivates cellists, praising the profession: "they have embraced a wonderful profession but one that has the big price of never ending. People should be aware that the work goes on until the end of life and is never complete. One should keep on studying. Notwithstanding this, with all the difficulties around, cellists/musicians are privileged regarding this superb profession" (OQ32).

In turn, Henrique Fernandes emphasises the importance of keeping the repertoire alive: "To cellists, I would tell them to continue playing Portuguese repertoire, which is excellent, to adapt it to the circumstances that come up and to understand as a form of realization" (OQ33).

Maria José Falcão leaves a suggestion for Portuguese composers based on her personal experience, which may bring in much profit to the Portuguese music context:

“I would recommend trying to write more for the instrument with the guidance of the performers themselves. It’s always good because if the composer isn’t familiar with the instrument... Sometimes, theory may not work well in practice and thus it’s good to have a cellist’s own guidance to get better and more efficient results (OQ34).

Likewise, Henrique Fernandes addresses the importance of composers, giving them freedom of choice: “Each composer has his/her own tendency. [Composers] have to decide if they’re going to follow the mainstream, keeping in line and maintaining a tradition, or if they will compose their own music as something that eventually breaks with tradition and changes music as we know it” (OQ35).

Clélia Vital concludes with important advice to Portuguese composers: “Write! Write long or short works, but write for us to have material to play” (OQ36).

In this last question, the answers are all-embracing, referring to aspects such as musical or daily life. Once more the monetary issue was referred to, but now viewed as an opportunity to bring students closer to that which should be the main aim of a musician’s career: making music. To those that will become teachers (either as a primary or secondary choice), the advice is to pursue their profession zealously, in order to fulfil students’ needs (and their own).

Composers were encouraged to discover their own language, to co-create closely with performers and to thus continue to enrich the cello repertoire.

1.3. Summary

The main aim in this first chapter is to give an overall perspective of the current interest in Portuguese cello performers and their works. The opinions of the five interviewees provided valuable data to this research and to its final answers. Some topics were highlighted and deserve further attention to reach a deeper understanding of the presence of the cello in Portugal and abroad.

Although a view emerges that the acceptance of the cello as a leading instrument has been increasing in both musical and general communities, it is worth trying to understand why this growth is still felt to be relatively slight, particularly in the international scenario.

The first question of the interview (1.2.1.) embraces the current acceptance of Portuguese music within the new generation of cellists which, according to the opinions of the interviewees, suggests a confident future. However, the answers to this question also emphasised some obstacles to the free choice of playing Portuguese music: the lack of published works and the need for a self-sufficient career and future. The latter suggests that given the choice between promoting Portuguese cello works by studying and playing them or focusing on the international standard repertoire, young Portuguese cellists prefer the second option, probably believing they are following a safer path for their careers.

The second question (1.2.2.) addresses the possible existence of a Portuguese Cello School as another means to explain the current reception of the cello. Positive answers lie in the role that Guilhermina Suggia played in the establishment of a more respectful opinion of the cello. On the other hand, negative or undefined opinions regarding the definition of a 'Cello School' in Portugal revealed that additional factors are needed to classify such a concept, such as compositional influences, for instance. Nevertheless, and although the definition/existence of a Portuguese Cello School differed among the interviewees, none of the factors alluded to seemed enough to be considered, in themselves, as a cornerstone, as the relatively low international status of the Portuguese cello corroborates.

Beside the description of the reasons that led to the Portuguese cello history being relatively unknown, the opposite exercise is applied in the third and fourth questions of

this chapter. Instead of cogitating on the reasons from the past in an attempt to explain the lack of canonicity, the interviewees were invited to comment on the different factors that may possibly change the future.

Once again, as in the first question, primary needs were focused on. The third question (1.2.3) concerns the future, and most of the interviewees mentioned financial issues. In the author's view, this might be partially because the interviews were held at a time when the effects of the global financial crisis of 2008 were being strongly felt in the country (these effects are still evident today, causing a contraction in the economy and, consequently, a re-evaluation of the most basic needs and decisions).

Despite this worldwide episode and context, these opinions may also arise from the personal experience of the interviewees who, as well as seeing an evolution and increment of professional opportunities, also refer to the challenges and limitations of any career.

In the last question (1.2.4), issues affecting the possibility of a brighter future for the cello in Portugal are discussed. If, at a glance, the opinions and advice stated here regarding the choices and career decisions of composers/students/performers may apparently be commonplace, they should be given credibility, since they come from highly regarded and experienced performers/pedagogues.

The following chapter will delve into historical elements that marked Portuguese music in the past centuries in order to frame the cello's reception over time. External factors (such as politics, socio-economics, among others) and the learning backgrounds and careers of musicians, for instance, will be broached so that a contextual overview may be confronted with the information gathered until now.

2. Towards a narrative of music in Portugal and the status of the cello

The second chapter of this thesis gives an overview of the main events, facts and figures that may have influenced the status of the cello until today. A comprehensive and multidisciplinary approach to Portuguese music and history is intended to provide an overall perspective of the cello in the country over the years. For this reason, and despite the fact that the focus of this thesis is on the twentieth century, research on the previous centuries is also included in order to help the reader delve into the wider context and understand the research aims.

The extent to which these background findings are in line with the idea shared by the interviewees that political and socio-economic conditions of the country may motivate or retract individual decisions, thus affecting the whole outcome for the cello, will simultaneously be explored.

Although lives and achievements of the most renowned Portuguese cellists will be approached in more detail in chapter 3, their names and key details will be briefly mentioned here, not only to better frame the historical background of the cello in Portugal but also to frame their positioning within it.

With a few exceptions, the order of appearance follows date-of-birth chronology.

2.1. The eighteenth century and earlier: the appearance of the cello

Until the eighteenth century, religious music predominated in the Portuguese musical milieu. Three cities became prominent for their importance in the history of Portuguese music: Évora, where the famous School of Évora was established as part of the Cathedral; Coimbra, in which the Monastery of Santa Cruz still contains today a remarkable archive of religious music; and Vila Viçosa, home of the largest musical library of Europe of the time. Promoted by King João IV, a “tireless protector of Portuguese music and musicians, who he sought to stimulate and divulge by all the means at his disposal” (Nery and Castro, 1991: 63)⁹, Vila Viçosa’s library hosted priceless music scores, regrettably lost later in the Lisbon earthquake of 1755.

⁹ The above quotation was originally written in English.

Evidence on string instruments was found in a number of treaties/manuals from the sixteenth and seventeenth centuries, though they were not dedicated specifically to the cello, whose reputation in Portugal began later than in much of Europe. The role of the cello was mostly confined to the *basso continuo* in sacred music, therefore it may be inferred that its reception was secondary compared to that of other instruments – the notated instrumental music of that time was predominantly for the keyboard, especially the organ.

Most of the musical art of this period was concentrated in religious music, under the jurisdiction of an influential clergy, and it benefited from the appearance of movements of protection and solidarity in favour of musicians. *Real Irmandade de Santa Cecília* (Royal Brotherhood of St. Cecilia) was established in Lisbon in 1603, having expressed in its statutes objectives of support and mutual assistance among its members, beyond the religious worship of its Patron Saint¹⁰ (see Picture 6).

Picture 6 - Insignia of *Real Irmandade de Santa Cecília*.

[In the centre one may observe two coat arms, one with the Portuguese national symbols, the other with the image of the Virgin and Martyr Saint Cecilia playing a keyboard instrument]



Source: *Irmandade de Santa Cecília – Estatutos* (2006), extracted from the official website of *Irmandade de Santa Cecília*, www.paroquiadosmartires.pt/html/irmandades/EstatutosIrmandadeSantaCecilia.pdf (last accessed 25/09/2016)

With the creation of this Brotherhood it was hoped to create different impulses and raise further awareness to artistic life in Portugal by encouraging the practice of music.

¹⁰ Defined as a public association of the faithful Catholics, it still exists today promoting sacred music. See the official website of *Irmandade de Santa Cecília*: www.paroquiadosmartires.pt/html/irmandades/EstatutosIrmandadeSantaCecilia.pdf

It is within this context of sacred music that some of the earliest evidence of the presence of the cello and cellists in Portugal can be found. In his *Dicionário Biográfico de Músicos Portugueses*, José Mazza¹¹ mentions the names of António Ribeiro, Presbyter, considering him a great cello accompanist from the seventeenth century, and José da Silva Reys, Priest (1945: 17-33).

With the reign of King D. João V, which would last for most of the first half of the eighteenth century, social and economic conditions of peace, stability and prosperity were felt. Wealth, derived from the taxes on the gold imported from Brazil (a Portuguese colony at the time), provided the necessary inputs to the expansion of the cultural life of the nation.

This King, whose epithet was “The Magnanimous” (his absolutist trends were recognized in his reign as similar to those of the French King Louis XIV), transformed his Court into one of the richest at the time. This brought several benefits for music in Portugal as, according to João de Freitas Branco (son of the celebrated composer Luís de Freitas Branco), King D. João V’s passion for music (and the arts in general) and his aspirations to follow the most avant-garde European cultural trends led him to create several cultural institutions and to open the country to foreign musical tendencies (both in performance and composition) (2005⁴: 196-197).

Two structures were created for this purpose: *Capela Real* (Royal Chapel), later called *Sé Patriarcal* (in 1716) in which many musical performances took place, and *Seminário da Patriarcal* (founded in 1713 and annexed to *Sé Patriarcal*) that would become the most important music school of the century. This latter would come to play a central role in Portuguese musical life, training many of the most renowned Portuguese performers and composers of the time: in the nineteenth century, it became the Lisbon National Conservatory of Music¹².

¹¹ José Mazza (?-1797) was a musician who, according to Priest José Augusto Alegria (author of the preface and notes of the already mentioned *Dicionário*), “may have come naturally to Portugal, as well as other Italian musicians hired by King D. João V. Or he may have been born here [in Portugal] of an Italian father” (OQ37). Mazza, the author of this *Dicionário*, studied in Lisbon and played in the Royal Chamber.

¹² In Portugal, a Conservatory of Music teaches students under the age of 18. After finishing the last year, they pursue their apprenticeship in a university level institution.

By this time, the interchange of musicians between different nations began to be more common. Some renowned Portuguese musicians were sent to Italy (Rome) as scholarship holders with the objective of improving their knowledge; in the reverse direction, several Italian musicians came to Portugal to initiate and/or integrate orchestras and ensembles belonging to the monarchy and to the clergy. This interchange produced both favourable and unfavourable consequences in the creation of an individuality of the cello in Portugal, as we will see further on.

Domenico Scarlatti was one of the Italian personalities who moved to Lisbon (from 1719 until 1727) and was assigned important positions in the court's structure. While teacher and chapel master at *Capela Real*¹³, he saw the arrival of many foreign musicians, as reported by Johann Gottfried Walther in the *Musikalisches Lexikon*, referring to Scarlatti: "... in 1728 he had at his disposal an orchestra of seven violinists, two viola-players, two cellists and the double-bass player, all foreigners..." (Nery and Castro, 1991: 89).

The Spanish Manuel Nunez, one of the cellists identified among the first names referenced in Portugal, and other Italian musicians also allowed Portugal access to and contact with new trends, particularly opera, the King's musical preference, leading to the construction of new opulent structures that changed the Portuguese music reality. *Casa da Ópera* (Opera House), for instance, hosted a stunning inaugural concert to which the English music historian Charles Burney makes reference in his *General History of Music* (published in 1776-1789).

Despite the secondary status of the cello, it was slowly acquiring more prominence, particularly through two musicians of Italian descent who came to Portugal in this century. Pedro António Avondano (1714-1782), violinist, orchestral player at *Capela Real* and composer¹⁴, wrote music for the cello in a way that assigns it the importance of a solo instrument. His cello output includes three concertos for cello and orchestra, as well as a set of sonatas for the harpsichord, cello and *basso continuo*.

¹³ Scarlatti worked alongside one of the most renowned Portuguese musicians ever, Carlos Seixas – composer, harpsichordist, and vice-master and organist of this chapel.

¹⁴ See Brito, Manuel Carlos de. "Avondano, Pedro António", in *Grove Music Online. Oxford Music Online*. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/grove/music/01603

In fact, the Portuguese cello repertoire from this period with concertos and sonatas owes its existence to musicians of foreign descent, particularly musicians with Italian roots who also brought new music trends. This raises the thought as to why the birth of composition exclusively made in Portugal was tardy.

The role of Avondano may possibly have been larger than could be seen at first glance. Indeed, he may have contributed to a wider dissemination of instrumental music in Portugal, promoting “balls and concerts mainly for the foreign communities” for which he wrote “three collections of minuets (...) published in London”¹⁵.

Pedro António Avondano was also involved in a reform of *Irmandade de Santa Cecília* that aimed to help its members after the earthquake of 1755 that ravaged the city of Lisbon – this earthquake made many documents disappear, including irreplaceable music scores (Alvarenga, 2012: 1) in the musical archive of *Irmandade de Santa Cecília* itself. The reform aimed to protect musicians and to defend religious music by limiting its practice exclusively to Brotherhood members. This rule was protected by the support it received from King D. José and the clergy (Patriarchate of Lisbon¹⁶), among others, who published official documents to command and uphold the purposes of the Brotherhood (Vieira, 1900, vol. I: 69).

Also from the Avondano family, there is another name that has enriched the history of the cello. João Baptista André Avondano (1771-1801) played the cello and was a member of *Orquestra da Câmara Real* (Royal Chamber Orchestra). He studied with Jean-Pierre Duport in Paris, where he composed Four Sonatas (*Quattro Sonate*) for the cello and basso continuo, and Two Duos (*Due Duetti*) for two cellos, dedicated to the King of Portugal (see Picture 7).

¹⁵ *Idem*.

¹⁶ The Patriarchate of Lisbon is the ecclesiastic division of the city of Lisbon, in which the administrative functions of the church take place.

Picture 7 - Cover of cello works composed by João Baptista André Avondano



Source: author's personal archives

In the interview given in this research, Paulo Gaio Lima enlarges upon the cello works by João Baptista André Avondado, underlining their technical challenges:

I played historical versions of Avondano on the baroque cello, which makes it a little difficult because everything is written in the high positions. I have also played these sonatas with the traditional cello with the harpsichord... but they lose a little of the spirit, the grace. But it gets a little tricky on the baroque cello, of course.

These sonatas are very difficult... there is also great doubt about the octaves... some seem really impossible to play and it would be more normal if they were one octave below. One of them has a very funny movement, a little in the *Fado* [Portuguese traditional song]¹⁷ style. There is nothing else in the Portuguese musical universe of the period; so, inherently, they become a reference (OQ38).

¹⁷ The well-known Portuguese song style *Fado* (declared “Intangible Cultural Heritage of Humanity” by UNESCO in 2011) represents a “Portuguese multicultural synthesis of Afro-Brazilian sung dances”. See the institutional website of UNESCO:
www.unesco.org/culture/ich/en/RL/fado-urban-popular-song-of-portugal-00563

At this point, and from what has been shown so far, we may consider two possible issues: on the one hand, the lack of a Portuguese cello repertoire from this period might have hindered a wider recognition of the instrument among its peers and within the musical community; on the other hand, the relatively high technical demands of the existing works written for the cello as a leading instrument (not just a *basso continuo* instrument) might have worked as a limitation to the number of players who were able to perform and promote this Portuguese cello repertoire.

In concomitance, the fact that these concertos and sonatas (particularly the ones that most explore the solo capabilities of the cello) were written by musicians with foreign origins, namely Italian – although some of them had already been born in Portugal – raises the question as to why these or other similar works were not written by Portuguese composers or, to be more precise, by Portuguese musicians raised and educated in the country.

Possible reasons underlying these perceptions could be: firstly, the reduced levels of music education in Portugal, particularly in terms of cello teaching; secondly, and closely related to the first one, the possible lack (in number and quality) of Portuguese cello performers; thirdly, the poor enthusiasm for the cello among professional musicians (composers, performers) and music learners, an instrument that until this period was mostly confined to a minor role of *basso continuo* accompaniment; lastly, possible weak career opportunities.

In the second half of the eighteenth century, the wealthy start of the first decades largely survived. Indeed, the opulence in the Portuguese cultural scene was still evident in the Portuguese court and particularly in its *Orquestra da Câmara Real*. The prosperity in the court and the quality of this orchestra led the English writer and critic William Beckford to write:

[The Royal Chapel] is still the first in Europe; concerning vocal and instrumental excellence, no other institution of its kind, including the one of the Pope itself, can praise to own such a collection of admirable musicians. (...) The violinists and cellists of Her Majesty are all of first class (Brito and Cymbron, 1992: 113) (OQ39).

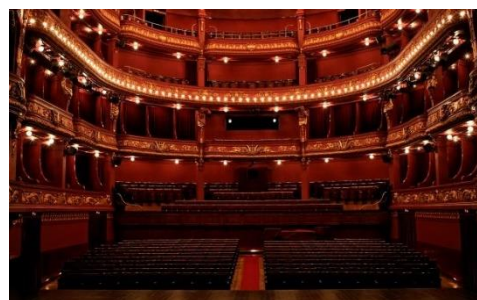
However, later in the century financial cuts had to be made and the grandiosity of opera in the royal court was reduced. This decline of the musical activity in the court (though it

still continued with smaller groups) was compensated for by a conversely increasing number of private concerts and domestic performances, which also played a relevant role in promoting instrumental music and maintaining an active musical practice. Other structures emerged, including the two public opera houses *Real Teatro de São Carlos* (Lisbon), in 1793, and *Real Teatro de São João* (Oporto), in 1798 (see Picture 8), contributing to the cultural activity in the country, while being closely linked to the Italian opera style¹⁸.

Picture 8 - *Teatro Nacional de São Carlos* and *Teatro Nacional de São João*



Teatro Nacional de São Carlos, Lisbon



Teatro Nacional de São João, Oporto

Sources: *Teatro Nacional de São Carlos* (2016), picture extracted from the website <http://tnsc.pt/o-tnsc/o-teatro> (last accessed 25/09/2016); *Teatro Nacional de São João* (2016), picture extracted from the website www.tnsj.pt/home/tnsj (last accessed 25/09/2016)

The foundation of *Real Teatro de São João* in the second largest city of Portugal served as a decentralisation, allowing the organization and presentation of major cultural events in Oporto. This was a step forward in the cultural life of the northern region, paving the way for the major events that would come, as in Lisbon, in the following century.

The creation of cultural infrastructure occurred together with a slight opening to the external world. International interpreters came to Portugal and began to shed light on a path little evident until then. João de Freitas Branco, in his *História da Música Portuguesa*, reports an example of this: “the celebrated cellist Bernhard Romberg, one of the first virtuosi who publicly played without score”, was in Portugal in 1799” (OQ40) (Branco, 2005⁴: 288).

¹⁸ See Castelo-Branco, Salwa El-Shawan and Brito, Manuel Carlos de. “Portugal”, in *Grove Music Online*. *Oxford Music Online*. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/grove/music/22157

Among the national cello performers, José Joaquim da Silva and António Manoel Caetano Cunha e Silva (who also played double bass) are two figures who gained reputations in this period and made the bridge to the nineteenth century (Vieira, 1900, vol. II: 296).

In regard to Portuguese instrumental repertoire from the end of the eighteenth century, we may argue that the quantity that survived until today is relatively small, which is even more evident if only considering cello repertoire. Brito and Cymbron (1992: 118) discuss whether one of the most likely reasons for this lies in “the fact that it has been kept by the musicians themselves” (OQ41), which seems to be very valid. Fortunately, within the field of chamber music, there is evidence of a set of compositions for string quartet written by João Pedro de Almeida Mota¹⁹: sixteen quartets that constitute an important milestone in the musical history of the Iberian Peninsula.

In an attempt to cover all matters that may help to understand how the cello was seen in this period, research on string instruments makers is also approached briefly here. Even though indirectly, the existence of evidence about cello makers may be seen as an indicator of the interest in this instrument and/or its demand.

In this field, the name of Joaquim José Galvão stands out, who is described by Ernesto Vieira in his *Diccionario* as a “very skilled string instrument maker (...) in the late eighteenth century and beginning of the nineteenth century” (OQ42) (Vieira, 1900, vol. I: 447). His heritage has passed from generation to generation and is still recognized today.

In the opinion of Christian Bayon, a French *luthier* who established himself in Lisbon from the last decades of the twentieth century, Galvão was “the best Portuguese violin and cello maker of the eighteenth century”²⁰ (OQ43). Bayon bases his opinion after

¹⁹ João Pedro de Almeida Mota (1744-1817?) was a Portuguese musician who studied at *Irmandade de Santa Cecília* and alternated his professional life between Portugal, first, and Spain, later. Regarding this, see the official website of *Centro de Investigação e Informação da Música Portuguesa* (Portuguese Music Information and Investigation Centre), dedicated to the research, preservation and promotion of Portuguese music: www.mic.pt/dispatcher?where=0&what=2&site=ic&show=0&peessoa_id=4058&lang=PT

²⁰ Regarding this, see the institutional website of the Lisbon’s Music Museum (*Museu da Música*): www.museudamusica.pt/index.php?option=com_content&view=article&id=723%3A-um-musico-um-mecenas-60-concerto&Itemid=99&lang=pt

analysing ten instruments from Galvão that still survive today and are in a good state of conservation. These instruments continue to give voice to Galvão's creative influence, as they are sporadically used in recitals. Of these instruments two cellos are in Lisbon's Music Museum and another is in the Lisbon National Conservatory of Music²¹.

Regarding Galvão's instruments²², Vieira argues that the prices at which they were commercialized were very high (1900, vol I: 447), which could have worked against their circulation and expansion in Portugal or even abroad.

As the turn of the century drew near, the entire journey of music was changing through the anticipation of difficult times that limited the progress of activities in the various areas, particularly in the arts.

²¹ *Idem*.

²² According to Ernesto Vieira, a sample label of the instruments made by Galvão displayed the following inscription: "*Joachim Joseph Galram, fecit Olesiponæ [made in Lisbon] 1769*".

2.2. The nineteenth century: the recognition of the cello

In the beginning of the century Portugal experienced three French invasions. Notwithstanding, during the first offensive, the performances for high society continued to occur in the newly created infrastructures: “[the General Jean-Andoche] Junot (...) promotes recitals and opera performances at the *Teatro de São Carlos*” (OQ44) (Mattoso, 1993: 29), which may have counteracted somewhat the possible decrease of musical life in the country. This turbulent period of incursions plus the uncertainty due to the King’s absence (the royal family had moved to Brazil) led to governmental instability that remained for a few decades, causing a deceleration in all arts activities, thus hindering the possibility of an expressive development in music²³.

In addition, the loss of revenue resulting from the independence of the colonies may have caused inauspicious effects in the arts in Portugal. Likewise, the expulsion of religious orders in 1834 demanded a reorganization of different sectors, affecting a music tradition that was strongly connected to religion, as previously mentioned²⁴.

Together with this political instability, the access to cultural events of considerable quality had now been extended to the class of the bourgeoisie, which aimed at the standards previously known to the nobility and to the clergy. Within this conjuncture, the development of the arts could glimpse a tenuous chance of rebirth. However, according to Brito and Cymbron, this may not have happened as expected: in a context still ruled by the strong presence of the Italian opera, “instrumental music and the public and private concerts of the first half of the nineteenth century seem to have been much more modest and precarious” (OQ45) (1992: 138).

Nevertheless, the presence of the cello as a solo instrument as well as the interest in its potential became more substantial. Both composers and performers began to look at it with a new curiosity, and in this way, the cello became more widely accepted, albeit

²³ This move to Brazil exported some of Portugal’s musical tradition of the time, in which the role of the cello kept some assignments. Ernesto Vieira (1900: vol. II: 217-219) corroborates this, mentioning some works by the Portuguese composer and organist Marcos Portugal (1762-1830), who wrote for the Brazilian *Capella Real* of Rio de Janeiro: *Dias do Natal* (1811), with clarinets, French horn, bassoons, cellos and violas, and *Um jogo de Vesperas* (1813), with cello, bassoons, double bass and organ.

²⁴ See the institutional website of the Portuguese Parliament: www.parlamento.pt/Parlamento/Paginas/AMonarquiaConstitucional.aspx

slowly, in the recognised group of instruments. The tight relationship between music and religious guidelines, present and so dominant in a recent past, saw its future changing over the course of the century. However, not all structures were dismantled, as the previously mentioned *Seminário da Patriarcal* that kept its leading role, supporting and teaching most of the Lisbon performers and composers of the time. In fact, it remained the only establishment for the training of professional musicians in the first decades of the nineteenth century (Nery and Castro, 1991: 132).

There is evidence of several cellists who made their musical learning there. One of the figures connected to this institution and who played a very important role in the diffusion of the cello in Portugal was João Jordani (1793-1860). Son of a Neapolitan double bass player hired to play in the orchestra of the *Câmara Real*, João Jordani was born in Lisbon and learned to play cello, double bass and violin from his father. First cello in the Opera Orchestra of the *Teatro Nacional de São Carlos*²⁵ and chapel master at *Sé de Lisboa*, he also composed some works, including a *Larghetto* for the cello.

Later, Jordani became a teacher at *Seminário da Patriarcal* and kept his place when this institution was later converted into the Lisbon National Conservatory of Music (see Picture 9).

Picture 9 - Lisbon National Conservatory of Music



Source: *Lisbon Nacional Conservatory of Music* (2016), picture extracted from the institutional website of the Lisbon City Council, www.cm-lisboa.pt/en/equipments/equipment/info/escola-artistica-conservatorio-nacional-de-musica (last accessed 25/09/2016)

²⁵ Borba, Tomás and Lopes-Graça, Fernando (1996²), *Dicionário de Música*, Vols. 1 and 2, Lisboa: Mário Figueirinhas Editor, p. 49. This Dictionary is one of the most recognized and trusted works on Portuguese music and musicians. It was written by two distinguished figures of Portuguese music history, who are mentioned throughout the thesis. Tomás Borba, Priest, is described more briefly due to the fact that his role in relation to the cello is less significant than that of the composer Fernando Lopes-Graça.

According to Brito and Cymbron (1992: 143), this conversion was of great relevance, representing “the beginning of a new phase in education, predominantly characterized by the loss of the role of the Church” (OQ46). Indeed, the official establishment of the Lisbon Conservatory allowed the development of music education, with particular focus on instrumental teaching. Naturally, the cello would have benefited strongly from this.

Having influenced the musical activity in Portugal in the first half of the nineteenth century and being directly connected to the Lisbon National Conservatory of Music, the composer João Domingos Bomtempo (1775-1842) deserves to be mentioned. Perhaps the most renowned Portuguese composer of the period, Bomtempo was a strong believer in the creation of the Lisbon National Conservatory of Music, of which he was appointed its first director (Branco, 2005⁴: 165). He had a clear idea of what he thought necessary to create the school, and determined to have a cello teacher on its staff.

New names began to be associated with the cello class in the Conservatory, which would gradually expand. After João Jordani there is reference to two of his students in this institution: Ignacio Miguel Hirsch (1803-1869) and José Augusto Sérgio da Silva (1838-1890); Ernesto Vieira (1900, vol. II: 307) links the latter to the participation in the first public sessions of chamber music – again, the presence of the cello is reinforced.

As a possible sign that the cello was slowly beginning to be seen as a potentially autonomous and solo instrument, the name of Joaquim Casimiro Junior (1808-1862) stands out. Though strongly connected to the old absolutist and religious tradition (having received his training through *Sé Patriarcal* and *Irmandade de Santa Cecília*), he composed a sonata for the cello and piano. Casimiro Junior would come to play a very active role within the Portuguese musical scene, also through his activity within institutions that would come to promote the music in the country: he was the founder of *Associação Música 24 Junho* and collaborated with three institutions of importance in Portuguese music history: *Irmandade de Santa Cecília*, *Montepio Filarmónico* and *Academia Melpomenense*.

In a country subject to structural reforms that had taken place over the previous decades, the main cultural initiatives remained under the action of individuals or influential groups of high society. In addition to this, an increased number of organizations designed to help

musicians in overcoming the uncertainties of their profession was observed: *Montepio Filarmónico*, a not-for-profit association that was founded in 1834, within the scope of *Irmandade de Santa Cecília*, and that is still active today; and *Associação Música 24 de Junho* and *Academia Melpomenense*, both intended “to give concerts for the artists exercising themselves in performance and composition”²⁶ (OQ47).

Silva (2010: 1220) emphasizes the importance of these institutions, highlighting their mission and activities in support of musical art and “to provide students of the Royal Conservatory of Lisbon with a reasonable future” (OQ48). Actually, this demand for a “reasonable future” is timeless and, even though this issue may be applicable to most careers, it demonstrates a possible fragility of the profession at the time. In this sense, the affirmation of such institutions can thus be seen as an investment in a music area that apparently was (and continues to be) pushed aside²⁷.

In spite of the initiatives for the affirmation of instrumental music, there is still evidence of composers who devoted themselves to religious music, and that included the cello as an accompanying instrument. This is the case, for example, of Francisco António Norberto dos Santos Pinto, by whom there is known a sacred motet of Santa Cecília that consists of a solo tenor with the accompaniment of the clarinet, cellos and violas (Vieira, 1900, vol. II: 183).

Progressively, the cello began to be included more often in music performances and education. The lack of specialisation in the cello identified in the eighteenth century is still observable, as is the case of José Narciso da Cunha e Silva (1825-1892), a distinguished cellist who was also, however, a double bassist and “*viola francesa*” player (Vieira, 1900, vol. II: 296)²⁸, thus perpetuating a situation already observed in his grandfather and father, and reinforcing the weight that tradition and family heritage may have in this context.

²⁶ See the institutional website of *Montepio Filarmónico*: www.montepiofilarmónico.com/index.php/historia

²⁷ Some of these music societies disappeared over the years and the few that remain active today have lost most of their influence and capacity to help musicians.

²⁸ Though an acclaimed cellist, he achieved the highest recognition as a double bassist.

Towards the end of the nineteenth century, new interests and opportunities arose with an opening of the country's borders to the knowledge and developments prevailing in Europe. The appearance of new social classes, the decadence of the nobility, the emergence of the working class, the (apparent) acquisition of greater equality among them, and the obligation to attend a minimum level of education all fostered the development of a growing interest in culture throughout society and the diffusion of information and phenomena once restricted to a minority (Mattoso, 1993: 459-478).

Also, the industrialisation of sectors such as agriculture, communication media and transport made possible the introduction of a set of innovations, facilitating the circulation of people, goods, ideas, habits and information and producing positive impacts in the Portuguese musical sphere. Among these innovations, and certainly one of the most relevant, is the railway: the first steam locomotive introduced in Portugal dates from 1864 (Mattoso, 1993: 373-376). This allowed and streamlined the connection of Portugal to other European countries and certainly had a positive effect on the history of the cello and the performance, and composition tendencies, once again putting aside an exclusively Portuguese trend.

One of the first Portuguese musicians who probably may have benefited from this prosperous context was the cellist Guilherme Cossoul (1828-1880) – see Picture 10 –, who performed both in Portugal and France (Paris) (Borba and Lopes-Graça, 1962: 374).

Alongside his performing career, he was among the first Portuguese composers after the Avondano family to write works that highlight the cello: *Variações de Violoncelo* for Cello and Orchestra; and the solo works *Souvenir de Londres* (1863), *Impromptu, Capricho e Variações sobre a "Siciliana"* (1853), *Fantasia sobre o bailado "Saltarello"* (1854), *Fantasia sobre motivos da ópera "Roberto do Diabo"* (1854) and *Fantasia sobre motivos da ópera "Átila"*.

Picture 10 - Guilherme Cossoul



Guilherme Antonio Cossoul

Source: Vieira, Ernesto (1900), *Diccionario biographico de musicos portugueses; historia e bibliographia da musica em Portugal*, vol. I: “folha” [sheet] 19

Two other musicians who probably also benefited from this narrower international connection were Eugenio Sauvinet (1833-1883) and Augusto Machado (1845-1924). The first, described by Ernesto Vieira (1900, vol. II: 284) as “the most remarkable amateur cellist among us” (OQ49), studied in London, Brussels and Paris with Servais and Franchomme. It is interesting to observe that, despite being an amateur musician, Eugenio Sauvinet looked for a deeper music education, seeking highly reputable international teachers abroad.

Augusto Machado also studied in Paris, where he absorbed French influences from his teachers Lavignac and Danhauser, and from his friendship with Massenet and Saint-Saëns (Borba and Lopes-Graça, 1962: vol. II, 150-151). His cello musical output includes *Bolero and Andante* (1870), and *Berceuse* (n.d.), both for cello and piano. Machado also held some leadership positions, influencing the thinking as well as the institutions of that time. In the interview held in this research work, Henrique da Luz Fernandes corroborates his dynamic role and activity: “Augusto Machado played an important role in Portuguese music as director of the Lisbon National Conservatory of Music and he was a very active person in the musical environment” (OQ50). As director of this school, Augusto Machado

headed a major reform that put “the Conservatory in the paths of modernity by updating the study plans and repertoires of the different instruments”²⁹ (OQ51).

Machado’s French influences is an example of the introduction of new ideas that left significant marks on the culture of the country, reflecting a bridge between different influences, starting the replacement of the Italian models.

Another Portuguese composer who dedicated part of his creative production to the cello was Alfredo Keil (1850-1907), pupil of the Hungarian pianist Óscar de la Cinna and Ernesto Vieira³⁰. He left five works for the cello with titles in French, demonstrating also the French presence: *Juin Langoureux*, *Encore un mot!* and *Aubade*, for cello and piano; and *Morceau en forme de Sérénade* and *Romance*, for violin, cello and piano.

From what has been seen so far, the second half of the nineteenth century seems to be much more advantageous in terms of the number of cello works written by Portuguese composers, compared to the previous decades. This, in a way, may confirm an increasing interest in the instrument and in its potentialities.

Meanwhile, the cello class of the Lisbon National Conservatory of Music – the only public school of music in Portugal at the time – continued its expansion. Perpetuating the family of musicians with the surname Cunha e Silva, João Evangelista Machado da Cunha e Silva (1849-1918) was another cello teacher at the Lisbon National Conservatory of Music, having played both cello and double bass. Apparently, this dual characteristic seemed to be frequent among the Portuguese cello and double bass players of the time, which may lead to the suspicion of a possible lack of specialisation (under today’s parameters). This might have occurred for two reasons: either the technical demands of a major part of the cello repertoire performed might not require a very high level of expertise, or the double bass parts were mostly a duplication of the cello lines. Nevertheless, whether these hypotheses are true or not, one may argue on the technical

²⁹ Extracted from the institutional website of the Lisbon National Conservatory of Music: www.emcn.edu.pt/index.php/instituicao/apresentacao/historia

³⁰ Alfredo Keil composed in 1891 the current Portuguese national anthem, which remains the same until today. Keil’s work embraced several operas, being *Serrana* his most famous and considered the first creation of a Portuguese national opera.

demands of Portuguese cello works, as are the sonatas by Pedro António Avondano, for instance, as confirmed before by the interviewee Paulo Gaio Lima.

If until this period there was a tendency in Portuguese music towards French culture, this would begin to change with new trends and influences progressively being imported, in favour of German trends. Eduardo Óscar Wagner (1852-1899) can be seen as one of the first examples of a Portuguese cellist, deepening his learning in Germany after his apprenticeship with Guilherme Cossoul at the Lisbon National Conservatory of Music. He was recognised for his integrity and dedication, which led him to teach at the Lisbon Conservatory (since 1878) and to found the *Sociedade de Quartetos* in Lisbon (Vieira, 1900, vol. II: 406-407).

Close to the end of the nineteenth century, another music school was created in Lisbon, providing Portugal and its capital with a wider offer of music education. The *Real Academia dos Amadores de Música* (Royal Academy of Amateur Musicians) was created in 1884 with the participation of musicians, music lovers, and members of the monarchy, aiming at the promotion of music, which still informs its activities in the present³¹. One of its directors was the composer Tomás Borba (who, together with the composer Fernando Lopes-Graça, is responsible for *Dicionário de Música* – see footnote 30). Borba also wrote a piece for the cello and piano: *Baileto*.

If in Lisbon these personalities and institutions were contributing to the cello's blossoming, Portugal's second city was also flourishing. Oporto saw figures, such as Bernardo Valentim Moreira de Sá (1853-1924), representing the Teutonic ideas introduced over the last few decades of the century. An active violinist, teacher, pedagogue, conductor and critic, he represented a landmark in Oporto through the many initiatives he promoted and the institutions he created to foster musical life: *Sociedade de Quartetos* (in 1874), *Sociedade de Música de Câmara* (in 1883), *Quarteto Moreira de Sá* (in 1884) and *Orpheon Portuense* (in 1891)³². Liberal, Pereira and Andrade (2012: 33) place the importance of his work in the context of the period, highlighting in particular

³¹ See the institutional website of *Academia dos Amadores de Música*: www.academiaam.com/index.php

³² See website: http://meloteca.com/pdfartigos/henrique-luis-gomes-de-araujo_bernardo-moreira-de-sa.pdf

the ground-breaking role of *Sociedade de Quartetos* in the promotion of Germanic instrumental music and chamber music works.

The demand for programmes, orchestras and performers of the highest quality raised the level of public performances in the city. Of the cello performers closely linked to the initiatives of Moreira de Sá, Pablo Casals (1876-1973) and Guilhermina Suggia (1885-1950) directly or indirectly influenced several generations of cellists. Although the influence of Moreira de Sá has been more important to music and the history of the violin, his support to Guilhermina Suggia³³ contributed to the promotion of the cello in the country. His proximity to the family of the cellist as well as his decisive role in her music education makes him a figure worth including in this thesis.

His achievements also influenced Joaquim Casella (1838-1905), a cellist who belonged to Oporto's *Sociedade de Concertos*³⁴ and although of Italian descent, he deserves to be mentioned here, particularly due to the heritage he left and for having reinforced the presence of the cello in the musical activity of the city. Casella divided his professional life between several institutions and countries: *Teatro Nacional de São João* (Oporto), *Teatro Real* (Madrid), London, Paris, *Teatro Nacional de São Carlos* (Lisboa) (Vieira, 1900, vol. I: 237). One cello work is attributed to him, though the authenticity of its origin has not yet been proven: *Le chant du chrétien*.

Also in the north of Portugal, specifically in Oporto, Óscar da Silva (1870-1958) acquired international prominence mostly as a pianist and composer (see Picture 11). He studied in Germany with Clara Schumann, having also contacted Brahms, Grieg and Max Bruch (Pires, 1995: 18-19). His cello output includes seven works: *Romance*, *Três Números*, *Suite*, *Mélodie de la mort* and *Felicidade*, for cello and piano, and *Toardilha* and *3 Peças*, for an unknown instrumental setting. Commenting on his cello repertoire, mostly in the style of salon music, the interviewee Paulo Gaio Lima says:

³³ In relation to the cellist, it is through her example in the cello history that some of the interviewees suggested that Suggia might have been the genesis of a Portuguese 'Cello School' – subchapter 3.2 describes her life in more detail as part of the answer to this question, raised in subchapter 1.2.2.

³⁴ See website: www.meloteca.com/pdfartigos/joao-heitor-rigaud_o-porto-musical-no-inicio-do-sec-xx.pdf

His music has some grace. I liked it, I enjoyed playing it. I think he only wrote short pieces. It's well written for the cello; it has its challenges... it's as if he knew the instrument well.

[He also wrote] *Romance*, *Serenata* and *Dança Portuguesa*, dedicated to Guilhermina Suggia. It's well-written traditional music that sounds Portuguese, but has some minor challenges. As always, the music that says *Allegro com humor* depends on the mood of the player; it's very variable. It has a certain degree of elegance. The score looks as if it was written for the violin... moreover: most of the piece is written in the treble clef (OQ52).

Picture 11 - Concert Programme (Teatro Politeama).

[This concert took place on 16 December 1923 and featured two Portuguese cellists, João Passos and Fernando Costa, performing works of Óscar da Silva.]

PROGRAMA

I PARTE

LA SOUFFRANCE DES FLEURS (a pedido)

TREZ NUMEROS (1.ª audição)

a) Romance Serenata — b) Pleading — c) Parting

Violoncelo solo — Prof. João Passos — ao piano o auctor

PALMELHANDO, AMOURETTE E ESTURDIA (1.ª audição) para instrumentos d'arco

II PARTE

QUARTEFO (em ré maior - 1913 - 1.ª audição)

I — Largo-mo to allegro e com brío

II — Andante expressivo — Scherzo humorístico

III — Quasi Presto — variações a la burla

Pelos prof.ª Luz Barboza, violino, Fernandes Costa, violoncelo, Asdrubal Godinho, viola e o auctor ao piano

III PARTE

FLIRTATIONS (1.ª audição)

a) Seduísant — b) Galante — c) Trivial

Violino e piano — Violino solo prof. René Bobet ao piano o auctor

COMPLAINIES (1.ª audição — N.º 1, 4, 5, 6, 8) para piano, pelo auctor

ALMA CRUCIFICADA, poema sinfónico (1.ª audição) pela orquestra

Piano STEINWAY da Casa VALENTIM DE CARVALHO

E rigorosamente prohibida a entrada na sala durante as execuções.



EVERSHARP

A LAFISEIRA DA MODA Agência Geral: The Modern Office Ltd.
Tel. C. 2666 107 — RUA DO ALEGRIH — 109

Source: Pires, Filipe (1995), *Óscar da Silva – estudo biográfico-analítico*. Matosinhos: Edições Afrontamento/Câmara Municipal Matosinhos, p. 33

From the praise to Óscar da Silva's musical output and its character (that sounded "Portuguese"³⁵), he may have enriched the cello repertoire with a stronger "national" identity.

³⁵ Known as the composer of "*saudade*" – a Portuguese word that may be translated as homesickness or nostalgia – this "Portuguese" sound may be a result of this trait. Regarding this, see Pires, Filipe (1995), *Óscar da Silva, Estudo Biográfico-Analítico*, Matosinhos – O Lugar e a Imagem, s.l., Edições Afrontamento/Câmara Municipal de Matosinhos.

As described so far in the course of this chapter, music and the cello in Portugal had to overcome different obstacles during the nineteenth century. Invasions, wars, revolutions, changes in the governance systems, different reigns, all these affected Portuguese musical art. Conversely, several events and phenomena worked in a positive way, as for example the strong and influential admiration of a figure from the Portuguese monarchy: King D. Luís (reigned in 1838-1889), who achieved recognition for defending arts and enhancing the country's cultural knowledge. Beyond his music interest that led him to compose, King D. Luís also devoted himself to the cello; he used to play an instrument made by António Stradivari, which today can be found in the collection of Lisbon's *Museu da Música* (see Picture 12).

Picture 12 - Cello made by António Stradivari that belonged to King D. Luís

[Poster of a recital in which Clélia Vital (one of the interviewees) performed with this Stradivarius at the Museum of Music (Lisbon), in May 2014]



Source: *Poster of Clélia Vital, Ciclo de Instrumentos Históricos: Um Músico, Um Mecenas* (2014), extracted from the institutional website of the Lisbon's Music Museum (*Museu da Música*), www.museudamusica.pt/index.php?option=com_content&view=article&id=723%3A-um-musico-um-mecenas-6o-concerto&Itemid=99&lang=pt (last accessed 12/05/2014)

This association with the King probably helped to reinforce the charisma of the instrument in musical society; the King's example may have changed public consciousness, thus contributing to a better acceptance of the cello. King D. Luís ("The Educator", the nickname by which he was known) brought empowerment to musical art

and education in Portugal, and his reputation was also recognised abroad. He encouraged, for example, the French composer Camille Saint-Saëns to dedicate him a work entitled “*Une nuit a Lisbonne*”, in his honour.

Throughout these two centuries, Portugal witnessed a positive evolution in the reception of the cello as a solo instrument. Nevertheless, in the context of the first questions that arose in the beginning of this dissertation and that relate to the current status of the cello in Portugal, a doubt remains about whether the evolving influences will have affected positively or negatively the possibility of a wider expansion and recognition abroad.

On the one hand, factors in favour of the development and affirmation of the cello appeared: detachment from religious music, emergence of music schools and venues, performers aware of the qualities and characteristics of the cello, and an increasing number of admirers. On the other hand, conditions and relations arose that may have deeply interfered with the creation of a characteristic individuality in Portugal (as was the case with the influence of the Italian, French and German styles). The internal and external influences that occurred in these two centuries brought new and important perspectives: it remains to be seen whether or not their presence continued in the twentieth century and, if it did, to consider their potential effects.

2.3. The twentieth century: the great cellists and cello composers

In order to simplify the reading, this subchapter is divided into three divisions, mainly based on key governance periods of the country.

The First Quarter (1900-1925)

In the beginning of the twentieth century, a major political change occurred in Portugal with the abrupt transition from the Monarchy to a Republic. Though influencing the stability of the country, “to large sectors of the Portuguese intellectuality, the hopes for a genuine renewal of the cultural policies valid at the time passed increasingly through the implantation of the Republic” (OQ53) (Nery, 2010: 1019).

As in the last decades of the previous century, the cello continued to flourish over such contextual obstacles, with its progressive status towards a soloist instrument (though not yet at the level of other instruments already established and recognized, such as the violin or the piano). In this turn of the century, some figures (perhaps the most relevant until today) will emerge and explore more deeply the capacities of the cello, contributing to its increased regard in Portuguese musical culture.

Oporto

Although the musical activity continued its development in both of the Portuguese main cities, Lisbon and Oporto, it will be in the latter that something remarkable for the cello keeps unfolding since the end of the last century, closely related to the action of Bernardo Valentim Moreira de Sá who, at the same time, continued to strengthen the musical culture and to affirm this city as a cultural reference. His “cosmopolitan circles of increasing dimension” (OQ54) in the midst of the sociocultural elite must have helped the path travelled by the cello in the north of Portugal (*idem*).

He kept a close relationship with the most respected soloists of that time, such as Pablo Casals, importing his ideas to the national scene and widening performance perspectives. The proximity with this cellist would possibly became the key element for a new phase in the cello in Portugal, since it would produce a very strong influence on Guilhermina

Suggia (1885-1950) and in her affirmation as a national icon of the cello – the lives and relationship of these two cellists are detailed in subchapter 3.2.

Moreira de Sá was closely connected to Music Education, having participated in the foundation of the Oporto Conservatory's (in 1917) and having become its first director. This became a major achievement as, until then, “private education, particularly the domestic one, played a key role in music education due to the absence of lasting institutional projects” (OQ55) (Rosa, 2012: 216).

This institution thus represented another step in Portugal's music learning in view of the “general feeling of political abandonment, given the lack of public music schools in the country beyond the [Lisbon] National Conservatory [of Music]” (OQ56) (Caspurro, 2010: 323) and had consequences on the history of Portuguese instrumental music, in general, and of the cello, in particular. It is still visible today through the emergence of cellists of quality and national relevance outside the borders of the Portuguese capital. “In the history of the Oporto Conservatory of Music, teachers with the highest educational qualifications and artistic level are included, as are students who were also important figures in the Portuguese music, such as performers, composers, orchestra conductors, teachers or other functions of the music area”³⁶.

Also close to this institution, Luiz Costa (1879-1960) would later become Moreira de Sá's student and son-in-law (see Picture 13). A pianist and composer, he studied in Portugal and later in Germany with José Vianna da Motta, Bernhard Stavenhagen, Conrad Ansoerge and Dante Ferruccio Busoni (Borba and Lopes-Graça, 1996²: 375), continuing the Germanic musical tradition in Portugal.

Beside performing with musicians such as Guilhermina Suggia, Pablo Casals, Alfred Cortot, George Enesco and Jelly d'Aranyi, he became teacher and director of the Oporto Conservatory and director of the *Orpheon Portuense*.

³⁶ See the institutional website of the Oporto Conservatory of Music:
www.conservatoriodemusicadoporto.pt/?page_id=2384

Picture 13 - Luiz Costa and family

[Luiz Costa with his wife Leonilda, his son Luís and daughters Helena and Madalena Sá e Costa]



Source: *Luiz Costa and family* (2012), picture extracted from the website www.eb23-viatodos.rcts.pt/hannover/conjunto4.htm (last accessed 19/09/2012)

He also dedicated himself to composition having written four works for the cello: *Poema* for cello and orchestra; *No Ermo dos Montes* for cello and piano; and two sonatas for cello and piano (recently made public), the first being dedicated to his daughter, the cellist Madalena Sá e Costa (1915-). Paulo Gaio Lima, one of her students, confessed in the interview to be surprised by this composer. Commenting on his premiere and the recording of Luiz Costa's second cello sonata: "Luiz Costa was a composer who surprised me... Pedro Burmester [Portuguese pianist] and I gave the premiere and recorded his second cello sonata. It is not a long piece and flows naturally. It's a very nice piece that gives rise to the performer's interpretation" (OQ57). This laudatory opinion reflects the acceptance of the work from a performer's point of view.

The third member of the Moreira de Sá family, Madalena (see Picture 14) pursued an excellent career throughout the twentieth century, both as a performer and teacher, influencing several generations of cello players. She studied with Guilhermina Suggia and Pablo Casals, continuing their legacy, transmitting musical ideas, views and uplifting performance in Portugal since then.

Picture 14 - Madalena Sá e Costa in a masterclass with Pablo Casals

[in Zermat, Switzerland]



Source: Sá e Costa, Madalena (2008), *Memórias e Recordações*, p. 132

Her close proximity to Portuguese composers, repertoire and musical routine may have facilitated her role in the defence of national music for the cello, somehow favouring its continuation over time.

Her former student Paulo Gaio Lima confirms this in the interview: “It’s true that Professor Madalena Sá e Costa had us play lot of Portuguese music in the Conservatory” (OQ58). Madalena’s contribution and presence was widely accepted and requested in major events, such as the ensembles with which she performed: a duo with her sister Helena Sá e Costa, renowned pianist and in the Trio *Portugália* (Silva and Artiaga, 2010: 863) (see Picture 15).

Picture 15 - Concert programme of Trio *Portugália*

The image shows a concert programme for Trio *Portugália*. It features three musicians, each with a portrait and a testimonial. Helena Costa is the pianist, Madalena Costa is the cellist, and Henri Mouton is the violinist. The programme is presented in Spanish and French.

Helena Costa
PIANISTA

«la eminente pianista Helena Costa, artista de bien conquistado prestigio, tan admirada entre nosotros como en su propia tierra»

Conrado del Campo—•El Alcazar—•Madrid

Madalena Costa
VIOLONCELISTA

«violonceliste d'une autorité absolue; ceux qui ont eu le bonheur de l'entendre n'oublieront jamais le sentiment profondément poétique de ses interprétations».

Eduardo Libório
•Revue Internationale de Musique•
— Bruxelles

Henri Mouton
VIOLINISTA

«transmite al auditorio, en un arrebatado de místico encanto, todo el contenido espiritual de las obras que interpreta».

•O Comércio do Porto•

Source: Sá e Costa, Madalena (2008), *Memórias e Recordações*, p. 137

Still in the north, another figure that had professional connections to Oporto was Hernâni Torres (1881-1939). Composer and pianist, he studied first at the Lisbon National Conservatory of Music and later decided to go to Germany (Leipzig) on a scholarship from the Portuguese State (Cascudo, 2010: 1272).

Besides his performing career, there are references of his teaching the piano at the Leipzig Conservatory and at the Oporto Conservatory of Music (where he was also appointed director) and conducting the symphony concerts of *Sociedade de Concertos Sinfónicos* in Oporto (*idem*). In terms of composition, some of his cello and piano works are: *Nocturno*, *Scherzettino*, *Tarantela*, *Mazurka* and *Melodia* (1903).

Lisbon

Concurrently with the musical developments in Oporto, Lisbon was pursuing its path, benefiting from the limited support given to music by the State and from initiatives promoted by musicians, individuals or private institutions. Some of those events allowed Portuguese audiences the chance to come into contact with European orchestral performance standards through the presence of renowned conductors such as Artur Nikisch (in 1901) or Richard Strauss (1908) and the presence of international orchestras such as the Berlin Philharmonic Orchestra, the Orchestra Colonne (1903), the Lamoureux Orchestra (1905) or the Munich Philharmonic Orchestra (1910) (Brito and Cymbron, 1992: 156-157).

Also in education, changes were about to happen that would influence the musical outcome. In the Lisbon National Conservatory of Music, José Vianna da Motta (1868-1948) was chosen to direct this institution, where he introduced structural changes. Chiefly a pianist and pedagogue of international reputation, he was a landmark in the Portuguese musical scene of the turn of the century, having promoted instrumental music with Germanic trends (instead of Italian Opera)³⁷. Vianna da Motta dedicated one piece to the cello and piano – *Vito* – and also participated somehow in the history of the instrument in Portugal by increasing the cello section of the Lisbon Symphony Orchestra (when he assumed the position of director after the death of its founder, the cellist David de Souza) (Caseirão and Silva, 2010: 945).

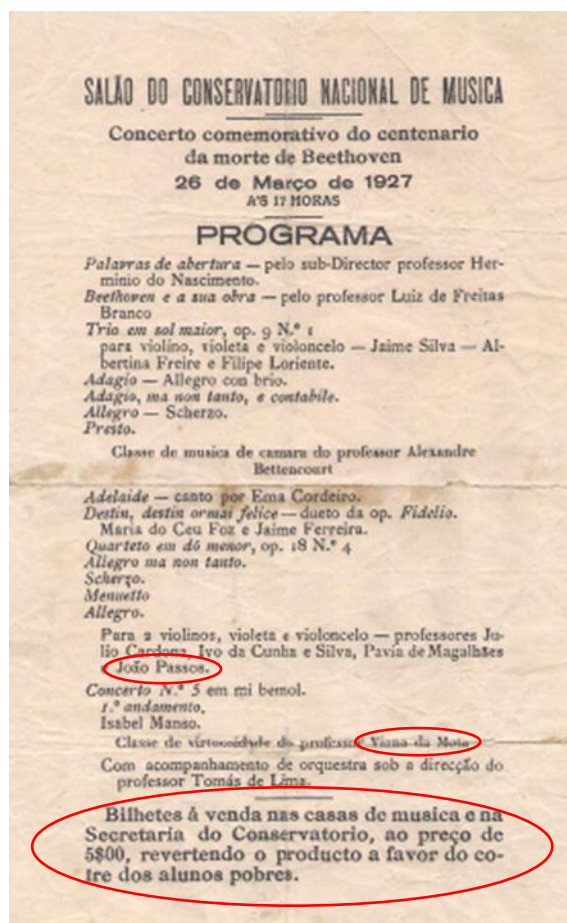
Simultaneously with these governmental and structural changes, musical activity continued in Lisbon, not only in teaching but also in performance. A contemporary of Vianna da Motta at the Lisbon National Conservatory of Music, João Passos (1876-1933) was one of the first cello teachers in this institution in the twentieth century. His activity as a chamber musician was acclaimed and his skills recognised also outside the school context and among the highest spheres of society: “In the house of the senator, the programme of the June party was even more complete. In the first half, 45 musicians performed several compositions from Saint-Saëns, a small elite that included (...) the cellist João Passos” (OQ59) (Marques, 2014).

³⁷ See Hopkins, Charles. “Vianna da Motta, José”, in *Grove Music Online. Oxford Music Online*. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/grove/music/29282

The fact of having a cello teacher from the Lisbon National Conservatory of Music participate in events promoted by the social elite may be seen as an indicator that the teaching level was certainly high enough and thus possibly contributing to the improvement of the performance level. Picture 16 highlights the programme of a concert that, although mentioning Passos and Vianna da Motta, may refer some of the ideas presented in the first chapter of this thesis: the last few lines of the text state “Tickets for sale in music stores and the secretariat of the [Lisbon National] Conservatory, at the price of 5\$00. The proceeds will be used to help poor students” (translation by the author).

Picture 16 - Programme of the 100th Anniversary Commemorative Concert of the death of Beethoven

[This concert took place on the 26th March 1927, at the Lisbon National Conservatory of Music, and featured several teachers, including João Passos and José Vianna da Motta]



Source: kindly ceded by Henrique da Luz Fernandes

As many other performers, João Passos also left some works for the cello, though composition was not one of the attributes assigned to him. Paulo Gaio Lima has a

manuscript copy of a short piece – *Cantiga* – and other known works are: one Suite for cello solo and several works for cello and piano (*No barco, Cantilena, Napolitana, Balada, As mulinhas, O moínho, Tarantela, Com o amor não se brinca, Luar Sereno, Barcarola, Romanza, A Sentinela e a Ronda, O teu Retrato*); and *Scherzo* and *Serenata* for unknown instruments³⁸.

In the first quarter of the twentieth century, another figure greatly promoted the cello while simultaneously boosting Lisbon's performance and musical life: David de Souza (1880-1918). Though he had a relatively short life and career, Souza is seen as a remarkable cellist (from the consulted sources), having first studied at the Lisbon National Conservatory of Music and later in Leipzig with Julius Klengel – possibly narrowing once again the cultural relationship between the two countries. In the interview, Henrique da Luz Fernandes commented on Souza's many interests: "He also studied conducting and conducted in Russia, which gave him good bases and allowed him to contact the 'group of five' Russian composers" (OQ60). These experiences would have certainly contributed to his musical maturity.

David de Sousa's role was a very positive example for cultural initiatives, such as the creation of an orchestra (see Picture 17) that tried to overcome and deal with the obstacles and lack of support that music was facing, and that continued despite the reform of public education later carried out by Vianna da Motta (Lisbon National Conservatory of Music) and Moreira de Sá (Oporto Conservatory of Music): it was not possible to "invest in the establishment of any other permanent orchestra of a public nature" (OQ61) (Nery, 2010: 1019).

This orchestra he created in 1913 and through which he gained recognition also as conductor – the Lisbon Symphony Orchestra –, is an example of musical activities promoted by the most entrepreneurial musicians themselves in the first decades of the twentieth century.

The concerts and extensive symphonic repertoire were widely mentioned in the sources of that period, corroborating the relevant impact on the cultural education of the

³⁸ Extracted from the curricula of the Lisbon National Conservatory of Music.

population. He presented a series of concerts at Teatro Politeama from 1913 until 1918 (the year of his death). As Henrique da Luz Fernandes shares “On his return to Portugal, he conducted the Lisbon Symphony Orchestra in a concert at Teatro Politeama, which was a meteor in Portuguese musical life, leaving memories such as good relationships between the musicians and the conductor, and the quality of the repertoire performed” (OQ62).

Picture 17 - David de Souza conducting an orchestra

[Although the identification of the orchestra in this picture is unknown, it is possibly the Lisbon Symphony Orchestra]



Source: Ferreira, António (2010), *David de Souza (1880-1918) – violoncelista, maestro, compositor*, extracted from the website <http://davidsozacompositor.blogspot.co.uk> (last accessed 25/09/2016)

Another orchestra that fostered the entry of information and European influences, was the Portuguese Symphony Orchestra created two years before by Pedro Blanch. The coexistence of these two symphony orchestras in Lisbon were certainly very important for the professional opportunities they offered musicians, including cellists.

Out of curiosity, a tumultuous effect on the Portuguese musical scene was the result of the competition between these two orchestras, with factions and initiatives in favour and against each orchestra: a movement called *Davidista* emerged with the main purpose of defending David de Souza’s ideals and opposing the *Blanchista* movement of Pedro Blanch. Controversially, these opposition movements produced a captivating effect among the public, resulting in a considerable influx of audiences (Branco, 2005⁴: 299).

In parallel, Souza devoted himself to composition and created a number of cello pieces, with piano accompaniment: *Gondoliera* (1908), *Rapsódia Russa* (1908), *Lied* (1914), *Berceuse* [1], *Berceuse* [2], *Vision Passée (Élégie)*, *Mazurka op.14*, *Mazurka op.21*, *Romance*, *Minueto*, *Gavotte*, *Soneto*, *Reverie*, *Tarantela*, *Romanza op.11* and *Elegia op.13*³⁹.

Commenting on this cello output, Clélia Vital discusses the reasons for its success in the interview: “quite interesting for the instrument itself, though not exhibiting a new language, very well written, virtuoso and brilliant, «*a la russa*» and with cadenzas, such as his *Mazurka*. Perhaps the *Rapsódia Russa* is his most important work, particularly because its dimension” (OQ63). The fact that they are “well written” for the instrument may increase the cellists’ attraction to them, as Paulo Gaio Lima corroborates:

David de Souza was a cellist and one could notice that. It’s well written for the instrument. It is a repertoire of salon music that is very pleasant. David de Souza must have been a very complete individual. He realized very well what had to be done or written musically. His music is very simple, but it is a kind of music that almost didn’t exist before in the Portuguese cello repertoire... direct music, easy, albeit displaying some technical challenges (OQ64).

Highlighting the same piece that Clélia Vital did, Paulo Gaio Lima underlines in the interview the singularity of his musical output within the wide Portuguese cello repertoire: “*Rapsódia Russa* has some technical challenges, high notes, fast tempo... but at the same time, it’s as if you are looking at a work from Popper or Klengel... and this is rare in our repertoire. I don’t know anyone else [from Portugal] who had done it in that period” (OQ65).

The fact that this experienced cellist compares the works of this Portuguese composer to two other international names makes one wonder why this recognition is not broader in Portugal and overseas as “he has this merit and some of his pieces are very likely to be included in a recital as an encore. David de Souza is indeed a unique case in the Portuguese cello repertoire” (*idem*) (OQ66).

³⁹ See the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=0&what=2&site=ic&show=0&peessoa_id=324&lang=PT

Ten years later than David de Souza, one of the musicians who, despite having studied other instruments (violin and piano), would come to play one of the most important roles in the history of the cello was born: Luís de Freitas Branco (1890-1955) (see Picture 18). A recognised professional (receiving many reliable positive opinions from the interviewees), he excelled in various areas: as a composer, teacher and sub-director of the Lisbon National Conservatory of Music, artistic director of the *Teatro Nacional de São Carlos*, musicologist and critic.

Picture 18 - Luís de Freitas Branco.



Source: Solano, Otto (2011), Luís de Freitas Branco, extracted from the website http://novacultura.de/wb/pages/musica/musicos_portugueses/luis_freitas_branco.php (last accessed 20/11/2014)

Born in “a family of the high Portuguese aristocracy, which has always valued its intellectual and cultural training, in music, literature and foreign languages”⁴⁰, his early musical learning may have benefited from this comprehensive and demanding approach to the arts (his brother Pedro de Freitas Branco also became a successful conductor). After studying in Lisbon (with Augusto Machado, Tomás Borba and Désiré Pâque), he later

⁴⁰ See the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=150&lang=PT&site=ic

went to Berlin (to study with Engelbert Humperdinck) and to Paris (with Gabriel Grovlez, where he came into contact with the music of Débussey and Schönberg)⁴¹.

Starting his early compositions at the age of 14, his musical production (chamber and orchestral) was awarded several prizes, including first prize at the Lisbon Chamber Music Society Competition and an honourable mention at the Musical Competition *L'Express Musical* (Lyon, France). For the cello, Luís de Freitas Branco wrote two works: a sonata for cello and piano (1913) and *Cena lírica* for cello and orchestra (1916), both very well received among cellists and audiences (Portuguese and foreign), and thus possibly meaning that the experience gained in contacting the professional and performance levels of other countries was reflected in the Portuguese cello scene.

Regarding the first work (that will be further analysed in the fourth chapter), it is classified as an excellent sonata by all the interviewees and also a feasible and pleasant work by Henrique da Luz Fernandes. Their opinions also confirmed its quality, and this raises the question as to why it is not better known and included in the international repertoire, as Maria José Falcão corroborates through the feedback she got to one of her concerts “I played it in Paris, at the Gulbenkian Cultural Centre, and the audience liked it very much. It’s a very bright work” (OQ67). Paulo Gaio Lima corroborates this international acceptance while affirming his availability to play it abroad: “I play it many times... every time I play abroad with piano I play it, it’s obligatory ... and people like it” (OQ68).

Beside his dedication to composition, Freitas Branco developed other interests that contributed to the development of Portuguese music life. As Henrique da Luz Fernandes stated, “he was an active member of society and a writer on cultural subjects” (OQ69), whose broad activity included the founding of *Sociedade de Concertos de Lisboa* (with Vianna da Motta) in 1918. The goal of this ‘concert society’ was to provide concerts of quality in a troubled era, particularly poor in musical ventures. Although its activity was mainly focused in Lisbon, it “played an extremely important role in musical dissemination (...) offering a myriad of internationally renowned Portuguese and foreign interpreters” until 1976 (OQ70) (Bastos, 2010: 1229). Examples were the foreign cellists

⁴¹ See Perkins, Francis D. (1965). “Music in Portugal Today”, in *The Musical Quarterly*, vol. 51, No. 1, Special Fiftieth Anniversary Issue – Contemporary Music in Europe: A Comprehensive Survey (Jan., 1965): pp. 38-43. Oxford University Press, www.jstor.org/stable/740888

Marix Loevensohn, Raya Garbousova, Gregor Piatigorski, Enrico Mainardi, Juan Ruiz Casaux and Gaspar Cassadó (Saguer, 1938: 42).

Also connected to this *Sociedade*, Olga Cadaval⁴² is a figure that deserves to be mentioned here for the prominent role she played in Portugal in the last century and in this concert society, having greatly contributed to its success as chairman: she introduced profound changes in society, brought many renowned international artists and promoted many young talented artists as in the case of the celebrated English cellist Jacqueline du Pré.

1926-1974: The period of *Estado Novo*

Beside the musical development in the first quarter of the century, Portugal underwent a period of instability during the first republic (1910) and First World War, which stressed the country's instability and its socio-economic situation. Added to this, in 1926 another episode occurred with a revolution, leading to a transition in governance and establishing a dictatorial regime called *Estado Novo* (the New State), that would last until 1974. This had effects on the country's general structures and strategies (internal and external), also affecting the musical field.

A more detailed description of *Estado Novo*'s cultural divisions within the music field is given below in the beginning of the section on Lisbon (see Picture 23), in order to facilitate and better integrate the understanding of these divisions as the main cultural structures were in the capital. Despite this centralisation, the effects of *Estado Novo* were felt throughout the entire country; notwithstanding, the second largest city maintained its significant role in promoting music, musicians, and slowly reaching and educating audiences.

⁴² Descendant of an ancient family of the highest European aristocracy (including Frederick II of Prussia, a friend of J. S. Bach), Marquess Olga Cadaval (1900-1996) was a friend of well-known international performers such as Mstislav Rostropovitch and was deeply involved in musical patronage, having played a significant role in the promotion of private concerts in Portugal throughout the last century. See Machado, Mário João (2010), and the institutional website of Portuguese Radio and Television: www.rtp.pt/programa/tv/p30759

Oporto

Despite the distance, the main figures in Oporto benefited from the opportunities that were being created in the capital with the advent of the above-mentioned structures. Cláudio Carneyro (1895-1963), Berta Alves de Souza (1906-1997) and Victor Macedo Pinto (1917-1964) were three distinct composers who helped to increase (albeit discreetly) the Portuguese cello repertoire.

The first, Cláudio Carneyro (see Picture 19), followed in the footsteps of Luís de Freitas Branco by integrating the group of Portuguese composers who tried to get closer to the various European musical trends, with Paris as the leading training centre⁴³. He played an important role in promoting the interaction of Portuguese music with the French culture, particularly in his home city, just like the cellist David de Souza did, differently from Suggia who was closer to Germanic trends.

Picture 19 - Cláudio Carneyro



Source: Lopes, Rui Cabral in Castelo-Branco, Salwa (2010), *Enciclopédia da Música em Portugal no Século XX*, Lisbon: p. 249

His musical learning started at the Oporto Conservatory of Music (where he later taught and become director), but he pursued it in Paris (with Charles Widor and Paul Dukas) and in the United States with a scholarship awarded by the Portuguese government – *Instituto para a Alta Cultura* (one of the governmental structures mentioned further ahead) with Charles Münch, Aaron Copland and Darius Milhaud (Lopes, 2010: 249).

⁴³ See Moody, Ivan (1996). “«Mensagens»: Portuguese Music in the 20th Century”, in *Tempo*, New Series, No. 198 (Oct., 1996): pp. 2-10. Cambridge University Press, www.jstor.org/stable/946288

This would produce good results in his career (he was awarded the Moreira de Sá prize and the *Ordem de Santiago de Espada*), which also extended to composition. Although his cello works did not achieve considerable recognition, he left some works with the piano: *Senhora do Almurtão* and *A Roda dos Degredados* (1954); *Tema e Variações* (which according to interviewee Maria José Falcão “is a very interesting work” (OQ71); two other works played by Paulo Gaio Lima are mentioned: “in my student years: *Arioso* [1954] and *Capriccietto* [1955], inspired on a Corelli sonata for the violin” and “He has a few more good pieces. I believe he will have a *Sonatina* [1961]” (OQ72). As happens with other composers with little known repertoire for the cello, the result of a possibly wider repertoire written under the influence of the above-mentioned teachers will remain unknown, thus not contributing to the instrument’s presence.

A contemporary of Cláudio Carneiro, Berta Cândida Alves de Souza (1906-1997) (see Picture 20) studied in the same cities: Oporto (with Bernardo Moreira de Sá, Luiz Costa, Vianna da Motta, Cláudio Carneiro and Pedro de Freitas Branco), Paris (with Wilhelm Backhaus, Théodor Szantó and Georges Migot) and Berlin (with Clemens Krauss) (Losa, 2010: 1233).

Picture 20 - Berta Alves de Souza



Source: *Berta Alves de Sousa* (2016), picture extracted from the official website of Centro de Informação da Música Portuguesa, http://www.mic.pt/dispatcher?where=0&what=2&show=0&pessoa_id=156&lang=PT&site=ic (last accessed 25/09/2016);

Her activity embraced diverse areas including composition, performance (piano), teaching and conducting; she was also a critic, member of the board of *Instituto para a*

Alta Cultura and a painter⁴⁴ (*idem*). Alves de Souza also dedicated herself to teaching chamber music and piano at the Oporto Conservatory of Music, and to composition, as her former student Paulo Gaio Lima shares “I played a short piece when I was a student at the Conservatory which was written precisely with pedagogical objectives for the students of the Conservatory of Oporto. I suppose it wasn’t published... She was a solid figure in the musical world of Oporto” (OQ73).

Her repertoire (generally poorly known) for the cello includes: *Lamento* (1949), *Canto Lamático* (1955), *Variações sobre um tema do Algarve* (1956), *Variações sobre um tema da Beira Baixa* (1967) and *Scherzo-Marcha* (1968) for cello and piano; and *Tema e Variações* (1964) for two cellos and piano. Several works were found during this research in manuscript form. The fact that they have not been published obviously makes the dissemination of these works difficult. Despite its residual effect, her interest in writing for students possibly constitutes another testimony in favour of the instrument, which may be owed to her close relationship with strings through her sister Leonor de Sousa Prado⁴⁵ (a highly renowned Portuguese violinist and former leader of the Gulbenkian Orchestra with whom she played) and with Guilhermina Suggia in the Portuguese Radio (*Emissora Nacional*).

The third figure to be presented here, though not achieving the same prominence in the Portuguese music history as the two previous musicians, is mentioned for the works dedicated to the instrument. Born in the same city, Victor Macedo Pinto (see Picture 21)

⁴⁴ Out of curiosity, her painting output includes an oil picture of the Portuguese cellist Guilhermina Suggia.

⁴⁵ Leonor Prado formed several chamber music ensembles that brought to light many works by Portuguese composers, including the *Lisboa* Piano Trio (together with the pianist Nella Maïssa and the Spanish cellist Pedro Corostola) and the *Lisboa* Piano Quartet (with Nella Maïssa, the violist François Broos and the Brazilian cellist Mário Camerini). Both ensembles recorded for the Portuguese Radio and premiered works of Portuguese composers, including compositions by Joly Braga Santos and Armando José Fernandes. Regarding this violinist, see Neto, Tiago (2009).

Both Pedro Corostola and Mário Camerini were foreign cellists that played an important role in the affirmation of the cello in Portugal. The first was a former leader of the cello section at the Symphony Orchestra of *Emissora Nacional*; the latter, beyond his performing career, also composed a few works for the cello, including *Danse de Sacy*, *Tambourin*, *Daisy Berceuse*, *Habanera* and *Chanson*, all included in the Lisbon National Conservatory of Music’s cello programme list.

See Catalogue of Copyright Entries (1933), *Musical Compositions - Part 3* (1932), Nos. 1-12, vol. 27, United States – Government Printing Office, Washington; and the official website of *Centro de Investigação e Informação da Música Portuguesa*:

www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=2516&lang=PT and www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=3507&lang=PT

was a pianist, composer and music critic⁴⁶. He studied with Luiz Costa, Vianna da Mota, Cláudio Carneyro and Fernando Lopes-Graça.

Picture 21 - Victor Macedo Pinto



Source: *Victor Macedo Pinto* (2016), extracted from the official website of Centro de Informação da Música Portuguesa, www.mic.pt/dispatcher?where=0&what=2&site=ic&show=0&peessoa_id=155&lang=PT (last accessed 25/09/2016)

Paulo Gaio Lima had a family relationship with this composer and interpreted two works for cello and piano dedicated to children's learning: *Le Petit Rien* and *Melody*. Beside these two works, Macedo Pinto wrote three more pieces for the cello and the piano: sonata (1958, premiered by Mario Camerini in June of the same year and awarded a composition prize at the Lisbon National Conservatory of Music⁴⁷), *Dança Variada* (1960) and *Prelúdios* (1962).

Although the north of the country was experiencing positive developments in music creation for the cello, its impact was minor because of its mostly short works (that were probably only used in a school context). It was essentially with performers that the north had contributed thus far to the improvement of the status of the cello, particularly through the figures of Guilhermina Suggia and Madalena Sá e Costa. Other figure that was a student of Suggia and that played a relevant role in performance is Carlos Figueiredo (birth and death dates not found) - he developed his career more in the north of the country, playing in the Oporto Symphony Orchestra and Quartet of Oporto.

⁴⁶ Extracted from the text in the preamble of the score by Vitor Macedo Pinto, *Le petit Rien and Mélodie* (edited by Elisa Leça, with the Musical Revision of Madalena Sá e Costa) – score published by CESC-Centro de Estudos da Criança, Braga (2004).

⁴⁷ See the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=4370&lang=PT

Another aspect of musical society that has participated in the path of the cello over time can be found close to Oporto, more precisely in the city of Espinho: a family of string instrument makers has helped the Portuguese musical context by spreading their art abroad with recognised success, as several national and international performers have purchased and used these instruments in their professional careers.

The Capela family emerged in the beginning of the twentieth century with Domingos Capela (1904-1976) and has existed for several decades, being now in its third generation: António Capela (1932-) and Joaquim Domingos Capela (1934-), sons of the founder; and Joaquim António Capela (1966-), son of António Capela (see Picture 22).

Picture 22 - Capela atelier and three elements of the family

[From the left: Domingos Capela, Joaquim António Capela e António Capela]



Sources: *Violinos Capela* (2016), extracted from the institutional website of the Espinho City Council, <http://portal.cm-espinho.pt/pt/turismo/visitar-e-desfrutar/como-se-divertir/violinos-capela> (last accessed 25/09/2016); *Luthiers Capela Portugal* (2014), extracted from the website www.capelaportugal.pt (last accessed 20/11/2014)

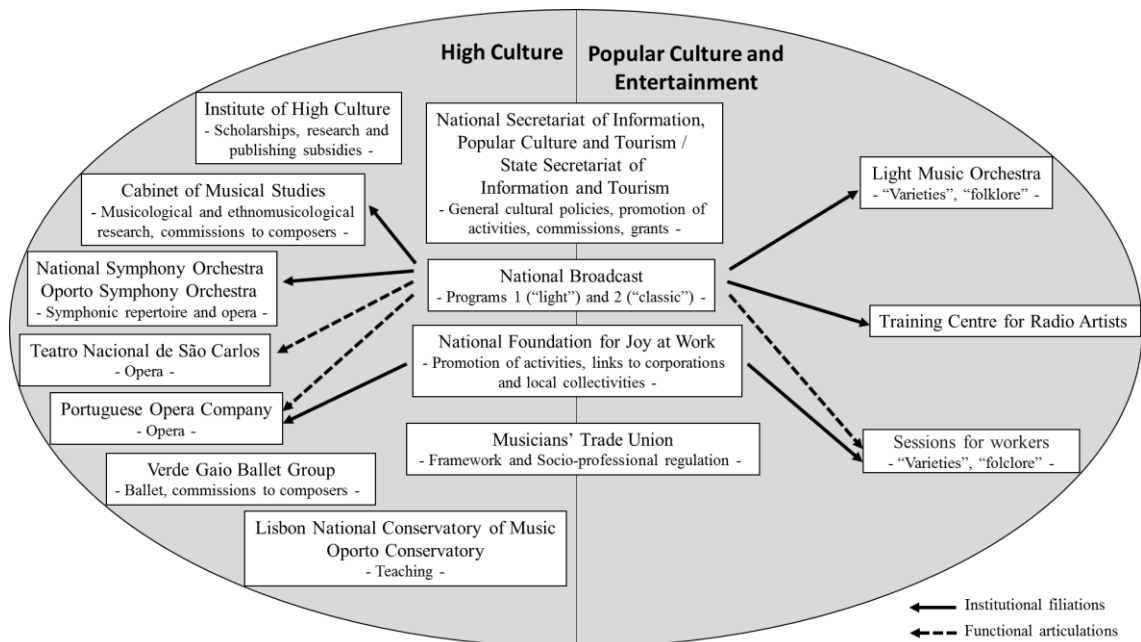
Its history is connected to the history of the cello in Portugal also through the close role of Domingos Capela to the Oporto Conservatory of Music, as he was recommended by Guilhermina Suggia⁴⁸.

⁴⁸ This family of luthiers was awarded several international prizes and distinctions, including the Medal of Cultural Merit by the Portuguese Presidency of the Council of Ministers. The name “Capela” is also associated with a string quartet and with a violin and cello competition for young performers, which use and give voice to the instruments manufactured by the family. See the institutional website of Espinho City Council: <http://portal.cm-espinho.pt/pt/turismo/visitar-e-desfrutar/como-se-divertir/violinos-capela/>

Lisbon

Despite being considered by many as dictatorial and a major obstacle to the development of creative freedom, the period of *Estado Novo* is also ranked by others as one of the periods in which significant developments took place in the musical sphere. Some years after the beginning of *Estado Novo*, a movement known as ‘politics of the spirit’ emerged in the mid-1930’s. This movement layered and distinguished culture in *Alta Cultura* [High Culture] – mainly for the elite classes – and *Cultura Popular e Espectáculos* [Popular Culture and Entertainment] – directed at the general population which aimed, as described by Nery (2010: 1019), in “initiatives simultaneously of entertainment and of political-ideological indoctrination” (OQ74). Picture 23 illustrates these two areas and the diverse activities included in each one.

Picture 23 - Institutional diagram of *Estado Novo* within the music field



Source: reproduced and translated by the author from Nery, Ruy Vieira in Castelo-Branco, Salwa (2010), *Enciclopédia da Música em Portugal no Século XX*, p. 1027 (OQ75)

These activities may be highlighted in relation to their role in the cello. On the High Culture division there was: Institut of High Culture [*Instituto de Alta Cultura*] (promoted scholarships, bursaries and publishing, helping many composers with their studies abroad, as mentioned through text); *Gabinete de Estudos Musicais* [Cabinet of Musical Studies] (promoted musicological and ethnomusicological research and commissions to

composers, stimulating the interest in national roots); *Orquestra Sinfónica Nacional* – known as Symphony Orchestra of *Emissora Nacional* (focused on symphonic repertoire and ópera, bringing international works); *Teatro Nacional de São Carlos* and *Companhia Portuguesa de Ópera* (dedicated essentially to opera, thus maintaining the tradition); and the Lisbon National Conservatory of Music and Oporto Conservatory of Music (public music schools in the two main cities).

On the right side of the picture, two of the three institutions that constitute the *Cultura Popular e Espectáculos* division both promoted popular music and variety theatre, playing a minor role in the employability of so-called classical musicians: *Orquestra Ligeira* and *Serões para Trabalhadores*. Described in the centre of the picture, institutions such as *Emissora Nacional* (in charge of both classic and light music) and *Sindicato Nacional dos Músicos* (for socioprofessional regulation) embraced both divisions.

By the description, it may be noted that there were several initiatives that promoted musical activity, making it core and giving employment opportunities to national cellists. Although linked to a specific governance ideology (linked to a national propaganda) they somehow influenced and developed the musical scenario, fostering Lisbon's musical life with a greater number of events and professional opportunities.

Emerging within the Portuguese Radio (*Emissora Nacional*) (see Picture 24), this orchestra was the main symphonic ensemble during the decades of *Estado Novo*, being a noteworthy opportunity for performers, as seen through the number of times its name is mentioned in the pathways of professional cellists. Albeit positive for offering a workplace with good working conditions and future career perspectives, this fact recalls the scarcity of professional offers at the time. For this reason, it is believed that the creation of the first public orchestra is a strong indication of the greater recognition of the profession and investment by policy makers.

Picture 24 - Symphony Orchestra of *Emissora Nacional*



Source: kindly ceded by Henrique da Luz Fernandes

This orchestra marked the cultural and artistic life of the country, being directed by renowned conductors, such as Pedro de Freitas Branco or Frederico de Freitas, and having accompanied many renowned national and international artists such as Guilhermina Suggia. Indeed, this orchestra contributed to the dissemination of performers, repertoire and composers, playing “an important role in the premiere of repertoire from Portuguese composers (...) either live or through recordings” (OQ76) (Fernandes and Moreira, 2010: 945). These broadcasts on radio and television played a major role, widening the orchestra’s profile and thus providing greater access to more audiences, taking advantage of its intense activity: annual, seasonal, fortnightly and thematic concerts in the most prestigious spheres and institutions promoting events. “On the occasion of the official opening, the 9-hour daily broadcast (...) emissions had mainly classical music recorded or performed live by the private orchestras of *Emissora [Nacional]*” (OQ77) (Ribeiro, 2007: 183).

Other initiatives in which the presence of the cello was also identified took place also in the midst of the Portuguese Radio, such as the *Orquestra Ligeira* (see Picture 25) or the Chamber Music Concert Series (see Picture 26), both contributing to the dissemination of the cello: the former promoted it mostly among the general population (through the interpretation of musical genres well known of this audience and thus reducing the

distance between this audience and the cello) and the latter reinforced the instrument increasing acceptance.

Picture 25 - *Orquestra Ligeira da Emissora Nacional*



Source: Nery, Ruy Vieira in Castelo-Branco, Salwa (2010), *Enciclopédia da Música em Portugal no Século XX*, p. 1027

Picture 26 - Chamber Music Concert of Autumn, 1942

[promoted by the Portuguese Radio, with participation of Madalena Sá e Costa, Luíz Costa (her father) and the singer Ans Bierman]



Source: Photo included in a Concert Series' programme kindly ceded by Henrique da Luz Fernandes

Besides these cultural events within *Estado Novo*, others were very limited. According to Brito and Cymbron (1992: 169), as a result

of the distrust of the regime in relation to artistic events not sponsored by it, especially those linked to international associations (...) as well as the imposition of censorship in the press, the country tends to isolate itself from the most avant-garde cultural and artistic trends of contemporary Europe” (OQ78).

Within this context, this orchestra would certainly come to be a choice for the cello, being enriched through the participation of several cellists who stood out throughout the century. Picture 27 represents the cello section of this orchestra in 1953.

Picture 27 - Cello section of the Symphony Orchestra of *Emissora Nacional*

[from the left: Francisco Mendes, José Domingos Brandão, Filipe Lorient, José Ramiro da Fonseca, Fernando Costa, Augusto Vieira Duarte, Manuel dos Santos, Henrique da Luz Fernandes, Maurício Indias]



Source: kindly ceded by Henrique da Luz Fernandes

Two of the musicians of the Symphony Orchestra were Flaviano Rodrigues (violinist) and Fernando Costa (cellist). The former, Flaviano Rodrigues (1891-1970), though with a low impact on the cello, revealed some interest in writing two works for it and is thus mentioned here: *Romanza* and *Nocturno*. A violinist, composer and teacher, he studied at the Lisbon National Conservatory of Music (where he would later come to teach), was awarded first prize in the violin and became first violinist of the Portuguese Symphony Orchestra - of which he was a co-founder - and the previously mentioned Symphony Orchestra of *Emissora Nacional*.

Although a violinist, Rodrigues taught Henrique da Luz Fernandes how to play the cello (certainly only the very first notions on how to play the instrument), fostering the young student's career: "He started to teach me the cello. I may further mention that he even wrote an easy but fussy piece for me to play in the admission exam [in the military band of *Guarda Nacional Republicana*⁴⁹]. I made a very good impression" (OQ79).

The second name is Fernando Costa (1896-1973), who would become especially relevant in the cello's path. His career was mainly distinguished by his skills as an interpreter and teacher, having left a glimpse of his creative vein with a work for the cello and piano: *Berceuse*.

One of his main activities was chamber music and through it he contacted many distinguished musicians. José Vianna da Motta (piano) and Paulo Manso (violin), for instance, were two of his peers who accompanied him in several chamber music concerts. Their ensemble – Trio *Vianna da Motta* – was so called as a consequence of this pianist's broad career, recognised both in the country and abroad: (see Pictures 28 and 29) – this may have subliminally and slightly obscured the cello's protagonistic role which was slowly increasing.

⁴⁹ See further description later in this chapter.

Picture 28 - Vianna da Motta Piano Trio

[with José Viana da Mota (piano), Fernando Costa (cello) and Paulo Manso (violin)]



Source: kindly ceded by Henrique da Luz Fernandes

Picture 29 - Two concert programmes of the Vianna da Motta Piano Trio



Source: kindly ceded by Henrique da Luz Fernandes

Although there are no facts to corroborate the proportion of played Portuguese works versus foreign works, it is believed that the latter prevailed. Clélia Vital does not rule out this approach with the contemporary composers of Costa when saying “he was a great cellist and must have played Portuguese works of his time” (OQ80). The sonata for cello and piano composed by his teacher Luís de Freitas Branco is an example (see Table 1 in subchapter 4.1 and Appendix 5 – where can be found a note written by the composer: “to the notable artist and beloved student Fernando Costa with appreciation and esteem. The author, 14.01.1928” (OQ81). In any case, despite the possibly sluggish affirmation of Portuguese music for cello, the fact that Fernando Costa was placed on par with the greater Portuguese pianist may have brought some prominence to the instrument, assisting the promotion of its status in the early decades of the twentieth century.

Costa’s heritage will be forever linked to cello teaching in Portugal through the co-founding of *Fundação Musical dos Amigos das Crianças* in 1953, together with his Italian wife Adriana de Vecchi (both cellist and pedagogue) – who, despite her foreign nationality, deserves to be mentioned in the Portuguese history of the cello for her very beneficial role in the involvement and encouragement of children in the study of the cello. Maria José Falcão gave her example in the interview, highlighting the cello scene of the time: “I said that I wanted to learn the cello and Adriana [de Vecchi] readily took my word for it, as usually it is very easy to find children wanting to learn the piano, but the cello, at that time, was not an easy first choice for a child...” (OQ82).

Contrary to what happened with Costa, the career of other cellists followed different paths: Júlio Almada (1896-?) taught at *Academia dos Amadores de Música* and although there are no major records on this composer, it is known that he was the principal cello in other orchestras. His output includes *Nocturno* op.25 (for the cello and Harp or piano), *Balada* op.38 (for the cello) and *Scherzo* (unknown). Henrique da Luz Fernandes, who knew him, comments the life of this Portuguese cellist, remembering the professional context of the time: “he was a good free lance cellist (with whom I played). He wrote one or two pieces for the cello that I remember being played at the Lisbon Conservatory. He was one of the examples of cellists who did not want or did not have the chance to get into the Symphony Orchestra and so they lived a life apart” (OQ83).

In parallel to performance, other names will also be identified among composers that contributed to the instrument's repertoire. Ruy Coelho (1892-1986) – composer, conductor, critic and pianist – studied first at the Lisbon National Conservatory of Music and later, with the help of private music sponsors, with Schönberg, Humperdinck and Max Bruch in Berlin and later went to Paris, where he attended courses given by Paul Vidal (Ribeiro, 2010: 301). His cello output includes only one work for cello and piano: *Melodia de Amor* (no references to other instruments were found).

He also distinguished himself as a conductor (working with the Berlin Philharmonic at Lisbon's Coliseum, Orchestra of the Spanish Radio in Madrid, and Orchestra Colonne in Paris) and as a critic having found the *Arte Musical* magazine, a regular music periodical whose earliest records date back to the last century. This journal did not have a stable existence, a common fact among Portuguese musical journals, with repercussions for music and consequently for the cello, through the lack of the sharing of information, discussion of themes, historical record of events and knowledge, among others.

Another recognised musician, but among the least representative for the cello, was Manuel Ivo Cruz (1901-1985) (See Picture 30) who composed two pieces with the piano: *Vida da Minha Alma* and *O Sol é Grande*.

Picture 30 - Ivo Cruz and the cellist Madalena Sá e Costa

[on the occasion of the awards of an international music prize of Foundation Harriet Cohen – Morrison Prize for cello]



Source: Sá e Costa, Madalena (2008), *Memórias e Recordações*, p. 139

Having studied music in Lisbon and in Munich, his interests included different areas such as conducting (the Symphony Orchestra of *Emissora Nacional*), teaching, critique and as a member of the board of several institutions – among them is the Lisbon National Conservatory of Music, of which he was director, a “seasonal orchestra named Lisbon Philharmonic Orchestra” (OQ84) (Henrique da Luz Fernandes, interview) and *Círculo de Cultura Musical*.

Founded and directed by Elisa de Sousa Pedroso⁵⁰ (see Picture 31), this institution comprised the promotion of concerts (see Picture 32) with the most distinguished international performers and composers; a composition prize; the development of partnerships with Portuguese musicians, with the Portuguese Radio and with the Calouste Gulbenkian Foundation; and the presentation of concerts and recitals in the best concert halls in the country such as Teatro São Luiz (Lisbon).

Picture 31 - Elisa de Sousa Pedroso with the sisters Helena and Madalena Sá e Costa

[from left to right: Helena, Elisa and Madalena]



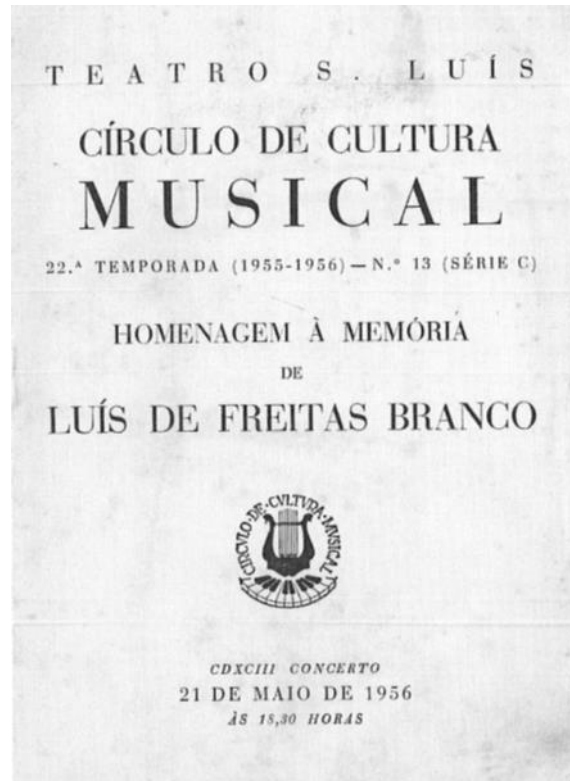
Source: Sá e Costa, Madalena (2008), *Memórias e Recordações*, p. 109

⁵⁰ Elisa de Sousa Pedroso played an important role in Portugal as a promoter of instrumental music. Her family connection to music, privileged social position and proximity to the political regime may have fostered her role in Portuguese music. She was dedicated some works by Luís de Freitas Branco and Joly Braga Santos, highlighting her presence in the midst of the musicians in the country.

See websites: <http://premioelisapedroso.blogspot.co.uk>, www.aepa.pt/output_efile.aspx?id_file=2499 and the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=2576&lang=PT

Picture 32 - Four-day tribute after the death of Luís de Freitas Branco

[promoted by *Círculo de Cultura Musical*]



Source: Delgado, A., Telles, A. and Mendes, N. B. (2007), *Luís de Freitas Branco*, image 51

Close to Ivo Cruz (through the co-foundation of another institution called *Sociedade Coral Duarte Lobo*) another composer participated in the cello's increasing repertoire: Frederico de Freitas (1902-1980) (see Picture 33). According to Henrique Fernandes, this composer was “a singular person due to his peculiar personality and numerous qualities: an excellent composer, a good conductor, a researcher, a musicologist and a teacher” (OQ85), having earned most prominence in the first two professional facets.

As Borba and Lopes-Graça wrote (1962: 551), he studied the violin and the piano at the Lisbon National Conservatory of Music “where he was a distinguished student and had as teachers (...) Luís de Freitas Branco (...). Some years later he undertook a study trip to Paris (...) [and] travelled abroad on several occasions after that at the expense of the *Instituto para a Alta Cultura* as a scholar” (OQ86).

Picture 33 - Frederico de Freitas with Pedro Blanch and Pedro de Freitas Branco

[From left to right]



Source: *Catálogo (2003)*, Frederico de Freitas, Exposição Comemorativa do Centenário do Seu Nascimento, Lisboa: Instituto Português de Museus – Museu da Música

Within the field of composition, Frederico de Freitas was usually acclaimed with great success. He wrote several works for the cello: *Velha Canção* (1930), *Canção Raiana* (1930), *Treze Variações* (1969), *Canção Triste* (1964), *Canção e Dança*, and *Cantar d'Amigo*, with piano; *Luisinha* for cello solo; a sonata for violin and cello (1923) which will be further analysed in subchapter 4.2; and *Nocturno* (1926), a piece dedicated to the cellist Fernando Costa (which won the National Prize of Composition in 1926, established by the Lisbon National Conservatory of Music (Borba and Lopes-Graça, 1962: 552) and classified by Maria José Falcão as “a very beautiful piece” (OQ87).

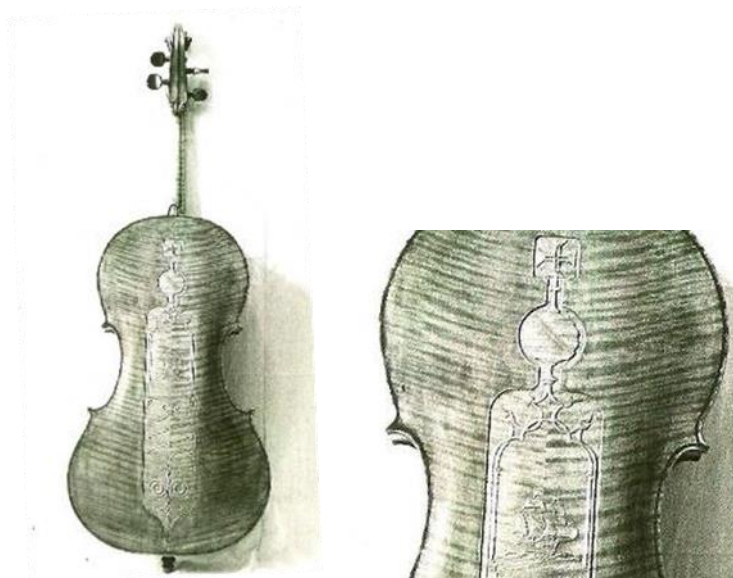
But his choice did not confine itself to classical music as corroborated by Maria José Falcão (who knew him personally): “He also wrote compositions of other music styles (*música de revista* [a kind of musical theatre], for instance). He was a very cultured person, I always thought. When he spoke, he knew everything, he always conveyed to us significant ideas concerning this or that subject... he was a very interesting person” (OQ88). Among his multifaceted activity, Frederico de Freitas was also an important conductor (in Portugal – Symphony Orchestra of *Emissora Nacional*, the Orchestra of the Oporto Conservatory of Music – and also abroad) and a distinguished pedagogue and cooperater with the Luso-Brazilian Encyclopaedia of Culture and several magazines.

Frederico de Freitas is the father of Elvira de Freitas (1928-2015)⁵¹ a composer, pianist, director of the orchestra and teacher, who wrote *Estruturas Poéticas* (for cello and piano).

The next name to be referred is José Domingos Brandão (1904-1983), who participated in the cello's path in three ways: as a cellist (having studied with João Passos, Filipe Lorient and Fernando Costa and later being admitted to the Symphony Orchestra of *Emissora Nacional*); as a composer (having written two suites for cello solo and one concerto for cello and orchestra – which, though unknown to most Portuguese cellists, is the first concerto to appear in the cello repertoire since the one composed by Avondano); and as a *luthier* – “for four decades (1943-1983) [he was] the most prominent [Portuguese] manufacturer of instruments from the violin family in the Lisbon region” (OQ89) (Calazans, 2010: 172). He left several instruments of his own creation, including the cello “Portugal” made in 1949, which recalls the Discovery Era of the Portuguese history – a close look shows the elements carved in wood (see Picture 34). Brandão took his occupation very seriously, even trying to promote it internationally (see Picture 35).

Picture 34 - Cello “Portugal” by José Domingos Brandão

[exhibited in 1949 at the Lisbon National Conservatory of Music]



(details of the back)

Source: kindly ceded by Henrique da Luz Fernandes

⁵¹ For a description of Elvira de Freitas, see Côrte-Real, Maria de São José in Castelo-Branco, Salwa (2010), *Enciclopédia da Música em Portugal no Século XX*, pp. 522-523.

Picture 35 - Advertising leaflet of the work of *luthier* José Domingos Brandão with his label “Dobrand”.

Dobrand
violinos * *violoncelos* * *guitarras*
violons * *violoncelles* * *guitares*
violon * *violoncello* * *guitarre*

Para o Sr. ...
... 1972

Correspondência:
 Veuillez vous adresser directement à:
 All correspondence should be addressed to:
JOSÉ DOMINGOS BRANDÃO
 — LISBOA — PORTUGAL

Lisboa — Lisbonne — Portugal

Apresentação

Ex.^o Sr.
 Ao apresentá-vos os meus instrumentos, (Violinos, Violões, Violoncelos e Guitarras Clássicas) quero falar sobre a sua construção, para lhes dar uma idéia exata antes de tomarem contacto directo com os mesmos.
 I.^o - Mais sonoridade com prolongamento.
 II.^o - Igualdade exata em todas as posições, tornando possível o equilíbrio do afinado.
 III.^o - Linhas sóbrias.
 IV.^o - Verniz nos tons clássicos.
 V.^o - Modelos empregados das melhores que existem.
 VI.^o - Criação de estilos para colecionadores e Museus.
 VII.^o - Fazem-se cópias exatas de qualquer instrumento antigo ou moderno, assim como reparações.

Présentation

En présentant mes instruments, je désire faire au préalable, une résumé de ses caractéristiques principales, pour donner une idée si rapprochée que possible de leur manufacture.
 Les instruments de ma fabrication (Violons, violas, altos et guitarras classiques) possèdent (1) plus de sonorité, avec prolongation, (2) la même fidélité sur toute l'échelle musicale, ce qui rend possible d'accorder à perfection les instruments, (3) sobriété de lignes, (4) vernissage dans les tonalités classiques, (5) le meilleur bois, (6) création de styles pour le collectionneur et pour les musées, (7) copies exactes de quelque instrument ancien ou moderne, ainsi que des réparations.

Presentation

In introducing my instruments, I should like to describe their main features, so as to give an idea as close as possible of their excellent craftsmanship.
 The instruments I make (violins, violas, viols, cellos and classic guitars) have: (1) more sound with prolongation, (2) even tone throughout the compass, making possible a quite perfect tuning, (3) sober lines, (4) Varnishing in the conventional colour shades, (5) the best wood to be found, (6) development of styles for the collector and museums, (7) exact copies of any old or modern instrument, as well as repairs.

Manuelino
Style

D. João V
Style

Source: kindly ceded by Henrique da Luz Fernandes

Former student of Luís de Freitas Branco at the Lisbon National Conservatory of Music, the next composer became known as a pianist, teacher and composer: Armando José Fernandes (1906-1983). He also studied in Paris (with Alfred Cortot, Nadia Boulanger, Paul Dukas and Igor Stravinsky) and was another musician who contacted mainly with French ideas and musicians.

Fernandes won several prizes in composition and was also a teacher, as his former student and close friend, Clélia Vital, added in the interview: “he was my teacher of harmony and composition at the Lisbon Conservatory, and later became a friend. He also dedicated a Trio called *Sonata a Tre* to my *Bomtempo* Trio, which we have played and recorded” (OQ90).

Fernandes composed a sonata for cello and piano in 1943 that was dedicated to Madalena Sá e Costa Sonata, who premiered it in January of 1944 (at *Teatro Nacional São João - Oporto*) with the composer himself at the piano. This sonata was commissioned by the Cabinet of Musical Studies of *Emissora Nacional* and is an example of the impulse that was given to Portuguese composers by the State in that period. However, and despite been awarded the Moreira de Sá prize in the same year, the work’s circulation has not been that common raising the question as to whether it was edited and published only recently (in 2014, by *AVA Musical Editions*)⁵².

Armando José Fernandes was known for integrating “a group of young composers and musicians united in the effort for the promotion of Portuguese music (...) the “*Grupo dos Quatro*” (Group of Four) (...) comprising Pedro do Prado, Jorge Croner de Vasconcelos and Fernando Lopes-Graça” (OQ91).

One of the most renown composers of the last century, Fernando Lopes-Graça (1906-1994) (see Picture 36) studied piano in his homeland at the Lisbon National Conservatory with Vianna da Mota, and in Paris with Koechlin and Paul-Marie Masson⁵³.

⁵² See the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=3503&lang=PT and www.mic.pt/noticias?where=8&what=3&id=116

⁵³ Extracted from the text written by Teresa Casado in the preamble of the score by Fernando Lopes-Graça: *Página Esquecida, Três Canções Populares Portuguesas, Adagio ed Alla danza* (edited by Irene Lima) – score published by Musicoteca (1996).

Picture 36 - Lopes-Graça, Luís de Freitas Branco and Bento de Jesus Caraça

[From the left: Fernando Lopes Graça, Luís de Freitas Branco and Bento de Jesus Caraça]



Source: Delgado, A., Telles, A. & Mendes, N. B. (2007), *Luís de Freitas Branco*, image 39

His connection to music started through “accompanying with a quintet the projection of movies with arrangements or adaptations of well-known operas” (OQ92) (Carvalho, 2010: 708) but since the early stages, Lopes-Graça manifested interest in other academic areas (he was enrolled in the Course of Historical and Philosophical Sciences at the Faculty of Letters, in Lisbon). He held positions such as critic, choral conductor and teacher, this last facet having been directly affected by his political convictions and activism against the regimen at the time (*Estado Novo*) – with profound consequences in his life, even leading him to be arrested.

Mário Vieira de Carvalho (2010: 707-722) mentions that despite Lopes-Graça having been placed first in public competition for the position of teacher of piano and music theory at the Lisbon National Conservatory of Music, he was denied the position; a scholarship to study abroad was later withdrawn; and the refusal to renounce to his political principles prevented his collaboration with *Emissora Nacional*. However, and in spite of this instability, Lopes-Graça pursued his teaching career in private schools such as *Academia dos Amadores de Música*, where he founded a choir.

He dedicated himself to the dissemination of contemporary music and has become a reference of the intellectual vanguard⁵⁴, as the foundation in 1942 of the Society of Concerts *Sonata*; he also wrote several dissertations, articles, critiques, books and a very large musical output that was admired and won several composition competitions in Portugal and abroad. Henrique da Luz Fernandes briefly summarises Lopes-Graça's trends: "he had a clear intention to study the roots of the Portuguese music and he followed Bartók's path" (OQ93). All interviewees also know his cello works very well: *Quatro Invenções* (1961) and *Três Inflorescências* (1973) for cello solo; *Página Esquecida* (1955), *Adagio ed Alla Danza* (1965) and *Três Canções Populares Portuguesas* (1953) for cello and piano; and *Concerto da Camera col Violoncello Obligato* (1966) for cello and orchestra.

Clélia Vital, who knew the composer and was dedicated *Três Inflorescências*, mentioned in the interview on the interaction between performers and composers: "I recorded his works for solo cello and for cello and piano. He was present in every recording session" (OQ94); Paulo Gaio Lima, other interviewee, comments on the need for a closer relationship: "I didn't meet him personally and I regret that; it would have been important to have known him. Perhaps I could have had some interesting discussions with him about what his objectives were because I think he knew exactly what he wanted. I would have liked to have confronted things that I play and that aren't written in the score" (OQ95).

Also *Página Esquecida* is familiar among the interviewees. Irene Lima is very acquainted with this work: "It was composed for Guilhermina Suggia, near the end of her life (in the late 1940's). It was supposed to be the central part or the slow movement of a concerto. But then she died and the composer abandoned the project" (OQ96). Paulo Gaio Lima, Clélia Vital and Maria José Falcão called it a very beautiful piece, though Clélia Vital believes that "it has a lower impact than others" (OQ97), which could have contributed to its lesser exposure.

However, Clélia Vital argues that he was the most important composer from those who wrote for the cello; Paulo Gaio Lima praises the *Concerto da Camera col Violoncello Obligato*, mentioning that it "is a very important piece in the Portuguese repertoire,

⁵⁴ See the institutional website of *Museu da Música Portuguesa* (Museum of Portuguese Music): <http://mmp.cm-cascais.pt/museumusica/flg/flg>

undoubtedly, it's one of the most important cello concertos, together with the one from Joly Braga Santos" (OQ98). Recorded by Maria José Falcão "in Budapest (with a very good conductor, the famous Lehár). I played it at the Estoril Festival (...), in Katowice and Warsaw (Poland)" (OQ99), this work was commissioned by Mstislav Rostropovich.

Its premiere occurred in 1969⁵⁵ and was included in his CD album⁵⁶ "Rostropovich: The Russian Years" (see Picture 37) among "many works like the *premieres* of the Prokofiev sonata with Richter and the Shostakovich sonata with the composer himself on the piano" (OQ100) (Irene Lima, interview), a fact that again raises the question of why it isn't played very much in Portugal and abroad.

Picture 37 - "Rostropovich: The Russian Years" - CD album by EMI Classics



Source: *Mstislav Rostropovich: The Russian Years*, picture of the CD cover, extracted from the website www.allmusic.com/album/rostopovich-the-russian-years-mw0001419751 (last accessed 25/09/2016);

Irene Lima states that "This is a difficult work and has many technical challenges, but Lopes-Graça never thought that it could be difficult for him to play" (OQ101). In his term, Paulo Gaio Lima argues on the orchestration of the work as a possible reason why this concerto did not yet achieve the desired recognition by audiences:

The cello concerto of Lopes-Graça is very difficult. The orchestration was a problem... because it's written in such a way (...) that you need to find a kind of sound that is not necessarily written to make itself heard, so that one can

⁵⁵ Fernando Lopes-Graça was not present in the premiere of the work as a consequence of his ideas against the political regime. See website: www.vidaslusofonas.pt/lopes_graca.htm

⁵⁶ See website: www.allmusic.com/album/rostopovich-the-russian-years-mw0001419751

realise it. The listener is always trying to see the balance... if the cello is covered or not, now we can listen to it, now we cannot... and this is a little boring in a concerto... some concertos also have this problem of balance between the soloist and the orchestra (OQ102).

Nevertheless, for Paulo Gaio Lima the general reaction of the public to Lopes-Graça works is positive: “In general, people like the cello concerto and the pieces for cello and piano... they feel the quality of music. They may not realize the whole thing but they appreciate it very much” (OQ103). And he also adds that Lopes-Graça’s cello output can be included in the international cello repertoire, which corroborates even more why it is almost unknown abroad: “I played music programmes of Iberian music, of Kodály... and people talk a lot about these [Portuguese works]” (OQ104).

Despite his vast musical output, Fernando Lopes-Graça’s life improved with the end of *Estado Novo* in 1974, with the conquest of freedom of expression and the implementation of new political ideas⁵⁷.

Another member of the “Goup of Four” was Pedro do Prado (1908-1990). Promoter, cultural manager and composer, he played a key role in fostering Portuguese music. He studied at the Lisbon National Conservatory of Music with Luís de Freitas Branco and developed an outstanding career that involved activities in the most recognised institutions such as *Círculo de Cultura Musical* and *Emissora Nacional* (Caseirão, 2010: 1063), being awarded the degree of Knight of the Order of Arts and Letters, in France, in 1957. In his path, there is evidence of only two pieces for two cellos named *Inscrição para o túmulo de uma donzela* and *Prelúdio e Fuga sobre um tema de Ravel*, but it was as a musical activity booster that his role has proved more useful for cellists.

A few decades later, another significant figure in the Portuguese music of the last century emerged: Joly Braga Santos (1924-1988) (See Picture 38). Learning from the brothers Luís and Pedro de Freitas Branco at Lisbon National Conservatory of Music, Braga Santos was a composer whose heritage is present both in concerts (his work is well-known

⁵⁷ He was distinguished with the highest insignias, as the “Order of the Friendship of Peoples (Soviet Union, 1976), the Great Official of the Military Order of Santiago de Espada (1986), the Grand Cross of the Order of Infante D. Henrique (1986), Doctor Honoris Causa of the *University of Aveiro* (1986) and the Order of Cultural Merit (1988)”. Regarding this, see Carvalho, Mário Vieira de in Castelo-Branco, Salwa (2010), *Enciclopédia da Música em Portugal no Século XX*, p.713).

among musicians) and in the academic context (several works are played many times by students). His action was very close to the performers, composers, critics or merely supporters of music and he deserved a clear recognition from them all. Henrique da Luz Fernandes, one of the interviewees, was close to the composer: “We were both students in violin class and we became friends until his death” (OQ105).

Picture 38 - Joly Braga Santos (right) and Luís de Freitas Branco (left)



Source: Delgado, A., Telles, A. & Mendes, N. B. (2007), *Luís de Freitas Branco*, image 35

Later, Joly Braga Santos continued his education abroad, in Italy and in Switzerland, with Virgílio Mortari, Hermann Scherchen, Gioacchino Pasquali and Alceo Galliera, as a scholar of the *Instituto para a Alta Cultura*.

His professional career has expanded in some areas, including teaching at the Lisbon National Conservatory, and as conductor of the Symphony Orchestra of *Emissora Nacional*, of the Orchestra of *Teatro Nacional de São Carlos* and of the Oporto Symphony Orchestra (Bravo, 2010: 1174-1178). Notwithstanding, the field where he most excelled was in composition. Henrique da Luz Fernandes comments “Joly Braga Santos is an interesting composer that has his own language” (OQ106). A pupil of Luís de Freitas Branco, the influences from neoclassicism and modalism that he absorbed from his teacher are visible in his musical output. Also, Portuguese traditional music (folklore and nascent renaissance polyphony) can be identified in his work. For cello, he wrote four works with piano accompaniment – *Aria I* (1946), *Tema e Variações* (1948), *Aria II* (1977) and *Melodia* (1987) – and two concertos with orchestra – a double concerto for violin and cello (1968) and a cello concerto (1987). The first was premiered in 1968 by

Leonor de Sousa Prado (violin) and Madalena Sá e Costa (cello) with the Symphony Orchestra of *Emissora Nacional*, under the direction of Fritz Rieger (Neto, 2009: 45); the latter was premiered by Clélia Vital, with the Gulbenkian Orchestra, in 1988⁵⁸.

The interviewees were unanimous in regard to the important role of Braga Santos in Portuguese musical life and they also had knowledge of his several works composed for the cello. Paulo Gaio Lima affirms that “The most played Portuguese work in music schools is *Aria e Variações*. It is a widely used piece and with all justice” (OQ107). Maria José Falcão reinforces this adding the general reaction to the composer’s output: “The reaction of the audience when hearing the music of Joly Braga Santos is quite good” (OQ108).

According to Anabela Bravo (2010: 1175), this composer was distinguished with the Order of *Santiago de Espada* as “his musical output had a good reception, both in Portugal and abroad... he created his own language, with a universal intent, absorbing the influences of the music of his country, without losing the sense of expressiveness and communicability needed for the will of writing for the audience of his time” (OQ109).

Joly Braga Santos also founded *Juventude Musical Portuguesa* (Portuguese *Jeunesses Musicales*) in 1948, which has been promoting music in Portugal through education, concerts, competitions and workshops (including lectures, competitions and masterclasses)⁵⁹. While this institution took its first steps in the musical scene, the Lisbon National Conservatory of Music continued to develop a leading role in the creation of new and more numerous performers. One of the cello teachers closely connected to this institution was Maria Isaura Pavia de Magalhães (1912-1995), who followed in her father’s footsteps, Eduardo Pavia de Magalhães (1885-?) as a teacher at this institution and a composer for the instrument: Eduardo (violinist and violist) wrote a work called

⁵⁸ See the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=3402&lang=PT

⁵⁹ *Juventude Musical Portuguesa* is an effective member of the *Jeunesses Musicales International* and was awarded the medal of Cultural Merit by the Portuguese Ministry of Culture (1984) and the certificate of Public Utility Institution (1992). In 1998, it was distinguished by that Ministry with the “Almada Negreiros” Prize and on the 10th of June 1999 it received the insignia of Honorary Member of the Order of Infante D. Henrique. See the institutional website of *Juventude Musical Portuguesa*: www.jmp.pt/index.php?lg=1&idmenu=1&idsubmenu=5

Rapsódia and she composed two pieces for cello and piano: *Melodia Hebraica* and *Improviso*.

The impact of Maria Isaura was most evident in the teaching of the instrument as the interviewee Henrique da Luz Fernandes, her student, testified in the interview: “she was the only cello teacher of the Lisbon Conservatory for many years. As a consequence, she played a particular role (variable, depending on the case) for every student of that time who studied there and received a diploma” (OQ110). This comment may highlight the advantages and/or disadvantages of the centralisation of teaching, with the consequent reduction of the diversity in education, since all students would have to study with the only teacher available. It raises the hypothesis of how the lack of options in public school may have influenced decisions (regarding learning or professional paths) by limiting the choice and chance to study with only one teacher and possibly affecting other outcomes.

Maria Isaura was also responsible for *Costa do Sol* International Summer Music Courses (Magalhães, 1995: 311), founded in 1962, which would become very relevant in the musical progress of students and teachers (both Portuguese and of different nationalities), who collaborated in this international and high-ranked musical event that lasted fourteen years. In the biographies of the interviewed cellists (subchapter 1.1), the name of these courses was referred to several times, such as the name of Maurice Eisenberg (1900-1972) who, with his presence, influenced many cellists who later went on to occupy prominent positions in the Portuguese musical scene⁶⁰.

Picture 39 illustrates Maurice Eisenberg and Isaura Pavia de Magalhães with several cello students at the 1966 *Costa do Sol* International Summer Music Courses – among them, three Portuguese cellists interviewed within this research work: Maria José Falcão, Clélia Vital and Henrique da Luz Fernandes.

⁶⁰ Regarding this cellist, see Forbes, Elizabeth. “Eisenberg, Maurice” in *Grove Music Online*. Oxford Music Online. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/grove/music/08660

Picture 39 - Maurice Eisenberg with cello students at *Costa do Sol International Summer Music Courses, 1966*

[from left to right: Vítor Apolinário, Elizabete dos Anjos, Maria José Falcão, Isaura Pavia de Magalhães, Maurice Eisenberg, Paula de Brito, Lúcia Afonso, Clélia Vital, Henrique Fernandes]



Source: *Ponto e Contraponto – Revista da Academia de Música de Santa Cecília*, No. 5, Lisboa: Academia de Música de Santa Cecília, p.19

Clélia Vital was one of the cases for whom the presence of Maurice Eisenberg was a landmark: “I really enjoy playing the cello, I started to think: ‘I like this’. Eisenberg was a very good cellist and pedagogue” (OQ111). Student of Casals and member of the Menuhin Trio (among other achievements), his presence marked the cello scene of the time. The role of these courses in the musical society of the time not only widened perspectives, but also helped to increase interest in the instrument, as Clélia Vital corroborates: “The musical atmosphere, playing in a cello ensemble and listening to other musicians, made a great difference for me” (OQ112).

This participation in the training of the leading cellists of the twentieth century once again highlights the foreign influence on the life of Portuguese musicians.

One of the initiatives that resulted from these courses was a cello orchestra (see Picture 40).

Picture 40 - Cello Orchestra at Costa do Sol International Summer Music Courses.



Source: Magalhães, Isaura Pavia de (1995), *Recordações*. Odivelas: Europress, p. 310

Mentioned several times throughout this dissertation as an interviewee, Henrique da Luz Fernandes (1927-) is a Portuguese cellist who studied with Maria Isaura and attended these music courses. His career – that has gone through several different areas, as seen before – began in quite a peculiar manner and related to a professional reality that, though certainly with different and higher standards today, still exist nowadays among Portuguese musicians: military bands.

(...) in 1945, Flaviano Rodrigues [previously mentioned] gave me some advice to guide my professional and economic life. I applied for a wind instrument vacancy at the Orchestra of *Guarda Nacional Republicana* [a Portuguese military orchestra], which was a very good and stable professional opportunity due to its active and respected role in Portuguese society. This orchestra used to play transcriptions of large symphonic works on a weekly basis – he expanded this orchestra, having increased the number of wind instruments and adding the sections of cello and double-bass, which gave the orchestra a different and richer timbre. This allowed the audience to hear what they could not hear elsewhere.

So, I started learning the saxophone and subsequently talked to the conductor of that orchestra. I was told that they were not looking for more saxophonists, but he told me that he needed a cellist. Considering the professional opportunities for a violinist in 1945 (who were playing in cabarets, in a vaudeville theatre, in the only orchestra – the Symphony Orchestra of *Emissora Nacional* – or in the few chamber music groups like Portuguese Radio String Quartet, with Luís Barbosa, Joaquim de Carvalho, Fausto Caldeira and Filipe Lorient), it seemed like a very good idea (OQ113).

This comment by Henrique Fernandes may constitute a reason for the status of the cello in the twentieth century, at a time of less disclosure and knowledge of the instrument (and classical music) in society in general, when professional opportunities would naturally be reduced. However, this may be somehow contradicted due to the lower number of cello students who, albeit facing few job opportunities, could be faced with a higher chance of getting a job. As Henrique da Luz Fernandes remarked: “This changed my entire life... I started my career as a cellist in the Symphonic Band of *Guarda Nacional Republicana*, but in 1950, I won an audition for the Symphony Orchestra of *Emissora Nacional*, where I played for forty years” (OQ114).

Reinforced by this testimony, the existence of military bands was seen as one of the few opportunities for a stable career and a fixed remuneration in the Portuguese musical scene of the time. The band mentioned by Henrique Fernandes (see Picture 41) has received several awards and distinctions⁶¹. The decision to increase the number and diversity of instruments, including the cello section, allowed the interpretation of works of symphonic dimension, as well as the participation in events of national and international recognition (Martins and Santos, 2010: 114-116).

Picture 41 - Symphonic Band of *Guarda Nacional Republicana*



Source: Banda da GNR – Guarda Nacional Republicana (2012), extracted from the website “Bandas Filarmónicas”, www.bandasfilarmonicas.com/cpt_bandas/banda-da-gnr (last accessed 25/09/2016)

⁶¹ See website: www.bandasfilarmonicas.com/cpt_bandas/banda-da-gnr

Although Portugal is a country with a strong tradition in philharmonic bands, mostly formed by wind and brass instruments, other bands of military origin can be identified, which also included string instruments: “its constitution is based on the following model: (...) seven cellos (...)” (OQ115) (Lameiro, 2010: 113). Other examples in Lisbon may be the Symphonic Band of the *Polícia de Segurança Pública* (Band of the Police), founded in 1981, and *Banda do Exército* (Army Band), founded in 1988. Nowadays, there are more chances of finding jobs in the music area, and thus military bands are no longer the first option for those who want a more demanding and many times “erratic” soloist career.

As previously mentioned, Henrique da Luz Fernandes was a teacher and director of *Academia de Música de Santa Cecília*, an institution that was founded in 1964 and has played an important role in music teaching, having been the “first school in Portugal, of catholic principles and joint teaching [for both boys and girls], to integrate music learning in the official syllabus from pre-school to secondary level” (OQ116) (Brissos, 2010: 9). In addition to its integrative role and wide formation of musicians, it created the first youth symphony orchestra in Portugal.

Two other cellists can be highlighted within this institution: Filipe Loriente (1905-1988) and Celso de Carvalho (1910-1999) (see Pictures 42 and 43) who, born a few years before Henrique da Luz Fernandes, also attended this *Academia* and later integrated the cello section of Symphony Orchestra of *Emissora Nacional*. Both were students of Guilhermina Suggia⁶².

⁶² Please see subchapter 3.3 for an extended description on Filipe Loriente and Celso de Carvalho.

Picture 42 - Press-cutting from the newspaper *Rádio Nacional* (July 9, 1944)

[It illustrates the cello prize won by Filipe Loriente at the Portuguese Radio (*Emissora Nacional*) Competition. Carlos Figueiredo was awarded an honourable diploma]



Source: kindly ceded by Henrique da Luz Fernandes

Picture 43 - Concert at the Academia de Música de Santa Cecília with Vasco Barbosa (violin), Celso Carvalho (cello) and Alberto Nunes (viola)



Source: kindly ceded by Henrique da Luz Fernandes

In the middle of the century and of the *Estado Novo* period, one of the most important dynamic and productive forces in Portuguese music emerged in 1956: Calouste Gulbenkian Foundation. Though based in Lisbon, its effects spread to different parts of the country:

“Established in 1956 as a Portuguese [private] foundation for the whole of humanity, the Foundation’s original purpose focused on fostering knowledge and raising the quality of life of people throughout the fields of the arts, charity, science and education. Bequeathed by the last will and testament of Calouste Sarkis Gulbenkian, the Foundation is of perpetual duration and undertakes its activities around its headquarters in Lisbon and its delegations in Paris and London”⁶³ (OQ117).

In order to boost the music scene, the department of music was created in 1958, which, according to Ruy Vieira Nery,

(...) was immediately called to a simultaneous intervention in multiple domains of Portuguese musical life, in terms of direct organisation of concerts (...), in the domains of musicological history and ethnomusicological research, publishing of books and records of Portuguese music, commissions to national and international composers (...), financial and logistical support for the expansion of the music teaching network (...), and scholarships for musical training in the country and abroad (OQ118) (Nery, 2010: 537).

⁶³ See the institutional website of Calouste Gulbenkian Foundation: <https://gulbenkian.pt>

One of those scholars was Maria José Falcão “In those days, most of the scholarships were granted by the Gulbenkian Foundation and I had even thought of going to America to study with Professor Maurice Eisenberg... Normally, the Gulbenkian Foundation gave scholarships, but later Madalena Perdigão (the former director) asked students to go to the Gulbenkian Orchestra as soon as they returned to Portugal. Gulbenkian helped, but under certain conditions” (OQ119). This decision certainly contributed to the return of the most promising musicians to their home country, raising performance by importing knowledge acquired abroad.

With the creation of an orchestra (see Picture 44), a season with the world’s most relevant orchestras and music festivals, “It was the first time that Portugal penetrated in the network of first-class European music festivals, attracting names like Herbert von Karajan (...), Claudio Abbado (...) or Sergio Celibidache (...), the cellists Mstislav Rostropovich and Janos Starker” (OQ120) (Nery, 2010: 537). This proved one of the main goals of this Foundation since ever: to promote annual music seasons featuring the Gulbenkian Orchestra and Choir alongside some of the musical greats from around the world.

Picture 44 - Gulbenkian Orchestra and Choir (at Foundation’s Main Auditorium)



Source: Institutional website of *Fundação Calouste Gulbenkian* (2016), <https://gulbenkian.pt> (last accessed 25/09/2016)

All these initiatives have been of the highest prominence in the promotion of music and culture in Portugal, as it has stimulated the Portuguese musical scene to pursue the highest

quality standards. Its role has been visible in creating jobs, offering apprenticeships or unique concerts in orchestra, chamber music or recitals.

The trade of musical instruments, scores and other music material also occurred in Estado Novo. Examples are *Valentim de Carvalho* and *Casa Cardoso* and *Custódio Cardoso Pereira, Castanheira & C^a* which, though being founded in the first decades of the century and beyond the trading of instruments, also published and edited musical scores and methods. In 1904, the latter published the *Methodo Elementar de Violoncello* (Basic Method of Violoncello), coordinated by César das Neves, which contains “rudimentary principles of music, and indispensable observations to people who devote themselves to the study of the rules and precepts of this instrument” (OQ121).

The last decades of the twentieth century

The year of 1974 represents the end of *Estado Novo* and, consequently, the end of the dictatorship that ruled Portugal for almost five decades. A revolution instigated by the general discontentment of the people and materialised by the Portuguese army, brought Portugal closer to Europe, giving rise to new opportunities in several fields, including music and arts.

Some of the structures were maintained as the Gulbenkian Foundation, which continues to be an international reference with the participation of renowned figures (composers, performers and pedagogues) and institutions, playing a significant role in the promotion of instrumental music in general and of the cello in particular⁶⁴. Two of the interviewees played in the Gulbenkian Orchestra for several years, as previously seen in their biographies: Clélia Vital (1949-) and Maria José Falcão (1949-), both principal cellos, participated in several seasons of its intense activity and played (also as soloists, in the orchestra or in chamber music) with the most distinguished conductors and performers.

Similarly, other cellists and institutions have deeply contributed to the affirmation of the cello in the twentieth century, as is the case of Irene Lima (1957-) whose life has been

⁶⁴ The author of this thesis was one of the beneficiaries of the philanthropic attitude/patron of the arts, having had the opportunity to study with instruments lent by this Foundation in her early student years of the cello.

closely linked to the Portuguese Symphony Orchestra (former Symphony Orchestra of *Emissora Nacional*), one of the oldest institutions in Portugal that also remained throughout decades and still imprints the present. Her career, beyond this orchestra, is recognised in the country as one of the brightest, and she is considered a performer of very high merit that has brought a lot of prestige to the class and to the instrument.

Paulo Gaio Lima (1961-) developed his successful career in Portugal and abroad, performing numerous works, by the proximity with composers and musicians, the achievements and friendship of his students, and the commitment in taking the name of the ‘Portuguese cello’ beyond borders. A significant part of his life has been linked to *Metropolitana*, an organisation founded in Lisbon in 1992 that embraces three schools (*Academia Nacional Superior de Orquestra*, *Conservatório de Música da Metropolitana* and *Escola Profissional Metropolitana*) and three orchestras (*Orquestra Metropolitana de Lisboa*, *Orquestra Académica Metropolitana* and *Orquestra Sinfónica Metropolitana*) from early learning to professional life. This institution has been of major value and an “singular reference in culture and art education within the national panorama (...), it has already shaped (...) many performers that develop their activity in the most important Portuguese institutions today” (OQ122), in addition to its concert activity that it is spreading throughout the country⁶⁵.

Within the academic world, creation of Bachelors, Masters and Doctorates in public or private universities/institutions has contributed to the specialisation and improvement of Portuguese students and musicians. Also, the emergence of more and new courses as the “professional courses” (high-school level yet specialising in music) – mentioned previously in this chapter and in chapter 1 – brought innovation to the teaching of the instrument.

All these institutions have played a very relevant role in widening the offer and access to music courses (bringing Portuguese students and musicians closer to the level practiced in other countries), in promoting the integration and exchange with foreign educational institutions, and in encouraging a greater professionalism (with the consequent decrease of amateurism), all resulting in a greater dissemination of musical art in the country. In

⁶⁵ See the institutional website of *Associação Música, Educação e Cultura / Metropolitana*: www.metropolitana.pt/História-3.aspx

relation to this, reference should be made to the following university-level institutions: Lisbon Higher School of Music, *Escola Superior das Artes do Espectáculo* (Oporto), *Universidade Católica Portuguesa* (Oporto), Aveiro University, Évora University, *Universidade Nova* (Lisbon) and *Instituto Piaget*.

With the appearance of more teaching institutions, other effects emerged beyond those already observed in performance: the increase in the number of composers has been a consequence that is helping the cello to definitively mark its presence in the country's musical history. Other composers gained prominence during the last century:

- Fernando Corrêa de Oliveira (1921-2004): *Oito Peças Progressivas*, for cello and piano (1964); *Três Canções*, for cello and piano (1996);
- Filipe Pires (1934-): *Sonatina* (1954);
- Jorge Peixinho (1940-1995): *Glosa VI* (1960) and *Récit* (1971);
- António Victorino de Almeida (1940-): *Sonata Breve* (2008);
- Eurico Carrapatoso (1962-) wrote *Vocalizos para Catarina e arcos*, for cello and strings (2002) receiving the best critiques: “Dominant is a writing that ‘illuminates’ strings and the cello soloist/obligato in particular which, in the hands of Irene Lima, brought human and emotional warmth to the work, close to the poetic universe of Ruy Belo” (Bernardo Mariano, *Diário de Notícias*, 07 June 2004)⁶⁶;
- and Sérgio Azevedo (1968-): *Três suites concertantes* for cello and double-bass (2004); *Sonatina Bassa* for cello and double-bass (2004); *Petite sonatine pour Clara* for cello and piano (2004); *Duettino* for viola and cello (2005); *Variações concertantes sobre um tema de Couperin* for two cellos and orchestra (2005); *Oito peças fáceis* for two cellos (2007)⁶⁷.

One of the stimuli to composers is the publication of their works; the creation of the publisher *Musicoteca* in the last decade of the twentieth century contributed to perpetuate

⁶⁶ See website: www.fundacaopassoscanavarro.pt/site/images/stories/ficheiros/critica-meloteca.pdf

⁶⁷ See website: www.meloteca.com/catalogo-sergio-azevedo.htm

this Portuguese repertoire. However, and has happened before, it also had a limited existence, being another setback to the affirmation of national music⁶⁸.

Another factor that has been addressed in this thesis is the influence of the construction of instruments in the status of the cello. Within the limited number of Portuguese *luthiers* (in addition to the aforementioned family *Capela*), the name of the French Christian Bayon assumed relevance in the capital in the transition to the twenty-first century; though his valuable work in assessing musicians in fixing, improving or even creating several instruments to sell in Portugal and abroad, his effect on the (international) status of the cello has been residual.

On the contrary, new stimuli to a greater contact with the music have emerged over time with the appearance of other infrastructure that have been facilitating the spread of music and art with the gradual offer of better cultural and educational activities, thus contributing to a change of mentalities and attitudes. An example is concert halls, such as the emergence of an institution in Lisbon towards the end of the twentieth century aiming to support and promote music in Portugal: *Centro Cultural de Belém* (Belém Cultural Centre).

Opening to the public in 1993, it has played a benchmark role in the promotion of arts in general and of music in particular, with the organisation of concert seasons, festivals, congresses, the commission of works to Portuguese composers, *inter alia*, of great national importance. Its objective was published in the Portuguese government's official newspaper (*Diário da República*):

By promoting the construction of *Centro Cultural de Belém*, the Portuguese Government wanted to provide the country and its capital with a new cultural facility that would serve to enable and disseminate artistic creation and events of national and international socio-cultural impact (...) as a privileged place of relationship and a venue for the representation of Portugal in Europe and worldwide (...)⁶⁹ (OQ123).

⁶⁸ In the twentieth-first century, the publisher *AVA Musical Editions* has been promoting Portuguese composers and works.

⁶⁹ See Presidência do Conselho de Ministros (1991), "Decreto-Lei n.º 361/91 de 3 de Outubro", in *Diário da República – 1.ª Série A, n.º 228, de 03.10.1991*, p. 5133;

In the north of the country a similar institution emerged – *Casa da Música* – with a very proactive role in music promotion, with cellist Gisela Neves being linked to its orchestra. This cellist also gives continuity to Suggia and Madalena’s testimony through her teaching career at the Oporto Conservatory.

Towards the end of the century, other events influenced the development and affirmation of the instrument, as is the case of a closer contact with foreign orchestras. The adhesion in 1986 to the European Union increased and simplified opportunities with external institutions like the European Union Youth Orchestra and the Gustav Mahler *Jugendorchester*. Likewise, other initiatives such as *L’Orchestre des Jeunes de la Méditerranée* have reinforced the knowledge and progress in diverse areas, such as performance.

2.4. Summary

In this second chapter, a historical overview was made with the objective of identifying the main topics that influenced the course of the cello until today. The research-question “What status did the cello have as an instrument in Portugal, particularly since the beginning of the twentieth century?” was the starting point of this approach, aiming a better contextualisation and understanding.

Several factors were considered, including the general history of the country. External and internal events were relevant for the instrument’s affirmation and path towards a soloist role and though some may have hindered this, others would come to attenuate or even overcome vicissitudes such as: the creation of institutions to promote musical events (other than religious, which was restricting the existence of the cello only to the role of *basso continuo*); and the increase of audiences and enthusiasts with access to classical music – other than just a relatively small group or elite – thus gradually diminishing the music illiteracy of the general population.

Similarly, in the scope of composition, an increasing adhesion to the Portuguese writing for this instrument was identified, with more and interesting works that gradually increased the cello’s prominence by exploring its potencialities. The growing privilege of instrumental music gradually over time favoured the use of the cello in concerts and recitals, exhibiting it in a very positive way.

Some cello compositions, though with a strong foreign influence that may have delayed a Portuguese “voice”, fostered the approach between the audience/performers and the instrument, but its wider presentation and exhibition is needed to make the most of it.

Portuguese cellists were also broached here, though a deeper look will follow in the next chapter. Key personalities in the unfolding of the history of the cello in Portugal were identified, together with a contextualisation of their lives, works and main achievements. The growing number of music schools and the access to a more specialised teaching has been producing increasing results in performance.

The cellist's contribution to the status of the instrument has been more evident than the Portuguese repertoire, though also under performative influences of other countries (through easier mobility both to and from Portugal by the performers). Notwithstanding, the performance of Portuguese works has to be increased in order to give them more opportunities to speak for themselves.

The increasing recognition of a cellist career in Portugal have been gradually boosting the choice for this profession, thus encouraging the instrument's presence throughout the country's music history.

Despite these improvements, the "Portuguese cello" has been very limited to Portugal, being still unfamiliar beyond borders.

3. Considerations of Portuguese cellists

In this chapter, the lives and work of some of the most renowned Portuguese cellists are described, whether soloists, orchestra players, chamber musicians and/or teachers. Considerations are made in order to better contextualize and understand their role and contribution to the current status of the cello in Portugal.

In the previous two chapters, a number of external and internal factors that may influence performers' choice regarding their professional careers was identified: the stability and security of the job, the willingness to continuously invest in maintaining a high level of performance, the availability to accept the risks of a musician's career, personality traits and quality of schools and teachers. In addition to this, the opportunity to study abroad and gather foreign influences, the possible lack of a more erudite music culture in Portugal and the support from private institutions (such as the Gulbenkian Foundation, for instance) can also be seen as aspects that may influence performers' career decisions.

This third chapter focuses on how those factors and the pedagogical and professional contexts of Portuguese cellists interact. It also attempts to outline the impact and influence they had (and some still have) on the affirmation of the cello in Portugal and to single out other aspects or events that surrounded and influenced their lives and musical activity. In addition, the question "How did their education and performing opportunities shape their musical careers?" will thus be looked at in order to understand the relation between them and the Portuguese cello scene.

The performer who will be most widely described is Guilhermina Suggia. The question "How did Portuguese cellists, most notably Guilhermina Suggia, achieve local and/or international success in the twentieth century?" will be addressed through the observation of her apprenticeship, career and approach towards the cello.

The beginning of the research on these cellists is undertaken through bibliographic search, which is then complemented with information gathered in the interviews, thus enriching this chapter with an amount of information not available in the literature. Added to this, the knowledge and experience of the author of this thesis will also be drawn upon to help frame and validate the research findings.

Despite the efforts made in this research on the gathering of data on all the cellists to be mentioned next, very limited information was available on some of them, thus preventing a deeper approach.

Cross-referencing will be made to previous chapters so as to avoid, whenever possible, the repetition of information.

3.1. Earlier cellists

As shown in chapter 2, the earliest evidence found throughout this research on Portuguese cellists dates from the eighteenth century. Records of their activity are scarce and were collected from the music dictionaries of Ernesto Vieira and José Mazza (mentioned in the previous chapter), since evidence in other bibliographic sources was not found. Attention will be drawn to the cellists born in Portugal, as the foreigners who played a relevant role in the reception of the cello were already focused on in the second chapter, who are related to the historical perspective and music of the country.

In the earlier references to cello performers in Portuguese music history mention is made of their relation to religious music and Lisbon's *Capela Real* which, due to the status of the Church, might somehow have promoted this instrument. António Ribeiro and José da Silva Reys are mentioned, though information on their lives and career paths is scarce: António Ribeiro, Presbyter, is described by José Mazza (1945: 17) as "(...) one of the best cello accompanists of his time (...) having died in the eighteenth century" (OQ124) and José da Silva Reys (?-1779), Priest, is defined as "a cellist from *Capela Real* and a «wise counterpointer»" (OQ125) (Vieira, 1900, vol. II: 249).

In the second half of the eighteenth century, there are two names that belong to a family of musicians and would have a lasting presence in the Portuguese musical scene. José Joaquim da Silva (1750-1820) was considered as "an excellent cellist and double bassist" (Vieira, 1900, vol. II: 296) (OQ126) and António Manoel Caetano Cunha e Silva (1788-1861), son of the former, also played the double bass. His professional path includes well-known places such as the Orchestra of *Teatro Nacional de São Carlos*, *Irmandade de Santa Cecília* and *Associação Música 24 de Junho*, which are important institutions that fostered the musical life in the country at that time, as previously seen (*idem*). The fact

that he was linked to these institutions might classify him as a good performer, helping somehow in the cello's affirmation.

The cellist to be presented next is João Jordani (1793-1860). Born in Lisbon, João Jordani learned to play three instruments (cello, double bass and violin) and despite a consequent possible lack of specialisation, as discussed in chapter 2, Ernesto Vieira enlarges upon his cello performing skills: "As a cellist, I heard from his peers that he was mainly admired for the great and beautiful sonority that he knew how to produce with the instrument" (OQ127) (1900, vol. I: 557).

He became first cello in the Opera Orchestra of *Teatro Nacional de São Carlos* and chapel master at *Sé de Lisboa* (Borba and Lopes-Graça, 1962: 49) and had a close connection with the Lisbon National Conservatory of Music, where he became cello teacher: "João Jordani, aged 45, is a strings teacher (...) and member of the Board of Directors. He plays the violin, cello and double bass (...)" (OQ128) (Cymbron, 2012: 31).

Thus, Jordani's role might have been very important for the promotion of the cello in Lisbon, also through several students (to be presented later in this subchapter) that would come to disseminate his work and knowledge at *Seminário da Patriarcal* and at the Lisbon National Conservatory of Music.

Until the nineteenth century the available sources are very scarce, making difficult a deeper research on cello performance and performers. It would thus be in this century that we would see in the cello, as with most instrumental music in Portugal, a further increase in the number of Portuguese instrumentalists beginning to explore the potentialities of their instruments more widely.

The third member of the already mentioned family with tradition in the Portuguese musical scene, José Narciso da Cunha e Silva (1825-1892), played cello, double bass (the instrument in which he distinguished himself most) and 'viola francesa' (Vieira, 1900, vol. II: 296). He continued the trend observed until then among national cellists by playing more than one instrument (the same instruments as his grandfather and father) but simultaneously contributing in some way to the promotion of the cello in Portugal through a wider exposure of the cello in the country and its familiarization among

audiences and the general population. This promotion was mostly internal, since no records were found on international experiences from Portuguese cellists at the time.

Nevertheless, his gifts and status allowed him to occupy positions in renowned institutions such as *Irmandade de Santa Cecília*, *Associação Música 24 de Junho* and *Academia Melpomenense*.

The next cellist also has a familiar music background, being well-known among the interviewees. Cellist, composer, conductor, teacher and director he might have helped to disseminate the cello in musical and non-musical contexts as well. Guilherme Cossoul (1828-1880) was born in Lisbon and began his musical studies with his parents, both musicians: piano and harp with his mother; and cello with his father, a French cellist and violinist who studied with the renowned violinist Rudolph Kreutzer whose influences, though from abroad and not of Portuguese origin, might have brought him different ideas than the ones existing so far.

In 1843, Cossoul joined *Irmandade de Santa Cecília* to deepen his knowledge. Still very young, at the age of fourteen he conducted the orchestra *Assembleia Filarmónica* and later became cellist at the orchestra of *Teatro Nacional de São Carlos*, having performed in Portugal and in France. In fact, absorbing the musical knowledge from his parents and taking advantage of his foreign heritage, Cossoul was actually the first known Portuguese cellist to have a career with international scope. In Paris, he performed within the Opera Orchestra of this city, having presented himself as concertist at the celebrated *Salle Pleyel* (Borba and Lopes-Graça, 1962: 374).

Alongside his performing career, Guilherme Cossoul composed operas, works for orchestra, piano and cello. Despite his French roots, he had Italian Opera as his main musical trend, which may confirm the absorption of foreign influences also within the cello. He also taught at the Lisbon National Conservatory of Music and assumed the position of director of both the Conservatory and the *Teatro Nacional de São Carlos*.

Despite this apparent success, and the fact that the interviewees knew his name, the impact that Guilherme Cossoul may have had in the reception of the cello in Portugal is not very clear. In fact, throughout this research work, no evidence was found regarding

critiques to as neither his compositions nor his performing skills were immortalized, nationally or internationally. Possibly, the fact that his life embraced different contexts of society might have spread his musical experience and relationship with the instrument to a wider range of audiences, narrowing the gap between them.

José Augusto Sérgio da Silva (1838-1890) and Ignacio Miguel Hirsch (1803-1869) were two students of Jordani, the former having replaced his teacher, at the age of seventeen, as principal cello in the Orchestra of *Teatro Nacional de São Carlos*, where he remained for many years. According to Ernesto Vieira, Sérgio da Silva was greatly admired within the Portuguese music scene and was one of the cases, in the history of the Portuguese cello, in which the benefit he received from his teacher was made public. “Enjoying a natural talent and taking advantage from the good lessons that Jordani had given him, he was admired for his sound qualities” (OQ129) (1900, vol. II: 307).

This cycle continued with Sérgio da Silva, who also dedicated himself to teaching and was admired by his pupils and from receiving the highest praise (Vieira, 1900, vol. II: 307), though partially forgotten.

With regard to Ignacio Miguel Hirsch it is known that he was a talented musician, capable of improvisation and that he even participated in the Philharmonic Orchestra of Bomtempo, a good orchestra of that time (Vieira, 1900, vol. I: 491).

If in relation to the two previous names little more can be said about their influence or responsibility in the affirmation of the cello in Portugal, the next cellist brings about additional issues. Eugenio Sauvinet (1833-1883) is described by Ernesto Vieira as “the most remarkable amateur cellist among us” (OQ130), who achieved some prominence through his apprenticeship and the contacts he had abroad with Franchomme, in Paris, with Servais, in Brussels, and in London (1900, vol. II: 284).

This international connection raises a number of questions: why did other Portuguese cellists, described here as professionals and according to available data, not seek specialisation abroad with foreign teachers? Why did Eugenio Sauvinet, who would come to influence two generations of cellists (his son Luiz Sauvinet and his grandson Eugenio Sauvinet also became known as cellists), not become a professional cellist?

Although there are no exact answers to these questions and it is not possible to explain or measure with accuracy the levels of exigence at the time - and despite the worthy efforts of a number of Portuguese cellists whose contribution is undeniable – some kind of amateurism might have ruled the cello scene (under today’s standards), at least until the end of the nineteenth century.

The next four cellists have the Lisbon National Conservatory of Music in common, the first being João Evangelista Machado da Cunha e Silva (1849-1918), another member of the “Cunha e Silva” family previously mentioned. In his career, he participated in many chamber ensembles at that time, including *Casa Real*, a fact that may corroborate his quality although his prominence has not been clear in the music history.

Also belonging to a family of musicians, Eduardo Óscar Wagner (1852-1899) was one of the best students of Guilherme Cossoul in the Lisbon National Conservatory of Music. Having later become a teacher of this institution, he achieved recognition for his integrity and dedication, which might have helped the path and achievements of his students. His role was also considered notable within chamber music (which was more visible within *Sociedade de Quartetos*) and in his dictionary, Ernesto Vieira refers to Eduardo Óscar Wagner in his particular mode of expression (1900, vol. II, 406):

Eduardo Wagner was a very serious artist and totally dedicated to his art. He did not shine often as a soloist in concerts and *saraus* [social evening musical events] because his character was not inclined to ostentations, often false; but when he presented himself he did so as completely and perfectly as possible, as can be expected from a conscientious artist. Especially in the quartet, he was absolute perfection. He had exactly the tranquil, yet vigorous and sensitive character that is required for a good interpretation of classical music; thus this sober performance without ceasing to be expressive, that all admired in him (OQ131).

This comment on Wagner’s temperament draws attention to the common fact that it has been the great soloists who usually remain in history, more than ensemble/orchestra musicians. Despite all the qualities and recognition that Eduardo Wagner might have had as good performer, his restrained personality may have placed him at a more discrete level.

To what extent can temper have relevance in professional choices and success? Is this one of the key factors that may influence an artist's canonicity? According to Ernesto Vieira it is. This, however, did not prevent Wagner from being acclaimed as a teacher or chamber musician. It would perhaps be an interesting exercise to observe the personality of Portuguese cellists until the present date in order to understand if this has had influence on their professional paths. Regarding this, see the comment of Guilhermina Suggia on a chamber music performer and respective personality traits/temperament:

The chamber-music player has not anything like the freedom of the soloist. His interpretation depends upon the sympathy and understanding of the other performers, the technique required differs almost in kind from that of a soloist. It can never be a technique of display but must always be subservient to the music. A chamber-music performer has to be capable of self-sacrifice. The player who attracts notice to himself in chamber-music is a bad player. He may be a great soloist; but if he cannot become equal with the rest without in any way dominating them, then he is not a good chamber-music player. Perhaps it is for this reason that hardly ever does a soloist make a good quartet or trio player, and *vice versa*. (...) It is the *work* which matters, and *ensemble* and unanimity are the mere elements of interpretation in chamber music (Suggia, 1920: 108)

Although this statement comes from a cellist who became best known as a soloist, her expertise certainly allowed a clear view of the musical reality, with her opinion supporting the idea that all cellists have contributed to the current state of the cello, regardless of the area(s) in which each one stood out (whether referred to here or not).

Another Portuguese cellist that was acclaimed, especially in the early decades of the 20th century, was João Passos (1876-1933). A student of Eduardo Wagner at the Lisbon National Conservatory of Music, he became known as a virtuoso. An acclaimed cellist, he performed as a soloist, as a member of small orchestras and as principal cellist with orchestras directed by David de Souza (also a cellist, to be presented below).

As Souza's teacher, Passos also dedicated himself to teaching at the same institution and, according to his student Maria Isaura Pavia de Magalhães, he was an excellent performer known for his "warm interpretations and long phrasing" (OQ132) (Magalhães, 1995: 53). Similarly, he played with numerous chamber music ensembles, in which he introduced many works to Portuguese audiences for the first time (Borba and Lopes-Graça, 1962:

354-355). Despite such a career and role in improving the acceptance of the cello, it is unclear, so far, why he is not better known.

Making the transition between centuries, the figure to be addressed next was undoubtedly the Portuguese cellist who wrote the most music for the cello. Indeed, David de Souza's creative cello output is still prominent today among the Portuguese cello repertoire, not only because of the challenges it offers at the technical level, but also due to its musical expressiveness and exploration of the instrument's potentialities.

Born in Figueira da Foz, David de Souza (1880-1918) began studying music at the age of nine, after he moved to Lisbon. He learnt singing and music theory at *Escola da Sé Patriarcal de Lisboa* and later he was admitted to the Lisbon National Conservatory of Music, where he started to learn the cello. At the age of twenty, David de Souza completed his cello performance diploma under the guidance of the João Evangelista Machado Cunha e Silva and Eduardo Óscar Wagner, mentioned above. In 1904 he won a scholarship from the Portuguese government that would change his life, allowing him to travel to Leipzig to study with Julius Klengel. He finished his studies in 1908 with the highest praise and marks (see Picture 45).

It is with David de Souza (together with Guilhermina Suggia) that the international horizons become clearer for Portuguese cellists; travelling abroad thus became more frequent, not only to acquire knowledge and to perfect skills, but also to perform.

It was during his stay in Germany that David de Souza composed several works, also for cello and piano⁷⁰ that could certainly supplement any international cello curriculum. With varied degrees of difficulty, these pieces are generally well accepted among students and audiences; they are well written for the cello and display adequate challenges, both technically and in terms of interpretation, demonstrating an appropriate knowledge of the instrument's possibilities by this cellist-composer – in fact, David de Souza can be considered the first Portuguese cellist-composer in the true sense of word.

⁷⁰ *Gondoliera* was written in Leipzig in 15 May 1907.

See the official website of *Centro de Investigação e Informação da Música Portuguesa*:
http://mic.pt/dispatcher?where=2&what=2&show=1&obra_id=8243&lang=PT

Picture 45 - David de Souza



Source: Azevedo, José Pires Lopes de (1985) *Quatro Notas sobre David de Souza*, Figueira da Foz: Divisão de Cultura da Câmara Municipal da Figueira da Foz and Casino da Figueira, p. 24 (kindly ceded by *Museu Municipal Santos Rocha*).

However, these pieces are almost restricted to Portuguese performers and audiences even today. There may be some possible reasons for this: the lack of published scores until very recently (as seen in the first chapter, this is an issue that has been hindering a wider dissemination of the Portuguese repertoire); the choice for international standard works in the concert repertoire when performing abroad (in events somehow not dedicated to Portugal); the students' performance of international repertoire when studying abroad – perhaps to meet international requirements (when facing other works of the same style and aiming at an international recognition).

In a way, as a performer David de Souza may have represented the Portuguese cellists of the time, having performed in several countries (including England, Austria and Russia) other than Portugal as a soloist and in famous orchestras before his return to Portugal in 1913.

From the moment he arrived in Lisbon, due to his public recognition David de Souza occupied significant positions: he became director of the Orchestra of *Teatro Nacional de São Carlos* (1913) and teacher of both the cello and orchestra classes at the Lisbon

National Conservatory of Music. Henrique da Luz Fernandes, one of the interviewees, reports that Fernando Costa, one of Souza's cello students, praised his master: "according to Fernando Costa, he was an excellent cellist, quite expansive and a great communicator, skills he reflected as a conductor" (OQ133).

Beyond the high level of performance reached as cellist, David de Souza had broader interests, which led to his successful career as a conductor. This facet became particularly visible with the Lisbon Symphony Orchestra in *Teatro Politeama* (as seen in chapter 2); the concert seasons of this orchestra were very popular among audiences and the programming used to include works by both international and Portuguese composers.

History tells that David de Souza's enthusiastic character and communicative skills enriched Portuguese musical life, once again raising the issue of the influence of personality traits in the success of a professional musician's career. In this case, Souza's active temperament might have contributed positively to a greater exposure of the instrument and consequently greater acceptance among Portuguese audiences.

David de Souza's premature death on the 3rd of May of 1918 due to pneumonic fever put an end to an exciting and promising career⁷¹, which might have produced wider proclamation as a performance icon, perhaps both in Portugal and abroad. Nonetheless, his name is easily recognized among many Portuguese musicians through his cello output.

So far, new paths for cellists and new stimuli and ideas for composers were flourishing in Portugal; the "life" of the cello in Portugal was facing a turning point. Souza's multifaceted action contributed much to this: he brought a new impulse to the panorama of the cello, which until then had been somewhat timid when compared to what was happening internationally.

The cellist to be described next represents the highest point of the Portuguese cello scene so far: Guilhermina Suggia.

⁷¹ Regarding this, see Borba, Tomás e Lopes-Graça, Fernando (1962), *Dicionário de Música*, Vol. 1 e 2, Lisboa: Mário Figueirinhas Editor, pp. 576-577; the official website of *Centro de Investigação e Informação da Música Portuguesa*: www.mic.pt/dispatcher?where=0&what=2&site=ic&show=0&peessoa_id=324&lang=PTa, and the website <http://davidsouzacompositor.blogspot.co.uk>

3.2. Guilhermina Suggia

Guilhermina Augusta Xavier de Medim Suggia (1885-1950) will probably remain one of the greatest cellists of all times, not only in Portugal, but also internationally (see Picture 46).

Picture 46 - “La Suggia” - Guilhermina Suggia playing Bach in 1923

by Augustus John (Tate Gallery)



Source: *Painting “La Suggia” by Augustus John (2012)*, extracted from the official website of Tate Gallery, www.tate.org.uk/art/artworks/john-madame-suggia-n04093 (last accessed 25/09/2016)

Suggia played a relevant role in Portuguese musical life and she deserves a detailed consideration in this thesis. Being one of the very few Portuguese musical personalities internationally recognized and acclaimed, it can be said that it was a happy coincidence and a very fruitful opportunity for Portuguese cellists that she played the cello, leaving a mark that many may aspire to reach or even exceed.

The abundant data available on her life are an exception in the midst of Portuguese music. According to Teresa Cascudo⁷² “(...) studies devoted to the twentieth-century female

⁷² See Cascudo, Teresa (1997-8), “Fátima Pombo, Guilhermina Suggia ou o violoncelo luxuriante”, Porto, Fundação Eng. António de Almeida, 1993; “Guilhermina Suggia. A sonata de sempre”, Matosinhos, Câmara Municipal de Matosinhos/Edições Afrontamento, 1996, in *Revista Portuguesa de Musicologia*, 7-8, 1997-8, pp. 212-215.

interpreters do not correspond to the real importance that women had in the development of musical practice in Portugal” (OQ134).

Paulo Gaio Lima, the interviewee who, though indirectly, might have been closest to Suggia – he studied with a former student of Guilhermina Suggia, Madalena Sá e Costa – shares the thought that “Guilhermina Suggia was our grandmother, she was mostly an inspiration” (OQ135). The word ‘grandmother’ is used here perhaps as an example of the charismatic and inspiring role played by the cellist in different generations of cellists. To understand the process that led to this success in her native country and her successful internationalization, it is pertinent to look at her learning and professional career in more detail.

Guilhermina Suggia built a soloist career in a man’s world, which made her successful in the history of cello playing. Her reputation is recognized internationally owing to her tenacious and temperamental character and passionate way of playing. As Henrique Fernandes wrote, “Guilhermina Suggia had the gift to elevate us towards the sublime with such an innate capacity of expressing the essence of the music, as if she and the cello were a single body vibrating in unison” (OQ136) (1989: 8). In fact, this is certainly the result of a very special relationship as, according to Anita Mercier, one of her biographers: “From the time she was a young child until the last days of her life, playing the cello was the single most important aspect of Suggia’s existence. What she referred to her *carrière* – that is, the work of performing as a cellist – was more than a desire or an ambition, and certainly not merely a means of making a living; for Suggia, it was life itself” (Mercier, 2008: xi).

This may have been one of the key aspects, together “(...) with extraordinary talent (...)” as stated by the same author, to the high level she achieved, and that also brings to mind some of the external and internal factors (identified in the previous two chapters) mentioned in this chapter’s introduction.

Suggia was born in Oporto, in 1885 and had the good fortune to grow up in a rich musical environment; both parents were respected musicians and the city was in a prosperous musical period, facts that had an enormous influence in her life. Guilhermina started learning music at home, even before she was able to speak properly.

Augusto Suggia, her devoted father, taught her *solfeggio* (and general music education) and when she was five years old he introduced her to the cello – he was also a cello teacher and above all a visionary, a feature that certainly has helped him to direct his daughter’s career towards success.

Mentioned by the interviewees as one of the key factors of success, to have access to quality education is one of the most relevant aspects for a successful performer. Augusto clearly tried to be an attentive teacher, always concerned with technique and interpretation. His lessons were not peaceful, due especially to Guilhermina’s strong character and to Augusto’s rigour in ensuring accuracy (Pombo, 2011: 9-24).

His teaching, combined with Guilhermina’s extraordinary musical skills, would come to produce very promising results. She gave her first recital at the age of seven with her sister Virginia (see Picture 47), a debut concert at eleven and from that moment on, began to play regularly in leading venues coming into contact with the best musicians.

Picture 47 - Guilhermina and her sister Virginia



Source: Suggia, Guilhermina (1920), “The Violoncello”, in *Music and Letters*, vol. I, No. 2, April 1920, Oxford: Oxford University Press

One of these was the distinguished violinist Bernardo Valentim Moreira de Sá, who was close to her father, and with whom she played in *Quarteto Moreira de Sá*, a renowned string quartet of that time⁷³. Like Suggia's father, Moreira de Sá played an essential role in her learning, teaching her important musical concepts and ideas about chamber music, in particular, and allowing her to benefit from the vision he was implementing in the music field, particularly in Oporto, in playing also at the *Orpheon Portuense* as a soloist, in chamber groups or as first cello of the orchestra he conducted. Suggia became forever grateful for this high quality apprenticeship which gave her a broad musical knowledge, vital for her success⁷⁴.

But her apprenticeship would soon gain a new and important impulse with her second cello teacher, Pablo Casals (see Picture 48). He came to Portugal in 1898 and after listening Guilhermina playing he decided to give her lessons on a weekly basis (Mercier, 2008: 6). Amongst the wise advice he gave to the young cellist was the following: “The main purpose of technique is to transmit the intimate meaning, the message of the music. The most perfect technique is that which is not noticed at all”⁷⁵ (OQ137).

Picture 48 - Guilhermina Suggia with Casals



Source: *Guilhermina Suggia* (2006), several photos and articles extracted from the website “Guilhermina Suggia”, http://suggia.weblog.com.pt/arquivo/2006_11.html (last accessed 16/04/2012)

Suggia's learning had a new focus since her contact with Casals, thus benefiting from a specialised vision and the focus on details certainly contributed to improve her performance. In addition, the fact that this transfer of experience and knowledge occurred

⁷³ Guilhermina Suggia became a member of this Quartet in 1901.

⁷⁴ Pombo, Fátima (2011), “Guilhermina Suggia, Violoncelo para Sempre”, in *Faces de Eva – Estudos sobre a Mulher*. Lisboa: Edições Colibri, No. 25, p. 23.

⁷⁵ *Ponto e Contraponto*, Academia de Música de Santa Cecília, No.8, 1989, p. 29.

in the early stages of her life most likely contributed to securing her most basic performing skills, leaving plenty of room and time for her to ripen and polish her technique and musical expressiveness.

This teacher-student relationship again draws attention to the increasing absorption of foreign influences into Portuguese cello learning, both by the fact that Portuguese cellists travelled abroad and through the arrival of foreign performers. Casals was one of those who left his mark, particularly through his student's career; for example, he taught Suggia all his fingerings and bowings of the Bach Suites, which she replicated to other generations of Portuguese cellists, mainly through one of her students, Madalena Sá e Costa.

In 1901, Suggia was about to have another remarkable experience in her life when, together with her sister, she was invited to give a recital for the Royal Family. After the concert, the Queen was impressed with her talent and offered her a government scholarship to go overseas to continue her learning after asking her what she wanted most (Mercier, 2008: 6). This search for improvement and perfection in other countries reflects some curiosity in the musical breakthroughs that were occurring in other European countries.

The Leipzig Conservatory was at that time a benchmark institution, known internationally for its demanding and selective rules, and it would welcome Suggia for the next two years. Julius Klengel, her future teacher, recognised her incommensurable gift upon hearing her: “Undoubtedly, there is no cellist I am responsible for with such artistic merit, who is not afraid of the contact with her male colleagues. Miss Suggia, having high musical intelligence and a complete knowledge of the technique, has the right to be considered, in the artistic world, as a celebrity”⁷⁶ (OQ138). After hearing a stunning sight-reading performance, he wrote a piece “*Caprice en Forme de Chaconne*” and dedicated it to her (Mercier, 2008:11). A note corroborated her promising future: “Full of talent, knowledgeable of every cello secrets, she will start to climb and will go so high that nobody will reach her”⁷⁷ (OQ139).

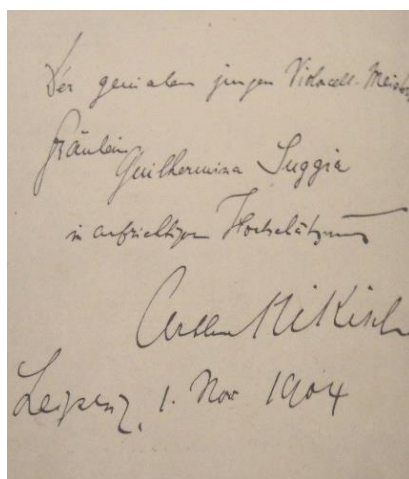
⁷⁶ See the institutional website of *Camões – Instituto da Cooperação e da Língua, I. P. – Centro Virtual*, <http://cvc.instituto-camoes.pt/seculo-xx/guilhermina-suggia.html>

⁷⁷ *Idem*

As mentioned in previous chapters, the key and perpetual economic issue has had an influence on the cello context. Whether by conditioning the access to study, to a good instrument, or to the choice of a career mainly as performer, the financial aspect affects decisions and lives. Suggia also faced a period of financial circumscription, so she tried very hard to conclude her studies as quickly as possible. Her perseverance and high performing standards led her to complete them in February 1903, long before the expected date (the normal period of study was three years) in a final recital in the celebrated Leipzig Gewandhaus. Suggia played Robert Volkmann's Cello Concerto, op. 33 under the direction of Artur Nikisch and a solo encore at the end. This was such a success that Suggia recalled that "the thunderous applause they gave me remained forever in my ears, in my memory and in my heart" (Pombo, 1993: 273) (OQ140). Picture 49 illustrates an autograph by Artur Nikisch praising Suggia.

Picture 49 - Artur Nikisch autograph

"To the genial young Master of the violoncello, Guilhermina Suggia,
with sincere regard" (Leipzig, 1st November 1904)



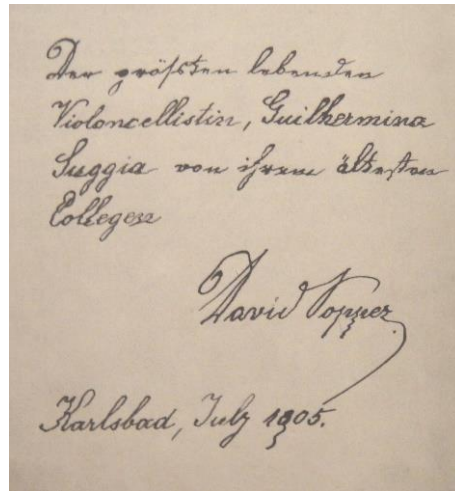
Source: Pombo, Fátima (1983), *Guilhermina and the luxuriant cello*, Porto; Fundação Eng. António de Almeida, p. 263

From this moment on, Suggia expanded her world: from 1903 until 1906 Europe became her stage and leading world musicians became her friends. Among these was the famous cellist David Popper, who considered her "the greatest of the living cellists"⁷⁸ (OQ141) (see Picture 50).

⁷⁸ *Ibidem*

Picture 50 - David Popper autograph

“To the greatest living violoncellist, Guilhermina Suggia,
from her older colleague” (Karsbad, July 1905)



Source: Pombo, Fátima (1983), *Guilhermina and the luxuriant cello*, Porto; Fundação Eng. António de Almeida, pp. 272-273

After that period, she moved to Paris to meet Pablo Casals and later they began living together. Their home was a meeting point for many artists and musicians, which must have broadened Suggia’s knowledge, contacts and overall cultural experience even more. Degas and Romain Rolland, as well as Enesco, Ravel, Schönberg, Kreisler, Bauer, Cortot, Thibaud, Ysaÿe and Saint-Saëns were some of the many famous personalities who frequented their residence (Pombo, 1996: 98-99). Of all the Portuguese cellists considered up to this point, Suggia was undoubtedly the one with a deeper contact with other cultures and personalities, which showed her ideas different from the ones practised in Portugal, driving her to higher levels of demand.

After the end of the relationship in 1913, Suggia decided to travel to London, a cosmopolitan city where she lived modest life, particularly due to the beginning of the First World War and the fact that she was known mainly through Casals. In addition, the fact that women were still not playing in orchestras did not help her to rapidly gain a place in the English musical circuit. Following a concert at Queen’s Hall, *The Musical Times* published the following comment on 1 December 1924: “Madame Suggia (...) must be classed with the women players whose goal is purity of tone and purity of conception, and not with the termagants whose energy is more forceful and overbearing than that of any male performer”. This statement once again reflects the privileged position between

men and the cello and it may explain the lack of women cellists (or the records of their activities) in Suggia’s contemporary society.

However, it did not take many years for her to achieve success and to play with the most distinguished performers, conductors and orchestras. Critics reported excellent moments and interpretations from concerts with the Royal Philharmonic Society, State Symphony Orchestra, London Symphony Orchestra and BBC Symphony Orchestra. Likewise, recitals at the Royal Albert Hall, Wigmore Hall and Queen’s Hall, among other places, showed a passionate Suggia and her acceptance in England (see Picture 51). Two articles published in *Music and Letters* (in 1920 and 1921) and the regular favourable critiques on Suggia’s performances show the recognition for her talent, as stated by Ernest Newman, one of the most respected English critics: “Living in London has its own compensations. For example, listen to Miss Suggia three times in two days. She is one of the rare and greatest string interpreters”⁷⁹.

Picture 51 - Guilhermina Suggia recital program at Wigmore Hall



Source: *Guilhermina Suggia* (2005), several photos and articles extracted from the website “Guilhermina Suggia”, http://suggia.weblog.com.pt/arquivo/2005_05.html (last accessed 16/04/2012)

⁷⁹ See website: http://suggia.weblog.com.pt/arquivo/cat_criticasimprensa.html

In the chronology of her performances across the United Kingdom (see Appendix 3), it can be seen that Suggia developed an intense career in distinguished concert halls and with well-known conductors (similar to what happened with her performances in Portugal). In these concerts there is evidence of Suggia having played some Portuguese works (by Óscar da Silva – “(...) who contacted Klengel and arranged for him to take Guilhermina as a student” (Mercier, 2008: 11) – and César Casella), though her relationship and opinion of the Portuguese cello repertoire is not clear. In relation to this, Henrique da Luz Fernandes (the oldest and the only interviewee who saw her and listened to her playing) shares: “I don’t remember listening to any Portuguese work in her concerts or recitals” (OQ142).

The other interviewees suggest much the same: Maria José Falcão agrees, as does Paulo Gaio Lima: “I guess she didn’t play that many Portuguese pieces” (OQ143). Clélia Vital adds a reason “especially because most of the Portuguese works had not yet been written at that time” (OQ144). This late appearance of representative Portuguese cello works may have influenced the status and recognition of the cello, which leads to the speculation as to what would have happened if Guilhermina Suggia had played them. Very likely, she would have increased the chance for a greater exposure of the Portuguese cello repertoire and its probable national and even international recognition.

Later in her life, Suggia decided to return to Oporto and marry José Carteado Mena and moved to Portugal for good three years later. During the Second World War (1939-1945) she stayed in Portugal and dedicated her attention to concerts for life-support institutions and teaching. She never accepted many students but the ones who had the opportunity of working with her remember all those moments with respect and affection. Her decision to teach only a small number of pupils may have prevented greater dissemination of her influence as only a few absorbed her teachings. However, a question may arise regarding that choice: was it made to give her more time to maintain her high performance level because she was aware of the dedication and work needed?

Among her students from abroad were Thelma Reiss and Raya Garbousova, both internationally recognized cellists. In Portugal Madalena Sá e Costa, Celso de Carvalho, Carlos Figueiredo, Isabel Millet, Filipe Lorient and Pilar Torres were some of the few that benefited from her teaching. It is in this exchange of experience and knowledge that

the existence of a Portuguese cello school may be considered, or not, as Suggia's influence remained for several generations. Whether or not the existence of this school is recognised, the role that Suggia played in Portugal as a teacher is undeniable. Celso de Carvalho has good memories from his lessons with Suggia:

During the lesson, she was never worried about its agreed duration but only about improving and obtaining the best results. One of the most important things was the habit of sitting close to the student and, with her marvellous cellos, correctly exemplifying what was necessary, sometimes going so far as to play an entire passage or even the complete work. Those were the moments during which I could follow her musical thought and closely admire her mastery⁸⁰ (OQ145).

The perfectionism of Suggia was known and as Pilar Torres once said: "If her eyes smiled and her mouth remained closed, it would be a day of spontaneous execution. But when her mouth smiled and her eyes became crystallized, Guilhermina was implacable"⁸¹ (OQ146). This facet of Guilhermina was perhaps one of the factors responsible for her success, since it represents a keen consciousness about how things should be done or studied in search of a better result. She was very serious regarding technique, in relation to which she believed: "It shouldn't be studied just for dexterity, but always regarding music"⁸². Technique is necessary as a mean of expression and the more perfect it is, the freer the mind to interpret the ideas that inspired the composer"⁸³.

Suggia's self-consciousness and high degree of awareness on the core issues necessary to high standard achievements were also visible through her position before the status of the cello. In the 1920's journal *The Musical Times*, Suggia wrote an article defending the instrument: "Why should be this the sad gate of the violoncello? Is it owing to the deficiencies of the performers or is it really true that the cello is not a successful solo instrument? (...) How long will it be before cellists will realize that if the cello does not hold its place with the piano or the violin in a concert room as a solo instrument, the fault does not lie in the cello nor in its literature but only in the player!"⁸⁴

⁸⁰ *Ponto e Contraponto*, Academia de Música de Santa Cecília, No.6, 1989, p. 9.

⁸¹ Pombo, Fátima (2011), "Guilhermina Suggia, Violoncelo para Sempre", in *Faces de Eva – Estudos sobre a Mulher*. Lisboa: Edições Colibri, No. 25, p. 12.

⁸² *Ponto e Contraponto*, Academia de Música de Santa Cecília, No.8, 1989, p. 29.

⁸³ Suggia, Guilhermina (1920), "The Violoncello", in *Music and Letters*, vol. I, No. 2, April 1920, Oxford: Oxford University Press, pp. 105-106.

⁸⁴ *Idem*

Though this seems quite hard to hear, her testimony on the performance levels of a cellist of that time (though it is not clear if she is referring to the general music panorama or to a specific context) is certainly very valuable regarding her classification as a top performer of international merit. In her own words: “the reason why the cello is played in such an uneven manner is because cellists do not realize the undoubted possibility of conquering almost every technical difficulty that exists in the study of scales” (1920, p. 107).

Although she assigns performers in general responsibility for the cello’s status in the mid-20th century, other factors were also criticized for their detriment to the pursuit of greater development and perfection:

If critics, concert-giver, and public are pleased with such ignorance, then it is hopeless to try to raise the standard of achievement of the one and appreciation of the other. People ought to protest, critics ought to have the courage to say the truth, schools of music ought to stop pupils from giving concerts of responsibility before they are ready for them, and even teachers ought to be put through a test to see if they are capable of directing each pupil in the right way⁸⁵.

This comment could be perfectly applied to the Portuguese reality; otherwise the affirmation of the cello in Portuguese would be certainly higher.

Still in Portugal, she intervened in several events such as the creation of the Symphony Orchestra of the Oporto Conservatory of Music, being the soloist in the first concert that took place at the *Rivoli Theatre*, in 1948; and to be a member of the jury in several important musical events, including cello competitions (see Picture 52), in which her students used to participate as well. This would have facilitated the spreading of her teachings and experiences, promoting (albeit indirectly) the awareness of new levels of performance.

⁸⁵ *Ibidem*

Picture 52 - Cello competition at *Emissora Nacional* in 1943.

[The jury were distinguished musicians: Pedro de Freitas Branco, Pedro do Prado, Armando José Fernandes, Paul Grümmer and Guilhermina Suggia. The competitors were Carlos de Figueiredo, Madalena Sá e Costa and Fernando Costa, all Suggia's pupils]



Source: *Guilhermina Suggia* (2005), several photos and articles extracted from the website “Guilhermina Suggia”, http://suggia.weblog.com.pt/arquivo/cat_fotografias.html (last accessed 16/04/2012)

By the late 1940's Guilhermina's health was failing. Her last two recitals were given in two of the countries where she lived. Bournemouth Winter Gardens (England, 1949) and *Teatro Aveirense* (Portugal, 1950) applauded “La Suggia” for the last time.

Suggia left some recordings for posterity which, as has been observed, did not include Portuguese music, possibly reflecting the lack of Portuguese cello works with the potential to be recognised as distinctive. The first recordings date from 1924 and the last occurred in 1946 with the Cello Concerto of Lalo with the London Symphony Orchestra conducted by the Portuguese conductor Pedro de Freitas Branco⁸⁶.

Her perspectives for the cello path may be seen through the donation of her three invaluable cellos to music schools and cello competitions⁸⁷. Her Stradivarius was donated to the Royal Academy of Music in London, which agreed to sell it and with the money from its sale create a cello competition and award the winners (Pombo, 1996, p. 193). This prize began in 1952 and consisted of an annual scholarship only for young Portuguese-born or English students. One of the chosen ones was Jacqueline Du Pré.

⁸⁶ See Anita Mercier's article in the website: www.cello.org/newsletter/articles/suggia.htm

⁸⁷ See website: <http://suggia.weblog.com.pt/arquivo/090320.html>

Similarly, Suggia enriched and promoted her Portuguese heritage with initiatives encouraging the study of the instrument: with the creation of a “*Fundo para o violoncello em memória de Guilhermina Suggia*”⁸⁸, which consisted of a scholarship only for exceptionally talented students, considered potentially first class solo musicians” (Pombo, 1996, pp. 180-181); giving her *Montagnana* cello to the Oporto Conservatory, to be lent to promising and talented cellists; and endowing the Lisbon National Conservatory of Music with the *Lockey Hill* cello, paying homage to her father Augusto Suggia, a former teacher of that institution.

In recognition for her value and contribution, she was honoured throughout her life by friends, performers, critics and composers. A festival for children was given her name, as was a room at the Oporto Conservatory and a concert room “regarded as the heart of the *Casa da Música: Sala Suggia*” at Oporto’s *Casa da Música*. The Government of Portugal also rewarded Suggia for her accomplishments, giving her the Order of Santiago de Espada title. In 1938, the Oporto city council decided to award her its Gold Medal. As known so far, no other Portuguese cellist received such distinctions.

⁸⁸ See website: www.helpmusicians.org.uk/help_you/young_artists/awards/guilhermina_suggia_gift

3.3. Other twentieth-century cellists

In this subchapter, attention is drawn to the life and work of prominent cellists born after Guilhermina Suggia, who also strengthened the presence and reception of the cello in Portugal.

For a simple clarity, three divisions have been created (Lisbon, Oporto and abroad). Within them the order of appearance is organised according to chronological birth date.

Lisbon

While Guilhermina Suggia started her apprenticeship closely connected to Oporto, most other Portuguese cellists studied and developed prominent careers in Lisbon.

Fernando Costa (1896-1973)

The first cellist to be focused on here, Fernando Costa (see Picture 53), had significant impact on the instrument's reconnaissance. Having studied with great masters at the Lisbon National Conservatory of Music (João Passos, David de Souza and Luís de Freitas Branco), he had access to solid and good learning. After finishing his cello course, he went to Paris to study with Joseph Salmon, which gave him a wider musical perspective and reinforced the French influence seen in many performers of this century.

Picture 53 - Fernando Costa performing Schumann's Concerto with the Symphony Orchestra of *Emissora Nacional*

[under the direction of Pedro de Freitas Branco, in 1938, at the *Teatro Politeama*]



Source: kindly ceded by Henrique Fernandes

His talent was recognised by winning the *Moreira de Sá* Prize in Oporto in 1928. As a performer he gave many concerts and recitals, some of them including works by Portuguese composers, benefiting their dissemination. Costa played a very important role in Portuguese musical life, especially due to his high quality as a performer and his broad spectrum of activity, such as the participation in several chamber music groups. The best known being the already mentioned piano trio – Trio Vianna da Motta – with celebrated pianist José Vianna da Motta and violinist Paulo Manso.

Henrique da Luz Fernandes, who was his colleague at the Symphony Orchestra of *Emissora Nacional*, praises this musician: “Fernando Costa was also a notable cellist. He studied in Paris and could have had a more evident career” (OQ147). Fernando Costa focused his activity mainly in Lisbon. In addition to a soloist career, he also played in several orchestras (including the Orchestra of *Teatro Politeama* and the Lisbon Philharmonic) as principal cello. He devoted himself to teaching. In the words of Henrique Fernandes, if the conditions and decisions had been different, his performing career path might also have achieved greater prominence.

Nevertheless, Costa played a very important and active role in teaching. Having started teaching in *Academia dos Amadores de Música*, his legacy perpetuated itself to the present through the co-founding of *Fundação Musical dos Amigos das Crianças* (as mentioned in chapter 2), which became one of the most respected private music schools in Portugal in the second half of the twentieth century, particularly with regard to the teaching of strings. Many students have studied in this school, including the author of this thesis (who started learning the cello with Adriana de Vecchi) and two of the interviewees. One of these was Maria José Falcão who, although young at the time, today ranks her former teacher Fernando Costa as “a great cellist and a great teacher. He was keener in technical aspects, exercises, everything related to cello technique” (OQ148). She says about her training:

My first cello teacher was Adriana de Vecchi... later, it was her husband, Fernando Costa. Fernando Costa used to take the students when they already knew something. Adriana de Vecchi usually introduced the cello to the students, but Fernando Costa had no patience to teach the ‘B-A-BA’ [very first words]. When the students began to play, from the 3rd year... they usually went to Fernando Costa. Or, when we had to play solo with the orchestra, he

rehearsed us, but Adriana was a very, very important person in my life... always, always... since the very beginning (OQ149).

In fact, the good memories and appropriate teaching environment promoted by Fernando Costa and Adriana de Vechi were important psychological stimuli connected to the instrument. This may have been one of the reasons why several students from this Costa/Vechi partnership later achieved very successful careers, as most of the above mentioned cellists.

Filipe Lorient (1905-1988)

This cellist (see Picture 54) also marked the musical life of his time. As shared by Henrique da Luz Fernandes (his student, friend and colleague): “His parents were both Spanish and his father was the conductor of the Opera Choir. His mother was a ballerina and a ballet teacher at the Lisbon Conservatory” (OQ150).

As a student, Filipe Lorient began his learning with João Passos at the Lisbon National Conservatory of Music and received his diploma with the highest marks. Subsequently, he studied with Fernando Costa and later with Paul Grümmer in a masterclass that took place in the same institution.

Picture 54 - Filipe Lorient

[on the left, with important Portuguese figures: Elisa Suggia, Augusto Suggia, Flaviano Rodrigues, Carlos Quilez, Regina Cascais e Filipe Silva]



Source: *Guilhermina Suggia* (2005), several photos and articles extracted from the website “Guilhermina Suggia”, http://suggia.weblog.com.pt/arquivo/cat_fotografias.html (last accessed 16/04/2012)

As a result of his good progress, Filipe Lorient was awarded two scholarships: the first, from the German Institute, to study in Vienna; the second, in 1943, from the Portuguese *Instituto para a Alta Cultura*, to cover his studies with Guilhermina Suggia. He was also awarded first prize in the Portuguese Radio Competition (*Emissora Nacional*) Competition, in 1944.

The same interviewee, Henrique da Luz Fernandes, adds “Filipe Lorient was a very interesting person with a remarkable capacity to adapt. He also was an excellent cellist, a good interpreter with very beautiful sonority” (OQ151). Lorient gave countless recitals, with premieres of many cello works, and also played as principal and sub-principal cello in orchestras including the *Academia de Instrumentistas de Câmara* (Academy of Chamber Instrumentalists) and the Symphony Orchestra of *Emissora Nacional*.

He also devoted himself to teaching, having taught at *Academia dos Amadores de Música*, in Lisbon.

Maria Isaura Pavia de Magalhães (1912-1995)

The second female cellist to be identified in this chapter is Maria Isaura Pavia de Magalhães, who began learning music at the age of four and the cello at the age of six, with both her aunt and mother (see Picture 55).

She grew up in a musical family: her father, Eduardo Pavia de Magalhães, was a violinist, violist and teacher at the Lisbon National Conservatory; her mother, Branca Baptista Bello de Carvalho, also attended the Lisbon National Conservatory of Music and learned the piano, cello and composition. Her musical skills allowed her to develop a good career as a soloist, orchestra player and chamber musician.

Maria Isaura Pavia de Magalhães entered the Lisbon National Conservatory at the age of seven, with special authorisation due to her tender age, and became a student of João Passos. A precocious student and player, she started playing with important orchestras, including the Opera Orchestra of the Lisbon Coliseum at the age of eleven. Three years later she received her Diploma with the highest marks and soon began her career as a soloist and chamber musician.

Picture 55 - Maria Isaura Pavia de Magalhães



Source: Magalhães, Isaura Pavia de (1995), *Recordações*, pp. 101

In 1933, she decided to pursue her studies abroad: in Paris with Maurice Eisenberg, an internationally known cellist and student of Pablo Casals, and in Catalonia with many respected cellists of that time, including Casals himself. She was awarded a scholarship from the Gulbenkian Foundation⁸⁹ to study in Switzerland at the Ascona and Zermatt Summer courses, having benefited from the teaching of the two previous plus Rudolf von Tobel and the acclaimed violinist Sándor Vegh.

At the age of 21, Maria Isaura became a teacher at the Lisbon National Conservatory and later became director of this institution. One of her students, Henrique da Luz Fernandes enlarges upon her dedication:

Isaura Pavia de Magalhães gave me extra lessons at her mother's house in order to allow me to shorten and concentrate the years of study and get my diploma sooner. I did the first six years in only two and the remaining three years, which corresponded to the course of the higher college of education, in the normal three years.

⁸⁹ The Calouste Gulbenkian Foundation is a Portuguese private institution created by the Armenian Calouste Sarkis Gulbenkian. It is a Foundation of public utility whose statutory aims are in several fields, the arts being among them. See the institutional website of Calouste Gulbenkian Foundation: <https://gulbenkian.pt>

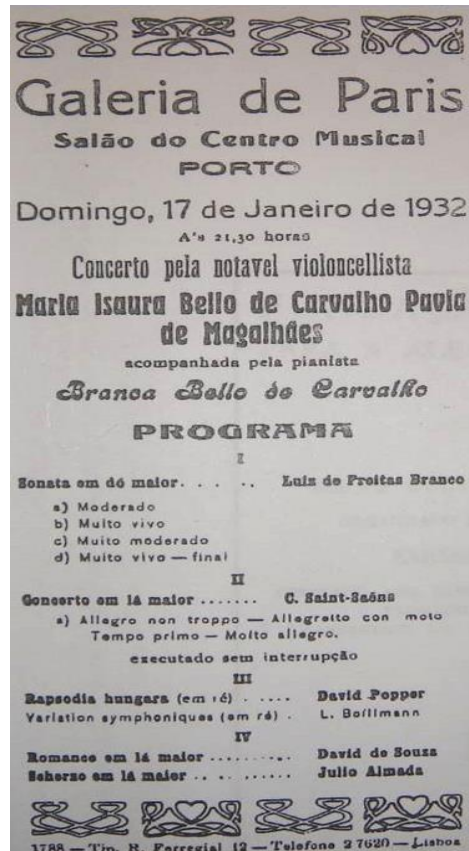
Likewise, when I decided to apply for the Symphony Orchestra of *Emissora Nacional*, she prepared me for the sight-reading audition, making use of her huge personal music library, gathered through her teaching and soloist career and from her father's (Eduardo Pavia de Magalhães) great pleasure in collecting scores (he even lent some scores to the Symphony Orchestra of *Emissora Nacional*) (OQ152).

Maria José Falcão agrees: “She was always a very helpful person, very dedicated to her students... we even attended those masterclasses in Estoril [*Costa do Sol* International Summer Music Courses] with her and with Professor Eisenberg... she also influenced me... we always absorb things from our teachers” (OQ153).

Her teaching career also at the International Cello Centre (in London) may perhaps have broadened her perspective and activity, as may several other projects that she was responsible for: *Costa do Sol* International Summer Music Courses that took place for fourteen years (Magalhães, 1995: 311), *Orquestra de Câmara Universitária* and Cascais Academy of Arts. As seen in the previous chapter, the first of these – *Costa do Sol* International Summer Music Courses – had a major role in the development of students and the musical life of the city, making Maria Isaura one of the cellists who contributed most to widening the perspectives of the time, whether for students or professionals.

Maria Isaura played in several countries and with various orchestras, including the Symphony Orchestra of *Emissora Nacional* and the Lisbon Philharmonic Orchestra. Her recitals sometimes featured music by Portuguese composers (see Picture 56).

Picture 56 - Concert programme



Source: Magalhães, Isaura Pavia de (1995), *Recordações*. Odivelas: Europress, p. 89

She was honoured in 1995 with the insignia *Grande-Oficial* from the *Ordem da Instrução Pública* and the *Medalha de Mérito Principal* from the Cascais City Council⁹⁰.

Celso de Carvalho (1910-1999)

Celso de Carvalho (see Picture 57) began his cello studies with João Passos at the Lisbon National Conservatory of Music and was also one of the few students who had the opportunity to work with Guilhermina Suggia.

⁹⁰ Magalhães, Isaura Pavia de (1995), *Recordações*, Odivelas: Europress, p. 70

Picture 57 - Celso de Carvalho

[with a student at Academia de Música de Santa Cecília]



Source: *Ponto e Contraponto*, Academia de Música de Santa Cecília, No.6, 1989

Like many of his contemporaries, Celso divided his career between teaching at the *Academia de Música de Santa Cecília*, playing chamber music (he had a cello duo with Henrique da Luz Fernandes) and orchestral performance, being the first cellist of the Oporto Symphony Orchestra and, later, of the Symphony Orchestra of *Emissora Nacional*⁹¹. In the opinion of Maria José Falcão, his colleague in the latter, his role was more visible as an orchestra player, at which he was excellent and a great representative:

I never saw him as a soloist or playing concerts... just the orchestral solos. As an orchestra player he was great, he was one of those pillars on which we relied, for it [the music] didn't ever collapse to one side or the other.

He was a very straight person... I remember him as a “rock” in solfeggio, in terms of rhythm and playing on the shelf. He was fantastic, finding no difficulties, and very precise rhythmically. Sometimes, even in more modern things we had difficulty to read... he never failed, he was very solid, fantastic (OQ154).

Oporto

In Portugal's second city, some cellists helped to spread the presence of the instrument beyond the capital city. The first to be mentioned is the Portuguese cellist most closely related to Suggia and who extended her influence for many decades.

⁹¹ See the institutional website of *Instituto Camões*: <http://cvc.instituto-camoes.pt/seculo-xx/guilhermina-suggia.html> and the website: <http://suggia.weblog.com.pt/arquivo/084319.html>

Madalena Sá e Costa (1915-)

Born in this city, Madalena Moreira de Sá Ferreira da Costa (see Picture 58) started learning music at home with her mother. Her parents, Leonilda Moreira de Sá (daughter of Bernardo Moreira de Sá) and Luiz Costa were both excellent pianists and renowned musicians who provided a rich musical environment in Madalena's apprenticeship.

Picture 58 - Madalena Sá e Costa



Source: picture extracted from the book Sá e Costa, Madalena Moreira de (2008), *Memórias e Recordações*, p. 177

After studying the violin for a short period with an aunt, Madalena started learning the cello with Augusto Suggia and later with Guilhermina Suggia (see Picture 59). Madalena was one of the closest students Suggia had and stayed with her for ten years. Henrique da Luz Fernandes comments on this, saying: “she became one of Suggia’s favourite students. She also developed a close friendship with Guilhermina Suggia, who became a frequent visitor to her house and a friend of Madalena’s parents” (OQ155). This proximity would certainly have been very fruitful since Madalena will have achieved, among the Portuguese female performers of that time beside Suggia, the largest and more evident performing career, whether as soloist or in chamber music.

Picture 59 - Guilhermina Suggia, Madalena Sá e Costa and Augusto Suggia



Source: *Guilhermina Suggia* (2005), several photos and articles extracted from the website “Guilhermina Suggia”, http://suggia.weblog.com.pt/arquivo/cat_fotografias.html (last accessed 16/04/2012)

Later, Madalena studied with Maria Isaura Pavia de Magalhães at the Lisbon National Conservatory of Music, receiving her Diploma in 1940. In addition, she improved her performing skills learning from other famous cellists in Portugal and abroad: Maurice Eisenberg and Antonio Janigro were her teachers at the *Costa do Sol* International Summer Courses in Portugal; abroad, she studied with Paul Grümmer (in Potsdam, Germany), Gaspar Cassadó (in Paris, France), Sándor Végh and Pablo Casals (in Zermatt, Switzerland).

She played for fifty years, in Portugal and abroad in a famous duo with her sister Helena Sá e Costa (an excellent and esteemed pianist) and also intensely embraced chamber music. Performances included concerts with renowned groups like the *Portugália* Trio and the *Portugália* Quartet. She performed in such important institutions as *Sociedades de Concertos Orpheon Portuense*, *Círculo de Cultura Musical*, *Pró-Arte* and *Juventude Musical Portuguesa*, playing with the Symphony Orchestra of *Emissora Nacional* and Oporto Symphonic Orchestra.

Simultaneously, Madalena Sá e Costa developed an extensive career as a teacher, spreading the teachings of Suggia: she was a teacher at the Braga Gulbenkian Conservatory for fifteen years and at the Oporto Conservatory for thirty-eight years; in this latter institution she taught Paulo Gaio Lima “Madalena Sá e Costa made me feel tranquil in the approach to the instrument. I played many times in student concerts and became very used to the stage and to the fact that music is also an act of communication” (OQ156).

Similarly, her participation in countless music courses and festivals around the country allowed more people to come into contact with her knowledge and example, thus contributing to the revelation of the cello. One of the interviewees that attended those courses, Clélia Vital, reveals: “I heard Madalena Sá e Costa in the *Costa do Sol* International Summer Music Courses and in a recital she gave with her sister. Her sound was very beautiful” (OQ157). These memories validate the importance of such musical experiences to the learning of a young student as they can illustrate a potentially positive future and influence life choices and further dedication.

Henrique da Luz Fernandes, who is only a few years younger than Madalena, shares: “Madalena Sá e Costa is undoubtedly a remarkable teacher. She taught for many years and is probably still proudly active today” (OQ158) – this interview occurred in August of 2012, the same month Madalena Sá e Costa played in the “XVII *Semana Internacional do Piano de Óbidos*” (XVVII Óbidos International Piano Week), at the age of 96.

Her experience has also been requested in many competition jury panels, including the Guilhemina Suggia International Competition (*Casa da Música*), Eisenberg Competition, Covilhã Competition and *Juventude Musical Portuguesa* Competition.

As mentioned in the first chapter, the importance of a good teacher is one of the factors highlighted as important by the interviewees in order to create good foundations and, consequently, a good musician with a successful future. Madalena is undoubtedly one of those examples, being recognised as such among Portuguese cellists.

This noteworthiness began very early on and the numerous awards that she won prove it: the *Orpheon Portuense* prize (awarded four times), the *Emissora Nacional* Prize, the Morrison Prize of the Harriet Cohen Foundation and the Guilhermina Suggia Prize.

Her legacy will remain through several recordings, as will the book “*Memórias e Recordações*” concerning her life and the musical life of Oporto. Currently, she still shares her story through the participation in a very active (and impressive) way in Portuguese musical life as an advocate of the repertoire and musical culture. In fact, and according to her student Paulo Gaio Lima, she has been representing an important role for the cello in Portuguese music, since “Madalena Sá e Costa used to play works by Portuguese composers” (OQ159).

This may have been very important in the promotion of Portuguese music for cello since she was considered, and still is today, “the typical mainstay of a musical society in a small country” (OQ160), promoting her instrument and contributing to raise its status in the history of the country.

Carlos Figueiredo [*birth and death dates not found*]

Carlos Figueiredo⁹² is known as one the few students of Guilhermina Suggia. Familiar with his musical path, Paulo Gaio Lima states:

Carlos Figueiredo was an important figure... he was a mainstay... I perfectly remember a recording he did with my father [Alberto Gaio Lima], of Kodály's Violin and Cello Duo... and he played really well. He was the first cello of the orchestra. He was thus the reference of integrity, a little in the image of Celso de Carvalho here in Lisbon (OQ161).

As stated, his excellent music skills allowed him to play as principal in the Oporto Symphony Orchestra but also, according to Henrique da Luz Fernandes, “in an admired string quartet, the Quartet of Oporto [*Quarteto de Cordas do Porto*]. He was a good cellist” (OQ162).

⁹² The name of this cellist was raised in the interviews and there is almost no literature on his life and career, the reason why it was not possible to find his birth and death dates.

Within this Quartet⁹³, he recorded works by Fernando Lopes-Graça and Cláudio Carneiro, among others, contributing to the promotion of Portuguese music through the cello. This occurred also through premieres: for example, of the *Scherzo-Marcha* by the Portuguese composer Berta Alves de Souza (in 1970 at the Oporto Music Conservatory with the composer herself at the piano)⁹⁴.

His career was also closely linked to the Oporto Conservatory, though no further details for inclusion in this thesis were found.

Gisela Neves [birth date not found-]

Gisela Neves studied with Ramon Miravall, at the *Academia de Música de Espinho* and later with Madalena Sá e Costa (one of the interviewees in this work) at the Oporto Conservatory of Music as a scholar of the Calouste Gulbenkian Foundation. Among others, she studied with celebrated world-class performers, including the French cellist Paul Tortelier and the Hungarian violinist Sandor Vegh.

As a soloist, Gisela Neves performed with the Symphonic Orchestras of the Portuguese Radio (Lisbon and Oporto). She is currently a cellist in the *Orquestra Sinfónica do Porto Casa da Música* and a cello teacher at the *Academia de Música de Espinho*⁹⁵.

An active chamber musician, she founded the *Camerata Musical do Porto* and regularly performs with her brother, the pianist Fausto Neves, with whom she has recorded a CD featuring Portuguese music from the twentieth century.

Abroad

After the various excursions abroad by several of the cellists mentioned, they subsequently returned to Portugal, having developed their careers in different ways and

⁹³ The other members were Carlos Fontes, António Cunha e Silva and José Luís Duarte.

⁹⁴ See the institutional website of *Instituto Camões*: <http://cvc.instituto-camoes.pt/seculo-xx/guilhermina-suggia.html>, the official website of *Centro de Investigação e Informação da Música Portuguesa*: http://mic.pt/dispatcher?where=2&what=2&show=1&obra_id=3275&lang=PT, and the website http://naoutramargemeuropacds.blogspot.pt/2008_12_01_archive.html

⁹⁵ See the institutional website of *Casa da Música*: www.casadamusica.com/pt/artistas-e-obras/musicos/n/neves-gisela?lang=pt#tab=0

taking up job opportunities available at the time. Making a different choice, there is a cellist who later establishing her career abroad with much success: Maria de Macedo.

Maria de Macedo [*Birth date not found*]

Born in Oporto, Maria de Macedo (see Picture 60) started learning the cello with Madalena Sá e Costa at the Oporto Conservatory of Music, being a successful student and having been awarded the “Suggia Prize” in 1955.

Picture 60 - Maria de Macedo



Source: *Maria de Macedo* (2013), picture extracted from the website <http://violoncelosantacristina.blogspot.pt> (last accessed 25/09/2016)

Later, she pursued her studies abroad with Pierre Fournier and Enrico Mainardi, in Europe and with Janos Starker in the United States, where she became his teaching assistant at Indiana University. Maria was thus the first cello student found in this research who went to the United States, bringing new perspectives and spreading the Portuguese cello voice as well.

Though staying in Portugal for some years and developing her career as a soloist and an orchestral cellist (in Oporto’s Symphony Orchestra and Lisbon’s Gulbenkian Orchestra), Maria de Macedo moved to Spain (Madrid) in 1975, where she dedicated herself to

teaching. In 2001, she founded the “*Forum de Violoncello de España*”, a high-level summer course for students who want to improve their performing skills⁹⁶.

Her move to Spain might have taken away from Portugal a different perspective of cello teaching and performance, which, though of external origin, might have driven and improved its path. Nevertheless, and despite the possibility of her Portuguese origin being little known, her teachings are widespread internationally through high-level master-classes throughout Europe and, more recently, in Portugal. The testimony of Paulo Gaio Lima corroborates her role: “She is a very important person. Many students worked with her. She is a lovely person and she still teaches. She is the exemplar of cello teaching in Spain” (OQ163).

Recognized as an excellent performer and teacher, Maria de Macedo leaves a legacy in cello history. One of the very few cases of the successful internationalisation of a Portuguese cellist, Maria de Macedo’s legacy is definitely important, albeit possibly stronger in Spain than in Portugal.

⁹⁶ See websites: www.forumdevioloncello.com, www.cellist.nl/database/showcellist.asp?id=1133, and <http://violoncelosantacristina.blogspot.pt>

3.4. Interviewed cellists

Although the biographies of the interviewees were presented in subchapter 1.1, other aspects will be addressed aiming a better understanding of the prominent career of these five cellists and placing them in the Portuguese cello scenario. Recognised for their high professionalism and dedication to the cello, their role is undoubtedly important in the current appreciation of the instrument, and their contribution and legacy towards a skilful and brighter future being certain (and already evident).

Some of the ideas presented here were gathered in the interviews, in the author's professional/student/friendly relationship with the interviewees and through their legacy over the past years/decades.

Henrique da Luz Fernandes (1927-) - see subchapter 1.1.1

Despite holding a career mostly as an orchestra player and teacher, Henrique Fernandes has played a very important role in the defence and promotion of the Portuguese musical heritage. His permanent readiness to share his knowledge (through articles, radio interviews, lectures, teaching, etc.) and the close contact he still maintains with current cellists and composers makes him a reference and a reliable source.

He has always maintained courteous relationships with other musicians, which has earned him the respect of the Portuguese musical world, serving as an example of rectitude and wisdom for younger generations. Fernandes is the oldest interviewee and had much contact with the three female interviewees as they were colleagues in the Symphony Orchestra of *Emissora Nacional*. From this intergenerational contact, Henrique da Luz Fernandes shares: "When I was in the Symphony Orchestra of *Emissora Nacional*, I played with Clélia Vital, Maria José Falcão and Irene Lima, whom I sometimes helped to correct the sound post and the wolf tone of her cello" (OQ164). This type of coexistence is very important since it, expectedly, embraces and integrates younger elements.

Clélia Vital (1949-) - see subchapter 1.1.2

Clélia Vital marked Portuguese musical life in many positive ways. As a soloist she is recognised as one of the cellists who have contributed most to the elevation and

appreciation of the cello by the many times she has performed in Portugal and abroad and by her close relationship to composers and works composed for the instrument (including dedicated works). Her career in the Gulbenkian Orchestra promoted many of these performances and allowed her to work with excellent national and international musicians and conductors.

This has certainly enriched her knowledge and teaching background, thus being useful for many students as university teaching has been part of her life for many years. In addition, her own learning abroad and her permanent curiosity and commitment will certainly have enriched the knowledge she has transmitted in her teaching. Her apprenticeship, as well as her aptitude for the cello, began at an early age: “Isaura Pavia de Magalhães accepted me as her student despite the fact that I was too young to enter this institution [Lisbon Conservatory]” (OQ165). Clélia Vital was another example of early learning with very promising results.

This interviewee also mentions the relevance that foreign influences had in her learning: “But André Navarra and Paul Tortelier were the ones who made the big difference and influenced me in various ways. I think it’s very important to contact with different masters in Music Courses because of everything that surrounds the student and the particular learning during the course” (OQ166).

This information once again demonstrates the trend detected throughout this research for many cello students to study abroad and improve their musical skills. Although this search for progress is in the opinion of the author very positive, as it reflects curiosity and the quest for improvement, it may also demonstrate a latent wish among Portuguese musicians to look for more specialised environments and opportunities abroad, which were still likely to be few in Portugal; in a certain way, this might have postponed the Portuguese claim for the development and transmission of cello playing.

Her entrance into the labour market (professional orchestras) occurred as soon as she finished her studies, which is, in a sense, a good indicator of her high level of performance. Despite Clélia Vital being a performer with all the ability to achieve an international career, the decision to only pursue a soloist’s career is very difficult in Portugal, reason why it usually goes to a secondary role.

Maria José Falcão (1949-) - see subchapter 1.1.3

Having started her musical studies in Lisbon at the *Fundação Musical dos Amigos das Crianças*, Maria José later “went to Paris to study with Paul Tortelier – he was also a very important person [beside her teachers Adriana de Vecchi and Fernando Costa in Portugal]. He had just come to Lisbon to play in a concert with the Symphony Orchestra of *Emissora Nacional* and I was planning to study abroad” (OQ167). This statement, beside mentioning again foreign influences, can also demonstrate the importance of the mobility of performers which was decisive in this case, with Maria José deciding to study abroad with Paul Tortelier after have heard a concert of his in Portugal.

This is another example of the importance of the greater contact with the outside world in the expansion of experience and opportunity which, as previously seen, had proven to be very useful for cellists since the nineteenth century and, consequently, for the evolution of cello playing. Although the development had been from outside to inside and not the other way around, this evolution was undeniable and highly favourable.

During the period of *Estado Novo*, the internationalisation of national talents was promoted but, as seen in the life of every performer or composer that went abroad with a state scholarship, they all returned to Portugal. Maria José speaks about her case and the kind of support received from *Emissora Nacional*:

Mr. Pedro do Prado (Director of the Portuguese National Radio) did not want me to leave the Symphony Orchestra of *Emissora Nacional*. So then he made me an interesting proposal: ‘Okay, you can go to Paris for a few months and we’ll pay you your normal salary during your stay’. He spoke to Paul Tortelier, who accepted me in private lessons, and Portuguese Radio paid me the salary as if I was in the orchestra... and that was my scholarship (OQ168).

This may have been somehow decisive in limiting the internationalisation of the best Portuguese cellists since, besides the fact that their level might have been comparable with the best abroad, their return prevented a stronger sustainability.

Both Maria José Falcão and the previous cellist are well-known performers within the Portuguese music scene, also being recognised for their role as teachers and for their

activity in the Gulbenkian Orchestra, still regarded by many today as the leading Portuguese symphony orchestra.

Irene Lima (1957-) - See sub-chapter 1.1.4.

With an outstanding professional career also divided into performance, teaching and the Symphony Orchestra of *Teatro Nacional de São Carlos*, Irene Lima has very much contributed to the elevation of the cello in Portugal.

She was one of the students that started learning music at *Fundação Musical dos Amigos das Crianças* and thus benefited from the musical environment created by Fernando Costa and Adriana de Vecchi: “it was like a family and I have incredible memories from him. Fernando Costa wasn’t just a demanding teacher; he was very demanding... but that was very good for me. Our lessons were on Saturday, and everybody was present. That allowed us to see and learn by playing or observing other lessons (which is very useful). This resulted in a cello class instead of «my cello lessons»” (OQ169).

Irene’s testimony highlights the relevance of a focused teaching and her life speaks for itself. Her role is recognised among her colleagues, as stated by Maria José Falcão, who came from the same music school: “She is a great cellist and a good professional. Good performer, good technique” (OQ170). Paulo Gaio Lima also mentions her professional path with a comment on a recording: “She played Lopes-Graça cello concerto brilliantly. She’s a good Portuguese representative” (OQ171). Irene Lima currently teaches at the Lisbon Higher School of Music and her good apprenticeship thus has the opportunity to be transmitted to other students.

Her career at the Symphony Orchestra of *Teatro Nacional de São Carlos* is appraised by many and probably the fact that she loves “to play opera” (OQ172), as she commented in the interview, is the key point also for her successful career.

Paulo Gaio Lima (1961-) - see subchapter 1.1.5

Son of Alberto Gaio Lima, a renowned violinist from Oporto, Paulo Gaio Lima benefited from a high-quality education from a very early age, which produced very positive effects

on the career he would come to embrace. With relevant international experience as a performer, Paulo Gaio Lima has largely contributed to the promotion of the cello in Portugal, both through performing and teaching. Commenting on his earlier musical influences:

The fact that my father was a musician and therefore his strong connection to music from the very beginning made it very natural for me... it was a very natural world. It wasn't something strange. I lived within the world of classical music, even though I didn't study as much when I was young ... but I was inside it and I liked, I always liked it. I used to listen to the foundations of music, Beethoven's symphonies, Haydn's string quartets... I heard all these things in my childhood. And that really helps a lot! I'm not from the "youtube" generation, which is terrible! (OQ173)

This comment highlights the effects of an early musical learning and also the familiar influence in assisting a good professional outcome. Though not exact nor necessary, this correspondence is sometimes identified in musician's careers which may suggest its natural nourishment, and thus easiness in learning.

In addition to his solo career, Paulo Gaio Lima has an extensive and renowned career as a teacher, being well known for his students' good training and preparation. The importance of being a good teacher (or having a good training) has been referred to several times throughout this dissertation as one of the factors critical to the success of a musical career. This is illustrated here by the answer that this cellist gives when asked "What are your current interests?":

My interests are my students, definitely. Their annual progression, the feeling of starting a new academic year and knowing what is going to be different, what is going to be better, what is the best way to teach... it's a very interesting challenge. Going back to the old works, playing the old stuff I played many years ago and seeing how different they are... I also like that very much (OQ174).

With many years of teaching ahead and a large number of young performers who followed (and still follow) his advice, his legacy will undoubtedly remain in history not only as a renowned performer but also as distinguished teacher.

3.4. Teaching and influences: the lineage

Subchapter 3.4 aims to illustrate as thoroughly as possible the lineage of the cellists in Portugal, particularly in Lisbon and Oporto (see Figures 1, 2 and 3), and to make it easier to understand the inherited Portuguese cello path until today. Several cellists not mentioned in the text have also been identified and included in the diagrams; even though in a less evident way than the figures presented here so far, they still played a role in the promotion of the cello in Portugal.

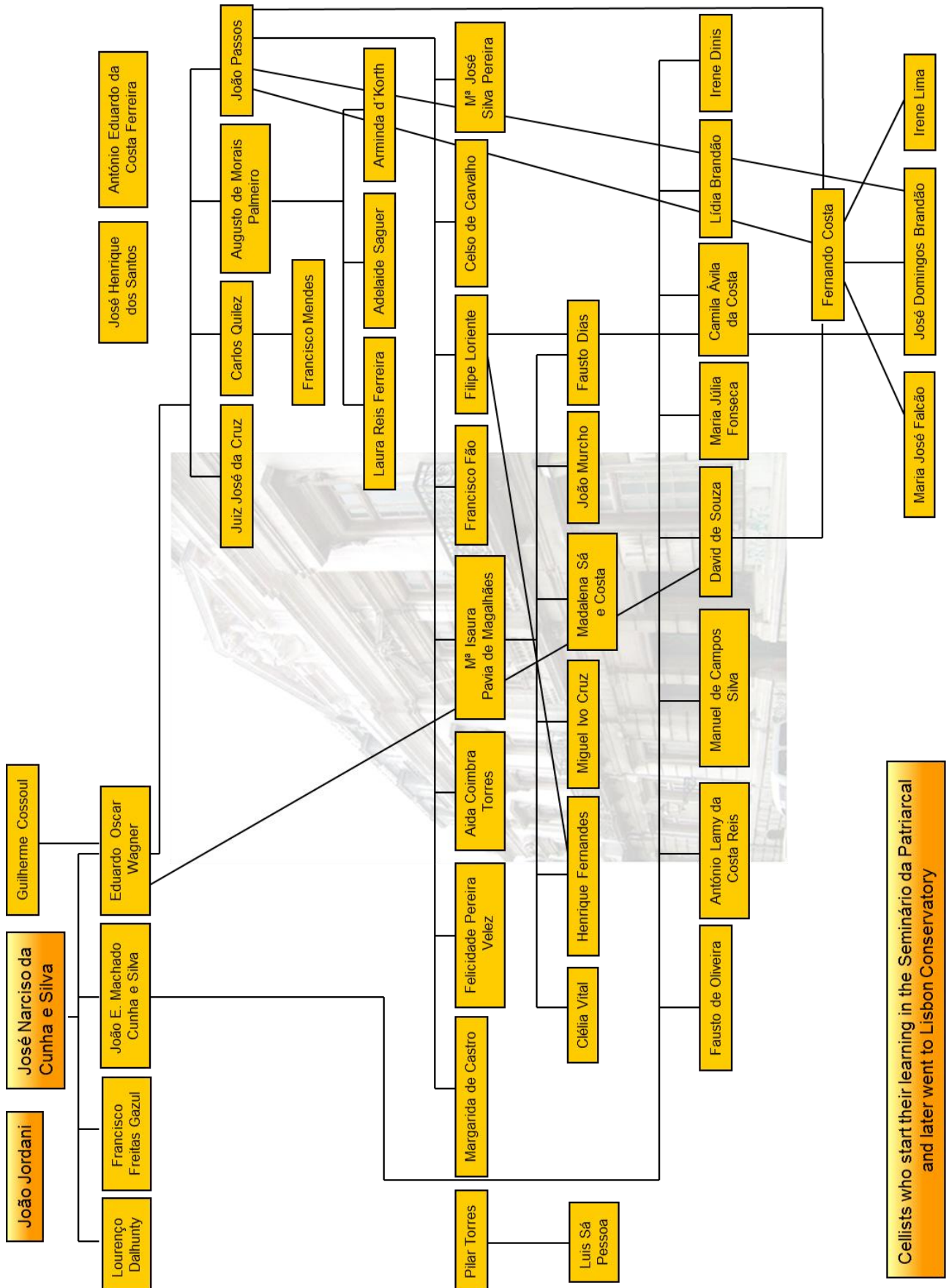
Drawing upon the data gathered, teacher-student relations in the two main Portuguese cities – Lisbon and Oporto – are illustrated to highlight the Portuguese cello performers of the different decades and centuries that cello playing has gone through.

Figure 1 focuses on the Lisbon scenario, particularly in the *Seminário da Patriarcal* and its successor, the Lisbon National Conservatory of Music.

Figure 2 represents the relations in Oporto. Until Madalena Sá e Costa assumed her teaching position at the Oporto Conservatory, private lessons from Guilhermina Suggia are considered here.

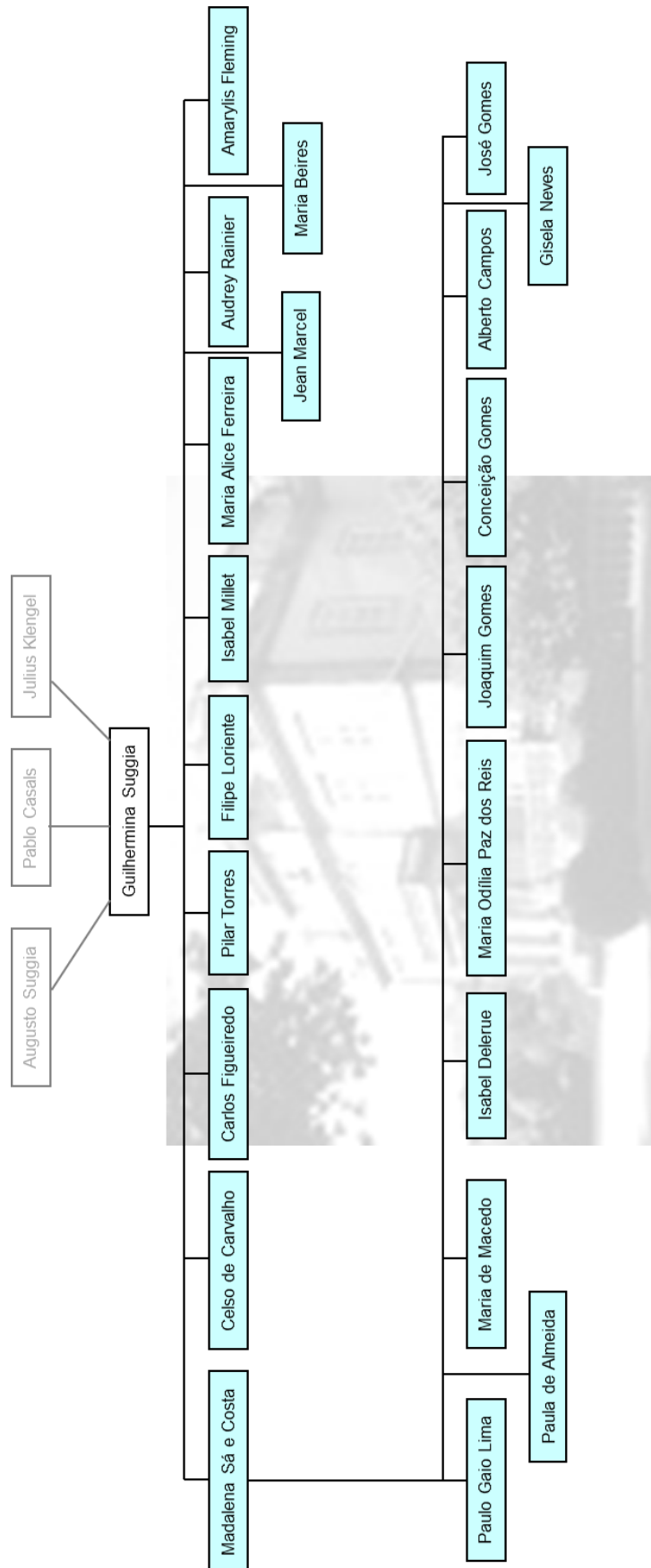
Figure 3 displays the foreign influences on some Portuguese cellists, concentrating on the ones who studied abroad, particularly in two European musical centres chosen by Portuguese musicians: France (Paris) and Germany (Berlin and Leipzig).

Figure 1 - Portuguese cellists in Lisbon



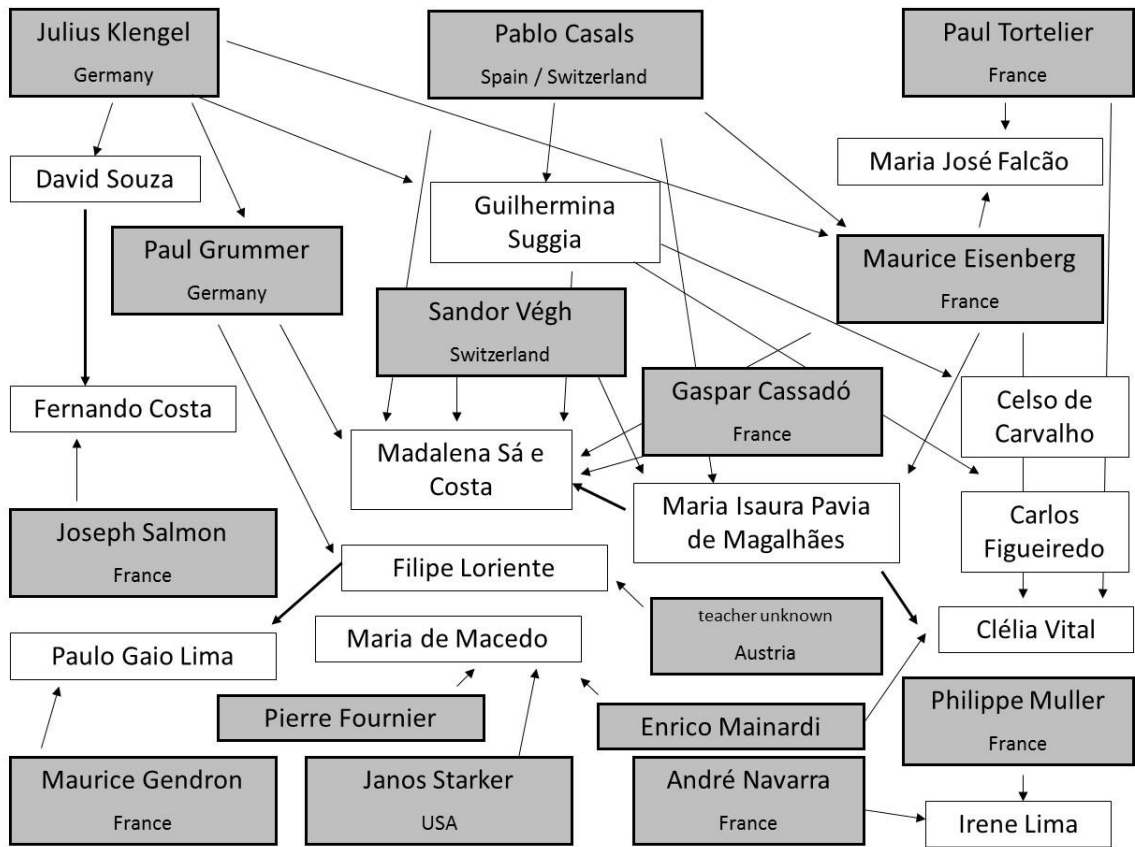
Source: made by the author

Figure 2 - Portuguese cellists in Oporto



Source: made by the author

Figure 3 - Foreign influences on Portuguese cellists



Legend:



Source: made by the author

3.5. Summary

This third chapter addressed Portuguese cellists, aiming to better describe and comprehend their paths, achievements and contribution to the current status of the instrument in the country, and also discussing its repercussion and dissemination abroad. From what has been seen, it can be suggested that its outcome – though facing several advances and setbacks, and still not at the same level as the piano and the violin – has been positive and its perspectives promising.

So far as observed, several aspects have been shaping the course of the instrument in Portugal, which has experienced barriers to its growth and resulted in a delay to its national and international affirmation and prominence. Foreign influence has been privileged, as shown in Figure 3, which illustrates the education of Portuguese cellists, just like the interviewees who (with the exception of Henrique da Luz Fernandes) returned to Portugal to pursue their professional life after their education abroad. This may have contributed both to an increasing technical development but also to a delay in the national instrument's identity and "brand".

This trend also occurs with the younger generations, maintaining what seems to be a behavioural pattern of Portuguese musicians (though more evident and increasing over time) with only some cases in which the return to Portugal only happens sporadically and not definitively. Nevertheless, this cultural exchange has proven itself to be positive, with an increase of the international experience of Portuguese cellists, either by travelling to study abroad or through contact with musicians who come to Portugal to teach. Nevertheless, the look at the realities of other cultures has expanded perspectives and provided musician's with informed choices.

Concomitantly, and though the effect may not be noticed (or produce a sufficient impact to canonise either the instrument or Portuguese cello music), it results in a greater exposure of this heritage. Even with the cellists' roles still very local, performing or teaching within the country's boundaries, the outcomes are promising as there is an increase in the number of Portuguese young cellists trying to enter the international cello circuit.

A relevant section of this third chapter was dedicated to the detection of factors and conditions that led the name of Suggia to be more widespread in Portugal and abroad. The differences between the contexts in which she and many other cellists lived, studied and worked inhibit any attempt at comparison, this being the reason why the observation of factors that may have moulded their careers was undertaken instead.

One of the first aspects that stands out in this analysis is the fact that before Suggia no other Portuguese cellist had had a career with such contours. To be the first woman in Portugal with this recognition and success in a ‘man’s world’, and playing an instrument possibly considered “unfit for ladies” at that time, had the best outcome for her success and impact. Today, none of these aspects is new, which makes it more difficult to take advantage of this pioneering status.

Also the fact that she focused mainly on her soloist career may have allowed her to dedicate herself more to studying and improving her playing. Though participating also in chamber music, her occasional dedication to other areas (education, for instance) may have increased her aura, with those able to study with her being considered very fortunate. This leads to the most common professional choice: to join orchestras, a trend identified through time and certainly motivated by employment opportunities and the search for a more stable and secure career. Even today, the inconstancy accompanying a soloist career has forced it to a secondary role, contrary to Suggia who went abroad and pursued a career outside Portugal.

Regarding her career’s international dimension, some thoughts on her relationship with Pablo Casals raise the possibility that it influenced her media focus.

Another factor that may influence the number of performers with a widespread and successful exposure is the number of cellists. Today, there are many more skilled Portuguese cellists and so competition is much more evident, requiring a permanent need for updating and improvement. This reality also occurred, of course, in other periods of time: although in the past there were fewer performers, they also had to compete for fewer job opportunities. Today this may have another dimension, leading many cellists to consider the effects of globalisation and increased mobility with regard to their future. Nevertheless, this increasing competition has been fostering a growing improvement in

cello performance and, consequently, in the status of the cello through the active contribution of the cellists' prominent careers.

One of the most relevant factors when following the history of the cello in Portugal was the quality of learning. Although data from past centuries is scarce, it is known that there were teachers described or identified as being dedicated to their students. Currently, there are very good results, seen for example through the number of students in excellent jobs, also as a consequence of their teacher's work (including the interviewees, whose teaching has been transmitted within the best schools of the country).

Related to this is the existence of too few music schools over the years, although this number has been increasing, which has possibly limited the spread of the musical heritage. From the end of the twentieth century, there has been decentralisation of higher quality and more specialised teaching which has only been more fruitful since then. However, this is still visible today with the fact that among the five interviewees only Paulo Gaio Lima has learned the cello in a city other than Lisbon.

Another way that the performers have been participating in the Portuguese cello's affirmation is through the music by national composers. To the research-questions "What is the current perspective as regards cellists in Portugal? How do Portuguese cellists understand the music for cello written by Portuguese composers, and to what extent do they have an appreciation of their own musical heritage?" and "Are there emerging Portuguese cellists who want to promote Portuguese cello literature?" the answer is yes regarding the number of recordings made by the interviewees.

In the same way, their knowledge on Portuguese works and the will to transmit them to students corroborates an increasing awareness to this subject. This seems to be fruitful also in the answers to the question in subchapter 1.2.1, thus corroborating this by their students' open-mindedness regarding Portuguese music for cello.

In conclusion, it may be stated that all Portuguese cellists (even amateurs as well as professionals) and cello teachers have played a role in the instrument's acceptance, although of course at different levels and with different contributions. The prominence

that Suggia deserves in the history of the cello in Portugal is unquestionable, recognising or not that the origin of a Portuguese school of cello began with her.

4. Two landmark Portuguese cello compositions: an analytical commentary

The fourth chapter of this thesis embraces an analytical commentary on two Portuguese cello works from the beginning of the twentieth century: the sonata for cello and piano by Luís de Freitas Branco and the sonata for violin and cello by Frederico de Freitas. These sonatas represent two landmarks in the Portuguese cello repertoire for their pioneering role – though at different levels – and quality of writing, both from the performer's and listener's view.

This analytical commentary follows an approach that intends to support the understanding of these two sonatas in a simultaneously wider and thorough way, throwing light on their main characteristics and assessing the reasons for their singularity and consequent acceptance in Portugal and abroad. Both works play an important role in the Portuguese cello history; the different ways in which each role is played will thus be discussed.

The reception of the works will be addressed through a list of the most important known public performances and recordings made so far and from a set of opinions on these sonatas – gathered in the interviews carried out within this research and/or in the bibliographical analysis. Whenever possible, these opinions and research findings will be complemented with the author's view, drawing on experience as a performer and listener.

Throughout the research carried out here, no evidence has been found of studies focusing on Performance Practice issues directly involving Portuguese cellists or musicologists from the period under study, which might have provided an established framework for this research. The same can be said about the lack of recordings from that period and about the very few critiques known to the works and/or performances. Despite these limitations that hindered a more concrete and grounded discussion on how these works should have been performed at the time, sporadic performance commentaries will be made taking in consideration the author's performing and listening views, though the subjectivity of this approach must be acknowledged.

First, a brief historical introduction on both composers and works will be presented – looking for composers and teachers' influences, styles, aesthetic trends – aiming at

answering partially the research question “how do these works fit into the wider cello repertoire of the beginning of the twentieth century?”. References to other compositions that may be inferred to have been influential or have similarities when looking at these sonatas will also be made.

Within this context, a detailed study will take place; though not a traditional formal analysis, it will comprise an overall basic formal structure in order to reach a wider understanding of each sonata and movement. In this context, a macrostructure for each movement will be proposed, so that the reader can easily identify the main sections and themes of the work. Some portions will be analysed in more detail, focusing on thematic treatment, rhythmic and dynamics elements, timbre contrast, sonorous balance and cello writing⁹⁷.

The first work to be analysed within this scope is the sonata for cello and piano by Luís de Freitas Branco. Particularly distinctive for its romantic character and *cantabile* melodies, this sonata is one of the most well-known and accepted compositions among the Portuguese cellists. The second work to be analysed here is the sonata for violin and cello by Frederico de Freitas. Displaying traditional Portuguese roots, this sonata is highly regarded both for its historical relevance in its explorative and innovative use of bitonality in the Iberian Peninsula and for its pioneering role in the known Portuguese repertoire for this type of ensemble: violin and cello.

To understand how these works may be related to the status of the cello in Portugal is also one of the objectives of this analysis. In short, this chapter also aims, ultimately, to emphasise issues and confront ideas about these works that may possibly draw wider attention to the reception of the Portuguese cello repertoire and promote its future acceptance.

⁹⁷ Both the proposed macrostructures of each movement and Musical examples (from these two sonatas) reproduced here were made by the author.

4.1. Luís de Freitas Branco: sonata for cello and piano

The sonata for cello and piano of Luís de Freitas Branco was written in Madeira (Portuguese island) in 1913 or, according to his son João de Freitas Branco, “1912+1, the formula that the author’s invincible superstition had dictated, when making a fair copy of the score” (OQ175) (Delgado, Telles and Mendes⁹⁸, 2007: 236).

By the time of this composition, the composer was 23 years old and already showed evident musical maturity. With a privileged musical education (see chapter 2.3 for an extended description), the contact with reputed national and international musicians was frequent, which may have aroused his interest and dedication in composition from an early age. Exposed to a variety of styles and musical trends, some influences may naturally be observed in his musical output.

Influences from César Franck, Gabriel Fauré and even Claude Débussy can be found in this sonata, but Luís de Freitas Branco was a pioneer in the development of this work for cello and piano in relation to these three composers. In fact, Franck did not write any sonata for the cello – there is only an arrangement for cello and piano of his sonata for violin and piano by Jules Delsart with the consent of the author – and Fauré and Débussy only composed their cello sonatas a few years later: Fauré wrote two sonatas, in 1917 and 1921, while the sonata of Débussy dates from 1915. Therefore, it is to be expected that the possible influences found in the cello sonata of the Portuguese composer come especially from the sonatas for violin and piano by those composers written before this sonata of Luís de Freitas Branco.

As a result of his studies in Germany and France, Branco’s creative output represents a “kind of successful synthesis (...) between the rigour of the Germanic architectural models and an acute awareness of the hedonistic values of the sound characteristics from the French tradition” (OQ176) (Paulo Ferreira de Castro *in* Delgado, Telles and Mendes, 2007: 237), which may be identified in compositions other than this cello sonata.

⁹⁸ Written in 2007, this book entitled “Luís de Freitas Branco”, written by Alexandre Delgado, Ana Telles and Nuno Bettencourt Mendes, is probably the most complete and valid source of information on Luís de Freitas Branco, once it brings together, in a single work, most of the research findings and opinions on the life and musical output of the composer.

Regarding French influences, João de Freitas Branco specifies that the sonata for cello and piano is “one of the works that demonstrates Luís de Freitas Branco’s tendency towards classicism since very early. [...] Which classicism? The one from César Franck, without repudiation of his strong romantic component and with some assimilation of a Gabriel Fauré” (Delgado, Telles and Mendes, 2007: 236) (OQ177). Though reinforcing these possible influences, his son calls attention to an individual creative personality of the composer:

One should not over emphasise the extent to which Luís de Freitas Branco opened himself up to influences. This openness, even in relation to Franck, Debussy, Fauré and Ravel, was always normal and necessary, verified throughout the history of music. Also, the personality of the author (...) was so strong and his assimilation of influences so genuinely creative that it only takes a few bars for the listener, who is acquainted with other works of the composer, to identify him (*idem*) (OQ178).

Generally recognised as one of the most played and enjoyed works in the Portuguese cello repertoire, it possibly may reflect the aim of the composer to expand his message to general audiences. This would come to be, as stated by João de Freitas Branco, one of his concerns: “(...) despite the evolution of style and language, aiming at an intentional widening of the target audiences to non-economically and socially-privileged classes” (*ibidem*) (OQ179).

As printed in the first published score (*Sassetti & C.^a Editores*, 1927) and, according to the son of the composer, in the original manuscript, this sonata was “dedicated to António Bernardo Ferreira, from the well-known family in the north of Portugal connected to Port wine, a good amateur cellist with whom the composer gave a private premiere” (Delgado, Telles and Mendes, 2007: 235) (OQ180).

This sonata was composed when Freitas Branco returned to Portugal. Its premiere took place in Barcelona (Spain) in 1914 and its first performances held in Portugal occurred in 1916 (Oporto) and in 1921 (Lisbon). Since then, this work has been played and recorded several times. It has generally prompted very positive reactions among performers and audiences, which is in agreement with the opinions collected in the interviews carried out within this research project. Hubert Culot’s opinion may validate this: “Freitas Branco’s heartfelt lyricism makes one completely forget any formal or structural considerations

and merely enjoy the music. This again is a warmly Romantic piece (...) but Freitas Branco's music has its own character, what I have already referred to a 'sunny lyricism' which is certainly one of its most endearing qualities"⁹⁹.

Tables 1 and 2 list the public performances and recordings known or documented so far. Though not so extensive in comparison with the standard international cello repertoire, the number of performances/recordings stated here is indeed substantial within the Portuguese musical output, thus corroborating the general acceptance of this work, particularly among Portuguese performers and audiences:

⁹⁹ See website: www.musicweb-international.com/classrev/2001/Aug01/Brancoquartet.htm

Table 1 - Luís de Freitas Branco cello sonata: public performances

Year	Place / Event	Country	Cellist	Pianist	Comments
1914	Barcelona	Spain	Bernardino Galvez		
1916	Casa de Ernesto Maia (Porto)	Portugal	Mário Vergé	Pedro Blanch	
	Jardim Passos Manuel (Porto)	Portugal	Mário Vergé	Pedro Blanch	
1921	Conservatório Nacional (Lisbon) Sociedade de Música de Câmara	Portugal	Maria Júlia Fontes Pereira de Melo	Aroldo Silva	
1922	Sociedade de Música de Câmara (Lisbon)	Portugal	Maria Júlia Fontes Pereira de Melo	Elisa Sousa Pedroso	1 st and 3 rd movements only
1925	Uma hora de Arte - dedicada aos operários de Lisboa	Portugal	Maria Júlia Fontes Pereira de Melo	Luís de Freitas Branco	3 rd movement only
1935	Teatro Ginásio (Lisbon) Círculo de Cultura Musical	Portugal	Juan Juiz Casaux	Fernando Ember	
1940	Emissora Nacional (Lisbon)	Portugal	Fernando Costa	Regina Cascais	
1951	Grémio Literário (Lisbon) Sociedade Nacional de Música de Câmara	Portugal	Fernando Costa	Regina Cascais	
1956	Sociedade Nacional de Belas-Artes (Lisbon), 75º concerto da "Sonata"	Portugal	Filipe Loriente	Fernando Lopes- Graça	
1965	Faculdade de Direito (Lisbon) II Ciclo de Cultura Musical	Portugal	Mário Camerini	Lourenço Varela Cid	
1970		Portugal	Madalena Sá e Costa	Helena Sá e Costa	3 rd movement only
1972		Portugal	Mário Camerini	Lourenço Varela Cid	
1975	Fundação Calouste Gulbenkian (Lisbon)	Portugal	Maria José Falcão	Olga Prats	
1976		Portugal	Maria José Falcão	Olga Prats	
1985	Fundação Calouste Gulbenkian (Lisbon)	Portugal	Teresa Portugal Nuncio	José João Santos	
1987	Festival de Música da Costa do Estoril (Cascais)	Portugal	Márcio Carneiro	João Paulo Santos	
?	Museu Nacional de Arte Antiga (Lisbon)	Portugal	Márcio Carneiro	Nella Maïssa	
1990	Museu Nacional de Arte Antiga (Lisbon)	Portugal	Clélia Vital	Nella Maïssa	
	RDP - Portuguese Radio (Lisbon) Ciclo Luis de Freitas Branco	Portugal	Irene Lima	João Paulo Santos	
1991		Portugal	Clélia Vital	Nicholas McNair	
1993	Convento dos Capuchos (Almada) Festival dos Capuchos	Portugal	Irene Lima	João Paulo Santos	
1998	Fundación Juan March (Madrid) Ciclo de Conferências e Música em torno de Amadeo de Souza Cardoso	Spain	Maria José Falcão	António Rosado	
1999	Igreja de Santo António dos Portugueses (Lisbon) Omaggio a Luís de Freitas Branco	Portugal	Luca Peverini	Álvaro Lopes Ferreira	
2004	I Festival Península de Músicas Teatro Municipal Eunice Muñoz (Oeiras)	Portugal	Paulo Gaio Lima	Miguel-Ángel Chavaladas	
2005	Centro Cultural de Cascais (Cascais) Festival Luís de Freitas Branco	Portugal	Marco Pereira	Alexei Eremine	
2006	Centro Cultural de Cascais (Cascais) Festival de Música do Estoril	Portugal	Irene Lima	João Paulo Santos	
2008	Fundação Calouste Gulbenkian (Lisbon)	Portugal	Marco Pereira	Ofelia Montalván	
	Museu Nogueira da Silva (Braga)	Portugal	Teresa Valente Pereira	Bruno Belthoise	
	Auditório Ruy de Carvalho (Oeiras)	Portugal	Teresa Valente Pereira	Bruno Belthoise	
2012	Instituto Superior de Economia e Gestão (Lisbon) RTP - Portuguese Radio and Television	Portugal	Nuno Abreu	Paulo Pacheco	
2014	Palácio Foz (Lisbon)		Vânia Moreira	Inês Várzea	
2015	Department of Music The University of Sheffield - PhD Viva	England	Teresa Rombo	João Aboim	

Source: adapted from the website

www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=4683&lang=PT

and completed by the author

Table 2 - Luís de Freitas Branco cello sonata: recordings

Year	CD / LP / Recording Title	Cellist	Pianist	Publisher
1974	Luís de Freitas Branco 10 Prelúdios para Piano Sonata para Violoncelo e Piano	Elias Arizcuren	Nella Maissa	Decca / Valentim de Carvalho
1984	Music of Portugal	David Hardy	Ellen Mack	Educo
1991	Luís de Freitas Branco Sonata para Piano e Violoncelo 10 Madrigais Camoneanos	Irene Lima	João Paulo Santos	EMI Classics / EMI - Valentim de Carvalho
1998	Luís de Freitas Branco String Quartet Sonata for Cello and Piano	Miklós Perényi	Jeno Jandó	Portugalsom / Strauss
2009	Página Esquecida Portugiesische Musik fur Violoncello und Klavier Fernando Lopes-Graça / António Vitorino d'Almeida / Armando José Fernandes / Frederico de Freitas / Joly Braga Santos / Luís de Freitas Branco Jorge Peixinho / Luiz Costa / Cláudio Carneiro	Bruno Borralhinho	Luisa Tender	Dreyer Gaido
2011	Compositores Portugueses - Obras Seleccionadas	Jed Barahal	Christina Margotto	Fnac

Source: adapted from the website
www.mic.pt/dispatcher?where=2&what=2&show=1&obra_id=4683&lang=PT
 and completed by the author

In addition to these lists, other performances of this sonata have most certainly taken place in the last decades, whether by Portuguese cello students (since this work is part of the academic curriculum of the cello course in the Lisbon National Conservatoire of Music) or by professionals – their non-inclusion here results from the lack of information available in the bibliographic sources searched, probably because this information remains confined to the archives of the institutions where these performances took place.

In regard to the performance of this sonata in other countries, several hypotheses can be considered responsible for this low international exposure, particularly its possible limited disclosure that can be generalised in relation to Portuguese works in general. Whatever the reason for this sonata to be more accepted in Portugal or abroad, it can be said that its reception in the country is the best possible, extolling the instrument and the national composition, and bringing musicians and the audience closer together.

Two of the interviewees highlight the sonata's acceptance among Portuguese musicians. For Irene Lima: "it was a fabulous discovery and it is one of the works that I play more because I like it. It's not because is Portuguese, but we are lucky to..." (OQ181). Paulo Gaio Lima, when asked for the most played Portuguese works in concerts, promptly

answers: “I would say the sonata of Luís de Freitas Branco, with no doubt. This is a work that my students want to play, because it is Portuguese music” (OQ182). He also reveals his appreciation: “This sonata is undoubtedly a mainstay that gives Portuguese composers the possibility to express themselves through musical writing. It’s a very well written sonata and it’s often considered the most “canonical” work. It’s absolutely in my repertoire and it will continue forever. It’s a sonata that lives with me” (OQ183).

Regarding the score of this sonata, there was only one published edition dating from 1927 (see Appendix 5 for a copy of this score) until 2011. The whereabouts of the original manuscript are unknown. Regarding this, Irene Lima confirmed in the interview:

There is an old edition from *Sassetti* [former Portuguese publisher] but there’s nothing else. In fact, I have a photocopy not an original. Some time ago, *Musicoteca* [another former Portuguese publisher] asked me to review the sonata in order to publish a new edition but I never knew where the manuscript was. I even asked some help from those who were in charge of the spoil of Luís de Freitas Branco, but they never found the manuscript. And so, because it would be a revision of an edition, we decided not to publish it (OQ184).

This sonata is divided into four movements: *Moderádo*, *Muito vivo*, *Muito moderádo* and *Muito vivo*.

First Movement - *Moderádo*

Figure 4 - L. F. Branco: Macrostructure 1st Movement

	1	10	25	33	41	48	52	56	89	101	116	124	142
	Introduction	"Exposition" Section A Section B						"Development"	"Recapitulation" Section A' Section B'				Coda
Cello		1	2	3	4				1	1		2	
Piano	Germ		2		4						2		1

Legend:

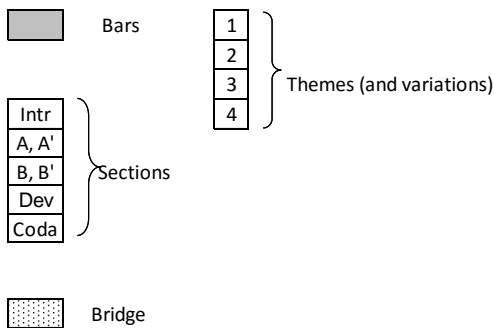



Figure 4 shows the proposed macrostructure of this movement. It must be stressed also that when the phrase is divided in two parts, a and b, the first one refers to the first part of the phrase and the second to the second one. The variations of themes are annotated with the sign «'».

This first movement fits within a traditional sonata-form structure, although there are some differences with regards to its standard version: in particular, the traditional Development section, which here occurs in advance, incorporating the presentation of the second theme of the work. In effect, it can even be said that at the intersection between the second part of the Exposition of the traditional sonata form and the Development, a clear separation between the two sections is not perceived. Thus, the second theme is, according to the classification suggested, presented and developed in Section B, the same happening with themes 3 and 4. This difference will be proven later after the Recapitulation in bar 116 in which the second theme is again displayed, this time in a different tonality from the initial one, as would be expected in the traditional sonata-form.

This meets the scheme drawn up before in the macrostructure of this movement, and in which four sections can be identified:

- the first section, Section A (Exposition), presents a germ¹⁰⁰ that will work as the basis not only for the first theme presented here, but also for other themes that will be introduced later;
- the second section, Section B (Development), introduces and develops three more themes, as well as the reappearance of Theme 1 in the bridge formed by the final twelve bars;
- in third place comes Section A' (Recapitulation), which contains the theme of the first Section A and another theme (2') of Section B;
- finally, the Coda again brings the first theme of the movement and a final exploration of the initial germ, inducing several presentations in this movement.

The first ten bars of the sonata, presented by the piano, establish a calm and contemplative atmosphere, particularly through the choice of shady harmonies resulting from the chords of 7th and 9th and long notes and the *piano* and *mezzoforte* dynamics. The composer's choice of a *Moderádo* (and not an *Adagio*) suggest some motion which, though in a possibly meditative mood, is reinforced through the rhythmic motif used to forward the movement: a crotchet that works as an anacrusic anticipation for the full chord in the (dotted) minim: . (see Musical example 1)¹⁰¹.

¹⁰⁰ The original word used by the composer in Portuguese is “*raíz*”, which in English can be directly translated as “root”. The term “germ” is used here as its substitute for a closer connection to the “seed” meaning.

¹⁰¹ The Musical examples presented in this research were reproduced by the author based on the available scores of the sonatas by Luís de Freitas Branco and Frederico de Freitas (as mentioned in the beginning of the analysis of each sonata) with the exception of the ones taken from other composers – their sources are identified below each example.

Musical example 1 - Introduction (L. F. Branco Sonata, 1st Movement, bars 1-10, piano)

Moderádo

Piano

1

6

p *mf*

This rhythmic motif (with slight variations) will be used throughout the sonata and is one of the examples used to build a unified work, a strategy identified more than once throughout the entire sonata.

The piano introduction recalls in some way the first bars of the violin and piano sonata of César Franck, both in terms of the feeling of the anacrusis motion and ambience created (see Musical example 2).

Musical example 2 - César Franck violin sonata: Introduction

Allegretto ben Moderato.

Piano.

pp *pp*

Source: César Franck: Sonata in A major for violin and piano – score published by J. Hamelle, n.d. [1886], Paris, reprinted by Dover Publications, 1991.

This cyclical treatment of motifs and themes can be grounded on the influence that Luís de Freitas Branco received from his contact with French trends and in his own words “the four movements are based on a single cyclic idea, an ascending major second, which is played by the piano itself, starting the first movement” (OQ185) (Delgado, Telles and

Musical example 4 - Mirror movement (L. F. Branco Sonata, 1st Movement, bars 6-10, cello, piano)

1

Cello

Piano

p

mf

6

mf

3

In its first appearance, the cello presents Theme 1 in bar 10. Using the major second interval, a short note works as anacrusis (see Musical example 5) (as in the piano) but it now comes with a shorter rhythmic duration (semiquaver) thus creating an acceleration in the movement and assisting in the installation of the *Moderadamente animádo* tempo that remains until bar 88.

Musical example 5 - Theme 1 (L. F. Branco Sonata, 1st Movement, bars 10-25, cello)

Moderadamente animádo

M.m. ♩ = 70

Cello

10

mf

3

3

3

3

3

3

3

cresc.

15

3

3

3

3

mf

19

3

cresc.

3

3

3

3

22

3

3

This first phrase presents Theme 1 mainly through adjacent notes, in a fluent and undulating line progressively built in a way that helps the performer in guiding the phrase to the higher registers in the cello scale, reaching E flat 4. This melodic fluency will also be seen throughout the entire movement and sonata, being one of its main characteristics. This, together with adequate and quite well-fitted fingering and positions of the left hand, is a good example of the quality of the cello writing here which, since the very beginning, is one of the key aspects of this sonata. Indeed, Freitas Branco successfully explores the broad spectrum of potentialities of the cello, which reveals an adequate knowledge of the melodic and technical capabilities of the instrument. All this may contribute, in a way, to the acceptance of this sonata among cellists: the beauty and fluency of the melodic themes and the quality of the cello writing.

Two smaller parts can be identified in this first theme: from bar 10 to bar 18, and from bar 18 to bar 24. Each part displays an arc form divided into four segments and begins with an anacrusis between two adjacent notes – a kind of ascending steps working towards an increasing intensity – thus preparing the new phrase of the piano (Theme 2) in a triumphant environment. The global shape that Freitas Branco builds here in Theme 1 brings an appropriate sense of beginning-middle-end, possibly creating a feeling of stability to both performers and listeners. Added to this, the use of triplets also helps to bring motion to this theme and is another example of a pattern that will also be seen in other movements.

The same happens in the piano part with the introduction of a rhythmic element that will bring dynamic to the whole sonata: the syncopations from bar 13. This pattern (♩ ♪ ♪ ♩) will accompany and push the melodic phrase of the cello causing an inconstancy in the rhythm that denies any feeling of stagnation and conformism.

The following section, Section B, begins in bar 25 and according to the composer “the B part of the first movement has three themes, the first being the most important, started by the germ inversion” (*ibidem*) (OQ187) – it is presented by the piano (Theme 2) and comes in *forte* and full chords producing, in a certain way, an orchestral *tutti* effect, thus emphasising the importance of the instrument (see Musical example 6).

Musical example 6 - Theme 2 (L. F. Branco Sonata, 1st Movement, bars 25-32, piano)

The musical score for Theme 2, bars 25-32, piano, is presented in two systems. The first system (bars 25-28) begins with a forte (*f*) dynamic. The piano accompaniment features a syncopated rhythm with a triplet in bar 26. The melody line is characterized by a major second interval and an undulating movement. The second system (bars 29-32) includes a *rall.* (rallentando) marking and a triplet in bar 31. The tempo changes to *a tempo* at the end of the passage.

Though this theme is relatively different from the previous one, some common elements may be identified: the major second interval, the triplets, the syncopations in the accompaniment line and the undulating movement of the theme line itself. All of this not only brings continuity of the previous phrase, but also expands it, creating a feeling of a brighter and more triumphant atmosphere. In the cello's statement of Theme 2, from bars 33, a new ambience is created: the change of timbres and the reduction to *mezzoforte* contributes to a more peaceful mood, following the same pattern of sliding effect that occurred in Theme 1.

Theme 3 (see Musical example 7) appears in bar 41, presented again by the cello. This theme may also be considered, in fact, as a continuous development of the previous one (or as a second part of Theme 2), particularly due to its similarities: the syncopated piano accompaniment and the maintenance of the melodic line in the cello. The option here for classifying Theme 3 as a new one is mainly justified by the *rallentando* with *diminuendo* that precedes it in bar 40 and by its different character – which is now more introverted. Actually, this is the first time in the movement that, keeping the fluent and undulating environment of before, a theme takes place in a *piano* atmosphere. Beyond the soft dynamics and syncopated piano background, the introspective character of this theme is

fostered by the chromaticism in the cello line, intercalated with intervals of perfect 5th and augmented 2nd and 4th, thus contributing to a darker mood.

Musical example 7 - Theme 3 (L. F. Branco Sonata, 1st Movement, bars 41-47, cello, piano)

The musical score for Musical Example 7 consists of two systems. The first system covers bars 41 to 44, and the second system covers bars 45 to 47. The key signature is D major (two sharps) and the time signature is 3/4. The Cello part is written in a bass clef. The Piano part is written in a grand staff with treble and bass clefs. The tempo is marked 'a tempo'. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piece concludes with a 'rall. dim.' (ritardando and diminuendo) marking.

Theme 4 is now presented (from bar 48) with a short dialogue between the two hands of the piano – the left hand (bar 50) concludes the theme introduced in the right hand (see Musical example 8). Exploring the darker environment created before, these bars maintain the *piano* environment of the previous theme, but a lighter, calmer mood is now present.

Musical example 8 - Theme 4 (L. F. Branco Sonata, 1st Movement, bars 48-51, piano)

The entrance of the cello (bar 52), with a slight variation of Theme 4, occurs in a very affirmative way and in an atmosphere of *forte* (see Musical Example 9). However, this *forte* only lasts for two bars, being followed by a *decrescendo* that leads to the Development; this helps the Exposition flow into the Development without breaking the atmosphere, thus keeping a single emotional experience. The chromatic descent in the left hand of the piano over the first three bars works as a preparation for the passage that is on the horizon and that begins in bar 56, the Development.

Musical example 9 - Variation of Theme 4 (L. F. Branco Sonata, 1st Movement, bars 52-55, cello, piano)

Lasting for 33 bars, the Development explores reminiscences of the previous themes, distributed in the cello and in the piano. Two distinct parts can be identified here: the first occurs between bars 56 and 68, bringing a perception that the previous theme (Theme 4)

has evolved, but some turbulence in the mood does not allow it to rest, inviting the listener to think of a restart. The reason for this may lie in the chromatic line of the cello (and also in the left hand of the piano) and in the insistent repetition of the quaver rests every four bars, grounded in the syncopated piano accompaniment.

A new step forward can be identified in bar 75, giving an impulse that is intensified in bar 81, just after the motif of the piano that was seen before and will be repeated in the third movement. A bridge from bar 89 (in a slower tempo: *Mais lento*) culminates the Development section, recalling the ascending major second interval in which this movement is grounded. Repetition prevents the forgetting of the initial germ, forcing the return of the first impressions. Also, the shortening of the rhythmic figures leads to an acceleration towards the Recapitulation, progressively recovering the tempo (*apressando*).

From the performer's view, bar 99 is the only place in this movement that requires a bowing-style different from the ones applied so far. From the smooth and continuous bow strokes required until here, there is now the opportunity for shorter and more incisive bow strokes to tackle the double stops. Similarly, the presence of trills here is also unique within the work, collaborating in the creation of some amount of expectation, characteristic of this section. All this helps to build a bridge that ends in a somewhat abrupt and sudden way; in fact, the appearance of the Recapitulation may not be very smooth for both performers and listeners, forcing a rapid change from a dramatic state of mind to a more youthful or joyful one, as in the beginning of the movement.

The Recapitulation begins in bar 101, reviving Themes 1 and 2. As João de Freitas Branco said: "After a development of that germ, the Recapitulation with both the first and second themes and conclusion appears, first with A theme and then with the root" (Delgado, Telles and Mendes, 2007, 235). The section the composer referred to, Section A', is the third of this movement, lasting for 41 bars and, as expected in the traditional sonata-form, is quite similar to the Exposition, once again bringing elements shown before. Nevertheless, a few differences may be identified, particularly in the piano part. An example is the wider movements of the piano, made through chords of a larger amplitude, giving a more grounded support to the cello and thus contributing to a greater emphasis and feeling of grandeur; also, the piano accompaniment from bars 116 (first) and 124

(later) now becomes more intense thanks to the arpeggio triplets and then semiquavers added in the left hand – instead of the syncopated motif of before. In a way, the piano writing here may recall the Russian composer Sergei Rachmaninoff, by its fullness and grandiosity.

The dialogue between the cello and the piano in bar 132 is a good example of the quality of the writing, showing a possible concern of the composer in putting both instruments at a similar level, though, of course, the cello continues to assume a slightly leading role.

The last section, Coda, begins in bar 142 and the major second interval is used in a dialogue between both instruments (recalling the unity and dialogue shown before). The last intervention is made by the cello, possibly reiterating its prominence and, as a farewell, it is now contained in a sort of lament, based on reminiscences from before. Building a heavenly atmosphere that may invite the listener to retrospection, the last phrase goes calmly in an upward direction toward the last and highest note so far: E#4. This stays in suspension for two bars and diminishes from *pianissimo* to *pianississimo*, requiring a focus on the right arm aiming at a light, fluid but steady sound.

This last phrase, though apparently simple and easy to understand, poses a challenge to the performer (as the listener, if not a musician, may not understand its complexity under such a calm ambience). After a movement full of different ambiences and demands, the cellist faces a last challenge that requires a corporal balance control in facing a delicate and fragile phrase ending and sustaining the last *pianississimo* long note.

Regarding the printed edition used as the basis for this analysis, there are a few slight differences in comparison to the manuscript. According to João de Freitas Branco, “the original [manuscript] has the title and the verbal indications in French. The Portuguese translation in the published edition is not equivalent in some cases. In the beginning, the “*Modéré (sans rigueur)*” of the manuscript was reduced to the simple “*Moderado*” (OQ188) (Delgado, 2007: 236-237).

To sum up, this movement is very well conceived and, considering the elements presented and shown throughout this analysis, its acceptance by both performers and listeners was always very likely. Though not presenting severe technical demands, it still poses several

challenges to performers, particularly in terms of expressiveness. The quality of the writing (both for the cello and for the piano) is indeed very attractive, allowing the exploration of different ambiences and phrasing. Structurally speaking, the movement flows as expected in a traditional sonata-form (Exposition – Development – Recapitulation) and the use of cyclic thematic material is adequately developed, granting unity to the movement.

Second Movement - *Muito vivo*

The second movement begins with the suggestion of a relaxed and simple atmosphere through an unpretentious and elegant structure. The idea of the composer's son may be applied here as it also expresses the author's perception of this movement: "the preponderance of the serious and elevated over the jocose and voluntarily trivial, as the refined expression over the ingénue (...), the timbre of all the representative works of the author" (OQ189) (Delgado, Telles and Mendes, 2007: 236). This is a trait of the composer and is also well mirrored in this movement.

The elegance of his writing and his charisma stand out from the score, elevating the simplest phrase. When first looking at or listening to the movement, the challenges do not always seem easily revealed; though technical details exist, these do not reveal an exaggerated virtuosity, allowing effortless playing and phrasing, as is probably intended. Nevertheless, the cello here has the opportunity to interpret themes within very different atmospheres, showing a multi-faceted range of possibilities.

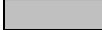
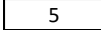
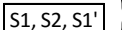
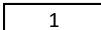

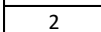
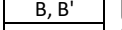
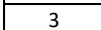
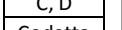
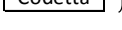

Three major sections are identified (S1, S2 and S1'), with sections S1 and S1' displaying many similarities, while central section S2 (equivalent to the *Trio* in a traditional *Scherzo*) presents different characteristics. Regarding formal structure, the composer himself says that this "second movement is a *Scherzo*" (OQ190) (*idem*). Showing similarities to the formal reasoning of the first movement, it may be summarised as follows: S1 (A, B, A', Codetta) - S2 (C, D) - S1' (A, B', A', Codetta). Though a *Scherzo*, this movement can be fitted into a kind of traditional sonata-form scheme, as in the previous movement. Again, a traditional structure frames the movement, which may reflect the willingness of the composer in classical Germanic architectural models, particularly in his early creative period.

This desire for formal stability is not only seen at the macrostructural level. From the themes presented here, three of them are variations of material from the first movement (Themes 1, 2 and 3) and only one theme is, indeed, a new one (Theme 5). Figure 5 shows the proposed macrostructure.

Figure 5 - L. F. Branco: Macrostructure 2nd Movement

	1	9	17	23	27	31	33	35	43	51	59	67	83	103	111	119	125	129	133	135	137	139	143	151	159		
	S1											S2		S1'													
	Ss A			Ss B				Ss A'				Codetta		Ss A			Ss B'					Ss A'			Codetta		
Cello	1			3		1		1			1			5		2		1			3	1		1	1		1
Piano		1			3		1			1	1					1		3			1			1	1		


Legend:

	Bars		} Themes/Motifs
	} Sections		} Themes (or variations) from 1st movement
	} Sub-sections (SS)		
			
			
			
	Bridge		

This first Subsection A begins with material based on the first theme of the previous movement. Presented here with a slight variation (Theme 1'), it uses the same first notes, as well as the mentioned major second interval between the first two notes (see Musical example 10). This strategy, reinforced by a minor cyclical treatment through a continuous phrasing, may bring some familiarity to the performers and listeners.

Musical example 10 - Theme 1' (L. F. Branco Sonata, 2nd Movement, bars 1-4, cello)

Muito vivo M.m. ♩=92



Here, a legato phrasing emphasising a smooth undulating movement is written in a jovial, though relaxed, spirit and within a *piano* atmosphere. This ambience is helped by the polyrhythm distributed here between the cello/low voice of the piano (ternary

division: ♩ ♩ ♩ or ♩ ♩ ♩) and the upper voice of the piano (binary division: ♩ ♩ ♩ ♩ ♩), contributing thus to a certain degree of motion, though subtle (see Musical example 11).

Musical example 11 - Theme 1' (L. F. Branco Sonata, 2nd Movement, bars 1-4, cello, piano)

Muito vivo M.M. ♩=92

The musical score consists of two staves: Cello and Piano. The Cello staff is in bass clef, and the Piano staff is in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is 'Muito vivo' with a metronome marking of ♩=92. The Cello part begins with a first ending bracket (1) and a dynamic marking of piano (p). The Piano part also begins with a dynamic marking of piano (p). The music features a complex rhythmic pattern with overlapping binary and ternary divisions.

This type of rhythm writing can be seen, for instance, in the music of Gabriel Fauré. As Jean-Michel Nectoux states, “The most striking aspect, though, of Fauré’s rhythmic practice is undoubtedly his characteristic superimposition of binary and ternary, done with a naturalness that reflects his ambidextrous gifts as a pianist” (Nectoux, 2004: 244). This binary and ternary rhythm overlapping can be seen, for instance, in his Nocturne No. 12 in E minor, op. 107, for piano, as shown in Musical example 12.

Musical example 12 - Gabriel Fauré Nocturne No. 12, Op. 107 (rhythm overlapping)



Source: Nectoux, Jean-Michel (2004), *Gabriel Fauré: A Musical Life* [translated by Roger Nichols], Cambridge: Cambridge University Press, p. 244

This rhythmic overlapping produces a kind of non-conformism on the apparent relaxed ambience of the theme which is pushed by the ternary rhythm in the piano (♩ ♩ ♩) (with the quavers placed in the third beat of the first seven bars) giving an invigorating effect.

The role the instruments/voices is replaced from bar 9; now it is the piano that handles Theme 1', accompanied by an *ostinato* in the cello that produces the effect of a soft pedal. This effect, an apparently simple imperceptible cello accompaniment, is an example of a hidden tricky passage, requiring adequate bow control.

Subsection B (from bar 23) begins in a somewhat unexpected and abrupt way, with a melodic line in the cello making a variation on the third theme of the first movement (see Musical example 13). Again, with an opportunity to explore its expressive potential, it picks up the last high note of the piano (though an octave below) and begins the phrase, in which the rhythm is the main difference with the original theme; the decision here to use dotted notes and quavers in anacrusis results in a more dynamic movement than before.

Musical example 13 - Theme 3' (L. F. Branco Sonata, 2nd Movement, bars 23-26, cello, piano)

Mais lento M.m. ♩=76

23

Cello

Piano

In the piano accompaniment there are now more notes in each hand and a pedal, but keeping the harmonic material of the first movement. The theme is repeated by the piano in bar 27, while the cello plays four accompaniment low notes in one of the first times in the sonata that the cellist can explore the low register (though in a subtle and almost imperceptible line) – this “new” timbre works here as a break from the more treble registers used so far.

A brief dialogue between the two instruments takes place from bar 31, in a section that works as a transition. Again, the use of a dialogue pattern may show a tendency to put both instruments at a relatively balanced level. With quite a smart use of material from the beginning of the movement, starting the phrase in the third beat but keeping still the first nine notes of the theme, a totally different effect is produced here.

The most vigorous section until now in the sonata emerges from bar 43 (Subsection A'), in *fortissimo*, with simultaneous chords in both instruments and keeping the initial tempo and Theme 1' standing out in the octaves of the right hand of the piano. This creates an energetic section, where the idea of the cyclical germ is again emphasised. Three-note chords appear for the first time in this work in a fast tempo, requiring some technical dexterity; a fast arpeggio bow stroke here may allow the cellist to produce a sonorous effect like that of the piano. Nevertheless, despite the *fortissimo* environment, these chords in the cello are just an accompaniment, working more as a percussion effect that reinforces the melodic line of the piano's right hand.

Concomitantly, the cello has the opportunity here to explore its jocose facet (jocose but not trivial, as mentioned before), accentuating the ternary division against a binary in the piano. From bar 51, the repeated quavers in the *Mais animádo* appear for the first time in the whole sonata, as another technical resource, bringing agitation and intensity to the movement.

The last bars of Section S1 include a short Codetta (bars 59-66), again with the use of the previously stated thematic material. Starting in *piano* and *Apressando*, this Codetta becomes progressively more intense towards the final exuberant *A Tempo* in *fortissimo*, fostered by the ascending lines and triumphal chords in both instruments. Contrarily to what would probably be expected, there is no *crescendo* in the published score; there are only *piano* marks (bars 59 and 60, in the piano and cello, respectively), not being followed by a *crescendo* or other indication that could gradually direct the performers to the *forte* of bar 64. Added to this, there is also no indication of *sempre piano*, which may lead performers to assume a natural *crescendo*, towards the higher point of the phrase; the other possible option for a *subito forte* does not seem to address the *apressando* and concluding apotheotic character of these bars as well. Unfortunately, not being possible to access the manuscript, these performance doubts remain.

After this intense climax, the “expected” *Trio* section of this *Scherzo* (Section S2) emerges from bar 67, in a slower *Moderádo* (see Musical example 14). Maintaining a fluid and continuous character, the cello introduces a completely different atmosphere, more lyrical and exotic, caused, perhaps, by the more pentatonic nature of the melodic line first introduced in the sonata. The cello begins with a solo phrase, another novelty in this movement, incorporating the ascending major second interval characteristic of Theme 1. However, despite some melodic reminiscences from before, this phrase may be considered independent enough to be called Theme 5 for the differences it presents in comparison to the themes and variations stated before.

Musical example 14 - Theme 5 (L. F. Branco Sonata, 2nd Movement, bars 67-75, cello, piano)

The image shows a musical score for Cello and Piano. The Cello part is in the bass clef and starts at bar 67 with a tempo marking of 'Moderado' and a dynamic marking of 'p'. The Piano part is in the grand staff (treble and bass clefs) and starts at bar 72 with a dynamic marking of 'pp'. The Cello part consists of a series of eighth and sixteenth notes, some with slurs. The Piano part consists of chords and single notes, some with slurs.

This solo entrance of the cello in *piano* makes a difference with the previous section and produces an unexpected and introspective effect that naturally focuses attention on the instrument itself. Fluent and natural as possible, the perfect fourth interval E-A in bar 68 may request particular attention on the part of the cellist regarding the choice of fingerings to keep the phrase as *cantabile* as possible. This is another example of apparent technical easy writing that may hide a technical detail, particularly important in a solo presentation.

In bar 83, another visible but introspective moment takes place in the cello, reinforcing an idea of fragility under the simplest presentation. While the cello introduces a variation on Theme 2 from the first movement, this time in a very expressive *cantabile*, the piano supports it sharing the only *pianissimo* of the movement, building a delicate and serene moment as the printed *muito calmo* [very calm] corroborates.

The return to the initial *Muito vivo* of the beginning of the movement occurs in bar 103 (Section S1'). The use of the previous thematic bases is evident, though some changes (probably not very perceptible to the listener) occur in the re-statement of Theme 3'. As an example, the *piano* mark in the cello line in the beginning of the *apressando* (bar 160) is missing. Likewise, the final bar (166) of this movement is slightly different from its

corresponding bar (66) in Section S1: the descending arpeggio line in the cello towards the short low A and the final short note in the piano are now replaced by suspended chords, all within a *fortississimo* dynamic (against the previous *fortissimo*). This may result in a more vigorous and conclusive ending, though its obvious difference perceptiveness for the listener may not be as evident (see Musical examples 15a and 15b).

Musical example 15a - Last 3 bars of Section 1 (L. F. Branco Sonata, 2nd Movement, bars 64-66, cello, piano)

The musical score for Musical example 15a shows the final three bars of Section 1. The tempo is marked 'A Tempo'. The piano part begins with a forte (*f*) dynamic and an 8va marking. The cello part begins with a fortissimo (*ff*) dynamic. The piano part has a whole note chord in the first bar, followed by a whole rest in the second bar, and a half note chord in the third bar. The cello part has a quarter note in the first bar, followed by a quarter rest in the second bar, and a half note chord in the third bar. The piano part has an 8va marking in the first bar. The cello part has an 8vb marking in the third bar.

Musical example 15b - Last 3 bars of Section 1' (L. F. Branco Sonata, 2nd Movement, bars 164-166, cello, piano)

The musical score for Musical example 15b shows the final three bars of Section 1'. The piano part begins with a fortissimo (*ff*) dynamic and an 8va marking. The cello part begins with a fortissimo fortissimo (*fff*) dynamic. The piano part has a whole note chord in the first bar, followed by a whole rest in the second bar, and a half note chord in the third bar. The cello part has a quarter note in the first bar, followed by a quarter rest in the second bar, and a half note chord in the third bar. The piano part has an 8va marking in the first bar. The cello part has an 8vb marking in the third bar.

Though access to the manuscript was not possible during this research, for its whereabouts are currently unknown, João de Freitas Branco mentions some differences in this movement between the manuscript and the published score:

Even more important, in the second place, is the change from the “*Assez Vif*”, with the metronome mark, on erasure, of 92 (dotted crotchet), to “*Muito*

vivo". The 92 was however maintained, unless the manuscript was amended during editing. In any case, there is no doubt as to the purpose of producing the effect of a very fast and incisive movement, in contrast with the lyrical moderation of speed of most of the work. It is perhaps to admit that the author has not only raised the metronomic prescription to 100, or even 104, fearing the non-executability of some bars of the piano part, at the end of the movement (Delgado, Telles and Mendes, 2007: 237) (OQ191).

In short, this second movement successfully explores the potentialities of the cello, presenting a wide panoply of technical challenges and ambiences. Though the melodic character of the first movement continues to prevail here, this is accompanied by some technical audaciousness. Despite all this, the quality of the writing and some moments of stronger intensity, this second movement is perhaps the one that produces less impact on the listener when hearing the whole sonata.

Third Movement - *Muito Moderádo*

The third movement of this sonata is probably the most successful one, sometimes being performed as a single movement piece, as shown in Table 1. João de Freitas Branco mentions the special affection that the composer had for this movement in particular: “those who knew him were aware of how much he enjoyed playing the passages of the third movement of the sonata, perhaps because it was the most accessible for his pianistic resources” (Delgado, Telles and Mendes, 2007: 236) (OQ192). The cellist Paulo Gaio Lima highlights his preference for this movement: “I use to play the slow movement with great pleasure, with the same pleasure that I play the slow movement of a sonata of Strauss, Fauré” (OQ193).






This movement only has 58 bars, being rather smaller than what would be expected in a work that seems to follow the traditional (classic) formal trends. Nevertheless, its relatively small size seems to fully meet its role of a slow movement, creating, in this case, the pace of a relaxing and lyrical environment. With the first eight bars of the Introduction in a *Muito Moderádo* ($\text{♩} = 60$) and the remaining fifty bars maintaining the slow pace in a *Menos lento* ($\text{♩} = 72$), these are the only two tempo inscriptions in the whole movement, making it the most constant movement of the whole sonata in terms of tempo variation.

Figure 6 resumes its proposed macrostructure.

Figure 6 - L. F. Branco: Macrostructure 3rd Movement

	1	5	9	11	23	24	27	28	38	45	49
	Introduction	A								Coda	
Cello				6	6b		6b				6a
Piano	1	1	6			6b	6b				6a

Legend:

	Bars		} Themes (or variations)
	Sections		} Themes (or variations) from 1st movement
		Bridge	

In a very clear structure, the simplicity of the writing (for both instruments) stands out, possibly meaning an option for unpretentious constructions, as referred to before. Written upon “the form of a one-theme prelude” (Delgado, Telles and Mendes, 2007: 235) (OQ194), this relies almost completely on the *cantabile* of the cello through a melodic line in the treble registers, making it go almost the entire length of the cello tessitura in a delicate and coherent line.

The use of similar metric patterns in the two instruments, the choice for predictable tonalities and the rhythms already known from the previous movements, all converge to produce a movement that does not create major surprises. Easy to read (for performers) and almost immediately to understand (both for performers and listeners), the composer seemed to be clear and linear in this composition. The natural development of the phrases represents an added value, working very well in creating an expressive and meditative atmosphere.

The use of cyclicity is again reaffirmed by the major second interval in the very first bars of the movement. The first theme of the whole sonata is recalled and adapted with a rhythmical augmentation, mainly using crotchets. The slow movement of the underlined harmony shown in Musical example 16 participates in the construction of a calm atmosphere, thus preparing the following melodic phrases. This introduction establishes a tranquil mood for the entrance of the cello.

Musical example 16 - Theme 1' (L. F. Branco Sonata, 3rd Movement, bars 1-3, cello, piano)

1 **Muito Moderato** ♩ = 60

The musical score shows the first three bars of the piece. The Cello part is mostly rests. The Piano part features a triplet in the right hand and a syncopated bass line in the left hand, both circled in red.

Again, similarities with César Franck's violin sonata (third movement) may be detected, particularly the solo piano introduction and the short *recitativos*. In bar 8, attention may be drawn to the syncopated rhythm in the cello line that will subsequently lead to the climax of the main theme of this movement, which appears here for the first time (♩ ♩ ♩). This syncopated feature will be used by both the cello and the piano throughout the movement, giving a sense of propulsion and making the connection not only between both instruments, but also giving unity to the movement (see Musical example 17).

Musical example 17 - Second short phrase of the cello (L. F. Branco Sonata, 3rd Movement, bars 7-9, cello)

7 **Menos lento** ♩ = 72

The musical score shows the second short phrase of the cello. The score starts with a mezzo-forte (*mf*) dynamic and a tempo marking of *Menos lento* (♩ = 72).

Instability in the harmony of these first eight bars may be noticed, making it difficult to establish a tonality; also, the chromaticism, especially in the piano phrases, supports a somewhat timid and obscure character. The assumed tonality of D Major in the *Menos lento* from bar 9 dissolves any timidity that may have remained. Prepared by a calm and melancholic spirit, some motion is created through the triplets in the right hand of the piano (see Musical example 18).

Musical example 18 - Introduction to Theme 6 (L. F. Branco Sonata, 3rd Movement, bars 9-10, cello, piano)

9 *Menos lento* ♩ = 72

From bar 11, the long melodic phrase (that will last until bar 39) is displayed by the cello, this movement being almost entirely conceived on this melody. This phrase (see Musical example 19) is organised into four-bar segments (bars 11-14; bars 15-18; bars 19-22; bars 23-26; bars 27-30), each one suggesting something new and giving propulsion to its progressive development, which naturally may make both performance and listening increasingly captivating. From bar 31, this “division” is not so obvious, and may therefore be regarded as a single block until bars 38/39, without losing its effect.

Musical example 19 - Theme 6 (L. F. Branco Sonata, 3rd Movement, bars 11-14, cello, piano)

11

13

Apparently simple, this phrase may pose some technical challenges to the cellist, mainly through the shifting in the left hand. Starting with adjacent notes (seen, for example, in the beginning of Theme 1), this challenge is more evident in the intervals of a wider range – though not a pattern, it may be identified in other movements, but always in a feasible way that highlights the cello tessitura.

In the two previous movements, an intense proximity between the two instruments and some dialogues were identified. In Musical example 20, ascending and descending notes in the cello and piano (as marked) bring out the curling and fluidity of the phrase, giving it a wider dimension and cohesion. Additionally, this dialogue strategy in the speech/line enriches the chamber music facet of this work, which is known for its good ensemble fullness. The Portuguese cellist Bruno Borralhinho, who has recently recorded this sonata, highlights its ‘chamber music’ component, adding that it is “extremely well achieved with the help of the piano and the final result for the audience or for the listener is very positive” (OQ195) (Moreira, 2014).

Musical example 20 - Partial dialogue (L. F. Branco Sonata, 3rd Movement, bars 11-15, cello, piano)

The musical score for Musical example 20 consists of two systems. The first system covers bars 11 and 12. The Cello part (bass clef) begins at bar 11 with a piano (*p*) dynamic, playing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The Piano part (treble and bass clefs) also begins at bar 11 with a piano (*p*) dynamic, playing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second system covers bars 13 and 15. The Cello part (bass clef) begins at bar 13 with a mezzo-forte (*mf*) dynamic, playing a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The Piano part (treble and bass clefs) begins at bar 13 with a mezzo-forte (*mf*) dynamic, playing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Red circles highlight the Cello part in bar 13 and the Piano part in bar 15. The Piano part in bar 15 is marked with a piano (*p*) dynamic and a crescendo (*cresc.*).

As in the previous movements, the combination of ternary metre against a simultaneous binary metre occurs, producing a *hemiola* effect that may prevent an unconscious “indulgence” possibly installed sometimes in a slower movement (see Musical example 21).

Musical example 21 - Ternary vs binary metre (L. F. Branco Sonata, 3rd Movement, bars 11-14, cello, piano)

The image displays a musical score for the 3rd movement of L. F. Branco's Sonata, specifically bars 11-14. The score is written for Cello and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The Cello part is in the bass clef, and the Piano part is in the grand staff (treble and bass clefs). A red circle highlights a hemiola effect in bar 12, where the Cello part plays a triplet of eighth notes over two beats, while the Piano part continues with a steady eighth-note accompaniment. The dynamics are marked *p* (piano) for the first part and *mf* (mezzo-forte) for the second part.

From bar 19, the four-bar pattern reinforces the sonata cyclicity, working almost like small steps that lead the phrase in a passionate and full *tenuto* and *cantabile* (see Musical example 22) towards an environment in which the climax will unfold. Here, the triplets line in the piano increase the intensity and harmoniously direct this passage, providing motion and accompanying the cello (bar 31) which, within a *fortissimo* dynamics, reaches this climactic plateau in the treble registers.

Musical example 22 - Towards the climax (L. F. Branco Sonata, 3rd Movement, bars 19-22, cello, piano)

The musical score consists of two systems. The first system covers bars 19 and 20. The Cello part (top staff) is in 3/8 time with a key signature of one sharp (F#). It features a melodic line with slurs and accents. The Piano part (bottom staves) is marked *p cresc.* and features a rhythmic accompaniment with slurs. The second system covers bars 21 and 22. The Cello part continues with slurs and accents. The Piano part is marked *ff* and features a more complex rhythmic pattern with slurs and accents.

Again, a good balance between both instruments may be identified, confirming the chamber music qualities of this work. The sharing of themes contributes to a cohesive segment of great lyrical intensity, that possibly leads listeners and performers to something familiar through the familiar syncopated rhythm, as an example (see Musical example 23).

Musical example 23 - Themes distribution (L. F. Branco Sonata, 3rd Movement, bars 23-26, cello, piano)

The musical score consists of two systems. The first system covers bars 23 and 24. The Cello part (top staff) has a melodic line starting on G4, moving to A4, B4, C5, and D5. This line is circled in red. The Piano part (bottom staves) has a bass line starting on G2, moving to A2, B2, C3, and D3, and a treble line with chords. A red oval highlights the treble line in bar 24. The second system covers bars 25 and 26. The Cello part has a melodic line starting on G4, moving to A4, B4, and C5. This line is circled in red. The Piano part has a bass line starting on G2, moving to A2, B2, C3, and D3, and a treble line with chords. A red oval highlights the treble line in bar 25. Dynamics are *ff* for bars 23-24 and *mf* for bars 25-26.

The phrase is thus successfully presented and planned: when it must become visible in the cello its tessitura is more treble, but when the cello is in the background, its notes are lower in pitch.

Reaching bar 31, another energy takes place, beginning the descending phase of the climax. Without losing the melodious strength that comes from the previous bars, a darker atmosphere is created by the cello, with the help of the chromatic writing and the high descending intervals of major sixth (see Musical example 24).

Musical example 24 - Climax deconstruction (L. F. Branco Sonata, 3rd Movement, bars 31-32, cello, piano)

Musical score for Musical example 24, bars 31-32, cello and piano. The score is in 3/4 time, key of D major. The Cello part (top staff) features a melodic line with a red oval highlighting the first measure of bar 31. The Piano part (bottom two staves) features a complex harmonic texture with a red oval highlighting a chordal passage in the right hand of bar 32.

Though in a dramatic, tense and grandiose moment – the deconstruction of the climax – the naturalness of the phrase and the well accomplished fluidity result in a very expressive movement, in which the soloist facet of both instruments may also excel. The octaves and chords contribute to this ambience, strengthening and fulfilling the harmonic field, thus enriching the work and possibly capturing attentions and feelings (see Musical example 25).

Musical example 25 - Descendant movements (L. F. Branco Sonata, 3rd Movement, bars 35-38, cello, piano)

Musical score for Musical example 25, bars 35-38, cello and piano. The score is in 3/4 time, key of D major. The Cello part (top staff) features a descending melodic line with red lines indicating the descent. The Piano part (bottom two staves) features a complex harmonic texture with red lines indicating the descent. The piano part includes a *ff* dynamic marking. The score is split into two systems, with the first system covering bars 35-37 and the second system covering bars 37-38.

Towards the end, the short bridge from bar 38 invites a quieter and more intimate atmosphere. The Coda (from bar 45) again brings this movement's theme, very *cantabile* and lyrical, with the cello continuing to emphasise its expressive potential, making available a phrase that ends with a sustained long note in its more treble registers. As a last remembrance, the triplets appear for the last time in the piano (from bar 55), which, keeping itself faithful to the whole movement, recalls familiar patterns.

After a closer look at this third movement, it can be concluded that this is a very well written movement and that it has as its outcome a feeling of fullness, since the feeling of a beginning, a middle and an end is very clearly stated. A critique of a concert that took place at *Sociedade de Concertos* in 1919 is a good example of the reception that the music from Luís de Freitas Branco is usually granted: "The entire passage was applauded, the third movement being the one that most pleased the audience (Not signed, *Diário de Notícias*, 13/01/1921)" (Delgado, Telles and Mendes, 2007: 238) (OQ196).

Fourth Movement - *Muito vivo*

The final movement of the sonata presents a significant variety of mood as well as of texture. Many of the characteristics stated in the previous movements are also found here (such as the cyclical treatment recalling themes already presented, cello and piano dialogues, triplets and arpeggio lines in the piano accompaniment, syncopated rhythms, etc.). The analysis to be followed on this fourth movement will focus primarily on the new elements, so that a repetitive approach may be avoided as much as possible.

Observing its proposed macrostructure in Figure 7, five major parts stand out. Quoting the composer, the general structure may be summarised in a few lines:

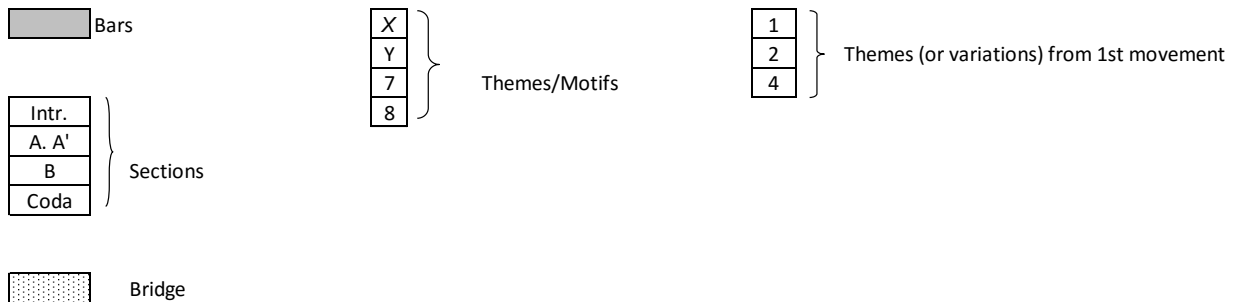
The introduction of the fourth movement consists of a lively rhythmic part [X] and a melodic part [Y] close to the germ. The exposition has an A part, rhythmic, and a B part, melodic, in two sections: B and B'. After this there is the development, with the appearances of themes A and B from the first movement affiliated to the germ, also displaying the third theme of the first movement that had already emerged in the 'trio' or in the contrasting part of the '*scherzo*'. The appearance of this theme immediately precedes the recapitulation of theme A, followed by B and B'. The conclusion: *Muito vivo* – *Moderado* – *Muito vivo*, is all based on the cyclical germ, finishing the work, as it had begun, with the ascending major second interval (Delgado, Telles and Mendes, 2007: 235) (OQ197).

In order to keep the titles adopted to define the sections of the previous movements, and to frame the classification suggested by the composer, an adjustment here is needed to designate the structure as: Section A, the Exposition; Section B, the Development; and Section A', the Recapitulation. Concerning the other two sections, Introduction and Coda, their designation does not undergo any alteration.

Figure 7 - L. F. Branco: Macrostructure 4th Movement

	1	5	14	18	34	38	42	50	54	58	66	78	87	89	90	102	116	120	130	134	138	154	158	162	170	178	194	203	211	
	Introduction			Section A/Exposition									Section B/Development												Section A'/Recapitulation			Coda		
Cello	X	Y	X	7	X	X	8a	8b	1	X	8	2	4	7	X	X	X	8	Y											
Piano							8a	8b			8	8	2	4																

Legend:



The first seventeen bars constitute the Introduction that, with an incisive and firm beginning, imposes itself against the lyrical character of the third movement. The *Muito vivo* in *fortissimo* and the *crescendo* towards the *fortississimo* chords anticipate an energetic ambience that, together with the rhythmic Part X, invites the listener into a possible state of alertness. Here, the use of repeated triplets in an ascending line is indicative of the determined, active and dynamic character probably intended in this beginning (see Musical example 26).

Musical example 26 - Part X (L. F. Branco Sonata, 4th Movement, bars 1-4, cello)

Muito vivo M.M. $\text{♩} = 160$

The musical notation shows the cello part for bars 1-4. It begins with a *ff* dynamic and a *cresc.* marking. The first two bars feature repeated triplets of eighth notes. The third and fourth bars continue with eighth notes, ending with a *fff* dynamic and a fermata.

The use of the right arm may be highlighted here as a fast movement is needed, on the string. Short and incisive bow strokes, close to the frog, will probably meet the phrase's increasing intensity. A similar approach was required in the second movement, though not in such a rapid and intense way. A strong intervention is also required from the piano

to maintain the tension (see Musical example 27) with the accentuated galloping effect – resulting from the junction of both hands – to provide further motion. This writing is another good example of the articulation between both instruments and it will be demanded in other moments of the movement.

Musical example 27 - Beginning (L. F. Branco Sonata, 4th Movement, bars 1-4, cello, piano)

Muito vivo M.M. ♩=160

The musical score for Musical example 27 shows the beginning of the 4th movement of the Sonata by L. F. Branco. It is in 4/8 time and marked 'Muito vivo M.M. ♩=160'. The score is for Cello and Piano. The Cello part begins with a first ending bracket over bars 1-4, featuring a galloping eighth-note pattern with triplets and accents. The Piano part features a similar galloping eighth-note pattern in the left hand and chords in the right hand, also with triplets and accents. Dynamics include *ff cresc.*, *fff*, and *ff*.

This Part X – or, better to say, this motif – is used eight times during the movement (supporting its cyclical character) and in two different ways: as an energising element between the slower phrases and as a reinforcing element for the more vivid ones. The application of accents in the end, in conjunction with the pause/bar line suspension, produces an effect of expectation on what will follow.

Bar 5 displays a completely and unexpected ambience where, for nine bars, the cello goes back to a tender, introspective melody that ends in a long treble note, in *pianissimo* – Part Y (see Musical example 28). This *Moderádo* is the first example of the changes of tempo and character identified several times in this movement – again, the sonata for violin and piano sonata by César Franck may be recalled. It may be an interesting experience, for both performers and listeners, if the release of the preceding tension is achieved, in order to flow with the new phrase.

Musical example 28 - Part Y (L. F. Branco Sonata, 4th Movement, bars 5-13, cello, piano)

The musical score consists of two systems. The first system covers bars 5 to 9. The Cello part (top staff) begins at bar 5 with a *Moderádo* tempo and *p* dynamic. It features a melodic line with eighth notes and triplets. The Piano part (bottom staves) provides harmonic support with chords and a bass line. The second system covers bars 10 to 13. The Cello part continues with triplets and a melodic line. The Piano part features a *pp* dynamic and includes an octave jump in the right hand, marked with an *8va* symbol.

Reaching bar 18 (see Musical example 29), a new section takes place, Section A, also characterised by great tension and strength. There is now an almost military and affirmative atmosphere in which the cello line (Theme 7) has the opportunity to expose its most imperative character for the first time in the sonata – this is confirmed through the marked accentuations, the octave jumps and the incisive rhythm, always within a *fortissimo* dynamics.

Musical example 29 - Theme 7 (L. F. Branco Sonata, 4th Movement, bars 18-25, cello, piano)

The musical score is presented in three systems. The first system (bars 18-20) shows the Cello with a melodic line starting on a half note G2, followed by eighth notes, and the Piano with a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The second system (bars 21-23) features the Cello with a melodic line that includes a triplet of eighth notes, and the Piano continuing its accompaniment. The third system (bars 24-25) shows the Cello with a melodic line that includes a triplet of eighth notes, and the Piano continuing its accompaniment. Dynamics include 'ff' (fortissimo) and the instruction 'sempre muito accentuado' (always very accented).

The piano also actively participates in this section with the *ostinato* of the left hand intensifying the anxiety and the dynamism of these bars, partially due to the change in the tonalities every four bars, until bar 34.

From what has been said so far, it is not only clear that this is quite an agitated and nervous section, but also that the junction between the two instruments seems to be quite difficult. The syncopated movement of the piano competes with the rhythm of the phrase of the cello, requiring from both players redoubled attention and a meticulous ensemble.

The first half of the last theme of this movement (and of the whole sonata), Theme 8a, is introduced by the cello, from bar 49 (see Musical example 30). This melodic phrase, in apotheosis, contrasts with the preceding bars, probably being almost naturally “desired” by both performers and listeners after the tumultuous character built before.

Musical example 30 - Theme 8a (L. F. Branco Sonata, 4th Movement, bars 50-53, cello, piano)

Animado ♩=84

Cello

Piano

50

52

When listening to this strong phrase, full of character, one may recall César Franck’s violin sonata, particularly the fourth movement (see Musical example 31).

Musical example 31 - César Franck violin sonata (4th movement)

The image displays three systems of musical notation for the piano accompaniment of César Franck's Violin Sonata, 4th movement. The first system is marked *seu ad lib.* and *ff*. The second system continues the piano accompaniment. The third system shows a change in dynamics to *più f*. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a bass line with chords and single notes.

Source: César Franck: Sonata in A major for violin and piano – score published by J. Hamelle, n.d. [1886], Paris, reprinted by Dover Publications, 1991.

This phrase in apotheosis is then presented by the piano (from bar 54) for the first time as a soloist in this movement. This piano solo lasts until bar 57, where the second part of this theme – Theme 8b – is revealed by the cello (see Musical example 32).

Musical example 32 - Theme 8b (L. F. Branco Sonata, 4th Movement, bars 57-61, cello)

The image shows a single system of musical notation for the cello part, starting at bar 57. The notation is in bass clef, 3/4 time, and a key signature of three sharps (F#, C#, G#). The melody is highly chromatic and features a full range of notes, including a high G# in the final measure. The word 'Cello' is written to the left of the staff.

All this section displays a lyricism, in which the cello has a full open path to sing freely the melodic phrases, full of chromaticism. The piano accompaniment, in turn, brings here a triumphalism that again pays tribute to the Russian style of the piano concertos by Rachmaninoff – an innovation in a work predominantly characterised by a strong

influence of French music, in the line of César Franck and Gabriel Fauré. This apparent incursion of the composer into Russian music is curious; however, at the same time, this exploration beyond expected boundaries could be taken as an indication of a composer in contact with the trends and musical styles dominant at the time, but still searching for his own style.

After bars 66-68, in which the piano reveals Theme 8b, there is a kind of short interlude (passing zone), more tense and in an overall ambience that results in a decrease of the brightness that characterised the previous bars. Starting with the known major second interval, this segment represents a peak, as proved by the use of the highest note of the cello in the whole sonata: *Gb*4.

A new section (Section B) is introduced from bar 78, displaying a new ambience and producing the effect of a bridge (see Musical example 33). The cello is now in charge of the presentation of the melodic phrase in *Moderádo* and in *p*. It is also possible here to observe the major second interval in the beginning of the phrase, briefly returning to its main axis.

Musical example 33 - Section B (L. F. Branco Sonata, 4th Movement, bars 78-86, cello, piano)

Moderádo M.M. ♩=63

78

Cello

Piano

p

Apressando

82

cresc. muito

cresc. muito

Muito animádo M.M. ♩=100

85

ff

ff

The idea of unity is again recalled in bar 116 with the theme of the first movement and the use of syncopations. This lasts until bar 138 where, as happened before, something unexpected occurs: the *Muito vivo* that grounds Section A' appears with all the vivacity and determination and, with the exception of the tonality (now in the dominant, as expected in a traditional Recapitulation), everything remains quite similar to the previous Section A.

In bar 170, and again using Part X of the introduction, the end of this movement continues to be prepared and although still a few bars before the Coda, the final climax already

begins to take place. This happens in bar 178 with the highest intense moment of the whole movement, to which the wide range of ascending and descending *arpeggios* in the piano contribute.

In the *Apresando* towards the end, *arpeggios* appear in the cello part for the first time in the sonata (bars 194-197), a last *cantabile* reduces the tension and creates a more tranquil mood, in bar 202 – once again, a discrepancy is identified between what is written in the full score and in the cello part, with the *piano* of the *Moderado* missing in the latter.

In a *subito* way, the Coda (*Muito vivo*) from bar 211 again brings the dynamic intensity observed in some parts of this movement (see Musical example 34). Following the *pianissimo* fermata of bar 210, the composer sets an unexpected mood here: *fortississimo* dynamics within a fast tempo and an accentuated *ostinato*.

The following final bars are, to a certain extent, unexpected: after a movement full of chromaticism and modulations that display dark atmosphere, C Major is then reached and confirmed through the repetition of several chords in the last five bars, making this *Finale* brighter and happier, though achieved in a relatively abrupt way.

Musical example 34 - Coda (L. F. Branco Sonata, 4th Movement, bars 211-218, cello, piano)

Muito vivo

211

Cello

Piano

fff

8 - - 1

213

rall.

rall.

215

a tempo

a tempo

p

fff

p

fff

From what has been presented so far in the current study on this sonata, its contribution to the promotion of the cello in Portugal seems to be perfectly understandable, particularly through the quality of its writing and appealing melodic phrasing that may induce its acceptance among performers or listeners. Even though the final result could not have been predicted by its composer (who was 23 years old when he wrote this work), it can be certainly said undoubtedly that this sonata came to enrich the Portuguese cello repertoire.

In the opinion of the Portuguese composer Sérgio Azevedo, this work is “without a doubt, together with the ‘String Quartet’, the most important and interesting chamber music work of Freitas Branco, in which influences from Debussy, César Franck and others combine in a masterfully written music which, nevertheless, already reveals a personality of his own and an identifiable sonority. By its extension, rarity and command of writing, it is one of the mainstays of the Portuguese chamber repertoire and one of the best works of the genre (...) in Europe at that time” (OQ198).

The cellist Irene Lima, one of the interviewees, mentioned that “performing the sonata by Luís de Freitas Branco was a very important discovery” (OQ199) for her because “it’s one of the greatest works written for cello by Portuguese composers” (OQ200). This opinion, from one of the most acclaimed Portuguese cello performers of today, supports the quality of the work. All the other interviewees were unanimous in classifying this sonata as a milestone in the Portugal cello curriculum, which reinforces the question of why this work seems to have so little international dissemination.

This sonata was created by a composer who most likely did not intend to reach only elite audiences, but these ambitions were limited by the circumstances of the time: the lack of publications, the isolation of the country to the outside (meaning that the musical works were naturally kept within the national borders) and probably the most likely non-performance of this sonata by the widely recognised Guilhermina Suggia (who privileged mainly the standard international repertoire). This may explain the sonata’s retention within the closed Portuguese music circuit, despite the evidence of its potential contribution to understanding and expanding the cello repertoire.

The work to be studied next is the sonata for violin and cello by Frederico de Freitas. Written ten years later, in 1923, as far as it is known this sonata is the first work of the genre written for these two instruments by a Portuguese composer.

4.2. Frederico de Freitas: sonata for violin and cello

The second work to be analysed in this thesis is the sonata for violin and cello by the Portuguese composer Frederico de Freitas. As described in chapter 2, the career of this composer earned distinction thanks to the new ideas and legacy he gave to the Portuguese musical scene. Son of a musician and pupil of Luís de Freitas Branco at the Lisbon National Conservatory of Music, he expressed great interest in composition since his youth. One of the examples is this sonata, written in the Summer of 1923. Citing the composer himself: “I was twenty years old at the time and had not yet concluded the Higher Course of Composition. (...) It was thus confined to my baggage of knowledge of harmony and counterpoint”¹⁰³ (OQ201). Though still young, the quality of the writing for the two instruments and the different effects and ambiances created could already be identified.

According to Manuel Faria (a composer and student of Frederico de Freitas), in the CD notes of the first recording of the sonata, this work is “both a historical document and a prophecy”¹⁰⁴ (OQ202), meaning: its value as a historical document lies in the role that this sonata represented in the music history of Portugal, presenting a new concept of sonority that, as stated by João de Freitas Branco “through the voluntarily overlapping of different tonalities”¹⁰⁵ (OQ203), “explores with success the resources of bitonality... he [Frederico de Freitas] was considered its introducer in the modern music of the Iberian Peninsula”¹⁰⁶ (OQ204).

¹⁰³ See Programme Notes by Rosa Pinto of the concert that took place at the Gulbenkian Foundation (Lisbon) on the 18th of November, 2008, where this sonata was performed by David Lefèvre and Maria José Falcão (leader and principal cello, respectively, of the Gulbenkian Orchestra).

¹⁰⁴ See CD Notes by Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano*, Strauss/PortugalSom, 1995.

Though only published in CD in 1995, this recording, by Vasco Barbosa (violin) and Maria José Falcão (cello) dates from 1980, and took place at the Recording Studios of Valentim de Carvalho, in Paço d’Arcos (near Lisbon).

Manuel Faria (1916-1983) was a canon and composer, born in the Portuguese city of Braga.

¹⁰⁵ See the official website of the Museum of Portuguese Radio and Television: <http://museu.rtp.pt/app/uploads/dbEmissoraNacional/Lote%2013/00013472.pdf>.

This quotation was extracted from the draft notes of one episode broadcast in 1981 from a Radio programme by the Portuguese Radio (*Emissora Nacional*) called: “*O Gosto pela Música*”. Created by João de Freitas Branco, this programme lasted for almost three decades.

¹⁰⁶ See article by Henrique da Luz Fernandes in the institutional website of *Academia de Música de Santa Cecília*: www.amsc.com.pt/musica/compositores/ffreitas.htm. Fernandes, as seen before, is a former cellist of the Symphony Orchestra of *Emissora Nacional* and collaborated many times with Frederico de Freitas when the latter conducted this orchestra.

The classification of this violin and cello sonata as a ‘prophecy’ may be due, very likely, to its progressive characteristics for the time and for showing the future tendencies of the composer’s output. The use of traditional themes can be found in a large part of his musical oeuvre as well as in this sonata. The interviewee Maria José Falcão, who made a recording of this sonata with violinist Vasco Barbosa¹⁰⁷, in close collaboration with the composer himself, testifies precisely this: “the sonata is very good, displaying folk themes” (OQ205).

This collaboration is confirmed by this cellist: “I remember going with [the violinist] Vasco Barbosa to his [Frederico de Freitas] house and working with him before the recording. I’m not sure if he was present during the recording itself, but we worked with him before” (OQ206).

Her informed opinion also emphasises some challenges, mainly for the performers: “It’s difficult, it’s difficult to address, but it’s well written... I think that technically it’s difficult for the cello, for both instruments (actually) and also for the ensemble. It’s not an incredible difficult thing, but it’s quite hard” (OQ207) (*idem*).

Though the technical challenges probably mentioned by this cellist may not be very demanding when first looking at the score, her opinion is another stimulus to embrace a deeper study of this work, especially to understand these challenges and the role played by the cello in this sonata.

Likewise, the cellist and musicologist Henrique da Luz Fernandes highlights some difficulties in the interview, particularly in the understanding of the work: “It’s interesting to play but it’s difficult to find its meaning; (...) it has a beautiful second movement” (OQ208).

¹⁰⁷ Vasco Barbosa (1930-2016) was a renowned Portuguese violinist who pursued a performing career in Portugal and abroad. After his apprenticeship at the Lisbon National Conservatory of Music and in Switzerland, France and the United States (with scholarships from the Portuguese State and from the Gulbenkian Foundation), he pursued a soloist career and was leader of the Symphony Orchestra of *Emissora Nacional*, of the Symphony Orchestra of São Carlos Theatre, and of the Portuguese Symphony Orchestra. In recognition of his professional path, he was honoured with the *Ordem Militar de Santiago de Espada* by the Portuguese State and with several prizes, including the *Guilhermina Suggia Prize*, the *Press Oscar*, the *Moreira de Sá Prize*, and the *Secretaria de Estado da Cultura* and *Almada* prizes. See website: www.meloteca.com/corda-violinistas.htm

In the first chapter of this thesis, the importance of the interaction between composer and performers was underlined and, in fact, this happened in the preparation of the above-mentioned recording. From the research carried out here, no confirmation could be found of an interaction of this type with the performers who premiered this sonata: Fernando Cabral (violin) and Fausto de Oliveira (cello), on the 14th of April of 1924, at the Lisbon National Conservatory of Music. The same can be said in relation to its reception over the years.

Nevertheless, according to the few public performances and recordings known so far (see Tables 3 and 4), this sonata has remained somewhat discreet. Written a few years after the Duo for violin and cello, op. 7 by Zoltán Kodály (1914) and the Sonata for violin and cello by Maurice Ravel (1920-22) and four years before Bohuslav Martinů's Duo for violin and cello, H. 157 (1927), no reference could be found throughout this research of a similar work written for these instruments in Portugal (see Appendix 4) until *Sonata Breve*¹⁰⁸, written by the distinguished Portuguese composer António Victorino d'Almeida (1940-) in 2008 and yet to be published. Moreover, there is also no evidence of a violin and cello sonata/duo by a Portuguese composer written before Frederico de Freitas' sonata, which makes this work even more relevant within the Portuguese repertoire.

Table 3 - Frederico de Freitas violin and cello sonata: public performances

Year	Place / Event	Country	Cellist	Violinist
1924	Conservatório Nacional (Lisbon)	Portugal	Fausto de Oliveira	Fernando Cabral
n.d.	Emissora Nacional (Lisbon) Ciclo de Música Portuguesa	Portugal	Fernando Costa	Silva Pereira
1944	Salão do Jornal "O Século" (Lisbon) Sociedade "Sonata"	Portugal	Fernando Costa	Silva Pereira
1951	Grémio Literário Sociedade de Música de Câmara	Portugal	Fernando Costa	Silva Pereira
2008	Fundação Calouste Gulbenkian (Lisbon)	Portugal	Maria José Falcão	David Lefèvre
2012	Salão Nobre do Teatro Nacional de São Carlos (Lisbon)	Portugal	Ajda Zupancic	Ana Beatriz Manzanilla
	Instituto Superior de Economia e Gestão (Lisbon) RTP - Portuguese Radio and Television	Portugal	Ajda Zupancic	Ana Beatriz Manzanilla
2015	Department of Music - The University of Sheffield PhD Viva	England	Teresa Rombo	Tiago Neto

Source: adapted from the website

http://mic.pt/dispatcher?where=2&what=2&show=1&obra_id=4828&lang=PT

and completed by the author

¹⁰⁸ This *Sonata Breve* was premiered on the 19th of August, 2008 by Tiago Neto (violin) and the author of this thesis (cello) at *Centro Cultural de Orbacém*, in Caminha (municipality in the north-west of Portugal). Commissioned by these two performers, this public performance was presented and attended by the composer himself.

Table 4 - Frederico de Freitas violin and cello sonata: recordings

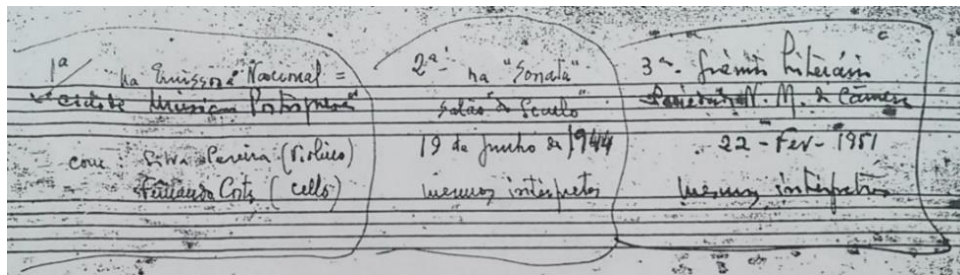
Year	CD / LP / Recording Title	Cellist	Violinist	Publisher
1980 (republished 1995)	Frederico de Freitas Sonata for Violin and Cello Sonata for Piano and Violin	Maria José Falcão	Vasco Barbosa	Portugalsom / Strauss
2015	Frederico de Freitas Complete Music for Violin	Jian Hong	Carlos Damas	Brilliant Classics

Source: adapted from the website
http://mic.pt/dispatcher?where=2&what=2&show=1&obra_id=4828&lang=PT
 and completed by the author

In the last page of the manuscript fair copy made by the cellist Fernando Costa there is a written note that refers to three occasions in which this sonata was performed by this cellist and the Portuguese violinist Silva Pereira (see Picture 61).

Picture 61 - Written note on three performances of Frederico de Freitas sonata

[performed by Silva Pereira (violin) and Fernando Costa (cello)]



Source: Frederico de Freitas: Sonata for violin and cello – manuscript copied by Fernando Costa (1962)

Despite its relevance, this sonata is still almost unknown among both Portuguese and international repertoires. The study to be carried out here aims for a deeper comprehension of this work and its intrinsic quality, so that possible reasons for this lack of visibility may emerge.

The score manuscript used within this analysis was a manuscript fair copy made by the cellist Fernando Costa and is presented in Appendix 6. The methodology used to outline sections, themes and respective variations follows the same logic as the one carried out in the previous work of Luís de Freitas Branco. The focus will be on the cello part, though including sporadic comments on the violin part, where relevant.

The sonata consists of four movements: *Allegro Assai Moderato*, *Scherzo Pitoresco*, *Adágio, non tanto* and *Allegro Appassionato*.

First Movement - *Allegro Assai Moderato*



The first movement of this sonata begins with an immediate conflict through the overlapping of two different tonalities. Frederico de Freitas makes use of the bitonality in an exploratory approach, preparing the general ambience in which the sonata will run. The formal structure of its first movement is proposed in Figure 8.

Figure 8 - F. Freitas: Macrostructure 1st Movement

	1	4	7	10	14	19	23	26	29	33	37	41	45	52	61	72	78	85	87	95	100	101	104	106	107	118	124	128			
	Section A										Section B1							Section B2													
Violin	1a		1b		2a		1b		2b		1a		1b		3			1a		2b		1b		1a							
Cello	1a		1b		2		1b		2b		1a		1a		1b		3			1b		1a		2b		1b		3		1a	

	137	140	143	146	150	155	159	162	165	169	173	177	181	188	197	209	215	220	222	225	227		
	Section A										Section B1							Coda					
Violin	1a		1b		2a		1b		2b		1a		1b		3			1b		1b		1a	
Cello	1a		1b		2		1b		2b		1a		1a		1b		3			1a			

Legend:

	Bars	<table border="1"><tr><td>1</td></tr><tr><td>2</td></tr><tr><td>3</td></tr></table>	1	2	3	} Themes/Counter-themes/Motifs (and variations)
1						
2						
3						
<table border="1"><tr><td>A</td></tr><tr><td>B1,B2</td></tr><tr><td>Coda</td></tr></table>	A	B1,B2	Coda	} Sections		
A						
B1,B2						
Coda						
	Bridge					

In this A-B1-B2-A-B1-Coda structure, three themes are alternated between the two instruments in which the prominence seems to be evenly distributed. In Section A, two of the themes are explored, the first being Theme 1 (first part, introduced by the cello – see Musical example 35).

Musical example 35 - Theme 1a (F. Freitas Sonata, 1st Movement, bars 1-4, cello)

Cello



Though not exactly knowing the intention of the composer when starting the cello on the A string, it creates the opportunity to the instrument to highlight its treble tessitura which,

closer to the violin, may also deepen the communion between them since the very beginning, as its first note is between the two note range of the first violin double stop (see Musical example 36).

Musical example 36 - Theme 1 (full) (F. Freitas Sonata, 1st Movement, bars 1-13, violin, cello)

The musical score for Musical example 36 is presented in three systems. The first system (bars 1-7) shows the Violin part starting with a double stop (G4 and A4) and the Cello part starting with a double stop (G2 and A2). The Violin part is marked 'p' and 'espressivo', and the Cello part is marked 'mf'. The second system (bars 8-10) shows the Violin part with a sixteenth-note run and the Cello part with a sixteenth-note run. The third system (bars 11-13) shows the Violin part with a triplet of eighth notes and the Cello part with a triplet of eighth notes. The Cello part is marked 'poco rit.'

This use of tessituras is also seen in other composers such as Maurice Ravel in the beginning of his sonata for violin and cello (see Musical example 37).

Musical example 37 - Maurice Ravel Sonata for violin and cello (beginning)

A la mémoire de Claude Debussy

SONATE pour Violon et Violoncelle

MAURICE RAVEL

I

VIOLON

VIOLONCELLE

Allegro. $\text{♩} = 120$

p

p

sur Ré

o

1

Source: Maurice Ravel: Sonata for violin and cello – score published by Durand & Cie., 1922, Paris, reprinted by Dover Publications, 1991.

When listening the Frederico de Freitas' sonata first three bars, the feeling of a work written in minor mode may stand out, particularly with the cello melody in E minor. This is, however, questioned with the violin accompaniment, in double stops, creating a dissonant harmonic support that undermines that minor mode.

In bar 3, the two instruments drive away from each other in terms of tessitura as happens in Ravel's bar 13. The violin prepares its presentation of the whole first theme in a minor atmosphere (G minor) with a dissonant accompaniment by the cello, which results in an atmosphere of some agitation and instability, almost like a limbo sensation. This becomes more intense with the overlapping of tonalities, giving the listener the hint of the general ambience of the sonata.

This overlapping of tonalities (bitonality) can be also identified, for instance, in Bohuslav Martinů's Duo for violin and cello, H. 157, though with differences in the presentation of theme (see Musical example 38).

Musical example 38 - Bohuslav Martinů Duo for violin and cello, H. 157 (1st Movement, bars 1-8, violin, cello)

Andante moderato

The image shows a musical score for the first movement of Bohuslav Martinů's Duo for violin and cello, H. 157. The tempo is marked 'Andante moderato'. The score is for the first eight bars. The violin part begins with a whole rest in the first bar, then enters in the second bar with a melodic line. The cello part plays a steady eighth-note accompaniment throughout. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). Performance markings like 'meno' and 'poco' are used for phrasing.

Source: Bohuslav Martinů: Duo for violin and cello – score published by Éditions Max Eschig, 1927, Paris.

The second part of Theme 1 (1b) (see Musical example 39) is presented from bar 7 by the violin and taken up in bar 10 by the cello, accompanied by undulating movements that provide fluidity and motion.

Musical example 39 - Theme 1b (F. Freitas Sonata, 1st Movement, bars 7-8, violin)

The image shows a musical score for Musical example 39, showing Theme 1b for violin in bars 7-8. The tempo is 2/4. The violin part starts with a melodic line in bar 7, which is then taken up by the cello in bar 10. The dynamic is 'mf' (mezzo-forte).

Here, the balance between the two instruments faces a first challenge and is an example of this sonata's chamber music demands. Written for two instruments relatively similar in their sound characteristics, this task is particularly important in the bitonal sections. A good balance can be seen, for instance, in the agitated line of the violin (bars 10-12) which, not obscuring the cello voice, creates an appropriate symbiosis between violin and cello where themes and accompaniments stand out independently.

A second theme (Theme 2) is introduced in bar 14 (see Musical example 40), again by the cello. Though also melodic as the first one (and alluding in some way to the second part of Theme 1 (1b), particularly in terms of rhythm), its last part (bar 18) introduces shorter notes that makes the environment a little lighter and somewhat jocose – this is

also aided by the off-beat violin semiquavers, contrasting with the deep and obscure general ambience until now.

Musical example 40 - Theme 2 (F. Freitas Sonata, 1st Movement, bars 14-18, violin, cello)

Violin
p a tempo
 3 3 3 3 3 3
 rall..

Cello
mf

Also the use of triplets in the violin may boost the cello line, giving it some motion. This kind of rhythms and accompaniment will be seen throughout the sonata, as in bar 23, with the cello now accompanying Theme 2 in the violin in an undulating line of ascending and descending arpeggios (that also extends the range of the accompaniment). The climax of this first section is prepared from bar 29, firstly by the violin and later by the cello (from bar 33), creating a moment of dramatic intensity until the *trillo* in the violin (bar 36) (see Musical example 41). The *accelerando* and the *crescendo* to *fortissimo* in the score also contribute to this climax ambience.

Musical example 41 - Reaching the climax (F. Freitas Sonata, 1st Movement, bars 33-40, violin, cello)

Violin
ff 6 6 6 6 6 6

Cello
ff 3 *ff* 3

36 *tr#*
poco rit° *a tempo*
f *mp* *f*

A *diminuendo* and a downward line to the G#1 brings Theme 1a in one of the moments that the cello stands out most (bar 37). The following cello solo reinforces its role as the instrument chosen to first introduce most of the themes of this movement; added to this, keeping the cello line towards the lower registers, opportunity is given to show the cello's sonority in one of its main distinctive features, in comparison to the violin.

Section B starts in bar 41 with the first theme presented in a form of a dialogue between the two instruments, displaying a new element in the sonata in bar 52 (see Musical example 42): violin and cello play together Theme 1b, though with an interval of 13th and in different tonal settings: the violin is in an atmosphere of C Major and the cello of E Major. This may produce a less expected outcome for both performers and listeners.

Musical example 42 - Theme 1b (F. Freitas Sonata, 1st Movement, bars 52-56, violin, cello)

The musical score for Musical example 42 shows two staves: Violin (top) and Cello (bottom). The time signature is 2/4. The key signature has one sharp (F#). The score begins at bar 52. The Violin part starts with a mezzo-piano (*mp*) dynamic. The Cello part also starts with a mezzo-piano (*mp*) dynamic. In bar 54, both parts change to fortissimo (*sf*). In bar 55, both parts change back to mezzo-piano (*mp*). The music consists of eighth and sixteenth notes, with some triplets and slurs.

Theme 3 is presented in Section B (see Musical example 43) and, differently from what happened with the first two themes, it is now the violin that introduces it (from bar 72). In *fortissimo*, it represents a moment of great intensity, alongside the one seen previously in bars 31-36.

Musical example 43 - Theme 3 (F. Freitas Sonata, 1st Movement, bars 72-77, violin)

The musical score for Musical example 43 shows a single staff for Violin. The time signature is 2/4. The key signature has one sharp (F#). The score begins at bar 72. The Violin part starts with a fortissimo (*ff*) dynamic. The music consists of eighth and sixteenth notes, with triplets and slurs. An octave (*8va*) marking is present above the staff in bar 73.

Theme 3 on the cello (from bars 78) exhibits and stresses its melodic but strong character, as emphasised by the accents and dashes in different notes. The alternate *legato* semiquavers in the violin accompaniment here results in a denser outcome than before in Themes 1 and 2 (see Musical example 44).

Musical example 44 - Theme 3 (F. Freitas Sonata, 1st Movement, bars 78-84, violin, cello)

After some bars of dialogue, both a *diminuendo* and a *ritardando* prepare the bridge in bar 95 which, starting in the C3 in *unissono* and displaying a mirror movement (in whole tones and long notes) in *crescendo* arouses interest in what is being heard and where the movement is going next. A different sonority (with an increasing intensity) is now presented that provides a brief pause in the general ambience heard so far (see Musical example 45).

Musical example 45 - Bridge (F. Freitas Sonata, 1st Movement, bars 95-99, violin, cello)

Throughout Section B it is possible to observe a combination of the themes previously presented in Section A – as would be expected in a traditional Development section – and an evident exploratory use of bitonality distributed among the two instruments. This seems to be possibly one of the greatest merits of this movement, i.e., the way the composer articulates and balances the writing between violin and cello, with seemingly independent melodic lines but that – thanks to a clever use of speech in dialogue and

combining the same motifs that are similar to rhythm cells – produce an overall result that is greater than the sum of its parts.

In fact, this is another innovation in this work, since a more unstable and dissonant development section might be expected. This feeling of independence of the voices is more difficult to identify, not only due to the use of different tonalities in one instrument and of ternary rhythms in the other. Some example of this cross-rhythm can be found during the presentation of the second theme (bars 14-16) and of the third theme (bars 72-81).

In this final part of Section B, another sharing between the two performers should be mentioned, when they finish with the same intensity the last bars in a fast *diminuendo* to *pianississimo*.

Reaching bar 136, the composer marks *Da Capo*, repeating the entire Section A. According to Manuel Faria, in this “rather modified re-exposition [recapitulation], the process of tonal convergence is conducted with an admirable sense of the balance of tensions, until the final concordance on the closing *unissono*”¹⁰⁹.

The Coda (starting in bar 220) follows the same reasoning and focuses on the first theme, possibly retrieving a familiar memory and a more tranquil environment. From bar 227, there is a lighter and almost jocose character, which ends in a simple way towards the lower notes. For the cello, the movement ends in the lowest note of its tessitura (see Musical example 46), contrasting with the beginning of the movement, where A string was used.

Both instruments, after overlapping phrases, end in *unissono* in the final notes, as in an appropriate symbiosis and sharing a slightly lighter end of the first movement, predicting, perhaps, a different mood for the second movement.

¹⁰⁹ See CD notes by Manuel Faria – *Frederico de Freitas: Sonata for Violin and Cello; Sonata for Violin and Piano*, by Vasco Barbosa (violin); Maria José Falcão (cello) and Grazi Barbosa (piano) – recorded in Paço d’Arcos, in 1980 (published by Strauss/PortugalSom, 1995).

Musical example 46 - Last 8 bars of Coda (F. Freitas Sonata, 1st Movement, bars 229-236, violin, cello)

In this first movement, Frederico de Freitas presented a clear structure that does not seem to require an extraordinary technique to provide a good interpretation. Themes are also easy to understand and both instruments have several and different chances to explore their potential.

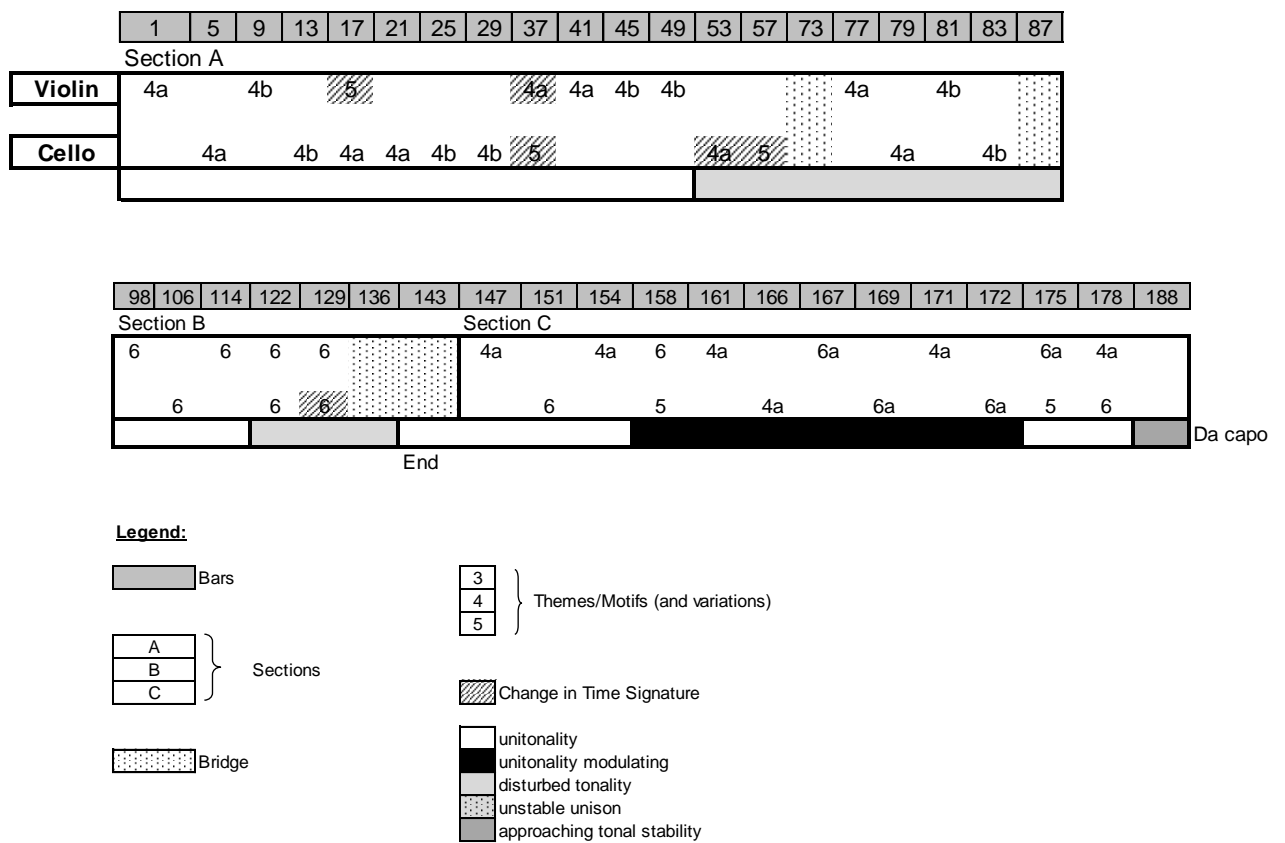
Thus, the challenge of this movement is not so much at the performance level but more at the *ensemble* level, with both complicity and abstraction simultaneous needed when one of the instruments faces ambiguous or different ambiances created by the other. By giving closer attention to this, the result may arouse in the listener and performers enjoyable moments, despite the “serious atmosphere or darker mood because of the harmony throughout the movement”¹¹⁰.

¹¹⁰ *Idem*

Second Movement - *Scherzo Pitoresco*

As the title *Scherzo Pitoresco* anticipates, a lighter ambience may be expected after a dense first movement. The proposed overall form (see Figure 9) is basically a traditional *Scherzo* and *Trio*, with the difference that the latter (though not exactly labelled as *Trio*) begins with the opening *Scherzo* theme. Throughout the movement, a stable tonality is sometimes unexpectedly interrupted by chromatic and bitonal moments.

Figure 9 - F. Freitas: Macrostructure 2nd Movement



At the beginning of this movement, the composer moves away from bitonality throughout the exhibition of the initial theme of the movement, returning to a tonal reference that brings harmonic stability in the establishment of the *Pitoresco*. The shorter notes here contribute to a more agile movement, providing some motion and brightness, an idea already observed in the Coda of the previous movement – several dotted notes, which may be understood as an intention of connecting movements, giving continuity and unity to the sonata.

A very well-known Portuguese melody is used in Theme 4 and, taken from the traditional dance called “*Fandango*”¹¹¹, it is an example of the composer’s search for popular elements. Presented in a dialogue form between the two instruments, the first part of this theme (4a) is introduced by the violin in the very beginning, accompanied by a pedal note in the cello that lasts for four bars, leaving space for the theme to stand out. From bar 5, the instruments’ roles reverse themselves, now with the melody in the cello. The second part of the theme (4b) appears firstly in the violin (from bar 9) and then in the cello (from bar 13) (see Musical example 47).

Musical example 47 - Theme 4 (F. Freitas Sonata, 2nd Movement, bars 1-17, violin, cello)

¹¹¹ Coming from the Iberian Peninsula, *Fandango* is a lively traditional couple-dance in triple metre. Though many times more connected to Spain and to Spanish music, “its etymology may lie in the Portuguese fado”; indeed, *Fandango* is one of the most famous traditional folk songs/dances in Portugal, particularly in the Ribatejo region - here, one of its multiple variants is danced by two dancers (mostly male dancers), facing each other in a kind of competitive approach, and accompanied by a set of musical instruments that usually includes accordion (and/or concertina), clarinet and traditional percussion instruments. The dissemination of *Fandango* in Portugal is so strong that other Portuguese composers – beyond Frederico de Freitas – also used it as a source of inspiration for their works; it is the case of Armando José Fernandes, Joly Braga Santos and Fernando Lopes-Graça, for instance. Regarding this, see: Katz, Israel J. “Fandango”, in *Grove Music Online. Oxford Music Online*. Oxford University Press, www.oxfordmusiconline.com/subscriber/article/grove/music/09282

This theme is presented with a similar articulation to the original traditional song and following the same binary meter with a ternary subdivision; the difference presented here is the continuous dominant instead the tonic-dominant alternation every two bars. The Pitoresco character (both rustic and jocose) is thus reached with this simple melody created with the short notes of the Fandango in staccato and long notes in its accompaniment.

Theme 5 is used to make a contrast and also works as a counter-theme to Theme 4 (see Musical example 48): long notes and *legato* melodic phrases allow the demonstration of an expressive *cantabile* in a *tenuto* that, though in *piano* dynamic stands clearly against the *staccatos* of the previous theme.

Musical example 48 - Theme 5a (F. Freitas Sonata, 2nd Movement, bars 17-33, violin)

The use of polyrhythm can be found here: the binary rhythm contrasts with the ternary metre, both causing some instability and accentuating a playful character. This overlapping of binary and ternary rhythms was seen before in the sonata of Luís de Freitas Branco, one of the former teachers of Frederico de Freitas.

Bar 53 marks the beginning of the Development section and for four bars it challenges performers to suddenly change the ambience from the traditional (uni)tonal section to a more “unstable” bitonal. A new approach to Theme 4a is used with a progressively more dissonant character through the use of augmented intervals and whole-tone sequences. The lines become thus more distinct in the two instruments and the tonal ambience more complex, again reminding performers and listeners the mood from previous movement. Dissonant intervals become more evident, as if caricaturing the theme of the beginning of the movement. Again, the insistence here in the coexistence of binary and ternary

metres in the cello and in the violin adds a character of instability, simultaneously conferring motion to the unfolding of the phrases.

A short bridge from bar 73, features a dialogue between the two instruments until the uncommon *unissono* (at the distance of two octaves) of bars 87-97. After the *fortissimo* climax in bar 89, the end of this bridge decompresses the tensions previously generated, almost suddenly – a whole tone scale goes down in *diminuendo* to the low G, anticipating the tonality to come in the next section.

Section B (or *Trio*) begins in bar 98 and introduces a new theme, Theme 6 (see Musical example 49), displaying roots from the main theme of the movement. The use of the quaver rhythmic game between the two instruments creates a playful spirit while possibly challenging the good coordination and strengthening the commitment between the two performers.

Musical example 49 - Theme 6 (F. Freitas Sonata, 2nd Movement, bars 98-105, violin, cello)

The musical score for Theme 6 consists of two systems. The first system covers bars 98 to 101. The Violin part (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of quarter notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Cello part (bass clef) plays a *pizzicato* accompaniment of quarter notes: G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3. The second system covers bars 102 to 105. The Violin part continues with quarter notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4, and then a half note G3. The Cello part continues with quarter notes: G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, and ends with a half note G2.

The cello builds the background with a *pizzicato* that appears for the first time in the sonata – this accompaniment enhances the dynamic given through the frequent use of dialogues. This continues with rhythmic and harmonic games until bar 135, where half and full tones scales emerge in both instruments in a transitional and short different ambience.

Section C (bar 147) displays all themes and creates again a joyful character that becomes a little denser towards the end, insisting in the repetition of the D (tonic) and its major third (F#) in an inverted D Major chord (high D in the violin, low F# in the cello), which provokes a sensation of suspended ending just before the *Da Capo* – this return to the beginning of the movement confirms the structure of a traditional *Scherzo*. In the very ending, a full the sensation of *finale* is created through an inversion of harmonic roles: the cello now plays the tonic (D) while the violin plays the third (F#).

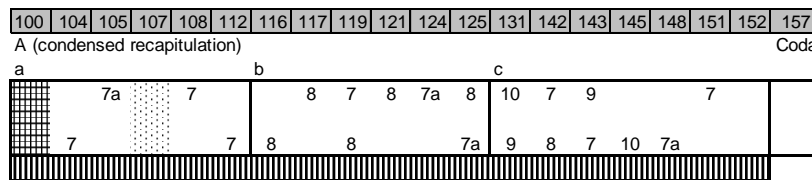
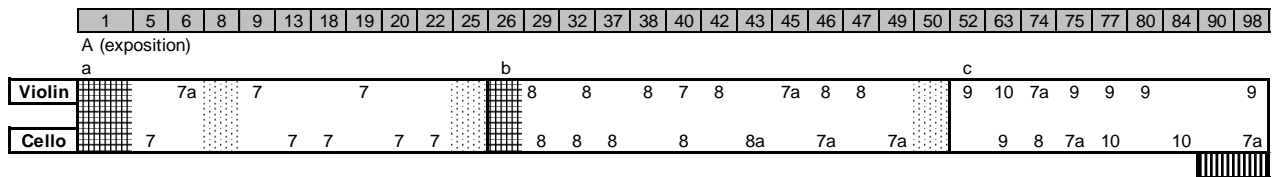
This movement is perhaps the most successful of the entire sonata and, for the listener (particularly of Portugal origins), it is certainly the one that causes more impression and acceptance, mainly for the use of the *Fandango* theme. Recalling Henrique da Luz Fernandes' opinion on this work, this sonata "has a beautiful second movement" (OQ208 previously presented) and, in fact, this is a very stimulating movement to play, as soon as the *Pitoresco* and the *Fandango* spirit are understood.

This movement shows some similarities with other works by the same composer: *A Dança da Menina Tonta* (The Silly Girl's Dance) written in 1941, *Suite Ribatejo* or several movements of his *Suite Medieval* in 1958, maybe confirming the 'prophecy' role of this sonata, presented in the introduction – Frederico de Freitas' creative output embraced different purposes and contexts (having written music for ballet, vaudeville, cinema or opera, as examples) and some may somehow be similar to this movement's general atmosphere.

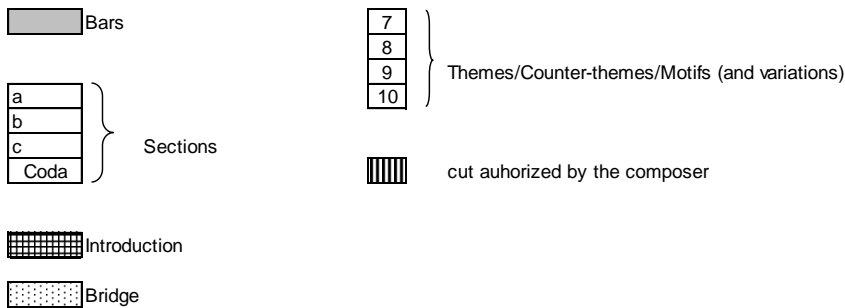
Third Movement – *Adágio, non tanto*

The third movement of this sonata displays a different ambience: the previous atmosphere of lightness is now replaced by a darker and introspective *Adágio, non tanto*, the slowest movement. Figure 10 represents the proposed structure of this movement.

Figure 10 - F. Freitas: Macrostructure 3rd Movement



Legend:



Two major sections can be identified (A and A'), each divided into three minor parts and a *Coda*. Four new themes are introduced and though Section A' includes the same themes as Section A, it may be considered a less normal “recapitulation” due to the condensed sections and changes in that material. Although this division may be easily detected by analysing the manuscript’s fair copy, it possibly could be less evident when listening to the movement.

Curiously, by comparing the manuscript with the recording by Maria José Falcão and Vasco Barbosa¹¹², an omission of more than one third of the work is noticed. When asked about this in the interview, Maria José Falcão answered “The cut in the score? The score is more extensive than the recording, but it was the author who wanted this cut. The third movement forms an eternal loop... that is why it was cut” (OQ209). And, indeed, this is probably the least successful movement of the whole sonata. As a matter of fact, listening to this third movement, even in its cut form, brings a sensation of melancholy, uncertainty and above all monotony, which may work against its acceptance by audiences (or even by performers), as seen in the opinion of Henrique da Luz Fernandes presented in this subchapter’s introduction.

This melancholic atmosphere with some emotional tension and inner agitation is explored, using short segments that allude, somehow, to themes previously presented. Despite this attempt to show unity, it seems to lack some coherence capable of aggregating the different phrases and moods.

Beginning together with long *legato* double stops, violin and cello form a very dense section, full of tension and very much identical to the one of an accordion playing. This “accordion” sound effect of the first four bars very much contributes to this melancholic mood, thus preparing both interpreters and listeners for the rest of the movement (see Musical example 50). Although in a different tonality and atmosphere (and context, as well), the initial “suspended” effect may also be identified in the beginning of *Cantar de Amigo* of *Suite Medieval* by Frederico de Freitas.

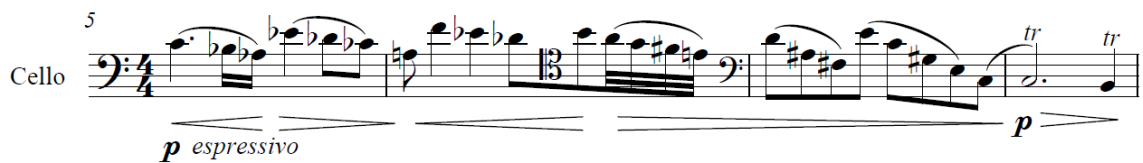
Musical example 50 - Beginning (F. Freitas Sonata, 3rd Movement, bars 1-4, violin, cello)

¹¹² This recording is considered the reference since its preparation was accompanied by the composer himself.

In addition to this, popular/traditional roots are recalled by this accordion effect (instrument used in Portuguese popular music and events) though used here in a different dramatic and dense way.

Theme 7 (see Musical example 51), the first in this movement, is introduced by the cello from bar 5. As happened in the beginning of the first movement with the cello note between the two notes range of the violin double stop, greater unity again seems to be required here.

Musical example 51 - Theme 7 (F. Freitas Sonata, 3rd Movement, bars 5-8, cello)

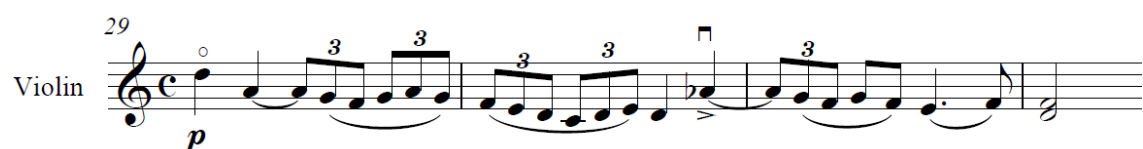


This theme is calm and serene and, according to the composer's mark in the score, it calls for an *espressivo*. The line has an arc-form and though it seems well constructed, some strangeness and discomfort may arise with the descendant line that seems to be pushing down the phrase and asking for the end several times.

After the theme presentation in the violin (bar 6), the two instruments are asked to move away from each other to highlight the violin in a treble tessitura (as seen in the beginning of the first movement). The movement continues with a variation of the theme in a somewhat dense section that finishes in bar 28, after the reappearance of the accordion effect of the four initial bars.

In bar 29, the violin introduces the second main theme of this movement – Theme 8, maintaining the same atmosphere as before (see Musical example 52).

Musical example 52 - Theme 8 (F. Freitas Sonata, 3rd Movement, bars 29-32, violin)



A continuous interaction between violin and cello can be found here, in which they imitate each other for a period, using a repetition technique. With this effect, it is possibly difficult to find some direction within the movement, even considering the use of an already known element – Theme 2a from the first movement.

In bars 32-35, the cello reaches the highest notes of the entire sonata in a well-written and comfortable manner to play the phrase, as the violin, in a unique moment in the sonata.

The second solo of the cello in the sonata (from bar 49) recalls its solo in the G and C strings of the first movement. It is now in a crescendo to a *fortissimo* in a dramatic subsection finale. Again, a soloist moment allows the cello to stand out while concluding a phrase/section. An analogous moment (and cello’s role) can be seen, for instance, in the first movement of Kodály’s violin and cello Duo (see Musical example 53).

Musical example 53 - Zoltán Kodály Duo for violin and cello (1st Movement, bars 160-173, violin, cello)

U. E. 7089b

Source: Zoltán Kodály: Duo for violin and cello – score published by Universal Edition, 1922, Vienna

The following Theme 9 (see Musical example 54) is played by the violin in a “*un poco appassionato*” mood (from bar 52). Fresh impetus is introduced here, with the violin’s *cantabile* theme and the fluid movement of the cello’s accompaniment in triplets that may help the flow. Within a bitonal atmosphere, a challenge may arise due to the permanent continuity (that again recall the “looping effect”) identified in these bars.

Musical example 54 - Theme 9 (F. Freitas Sonata, 3rd Movement, bars 52-62, violin)

Violin

52

57

60

From bar 63, it is now the cello that displays Theme 9. At the same time, the violin presents Theme 10 (see Musical example 55), which works here also as a counter-theme to the slight dominant cello line – this Theme 10 could also be seen as a continual reprocessing of Theme 9, but its use later in the movement makes it strong enough to be considered a single theme.

Musical example 55 - Theme 10 (first bars) (F. Freitas Sonata, 3rd Movement, bars 63-65, violin)

Violin

63

p

From bar 77, a more intense section is progressively created with the *affretando* and *crescendo* to *fortissimo*, shorter and faster notes, accents, arpeggios and trills within a denser and louder general effect. In this climax, a well-conceived cello phrase is highlighted and accompanied by the violin with the same rhythms (sextuplet semiquavers) presented in the first movement.

The *Coda* takes place from bar 90, with a *diminuendo* that prepares the return to a modified Section A (A'), where a dialogue between the instruments stands out and recalls the general calm ambience of the rest of the movement, though using new material.

As mentioned, this movement is probably one of the most demanding movements of the entire sonata in terms of achieving a good final outcome. The general sensation of lack of direction here identified may require additional chamber music involvement from the performers in overcoming the repetitive use of the same rhythmic patterns and similar tessituras for several bars, thus going against the looping effect.

According to João de Freitas Branco, “the French harmonic ambient, of impressionist spheres in his more serious expression latitudes”¹¹³ (OQ210) is present here and possibly highlights the concern of the composer in creating themes, using different effects, dynamics and an adequate phrasing, thus approaching the denser atmospheres in a way more interesting, also to listeners.

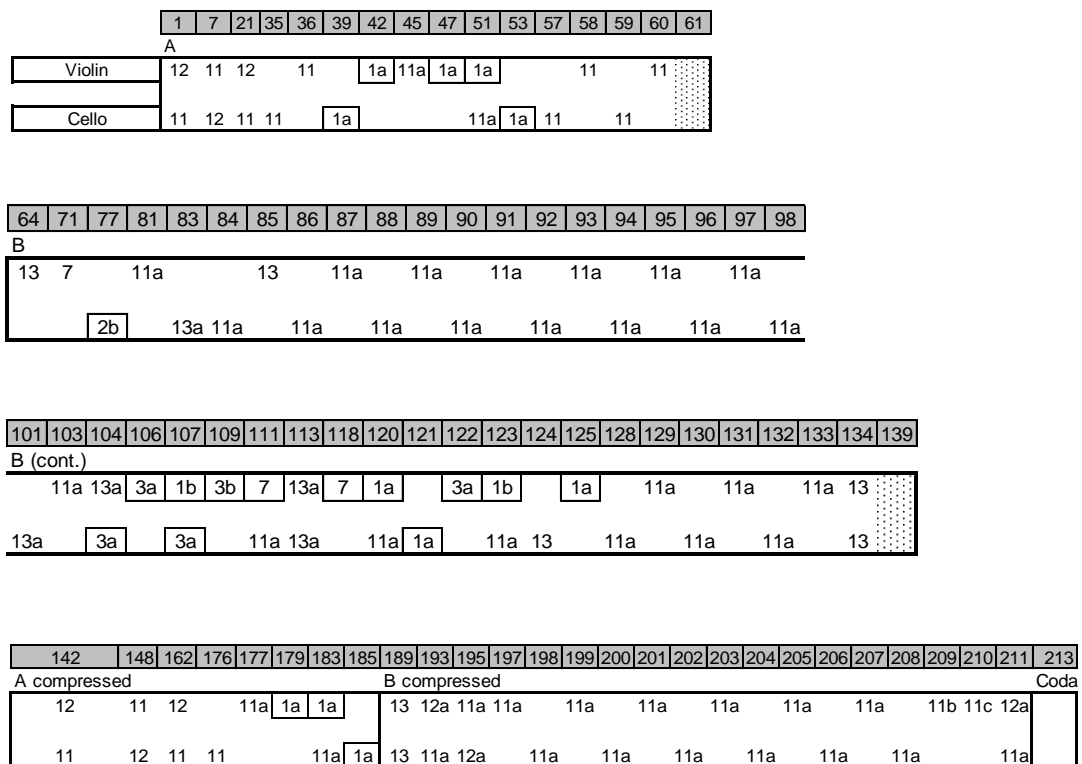
¹¹³ See the official website of the Museum of Portuguese Radio and Television:
<http://museu.rtp.pt/app/uploads/dbEmissoraNacional/Lote%2013/00013472.pdf>

Fourth Movement - *Allegro Appassionato*

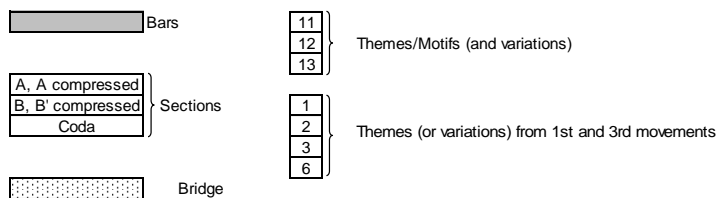
Contrasting with the relatively monotonous third movement, the final *Allegro Appassionato* gives fresh impetus and a brighter ending to the sonata.

In the proposed macrostructure (see Figure 11), four sections (A, B, A compressed, B compressed) and a Coda may be identified. New themes are introduced here, combined with variations on themes from the first and third movements.

Figure 11 - F. Freitas: Macrostructure 4th Movement



Legend:



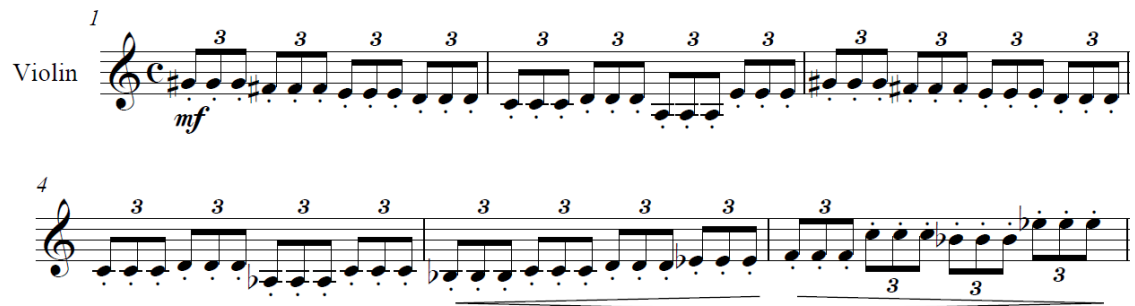
In the first section, Section A, a new theme (see Musical example 56) and a new counter-theme are identified, with the first suggesting an energetic character, in a melodic, affirmative and positive phrase that contrasts with the darker atmosphere of the previous movement.

Musical example 56 - Theme 11 (F. Freitas Sonata, 4th Movement, bars 1-6, cello)



This cello phrase is accompanied by a line of repeated triplet quavers in the violin that works simultaneously as a new theme (for the role it will play in the rest of the movement) and as a counter-theme (see Musical example 57).

Musical example 57 - Theme 12 (counter-theme) (F. Freitas Sonata, 4th Movement, bars 1-6, violin)



These triplets, short and bright, produce an evident contrast with the melodic and lyric Theme 11. A sense of tonal stability among the two instruments may be observed here, contrasting with the general bitonal first and third movements – again, a fast movement (as happened in the second) is settled within a stable tonal ambience (see Musical example 58).

Musical example 58 - Themes 11 and 12 (F. Freitas Sonata, 4th Movement, bars 1-6, violin, cello)

Despite this convergence at the tonal level between violin and cello, their phrases are independent, both in character and rhythm, the reason why two different themes are here mentioned. Though Theme 11 is in a slight dominant level, Theme 12 appears throughout the movement, also with several variations. This shows the ability of the composer in the exploration of both capabilities from the instruments through the use of counterpoint, thus demonstrating the quality of its writing.

This is a “prominent aspect throughout the sonata, but especially in the last movement, confirming the interest of Frederico de Freitas in the discipline of counterpoint at the Conservatory, where he always had the highest marks”¹¹⁴.

From bar 7 the roles of violin and cello are reversed, in a section that lasts until bar 38. This alternation of theme and counter-theme between the two instruments gives energy and fluency to this brighter section.

Theme 1a of the first movement reappears now from bar 39 in a *tranquillo* that recalls the ambience of the beginning of the sonata (see Musical example 35 previously presented). This calmness is interpolated and suddenly broken by the short *vivo* of bars 45-46 (in *fortissimo* and twice as fast), returning again to the *tranquillo* from bar 47,

¹¹⁴ See the official website of the Museum of Portuguese Radio and Television: <http://museu.rtp.pt/app/uploads/dbEmissoraNacional/Lote%2013/00013472.pdf>

in a work written almost ten years after this sonata: Kodály's violin and cello Duo (see Musical example 61):

Musical example 60 - Theme 13 (F. Freitas Sonata, 4th Movement, bars 64-68, violin, cello)

Musical example 61 - Zoltán Kodály Duo for violin and cello (1st Movement, bars 10-13, violin, cello)

Source: Zoltán Kodály: Duo for violin and cello – score published by Universal Edition, 1922, Vienna

Throughout 13 bars, the cello faces here in this last movement of Frederico de Freitas' sonata the challenge of contributing to the *appassionato* atmosphere developed by the violin, having at its disposal the *legato* triplets in *piano*. Then, after a moment of harmonic decompression in bars 69-70, the first cello intervention with Theme 13 occurs in bar 83, where an opportunity to promote the inherent *cantabile* may be taken.

From 86, a one-bar distance canon between the two instruments occurs, based on Theme 11. This effect is built within a progressive *crescendo* that is accentuated by the construction of the phrase by itself – the first high note (a minimum) of every two bars emphasises this ascending line. Again, similarities with a later work may be observed, particularly the canon writing in Bohuslav Martinů's 1927 Duo for violin and cello, H. 157 (see Musical example 62):

Musical example 62 - Bohuslav Martinů Duo for violin and cello, H. 157 (2nd Movement, p. 14, violin, cello)

Source: Bohuslav Martinů: Duo for violin and cello – score published by Éditions Max Eschig, 1927, Paris.

This section goes down without sudden harmonic or rhythmic surprises, emerging in bar 101 with a slight modification. The environment of *pianissimo* with the high octaves in the violin create a transitional atmosphere, somehow mysterious, progressively interrupted by a new articulation of themes (from this movement and from previous ones), in particular the reappearance of the traditional *Fandango* theme (from the second movement), that now appears distributed in the two instruments and well combined with segments of other themes.

In *legato* and within a calmer involvement, this is one of the richest moments in terms of thematic treatment and counterpoint writing between the violin and the cello. This type of counterpoint writing produces here a very appealing final outcome for the listener, revealing the composer's expertise in this technique – though still a student of the Conservatory.

The development evolves from bar 128 in a canon, once more featuring Theme 11, until Theme 13, which is presented in bar 134 almost simultaneously in the two instruments (the cello makes slight rhythmic variations) in an interesting moment that highlights both the unity and the difference between them. Again, this is made in a very clever way, directing the movement towards an abruptly unexpected section ending with articulated triplets and *pizzicatos* that precedes the return to Section A (now compressed and with little variants in the thematic treatment, almost imperceptible to the listener) from bar 142.

The following section, Section B' (also compressed), begins in bar 189 with its main theme (Theme 13) and reprocessing the other two main themes from Section(s) A (Themes 11 and 12). Probably, because this section is so short (only 24 bars – against the previous 78 bars in the original Section B), Frederico de Freitas did not recall themes from the previous movements. Anyhow, the feeling of unicity of the sonata in its full length (due to the cyclical thematic treatment across movements) seems to already have been achieved and the listener may not notice the difference.

A dialogue between the cello and the violin, based on Theme 11, occurs from bar 193. The development of this dialogue is made in such a way that it goes hand in hand with the required increasing of expressive intensity (accompanied the general *crescendo* to *fortissimo*), again proving the quality of the counterpoint writing. Though distributing this theme in a mostly tonal harmony, Frederico de Freitas manages to build some dissonant ambience, mainly through the lines of each instrument, whose top notes (minims, every two bars) follow ascending diminished chord intervals.

The Coda (from bar 213) brings the most agitated part of the movement, displaying short semiquavers in ascending and descending scales, occurring simultaneously in both instruments (in parallel or divergent lines) (see Musical example 63).

Musical example 63 - Last 4 bars of Coda (F. Freitas Sonata, 4th Movement, bars 216-219, violin, cello)

The musical score shows two staves: Violin (top) and Cello (bottom). The key signature has one sharp (F#) and the time signature is 4/4.
 Bar 216: Violin starts with a triplet of eighth notes (p), followed by sixteenth notes (ff). Cello starts with a half note (p), followed by sixteenth notes (ff).
 Bar 217: Violin has a triplet of eighth notes (ff), followed by sixteenth notes (ff). Cello has a triplet of eighth notes (ff), followed by sixteenth notes (ff).
 Bar 218: Violin has a half note (f), followed by a quarter note (f). Cello has a half note (f), followed by a quarter note (f).
 Bar 219: Violin has a half note (pp), followed by a quarter note (pp). Cello has a half note (pp), followed by a quarter note (pp).
 Dynamics: p (piano), ff (fortissimo), f (forte), pp (pianissimo).
 Performance instructions: pizz. (pizzicato), 3 (triplet), 5 (fifth), V (vibrato).

The final *pizzicati* bring now a slight difference in terms of dynamics (from *forte* to *pianissimo*) compared to the corresponding ones in the original Section B (140-141), in which all *pizzicati* were *forte*. Added to this, the final *unissono pizzicato* now appears in a weak beat (second beat); this tiny peculiarity may produce a feeling of expectation in the listener, making this a kind of ‘suspended’ ending.

Throughout the entire sonata, and especially in this last movement, some concern in the cyclical treatment of the themes is observed. The counterpoint is applied, and though generally in an adequate manner, it may seem sometimes a little overused, sporadically breaking the natural flow of the work – perhaps the student status of the composer when writing this sonata may justify such overuse of counterpoint techniques, making them somewhat scholarly.

Beyond this counterpoint feature, Freitas shows in this sonata an appropriate use of bitonality and polyrhythms, characteristic of the entire work. Similarly, the exploration of a traditional theme from the Ribatejo region, *Fandango*, represents one of the highest points of the entire work, being very well presented and developed. This is certainly a key point in favour of the work and its dissemination within different contexts (also other than commemorative or related to the author), recalling ideas close to popular and antique remembrances.

In general, and as described throughout the text, there are very good ideas and outcomes in this sonata, thus presenting good writing, the use of different tessituras, dynamics, ambiances and rhythms, as examples, seen also in recognised and well-known international composers. In the author’s opinion, and despite this quality of writing –

mainly at the compositional level but also idealised as suitable for the violin and the cello – the *ensemble* work of this sonata is quite demanding.

The two last movements are most probably the ones that offer more challenges, both for the structure of the third movement (excessively long and repetitive) and for recreating the multiplicity of contrasting atmospheres (observable in both these movements).

From all that has been presented above, this sonata for violin and cello by Frederico de Freitas is recommendable to be performed more often, not only in Portugal, but also abroad. Though its acceptability might not be so evident at first sight (with the exception perhaps of the '*Fandango*' movement), this sonata still has enough ingredients to convince both audiences and performers. It just needs to be performed.

4.3. Summary

Following the analysis on these two sonatas, selected and included in this research to deepen the knowledge on Portuguese cello writing, conclusions may be drawn in order to comprehend the current acceptance and status of the cello in Portugal. Focusing on the main characteristics of the works, this analysis has revealed some of the ways in which the Portuguese repertoire may have influenced the status of the instrument in the country.

From what has been displayed above, it can be concluded that these two sonatas may exemplify the quality of the repertoire for cello written by Portuguese composers.

The first sonata for cello and piano by Luís de Freitas Branco may even be considered a masterpiece within the spectrum of the Portuguese compositions for this instrument in the twentieth century, whether for the quality of the writing for the two instruments or for the acceptance that it seems to have had and continues to have by performers and audiences. Very popular among the leading Portuguese cellists, as previously seen, this sonata has received consistently good critiques and reviews.

Particularly distinctive for its romantic character and attractive *cantabile* melodies, it is probably the most played Portuguese cello work, as shown in the tables that summarise the main occasions on which it was performed and recorded (see Tables 1 and 2 above). This sonata has been regularly performed over the years, even generating interest among international cellists, as in the recordings of Elias Arizcuren, David Hardy, Miklós Perényi and Jed Barahal.

From the four movements, the one that seems to have wider acceptance among performers and audiences is the *Muito Moderádo* (third movement), which, exploring a romantic lyricism that easily captivates those who interpret and hear it, has been interpreted on several occasions as an autonomous piece.

Written in 1913, during the first creative phase of the composer, attention was given to formal aspects that privilege the traditional classical Germanic structures and the cyclical treatment of the thematic material (widely seen in each movement and along the entire sonata, giving it a strong sense of unity). The latter is highlighted by the melodious nature

of the themes that emerge in the lines of both cello and piano, within the exploration of environments that denote influences from Franco-Belgian music in the line of composers such as César Franck, Gabriel Fauré and even Debussy. These influences validate the information gathered in the previous chapters, revealing the preponderance of foreign ideas in music writing.

Other factors corroborate the quality of the work, including its good writing for both instruments, posing technical challenges to the interpreters in an intelligent and organised way, encouraging expressiveness and developing the melodic phrases. An appropriate knowledge of the potentialities and capabilities of each instrument seems to be a characteristic of the composer, as these are well explored throughout the four movements.

The balance between the two instrument lines seems to be quite equilibrated; although the cello plays a leading role slightly above the piano, both instruments have the opportunity to highlight their potentialities, alternating the presentation of themes and solo phrases. Added to this, the frequent dialogues make this sonata a true chamber music work, emphasising the high symbiosis between cello and piano.

The opinions gathered both from the interviewed cellists and from the bibliographical research on other reputable Portuguese musicians confirm the widespread acceptance of this work in Portugal, recommending its inclusion in the international performances circuits, a view also corroborated by the author of this thesis. Its rarely heard presence beyond borders therefore seems to be a consequence of external factors (not related with the work itself), such as the lack of a new commercially-available published score, or the general reduced visibility abroad of most of the Portuguese works, composers and performers, disregarding their qualities.

Written ten years later, in 1923, the sonata for violin and cello by Frederico de Freitas is also a reference work in the repertoire for cello by Portuguese composers, showing pioneering features in two ways: on the one hand, it is the first work of which there is knowledge in the Iberian Peninsula where the use of the bitonality is fully assumed, giving itself a modern character with regard to works written at the time in Portugal; on the other hand, it is perhaps the first sonata written for violin and cello by a Portuguese composer, like other similar better-known sonatas of the international repertoire, such as

the sonatas for these two instruments composed by Maurice Ravel, Zoltán Kodály and Bohuslav Martinů.

As seen, it is possible to identify in this sonata by Frederico de Freitas elements from Portuguese popular music, particularly in the second movement (*Fandango*), which are designed and explored in an almost jocular manner in a continuous bitonality that is not aggressive, in particular from the point of view of the listener.

As in the Freitas Branco sonata previously mentioned, this sonata was written in one of the first phases of the composer's life. It also presents a writing for the violin and the cello that can be considered suitable, and which also demonstrates appropriate knowledge of timbric potentialities, sounds, and expressive techniques of each of the instruments. The balance between the two instruments is evident here, where there is no dominance of one over the other.

As a result of the research carried out, mainly by bibliographic consultation and gathering of opinions among cellists interviewed, it would appear that this sonata will have a less favourable acceptance amongst performers and listeners than the Freitas Branco sonata. This may be due to the less immediate melodic lyricism of the Frederico de Freitas sonata, and because the development of the musical material in its third movement is sometimes monotonous. Also, of course, it is written for a less frequent combination of instruments, violin and cello. Nevertheless, this work deserves to be included in the strict and demanding repertoire for violin and cello which is not that vast.

Regarding these works as well as others, the answer to the question “How do today’s Portuguese cellists understand music for the cello written by Portuguese composers and to what extent do they have an appreciation for their musical heritage?” is quite positive. All of the interviewees showed interest in the repertoire, whether through their own performances/recordings or through their knowledge of particular works and their composers (to whom they became quite close, attending rehearsals, recordings, performances or being the dedicatees of works). From the interviewees’ answers, it can be concluded that there have been significant advocates of the Portuguese cello repertoire. As Clélia said: “As promoters of Portuguese music, we can refer to me, Paulo Gaio Lima, Maria José Falcão, Irene Lima, Filipe Lorient, among others” (OQ211).

Added to this, and as shown in chapter 1, the interviewees also referred to the younger generation's interest in this repertoire. Whether this is caused by a change of attitude towards their national musical heritage or simply by a wider contact with an increasing number of works made known remains in doubt.

In conclusion, these two works have certainly contributed, albeit in different ways, to a greater projection and acceptance of the cello among Portuguese performers, composers and audiences. As seen in the first chapter, some interviewees suggested that there can be no assertion of all potentials of an instrument in a country if there are no national compositions. The decision to analyse two works that could address different attitudes was then followed: a composition captivating both listeners and performers by the attractiveness and fluency of its themes, as in the sonata by Luís de Freitas Branco, *versus* significant innovation through more daring harmony and for an ensemble less common at the time, seen in the sonata of Frederico de Freitas.

Moreover, these two landmark sonatas from the Portuguese cello repertoire could very easily fit into the standard international cello repertoire from the beginning of the twentieth century.

Conclusion

Key findings and their implications

This research project was designed to better understand the factors that contributed to the Portuguese cello's reception and status over time. Several approaches were made in this multidisciplinary research: gathering of relevant data on key Portuguese historical events, facts, institutions and figures possibly related to the cello's path in the country; searching for composers with musical output for the cello; searching for Portuguese cello works and a deeper approach to landmark repertoire; and interviewing a number of leading contemporary living Portuguese cellists.

One of the positive findings of the research carried out was the confirmation of the existence of more Portuguese compositions for the cello than generally known and used by performers and teachers. This fact proved to be encouraging and though the instrument's recognition in Portugal is still a little below others like the piano or the violin (especially in a non-musical social context), it shows that it has definitively improved among musicians.

Finding this significant amount of repertoire raised the question: as a performer and former cello student, why has the author played so few works from Portuguese composers? Or, extending it to a broader question: why is the Portuguese cello repertoire generally played so little by both cello professionals and students (both national or from abroad)? A search for answers that could explain this situation was then made.

The obvious lack of published Portuguese cello scores responds partially to this question as this may have done away with some chances of studying and performing it. The majority are still in manuscript form (or in copies that most of the time are not very clear and understandable), a trend that seems to have been changing over the last decades with the recent contributions from publishers such as *Musicoteca* or *AVAMusical Editions*, making it easier to access the cello repertoire other than hand-by-hand transmission.

With the aim of bringing to light repertoire that had possibly been forgotten or neglected, an exhaustive list (as complete as possible) of Portuguese cello works was created (probably for the first time), thus facilitating its identification and future access.

Beyond the general historical facts of the country that have been influencing the cello in Portugal, the performers were also addressed here. Several cellists and Guilhermina Suggia were contextualised to understand their contribution to the affirmation of the cello in the country during the last centuries. Facts such as the quality of education, the overall environment, and inner qualities (skills, perseverance) of the students/performers were highlighted as necessary for a successful career. Similarly, other figures in Portuguese musical life – such as performers (other than cellists), composers and music lovers (patronage) – were unprecedentedly approached here to form an overall picture.

In addition, answers were obtained through two works that highlight the cello by exploring its potential. This has proved to be a pleasant finding after a close and thorough contact with these works, thus confirming their intrinsic quality, originality, innovation and quality of writing, adequately giving the cello due prominence (in comparison to its weaker status in previous centuries). The approach was made through both formal aspects of a traditional analysis and a different angle from the performer's point of view, also contributing to a larger consciousness of the Portuguese repertoire.

Some of the key influences that embedded and dominated musical creation in Portugal in the last centuries were identified. It was concluded that two of these musical trends in Portuguese cello works not only came from outside the country (in the particular case of French music, in line with César Franck and Claude Debussy – as occurs in Luís de Freitas Branco's sonata for cello and piano) but were also focused on the exploration of Portuguese musical roots (identified partially in Frederico de Freitas' sonata for violin and cello).

In addition, the great acceptance of the Freitas Branco's sonata was observed by both performers and audiences; and, from the available data, Frederico de Freitas's sonata was identified as the only Portuguese work written for this ensemble in the twentieth century (and most probably before), its historical relevance being highlighted here.

Another contribution of this thesis was the set of all-embracing interviews carried out with five leading and experienced Portuguese cellists. Both performers and teachers, the richness of their experience and knowledge is provided to readers, by sharing unprecedented data not documented before that has only been passed orally from generation to generation. This strengthens the research through the register of opinions that would otherwise get lost in the future. It is important to mention here, for example, that one of the interviewees is in his late eighties, which reinforces the importance of his knowledge and informed testimonies. These interviews also provide the new generation of cellists with access to different points of view from experienced performers/teachers.

Through these interviews relevant information regarding the Portuguese music scene was highlighted. One of the most relevant findings was the increasing interest in the Portuguese repertoire by different generations. However, this alone has not seemed to be enough, until now, to reverse the privilege given to foreign repertoire in favour of the national one. To do this, a wider project is probably needed – as the ‘Cello School’ question addressed – and that includes cellists and composers, as examples. Also, institutions and a wider dissemination among the general population would be very helpful to overcome the less positive effects of historical/educational/cultural aspects (focused in chapters 2, 3 and 4) and to boost its presence in national and international circuits, thus answering the research-question if there is “anything particular to Portugal that is likely to be important to the re-writing of canonical history”.

This holistic research generated perspectives which, though not aimed to be a result of the criticism or depreciation of any of the different elements it delved into, closely observed the path followed by the cello in the Portuguese music scenario with the aim of making available relevant information. The final outcome is, in a certain way, also a historical document that somehow expects to contribute to different consciousness and look at Portuguese cello music and performance, thus encouraging its acceptance and recognition from now on.

Applications and future research

It is believed that this thesis can provide an accurate basis for future research to further strengthen the understanding of the cello in Portugal by analysing the inclusion of Portuguese cello works in the national educational system repertoire (cello programmes at both conservatory and university levels), for example, and by deepening and broadening formal and performative analyses of Portuguese cello works.

This research also intends to encourage teachers to include their cello musical heritage more frequently in their academic planning. In addition, its inclusion in recitals and concert programmes – and further awareness and agreement of concert managers, producers and institutions – would prompt students and future generations of performers and listeners to increase their interest in approaching and performing Portuguese music for the cello.

Composers, vital in the history of an instrument, are boosted here in writing for this instrument, thus following and enriching the path of its predecessors, especially in the careful distinction they gave to the characteristics and potential of the cello, making the most of its use.

Finally, through this integrated and all-embracing approach, the continuation of the Portuguese cello tradition has a new perspective here, where decisions and actions aiming at its brighter future may be grounded and applied.

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**THE CELLO IN PORTUGAL SINCE THE
BEGINNING OF THE TWENTIETH CENTURY**

VOLUME II

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the requirements for the PhD in Performance

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APPENDICES

Appendix 1 - Original quotations (OQ)

Chapter 1

Subchapter 1.2.1.

OQ1: os jovens violoncelistas têm mente aberta;

OQ2: Eu acho que há agora uma maior abertura do que no passado;

OQ3: esta nova geração vive num mundo global e isso permite-nos olhar para as nossas coisas de modo diferente. Quando apenas vivemos no meio das nossas coisas, não as conseguimos compreender ou contextualizar no mundo. E há mais música para além daquela da Alemanha, Itália ou França. Nós e outros países periféricos produzimos muito boa música;

OQ4: Acho que sim... que têm uma mente aberta. Eu acho que a nova geração de violoncelistas/estudantes é muito mais aberta à promoção da música Portuguesa do que antes... No Conservatório Nacional de Música de Lisboa, cada vez que dou aos alunos uma peça Portuguesa, eles aceitam-na e tocam-na sem se oporem... Mas há uma coisa que realmente contribui para uma possível resistência: a falta de partituras publicadas e que se leiam facilmente. A maioria das obras está ainda em manuscrito e as pessoas fogem delas às vezes só de olharem a primeira vez... Eu penso que a partitura não é apelativa na maior parte das vezes, e isso é um obstáculo forte;

OQ5: Mas eles precisam de ocasiões para tocar, porque às vezes não é fácil para as editoras vender estilos musicais e repertórios diferentes dos tradicionais;

OQ6: Eu penso que a geração actual de jovens violoncelistas é, em geral, um pouco mais pragmático que nós éramos no meu tempo... mas geralmente estes são rapazes e raparigas que querem ter uma profissão e usar o seu instrumento como um meio de o atingir. Não importa o quanto eles gostam de música (isto não tem nada a ver com isso), eles têm um objectivo claro no seu trabalho, como a maior parte das pessoas, claro;

Hoje em dia a competição é maior e, por exemplo, há muitos violoncelistas a tocar as Variações Rococó de Tchaikovsky por aí fora. Antes, havia apenas um ou dois violoncelistas que tocavam uma peça deste tipo de tempo a tempo. Hoje em dia, toda a gente as toca, e é preciso tocar melhor, falhar menos, praticar mais... e nós sentimos isso muito mais hoje;

Subchapter 1.2.2.

OQ7: Eu acho que temos uma, temos uma escola Portuguesa, basta ver a quantidade de violoncelistas que há. Há pelo menos duas ramificações... uma que vem da Guilhermina Suggia ou, melhor dizendo, todas derivam daí; mesmo o Fernando Costa também contactou com a Guilhermina Suggia.

A escola vem exactamente daí... do norte. Depois cada um de nós fez também outro percurso. Acho que somos muito influenciados pela Escola Francesa... o Paulo [Gaio Lima] estudou com Maurice Gendro; eu estudei em Paris com o Paul Tortelier, a Clélia [Vital] com o André Navarra, a Irene [Lima] também, acho... Somos todos descendentes da Escola Francesa, teve uma grande influência... e acho que deu muitos frutos, directa ou indirectamente;

OQ8: Chamar-lhe escola é muito pesado;

Acho que há muito bons violoncelistas em Portugal, tal como pianistas, e creio que isso começou com dois músicos do início do século XX: Guilhermina Suggia e José Vianna da Motta (pianista). A existência desses músicos de alto nível deu origem a um maior interesse e melhores artistas.

Eu acredito que tudo começou com Guilhermina Suggia e nesse tempo o impacto era muito maior. Há uma aura em torno destas pessoas que estimula as crianças e os jovens a tocar esses instrumento. É como o fenómeno de Jacqueline du Pré em Inglaterra que, num contexto diferente e caminho histórico de Portugal, aprofundou o interesse no violoncelo.

O mesmo acontece com a composição: posso estar errada, mas eu não sei assim de tantas obras contemporâneas para violino (a partir de compositores portugueses) como as que existem agora para violoncelo. Também temos violinistas muito bons mas não tiveram uma figura como Suggia ou Vianna da Motta que atraiu tanto interesse... mas isso é apenas minha opinião.

OQ9: Não temos uma escola da forma como falamos normalmente, mas houve algumas pessoas qualificadas que tentaram desenvolver as suas capacidades em Portugal e no estrangeiro. Eles trouxeram mais conhecimento de fora, e isso torna-se um ciclo: fazer-evoluir-crescer;

OQ10: Há uma grande diferença da altura em que eu era mais jovem. Éramos poucos. As escolas profissionais foram muito importantes, como os violoncelistas/professores estrangeiros que vieram cá para ensinar. Bons, e isso fez alguma diferença;

OQ11: existe uma escola como a russa, porque há coisas que vão para além da aprendizagem do instrumento, como o desenvolvimento de uma técnica em particular, uma tradição ou interpretação. Evidentemente, em Portugal, isso não existe;

OQ12: Uma "Escola" não está limitada a um instrumento. Em primeiro lugar, é necessária a existência de um ambiente musical com peso, tal como referimos. Dez, vinte, trinta, quarenta anos não são suficientes, mas toda uma cultura que atinja a essência do instrumento. Aqui, em Portugal, quase todos os alunos vão para o estrangeiro para locais mais qualificados para completar a sua aprendizagem;

OQ13: Não há nenhuma escola como a 'Francesa', 'Alemã' ou 'Russa' porque as nossas principais influências vêm de fora, através de violoncelistas portugueses que estudaram por algum tempo em países estrangeiros.

Guilhermina Suggia estudou com Julius Klengel na Alemanha, o qual estudou com Emil Hegar. Guilhermina era a professora de Madalena Sá e Costa (a qual ensinou no Conservatório do Porto), Pilar Levy (professora no Conservatório de Lisboa) e alguns outros violoncelistas cujos nomes não me lembro. Os meus colegas, assim como eu... Paulo Gaio Lima, Maria José Falcão, Irene Lima... estávamos todos em França, a estudar com Paul Tortelier, André Navarra e Maurice Gendron.

Temos também de falar sobre Maria de Macedo, que é uma excelente pedagoga do Porto. Ela tocou na Orquestra Gulbenkian, lecionou no Conservatório de Lisboa, na Holanda e atualmente leciona em Madrid. Considerando o fato de que ela era professora assistente de Janos Starker, podemos dizer que a sua influência é principalmente Americano/Húngara. Provavelmente as influências foram principalmente Francesas e Alemãs, através dos ensinamentos de Guilhermina Suggia;

OQ14: Quando falamos de uma 'Escola' temos de falar sobre a recolha de conhecimento e também a devemos relacionar com os compositores, a maneira que eles escrevem e, conseqüentemente, a maneira como nós tocamos – na escola Francesa, temos mais articulações, som mais leve e mais *spiccato*, contrastando com a escola alemã, que é mais *pesante*, mais tensa;

OQ15: há agora uma geração de jovens Portugueses violoncelistas a tocar mais e muito bem (...) se eles vêm de uma escola portuguesa, simplesmente porque não há uma;

OQ16: mas falar de uma Escola Portuguesa de violoncelo, da mesma maneira como se fala de uma Escola Russa (que é claramente evidente na maneira como eles põem o arco, como estudam... nesse sentido prático), não;

OQ17: Ela estava muito acima dos outros; Ela era muito diferente. Ela veio para Portugal, mas não esteve aqui muitos anos. (...) Mas a sua importância, o seu papel era inevitável, claro. Ela tocou muito e trouxe tanta informação do exterior... ela viveu com [Pablo] Casals, a maior referência na época e por muitos anos. É inevitável que ela deixe uma espécie de aura de atração fatal;

OQ18: Foi mais uma influência do repertório. Havia um repertório que a Suggia tocava e que depois continuou. Não era sempre o repertório tradicional. Lembro-me perfeitamente que havia três ou quatro peças que não eram tocadas em qualquer outro lugar, as pessoas só tocavam aquelas obras no porto, ou possivelmente em Lisboa: Variações Sinfónicas de Boellmann, *Pièces en Concerto* de Couperin, 5ª Sonata em mi menor de Vivaldi, também numa versão orquestral...;

OQ19: Acho que, tal como para todos os instrumentos, a criação das escolas profissionais foi fantástica. Os professores vieram de todo o mundo, de todo o lado... América, Inglaterra, muitas pessoas de países do Leste Europeu, Russos, tudo misturado. Tudo isso é o que vemos hoje...;

Subchapter 1.2.3.

OQ20: Estou a tentar evitar um discurso pessimista, mas tenho algumas reservas acerca do futuro e não apenas em relação aos violoncelistas ou compositores. Tenho ensinado música de câmara na Escola Superior de Música de Lisboa e vejo estudantes muito bons e válidos. Mas depois pensamos: onde estão as oportunidades profissionais para eles? Temos alguns exemplos (...) que foram para a Espanha. No entanto, não devemos pensar que deixar o país é uma fatalidade, pois pode ser uma coisa boa. As pessoas devem ter oportunidades para tocar além de orquestras. Eles deveriam existir. As pessoas não podem viver com um concerto somente a cada três ou quatro meses;

OQ21: a carreira de violoncelista em Portugal é como as outras carreiras, é um pouco limitada, porque se não há meios financeiros significa que haverão menos orquestras, menos escolas, menos, menos...;

OQ22: Esta é uma pergunta muito difícil, porque está relacionada com tudo o resto e não parece estar em boa situação. As finanças regem os políticos e os políticos cortam em todo o lado...;

OQ23: Não obstante, vejo uma diferença considerável nos últimos trinta anos. Há mais escolas, mais alunos. Também há pais mais familiarizados com o violoncelo que incentivam os seus filhos a aprender música, além do seu desejo de seguir outras carreiras;

OQ24: Existem actualmente várias iniciativas para uma carreira profissional, tais como escolas profissionais em Lisboa ou mesmo fora das principais cidades. E algumas ideias, como a necessidade de uma orquestra – mesmo que efémera – são importantes;

OQ25: Hoje em dia, há jovens compositores a investigar, a procurar novos caminhos e novas linguagens. A música de hoje não pode ser definida como um espírito único ou tendência ou uma estética predominante entre outros, porque existem vários caminhos. E nós temos observado que tem havido um caminho de novas conquistas, novas linguagens e novas formas de expressão ao longo dos séculos;

OQ26: O violoncelo desempenhou um papel muito importante porque é um instrumento com uma enorme capacidade expressiva, e a extensão do registo é um dos maiores fatores que lhe o valoriza. Hoje em dia, temos uma manifestação musical total dos recursos expressivos do instrumento;

OQ27: Estamos aqui, estamos à espera. Há muitas pessoas a tocar muito e muito bem, os jovens são muito interessados (...). Como carreira profissional, a música é como tudo em Portugal, é complicado. Hoje em dia tem que se tocar muito mais do que antes, e deve-se ter muitas coisas em conta para ter sucesso: as capacidades que o violoncelista deve ter para tocar música contemporânea com absoluta convicção e para tocar música antiga de um modo coerente e não-empírico... os violoncelistas de hoje devem respeitar os maestros da orquestra, que não são necessariamente todos maravilhosos, e desenvolver resistência a tocar em orquestras de qualidade duvidosa.

Uma vida profissional bem-sucedida exige tudo isto... a capacidade de garantir um emprego como professor mantendo a qualidade do ensino, porque há muitas pessoas à espera e é preciso ensinar eficazmente. A educação não pode mais ser vista como um campo onde as pessoas se protejam pela fraqueza dos alunos ou com a subjetividade da abordagem ao ensino. Até mesmo na educação, as escolas querem resultados, os pais querem resultados... é como tudo. É mais difícil tornar-se um profissional melhor;

OQ28: esse é o desafio para tudo, para a música, para artistas, também para os compositores... um bom violoncelista é um bom violoncelista em qualquer lugar. Se um músico se situa na média, então o problema é muito maior porque a concorrência hoje é muito apertada e tem que se realmente competir com os melhores;

OQ29: O nosso sistema de ensino de música precisa ser exigente e verdadeiro... e às vezes não é. Às vezes, vejo pessoas, vejo estudantes que acham que tocam muito bem, mas não, tocam mais ou menos... e o problema é que esse ‘mais ou menos’ não é suficiente.

Deve-se ter uma boa base... é necessário distinguir os alunos (e eu faço isso com os meus alunos) que... bem, se é só para ter algum conhecimento do instrumento, cultura geral (o que eu acho que é bom), não precisam de se tornar profissionais... mas quando se quer tornar um profissional, então são necessários um conjunto de capacidades técnicas, e pessoais (por exemplo a capacidade de enfrentar o público, para não ficar nervoso, ter a determinação para vencer, para ser exigente e paciente na sua prática, ter sempre algo a dizer musicalmente)... há um número de componentes que tem que se ter para se atingir um determinado nível.

Se se é um bom músico, se se tem uma boa base, uma boa escola, e se se é um bom profissional, pode-se encontrar trabalho aqui ou em qualquer lugar. Hoje, infelizmente, não podemos só pensar em viver em Portugal. E o que devemos fazer é tentar manter os bons aqui;

Subchapter 1.2.4.

OQ30: Eles [os violoncelistas estudantes/profissionais] poderiam tentar combinar o ensino com pertencer a uma orquestra, que também parece difícil no futuro, considerando o número decrescente de orquestras. A maioria dos meus alunos é solicitada a ensinar fora das grandes cidades, e isso poderia ser uma maneira... Digo-lhes para estudarem e serem bons professores, porque um mau ensino vai afetar toda a vida e o futuro de um estudante. Ser um bom professor é dar as noções básicas de tocar um instrumento e também estimular os alunos em nome das artes e da cultura em geral;

OQ31: Dinheiro, sobrevivência, fama e todas estas coisas, são problemas reais... por um lado, é bom que o dinheiro não seja o único incentivo das pessoas (como se estava a tornar [antes da crise financeira de 2008]). Pode ser que esta redução da perspectiva económica desvie a atenção para questões internas mais profundas. Espero então... parece ser muito interessante ver que o dinheiro é importante depois de tudo, mas... para um artista, pode de alguma a dar prioridade a outras coisas importantes... não se pode tocar só pelo dinheiro.

Conselhos? É muito difícil de dizer, não sei. O meu conselho aos meus alunos é que eles mantenham a mente aberta e estejam dispostos a fazer muitas coisas. Tenho alunos que tocam música rock e acho que é muito bom. Se isso criar criatividade e abertura no intérprete, está bem, não há problema... Eu recomendo que eles continuem a praticar os estudos usuais de Popper! Popper é essencial, não há nada que possamos fazer sobre isso [risos]. Popper é a nossa vida!;

OQ32: eles adotaram uma profissão maravilhosa, mas que tem o grande preço de nunca acabar. As pessoas devem estar cientes de que o trabalho continua até o fim da vida e nunca está completo. Deve-se continuar a estudar. Não obstante isso, com todas as dificuldades à volta, violoncelistas/músicos são privilegiados em relação esta profissão soberba;

OQ33: Aos violoncelistas, mandava-os continuar a tocar o repertório português, que é excelente, para adaptá-lo às circunstâncias que surgirem e o entender como uma forma de realização;

OQ34: Eu recomendaria que tentem escrever mais para o instrumento com a orientação dos próprios artistas. É sempre bom porque se o compositor não está familiarizado com o instrumento... Às vezes, a teoria pode não funcionar bem na prática e, portanto, é bom ter uma orientação do violoncelista para obter resultados melhores e mais eficientes;

OQ35: Cada compositor tem a sua própria tendência. [As compositores] têm que decidir se vão seguir a corrente, mantendo-se em linha e mantendo uma tradição, ou se vão compor as suas próprias músicas como algo que eventualmente rompa com a tradição e mude a música, tal como a conhecemos;

OQ36: Escrevam! Escrevam obras longas ou curtas, mas escrevam para que tenhamos material para tocar;

Chapter 2

Subchapter 2.1.

OQ37 (nota de rodapé): Teria vindo naturalmente para Portugal, assim como outros músicos italianos contratados por D. João V. Ou teria cá nascido de pai italiano;

OQ38: Toquei versões históricas do Avondano no violoncelo barroco, o que complica um pouco porque vai tudo lá para cima. Também já toquei estas sonatas no violoncelo tradicional com cravo... mas perde um bocado o espírito, a graça. Mas fica um bocado complicado no violoncelo barroco, claro.

Estas sonatas são muito difíceis... também há uma grande dúvida sobre a oitavagem... há algumas que parecem realmente impossíveis de tocar e seria mais normal se fossem na oitava abaixo. Uma delas tem um andamento muito engraçado, um bocado fadista [uma canção tradicional Portuguesa]. Não há mais nada no universo português da altura; por isso, inerentemente, passam a ser uma referência;

OQ39: [A Capela Real] é ainda a primeira da Europa; pelo que se refere a excelência vocal e instrumental, nenhuma outra instituição do género, incluindo a do próprio Papa,

se pode gabar de possuir uma tal coleção de admiráveis músicos (...) Os violinistas e violoncelistas às ordens de Sua Majestade são todos de primeira categoria;

OQ40: Em 1799 estivera em Portugal o célebre violoncelista Bernhard Romberg, um dos primeiros virtuosos que tocaram publicamente de cor;

OQ41: no facto (...) se ter conservado na posse dos próprios instrumentistas;

OQ42: fabricante muito hábil de instrumentos de cordas (...) nos fins do século XVIII e princípio do XIX;

OQ43: o melhor construtor português de violinos e violoncelos do séc. XVIII;

Subchapter 2.2.

OQ44: Junot (...) promove recitais e espetáculos de ópera no Teatro de São Carlos;

OQ45: a música experimental e os concertos públicos e privados ao longo da primeira metade do século XIX parecem ter tido uma existência muito mais modesta e precária;

OQ46: o início de uma nova época a nível do ensino, essencialmente caracterizada pela perda do papel da Igreja;

OQ47: a dar concertos para os artistas se exercitarem na execução e composição;

OQ48: oferecer aos estudantes do Real Conservatório de Lisboa um futuro razoável;

OQ49: o mais notável violoncellista amador que tem havido entre nós;

OQ50: Augusto Machado desempenhou um papel importante na música portuguesa como diretor do Conservatório Nacional de música de Lisboa e era uma pessoa muito ativa no ambiente musical;

OQ51: o Conservatório nos caminhos da modernidade, actualizando os planos de estudo e repertórios dos diversos instrumentos;

OQ52: A sua música tem alguma graça. Eu gostei dela, gostei de a tocar. Acho que ele só escreveu peças curtas. Está bem escrito para o violoncelo; tem os seus desafios... é como se ele conhecesse bem o instrumento.

[Ele também escreveu] Romance, Serenata e Dança Portuguesa, dedicado a Guilhermina Suggia. É uma música tradicional bem escrita que soa a Português, mas tem alguns pequenos desafios. Como sempre, a música que diz Allegro com humor, depende do humor de cada um... *Allegro Vivace*... depende muito do temperamento do instrumentista; é muito variável. (...) Tem um certo *élan*... A partitura parece ter sido escrita para violino... aliás, está tudo escrito na clave de sol;

Subchapter 2.3.

OQ53: para largos sectores da intelectualidade portuguesa as esperanças de qualquer verdadeira renovação das políticas culturais vigentes passava cada vez mais pela implantação da república;

OQ54: círculos cosmopolitas (...) de dimensão crescente;

OQ55: ensino privado, particularmente o doméstico, desempenhou um papel fundamental no ensino da música devido à ausência de projetos institucionais duráveis;

OQ56: um sentimento generalizado de abandono político, dada a inexistência de escolas públicas de música no país para além do Conservatório Nacional;

OQ57: Luiz Costa foi um compositor que me surpreendeu... o Pedro Burmester [pianista Português] e eu estreámos e gravámos a sua segunda sonata para violoncelo. Não é uma peça longa e flui naturalmente. É um\|a peça muito boa, que dá muito azo à interpretação do músico;

OQ58: É verdade que a professora Madalena Sá e Costa nos punha a tocar muita música portuguesa no Conservatório;

OQ59: Na casa do Senador, o programa da festa de Junho foi ainda mais completo. Na primeira metade, 45 músicos tocaram várias composições de Saint-Saëns, uma pequena elite que incluía (...) o violoncelista João Passos;

OQ60: Ele também estudou direcção e dirigiu na Rússia, o que lhe deu boas bases e lhe permitiu contactar com o 'grupo dos cinco' dos compositores russos;

OQ61: investir no estabelecimento de qualquer orquestra permanente de carácter público;

OQ62: No seu regresso a Portugal, ele dirigiu a Orquestra Sinfónica de Lisboa num concerto no Teatro Politeama, o que foi um meteoro na vida musical portuguesa, deixando memórias como o bom relacionamento entre os músicos e o maestro, e a qualidade do repertório executado;

OQ63: bastante interessante para o instrumento em si, embora não exibindo uma linguagem nova, muito bem escrita, virtuosa e brilhante, 'a la russa' e com cadências, tal como a sua Mazurka. Talvez a Rapsódia Russa seja a sua obra mais importante, especialmente pela sua dimensão;

OQ64: David de Souza foi um violoncelista e isso nota-se. Está bem escrito para o instrumento. É um repertório de música de salão que é muito agradável. David de Souza deve ter sido um indivíduo muito completo. Ele percebeu muito bem o que tinha que ser feito ou escrito musicalmente. A sua música é muito simples, mas é um tipo de música

que quase não existia antes do repertório português de violoncelo... música directa, fácil, embora exibindo alguns desafios técnicos;

OQ65: Rapsódia Russa tem alguns desafios técnicos, notas agudas, ritmo rápido... mas ao mesmo tempo, é como se se tivesse a olhar para uma obra de Popper ou Klengel... e isso é raro no nosso repertório. Não conheço mais ninguém [de Portugal] que tinha isso feito nesse período;

OQ66: ele tem esse mérito e algumas das suas obras podem muito bem ser incluídas num recital como encore. David de Souza realmente é realmente um caso único no repertório português para violoncelo;

OQ67: Eu toquei-a em Paris, no Centro Cultural Gulbenkian, e o público gostou muito. É um trabalho muito brilhante;

OQ68: Eu toco-a muitas vezes... todas as vezes que toco com piano fora do país, toco-a, é obrigatório... e as pessoas gostam;

OQ69: ele era um membro ativo da sociedade e escritor sobre assuntos culturais;

OQ70: o seu papel na divulgação musical foi de extrema importância (...) oferecendo (...) uma plêiade de intérpretes portugueses e estrangeiros de renome internacional;

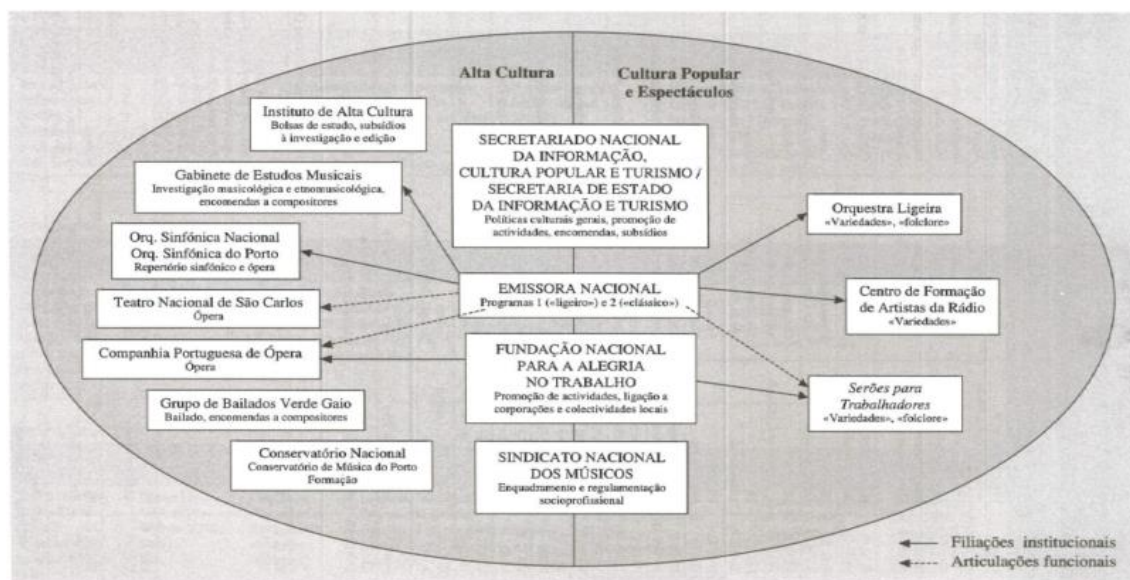
OQ71: é um trabalho muito interessante;

OQ72: nos meus anos de estudante: Arioso [1954] e Capriccietto [1955], inspirado na sonata para violino de Corelli " (...) "ele tem mais algumas peças boas. Eu acredito que ele tem uma Sonatina [1961];

OQ73: Eu toquei uma peça pequena quando era aluno no Conservatório, que foi escrita precisamente com objectivos pedagógicos para os alunos do Conservatório do Porto. Suponho que não foi publicada... Ela era uma figura sólida no mundo musical do Porto;

OQ74: iniciativas simultaneamente de entretenimento e de doutrinação político-ideológica;

OQ75 (source):



OQ76: um importante papel na divulgação da música Portuguesa, quer em directo quer através de gravações;

OQ77: Aquando da inauguração oficial, a EN emitia nove horas diárias entre o meio-dia e as duas da tarde e entre as cinco da tarde e as dez da noite. As emissões eram preenchidas essencialmente por música clássica gravada ou executada ao vivo pelas orquestras privadas da emissora;

OQ78: da desconfiança do regime em relação às manifestações artísticas não patrocinadas por ele próprio, principalmente aquelas que se encontravam ligadas a associações internacionais (...) assim como da instituição da censura na imprensa, o país tende a isolar-se das tendências culturais e artísticas mais vanguardistas da Europa contemporânea;

OQ79: Ele começou a ensinar-me violoncelo. Digo ainda que ele até escreveu uma peça fácil, mas exigente, para eu tocar no exame de admissão [na banda militar da Guarda Nacional Republicana]. Fiz uma boa impressão;

OQ80: Ele foi um grande violoncelista e deve ter tocado obras Portuguesas do seu tempo;

OQ81: para o artista notável e amado estudante Fernando Costa com apreço e estima. O autor, 14.01.1928;

OQ82: Eu disse que queria aprender violoncelo e Adriana [de Vecchi] prontamente aceitou a minha palavra; era muito fácil encontrar crianças que quisessem aprender piano, mas naquela época violoncelo não era uma primeira escolha fácil para uma criança...;

OQ83: Ele era um bom violoncelista *free-lance* (com quem eu toquei). Ele escreveu uma ou duas peças para violoncelo que são tocadas no Conservatório de Lisboa. Ele foi um

dos exemplos de violoncelistas que não quis ou não teve a hipótese de entrar na Orquestra Sinfónica e então viveram uma vida distante;

OQ84: uma orquestra sazonal chamada Orquestra Filarmónica de Lisboa;

OQ85: uma pessoa singular devido à sua particular personalidade e numerosas qualidades: um excelente compositor, um bom maestro, investigador, musicólogo e professor;

OQ86: de que foi aluno distinto e onde teve como professores (...) Luís de Freitas Branco (...) alguns anos depois empreende uma viagem de estudo a Paris (...) [e] volta por diversas vezes a deslocar-se ao estrangeiro a expensas do Instituto para a Alta Cultura, na qualidade de bolseiro;

OQ87: uma peça muito bela:

OQ88: Ele também escreveu composições de outros estilos de música (música de revista [um tipo de teatro musical], por exemplo). Sempre achei que ele era uma pessoa muito culta. Quando falava, sabia tudo, transmitiu-nos sempre ideias significativas sobre este ou aquele assunto... ele era uma pessoa muito interessante;

OQ89: durante quatro décadas (1943-1983) [foi] o mais proeminente fabricante [Português] de instrumentos da família do violino na região de Lisboa;

OQ90: ele foi meu professor de harmonia e composição no Conservatório de Lisboa e mais tarde tornou-se um amigo. Ele também dedicou um Trio chamado *Sonata a Tre* para o meu Trio de Bomtempo, que tocámos e gravámos;

OQ91: um grupo de jovens compositores e músicos unidos no esforço pela valorização da música em Portugal (...) os “Grupo dos Quatro” (grupo dos quatro) (...) composto por Pedro do Prado, Jorge Croner de Vasconcelos e Fernando Lopes-Graça;

OQ92: acompanhando a projeção de filmes com arranjos ou adaptações de óperas conhecidas, um quinteto;

OQ93: Ele tinha claras intenções de estudar as raízes da música Portuguesa e seguiu o caminho de Bartók;

OQ94: Eu gravei as suas obras para violoncelo solo e para violoncelo e piano. Ele esteve presente em todas as sessões de gravação;

OQ95: Eu não o conheci pessoalmente e tenho pena disso; teria sido importante tê-lo conhecido. Talvez pudessemos ter tido algumas discussões interessantes sobre os seus objetivos porque eu acho que ele sabia exatamente o que queria. Eu teria gostado de confrontar as coisas que toco e que não estão escritas na partitura;

OQ96: Foi composto para a Guilhermina Suggia, perto do fim da sua vida (nos finais dos anos 40). Era suposto ser a parte central ou o movimento lento de um concerto. Mas ela morreu e o compositor abandonou o projecto;

OQ97: tem um impacto menor que as outras;

OQ98: é sem dúvida uma peça muito importante no repertório português, é um dos mais importantes concertos para violoncelo, juntamente com aquele de Joly Braga Santos;

OQ99: em Budapeste (com um muito bom maestro, o famoso Lehár). Toquei-o no Festival do Estoril (...), em Katowice e Varsóvia (Polónia);

OQ100: muitas obras como a estreia da sonata de Prokofiev com Richter e a sonata de Shostakovich, com o próprio compositor ao piano;

OQ101: Este é uma obra difícil e tem muitos desafios técnicos, mas Lopes-Graça nunca pensou que poderia ser difícil de tocar;

OQ102: O concerto para violoncelo de Lopes-Graça é muito difícil. A orquestração foi um problema... porque está escrito de forma a (...) tem que se encontrar um tipo de som para se fazer ouvir que não está necessariamente escrito, de modo que se perceba. O ouvinte está sempre tentando ver o equilíbrio... se o violoncelo está tapado ou não, agora podemos ouvir, agora não podemos... e isso é um pouco aborrecido num concerto... alguns concertos também têm esse problema de equilíbrio entre o solista e a orquestra;

OQ103: Em geral, as pessoas gostam do concerto para violoncelo e das peças para violoncelo e piano... sente-se a qualidade da música. Eles podem não perceber tudo, mas agradecem muito;

OQ104: Eu toquei programas de música de música Ibérica, de Kodály... e as pessoas falam muito sobre estas [obras portuguesas];

OQ105: Éramos ambos estudantes na classe de violino e ficámos amigos até à sua morte;

OQ106: Joly Braga Santos é um compositor interessante que tem a sua linguagem própria;

OQ107: a obra Portuguesa mais tocada nas escolas de música é Aria e Variações. É uma peça amplamente utilizada e com toda a justiça;

OQ108: a reação do público ao ouvir a música de Joly Braga Santos é muito boa;

OQ109: a sua obra teve uma boa recepção, tanto em Portugal como no estrangeiro... ele criou um idioma próprio, com um intuito universalista, absorvendo as influências das músicas do seu país, sem perder o sentido de expressividade e comunicabilidade, necessário à-vontade de escrever para o público de seu tempo;

OQ110: Ela foi a única professora de violoncelo do Conservatório de Lisboa durante muitos anos. Como consequência, ela desempenhou um papel específico (variável, dependendo do caso) para todos os estudantes da época que lá estudaram e receberam um diploma;

OQ111: Eu realmente gosto de tocar violoncelo, comecei a pensar: 'Eu gosto disso'. Eisenberg foi um muito bom violoncelista e pedagogo;

OQ112: a atmosfera musical, tocar num ensemble de violoncelos e ouvir outros músicos, fez uma grande diferença para mim;

OQ113: em 1945, Flaviano Rodrigues [mencionado anteriormente] aconselhou-me a orientar a minha vida profissional e económica. Candidatei-me a uma vaga de instrumento de sopro na orquestra da Guarda Nacional Republicana, que era uma oportunidade profissional muito boa e estável, devido ao seu papel ativo e respeitado na sociedade Portuguesa. Esta orquestra tocava semanalmente transcrições das grandes obras sinfónicas – ele expandiu esta orquestra, tendo aumentado o número de instrumentos de sopro e adicionado as seções de violoncelo e contrabaixo, que deu à orquestra um timbre diferente e mais rico. Isto permitiu à audiência ouvir o que eles não podiam ouvir noutro lugar.

Então, comecei a aprender saxofone e conversei posteriormente com o maestro da orquestra. Disseram-me que não estavam à procura de mais saxofonistas, mas ele disse-me que precisava de um violoncelista. Considerando as oportunidades profissionais para uma violinista em 1945 (que estavam tocando em cabarés, em um teatro de vaudeville, na única orquestra – a Orquestra Sinfónica da Emissora Nacional – ou nos grupos de música de câmara como quarteto de cordas de rádio de Português, alguns com Luís Barbosa, Joaquim de Carvalho, Fausto Caldeira e Filipe Lorient), parecia uma boa ideia;

OQ114: isso mudou a minha vida inteira. Comecei a minha carreira como violoncelista na banda Sinfónica da Guarda Nacional Republicana, mas em 1950, ganhei uma audição para a Orquestra Sinfónica da Emissora Nacional, onde toquei durante quarenta anos;

OQ115: sua constituição é baseada no seguinte modelo: (...) sete violoncelos (...);

OQ116: primeira escola em Portugal, de princípios católicos e de ensino misto, a integrar nos currículos oficiais o ensino da música desde o pré-escolar ao secundário;

OQ117: Fundada em 1956, como uma Fundação portuguesa [privada] para toda a humanidade, o propósito original da Fundação focava-se em promover o conhecimento e elevar a qualidade de vida das pessoas em todos os campos das artes, caridade, ciência e educação. Legada pela última vontade e testamento de Calouste Sarkis Gulbenkian, a

Fundação é de duração perpétua e compromete-se a suas atividades em torno de sua sede em Lisboa e suas delegações em Paris e Londres;

OQ118: foi imediatamente chamado a uma intervenção simultânea em múltiplos domínios da vida musical Portuguesa, quer no plano da organização directa de concertos (...) quer nos domínios da investigação musicológica histórica e etnomusicológica, da edição de livros e discos de música portuguesa, das encomendas a compositores nacionais e internacionais (...) do apoio financeiro e logístico à expansão da rede de ensino da música (...) das bolsas de estudo para formação musical no país e no estrangeiro;

OQ119: Naqueles dias, a maioria das bolsas eram concedida pela Fundação Gulbenkian e até pensei em ir para os EUA para estudar com o Professor Maurice Eisenberg... Normalmente, a Fundação Gulbenkian dava as bolsas de estudo, mas mais tarde a Dr. Madalena Perdigão (ex-diretora) pediu aos estudantes para irem para a Orquestra Gulbenkian assim que regressassem a Portugal. A Gulbenkian ajudava, mas sob certas condições;

OQ120: Era a primeira vez que Portugal participava na rede dos festivais europeus de música de primeiro plano, atraindo agora nomes como os de Herbert von Karajan (...), Claudio Abbado (...) ou Sergiu Celibidache (...), os violoncelistas Mstislav Rostropovich e Janos Starker;

OQ121: princípios de música rudimentares, e observações rudimentares às pessoas que se dedicam ao estudo das regras e preceitos deste instrumento;

OQ122: exemplo singular no panorama musical internacional (...) Já formou (...) muitos músicos (...) que exercem hoje a sua atividade nas mais importantes instituições portuguesas;

OQ123: O governo português, ao promover a construção do Centro Cultural de Belém, pretendeu dotar o país e a sua capital com um novo equipamento cultural, um agente ativador e difusor da criação artística e dos acontecimentos sócio-culturais de repercussão nacional e internacional (...) como espaço de representação de Portugal na Europa e no mundo (...);

Chapter 3

Subchapter 3.1.

OQ124: hum dos melhores acompanhadores de violoxelo do seu tempo (...) faleseo no século de 700;

OQ125: um violoncelista da Capela Real e ‘sábio contrapontista’;

OQ126: um excelente violoncelista e contrabaixista;

OQ127: como violoncelista, ouvi dizer aos seus coevos que era principalmente admirável pela grande e bella sonoridade que sabia tirar do instrumento;

OQ128: João Jordani, 45 anos de idade, é professor de cordas (...) e membro da direcção. Toca violino, violoncelo e contrabaixo;

OQ129: era sempre muito admirado pela magnificência do som, qualidade que herdara de Jordani, e pela extraordinária facilidade do mecanismo, devida à habilidade própria;

OQ130: O mais notável violoncelista amador que entre nós tem havido;

OQ131: Eduardo Wagner era um artista muito sério e dedicadíssimo pela sua arte. Não brilhou frequentemente como solista em concertos e saraus, porque o seu carácter não era inclinado às ostentações, muitas vezes falsas; mas quando se apresentava, fazia-o da maneira mais completa e perfeita que se pode exigir de um artista consciencioso. Tinha exactamente o carácter tranquilo, mas vigoroso e sensível, que exige a boa interpretação da música clássica; daí essa execução sóbria sem deixar de ser expressiva, que todos lhe admiravam;

OQ132: interpretações calorosas e longos fraseados;

OQ133: segundo Fernando Costa, ele era um violoncelista excelente, muito expansivo e um grande comunicador, capacidades que mostrava como maestro;

OQ134: os estudos dedicados às intérpretes do século XX não correspondem à importância que as mulheres tiveram no desenvolvimento da prática musical em Portugal;

OQ135: Guilhermina Suggia era a nossa avó, foi mais inspiradora;

OQ136: Guilhermina Suggia tinha o dom de nos elevar ao sublime com uma capacidade inata de exprimir a essência da música, como se ela própria e o violoncelo fossem só um corpo vibrando em uníssono;

OQ137: o objectivo da técnica é transmitir o sentido íntimo, a mensagem da música. A técnica mais perfeita é aquela que não se vê;

OQ138: sem dúvida não tem havido uma violoncelista com o mérito da artista de que me ocupo, que também não tem nada a recear no confronto com os seus colegas do sexo masculino. Mlle. Suggia, possuindo alta inteligência musical e um completo conhecimento da técnica, tem o direito de ser considerada, no mundo artístico, como uma celebridade;

OQ139: cheia de talento, conhecedora de todos os segredos do violoncelo, começa a subir e há-de ir tão alto que ninguém a atingirá;

OQ140: os aplausos e as aclamações que então me dispensaram, ficaram para sempre nos meus ouvidos, na minha memória e no meu coração;

OQ141: a maior dos violoncelistas vivos;

OQ142: Não me recordo de ter ouvido alguma obra Portuguesa nos seus concertos ou recitais;

OQ143: penso que não deve ter tocado assim tantas peças Portuguesas;

OQ144: especialmente porque a maioria das obras Portuguesas ainda não tinham sido escritas naquela altura;

OQ145: durante as lições ela nunca se preocupava com o decorrer do tempo previamente estabelecido. Estava sim preocupada em que as coisas se aperfeiçoassem e fossem conseguidos os melhores resultados possíveis. Um dos aspectos mais importantes dessas lições resultava do hábito de se sentar junto do aluno e, servindo-se sempre de um dos seus magníficos violoncelos, corrigir e exemplificar aquilo que julgava necessário, deixando-se, muitas vezes, levar pelo gosto de concluir uma frase ou até a própria obra. Eram esses os grandes momentos em que me era dado seguir o seu pensamento, admirar mais de perto a sua mestria;

OQ146: ‘Se os olhos sorriam e a boca se fechava, era um dia de espontaneidade de execução.’ Mas quando a boca sorria e os olhos cristalizavam, Guilhermina estava implacável;

OQ147: Fernando Costa era também um violoncelista notável. Ele estudou em Paris e podia ter tido uma carreira mais evidente;

OQ148: era um ótimo violoncelista, um ótimo professor. Ele era mais atento aos aspectos técnicos, exercícios, tudo relacionado à técnica do violoncelo;

OQ149: O meu primeiro professor foi a Adriana de Vecchi, primeiro, e depois, o Fernando Costa. O Fernando Costa pegava nos alunos quando eles já sabiam alguma coisa. A Adriana de Vecchi iniciava... ele não tinha paciência para ensinar o B-A-BA. Quando eles começavam a tocar, a partir do 3º ano... iam para o Fernando Costa... quando tínhamos que tocar a solo com orquestra, ele já ensaiava, mas a Adriana foi uma pessoa muito, muito importante na minha vida... sempre, sempre, desde sempre;

OQ150: Os seus pais eram ambos espanhóis e o seu pai dirigia um coro. A sua mãe era bailarina e professora de ballet no Conservatório de Lisboa;

OQ151: Filipe Lorient era uma pessoa muito importante com uma capacidade incrível de se adaptar. Ele também era um excelente violoncelista, um bom intérprete com uma muito bela sonoridade;

OQ152: Isaura Pavia de Magalhães deu-me aulas extra na casa da sua mãe de modo a que eu pudesse encurtar os anos de aprendizagem e ter o diploma mais cedo. Eu fiz os primeiros seis anos em apenas dois e o restante em três, que correspondiam ao curso superior de educação, nos normais três anos.

Do mesmo modo, quando eu decidi concorrer à Orquestra Sinfónica da Emissora Nacional, ela preparou-me para a audição à primeira visra, fazendo uso da sua enorme biblioteca musical, conseguida durante a sua vida de professora e de solista e através do prazer que o seu pai (Eduardo Pavia de Magalhães) tinha em colecionar partituras (ele até emprestou algumas à Orquestra Sinfónica da Emissora Nacional);

OQ153: Ela foi sempre uma pessoa muito prestável, muito dedicada aos seus alunos, fazíamos aquelas Masterclasses no Estoril com o Prof. Eisenberg... Ela também me influenciou... nós captamos sempre qualquer coisa dos professores;

OQ154: Nunca o vi como solista ou a tocar concertos... só os solos orquestrais. Como músico de orquestra era fantástico, ele era um dos pilares nos quais nos apoiávamos, porque ele não ia para um lado nem para o outro.

Era uma pessoa muito correcta... Lembro-me dele como uma rocha no solfejo, no que diz respeito ao ritmo e a tocar na partitura. Ele era fantástico, sem dificuldades, e muito preciso ritmicamente. Algumas vezes, mais em obras moderadas nas quais tínhamos dificuldade em ler...ele nunca falhava, era muito sólido, fantástico;

OQ155: ela tornou-se uma das alunas preferidas de Suggia. Também se tornou amiga de Guilhermina Suggia, que se tornou visita frequente da sua casa e dois pais de Madalena;

OQ156: Madalena Sá e Costa deu-me uma certa tranquilidade na abordagem do instrumento. Eu tocava muitas vezes nos concertos de alunos que também me deu assim uma certa habituação ao palco e ao facto de a música ser também um acto de comunicação;

OQ157: Eu ouvi Madalena Sá e Costa num recital que ela deu com a irmã nos cursos internacionais de verão da Costa do Estoril. O seu som era muito bonito;

OQ158: Madalena Sá e Costa é sem dúvida uma professora admirável. Ela ensinou muitos anos e provavelmente ainda é activa hoje;

OQ159: Madalena Sá e Costa costumava tocar obras Portuguesas;

OQ160: é um típico esteio de uma sociedade musical num pequeno país;

OQ161: Carlos Figueiredo: era um personagem importante, um esteio... lembro-me perfeitamente de uma gravação que ele fez com o meu pai do Duo de Kodály e tocava

muito bem. Era o 1º violoncelo da orquestra. Era assim a referência da integridade, um bocado à imagem do Celso de Carvalho aqui em Lisboa;

OQ162: num admirado quarteto de cordas, o Quarteto do Porto [*Quarteto de Cordas do Porto*]. Ele era um bom violoncelista;

OQ163: É uma pessoa muito importante. Muitos alunos trabalharam com ela. É uma pessoa encantadora e ainda lecciona. É uma referência do ensino em Espanha;

OQ164: Quando eu estava na Orquestra Sinfónica da Emissora Nacional, toquei com Clélia Vital, Maria José Falcão e Irene Lima, quem eu às vezes ajudava a corrigir a alma do cello;

OQ165: Isaura Pavia de Magalhães aceitou-me como sua aluna apesar de eu ser nova demais para entrar nessa instituição [Conservatório de Lisboa];

OQ166: Mas André Navarra e Paul Tortelier foram os que fizeram a maior diferença, e me influenciaram de diversas maneiras. Eu penso que é muito importante contactar com diferentes mestres em cursos de música por causa de tudo o que rodeia o aluno e a aprendizagem particular durante o curso;

OQ167: Depois estudei com o Paul Tortelier, em Paris. Também foi uma pessoa muito importante [para além dos seus professores Adriana de Vecchi e Fernando Costa em Portugal]. Eu fui estudar com o Paul Tortelier em Paris, porque ele veio tocar num concerto com a Orquestra Sinfónica da Emissora Nacional e eu estava a tocar na Sinfónica e foi na altura em que eu queria ir estudar para fora;

OQ168: o Sr. Pedro do Prado [que era o director do Serviço de Música da Emissora Nacional], não queria que eu saísse. E então, o que ele propôs foi: “Está bem, vai uns meses para Paris e continuamos a pagar o salário normal durante a estadia”. Ele falou com o Paul Tortelier, que me aceitou em aulas privadas e a Emissora pagava-me o ordenado como se eu estivesse na Orquestra e isso era a minha bolsa;

OQ169: era como uma família e eu tenho recordações incríveis dele. Fernando Costa não era só um professor exigente; era muito exigente... mas isso foi bom para mim. As nossas lições eram ao sábado, e toda a gente estava presente. Isso permitiu-nos ver e aprender por tocar ou observar outras lições (que foi muito useful). Isto resultou numa classe de cello em vez de “as minhas lições de violoncelo”;

OQ170: Ela é uma óptima violoncelista e boa profissional. Boa intérprete, boa técnica;

OQ171: e tem uma brilhante execução do Concerto de Lopes-Graça;

OQ172: adoro tocar ópera;

OQ173: O facto de o meu pai ser músico e ter tido desde logo uma habituação à música muito forte, para mim era um mundo muito normal. Não era uma coisa um bocado à parte. Vivia dentro da música clássica, mesmo que não estudasse muito na altura quando era jovem... estava lá dentro e gostava, sempre gostei. Saber como tocava o Quarteto Amadeus, por exemplo... Ouvei muito as bases da música, as sinfonias de Beethoven, quartetos de Haydn, aquelas coisas todas, ouvi muito quando era miúdo. E isso fica, isso realmente ajuda muito! Não sou da geração *youtube*, que é terrível!;

OQ174: Os meus interesses são os meus alunos, com certeza. A evolução anual e a sensação de começar um ano novo e saber o que é que vai ser diferente, o que é que vai ser melhor, qual será a melhor maneira de ensinar... é um desafio muito grande. Voltar às músicas antigas, tocar coisas antigas, que toquei há muitos anos, e quão diferentes elas estão... gosto muito também;

Chapter 4

Subchapter 4.1.

OQ175: 1912+1, formula que a invencível superstição do autor lhe ditou, ao passar a limpo a partitura;

OQ176: constitui uma espécie de síntese particularmente feliz entre o rigor arquitetónico dos modelos germânicos e uma aguda consciência dos valores hedonistas das sonoridades características da tradição francesa;

OQ177: uma das obras demonstrativas de que Luís de Freitas Branco tendeu para um classicismo desde muito cedo (...) Que classicismo? O que vinha de César Franck, sem repúdio da sua forte componente romântica com alguma assimilação de um Gabriel Fauré;

OQ178: Não deve porém acentuar-se demasiado a medida em que Luís de Freitas Branco se abriu a influências. Essa medida, mesmo em relação a Franck, Debussy, Fauré e Ravel, foi sempre a normal e necessária, verificada ao longo da história da música. E a personalidade do autor de *Vathek* era tão vincada, a sua assimilação de influências foi tão genuinamente criativa, que bastam poucos compassos para o ouvinte conhecedor de outras obras suas para o identificar;

OQ179: não obstante a evolução de estilo e de linguagem, em função de um intencional alargamento do público destinatário a classes não económica e socialmente privilegiadas;

OQ180: dedicada a António Bernardo Ferreira, ‘da conhecida família nortenha ligada ao vinho do Porto’, bom violoncelista amador com quem o compositor fez uma estreia privada;

OQ181: Foi uma descoberta fabulosa e é uma das obras que eu mais toco porque gosto dela. Não é por ser Portuguesa, mas temos muita sorte;

OQ182: A obra mais tocada nos concertos? Eu digo que a sonata de Luís de Freitas Branco, sem dúvida. É uma obra que os meus alunos querem tocar, porque é música Portuguesa.

OQ183: Esta sonata é sem dúvida um pilar que dá aos compositores Portugueses a possibilidade de se expressarem através da escrita musical. É uma sonata muito bem escrita e é considerada a obra mais canónica. Está absolutamente no meu repertório e estará para sempre. É uma sonata que vive comigo;

OQ184: Há uma edição antiga da Sasseti mas não há mais nada. De facto, eu tenho uma fotocópia e não o original. Algum tempo atrás, a Musicoteca pediu-me para a rever de modo a publicar uma nova edição mas eu nunca soube onde estava o manuscrito. Até perguntei aos que têm o espólio de Luís de Freitas Branco, mas eles nunca encontraram o manuscrito. E assim, por ser uma revisão de uma edição, decidimos não o publicar;

OQ185: Os quatro andamento são baseados numa única raiz cíclica, que consta do intervalo de segunda maior ascendente, executado pelo piano só, a iniciar o primeiro andamento;

OQ186: Segue imediatamente a entrada do violoncelista com o primeiro tema do primeiro andamento, extraído da raiz cíclica;

OQ187: A parte B do primeiro andamento consta de três temas, o primeiro dos quais (o mais importante) é iniciado pela inversão da raiz;

OQ188: O original tem o título e as indicações verbais em francês. A tradução portuguesa depois dada à estampa não é, nalguns casos, equivalente. No princípio, o “*Modéré (sans rigueur)*” do manuscrito ficou reduzido ao simples “*Moderado*”;

OQ189: a preponderância do sério e do elevado sobre o jocoso e o voluntariamente trivial, como da expressão da requintada sobre a ingénua (...) o timbre de todas as obras representativas do autor;

OQ190: o segundo andamento é um scherzo;

OQ191: Mais importante é, no segundo andamento, a mudança de ‘Assez vif’, com a indicação metronómica, sobre rasura, de 91 (semínima com ponto) para ‘Muito vivo’. O 92 foi, porém, mantido, a não ser que a emenda do manuscrito tenha sido feita quando da

edição. De qualquer modo, é indubitável o propósito de produzir dum movimento muito rápido e incisivo, em contraste com a lírica moderação de velocidade da maior parte da obra. É talvez de admitir que o autor só não tenha elevado a prescrição metronómica para 100, ou mesmo 104, por temer a inexequitude de alguns compassos da parte do piano, no fim do andamento;

OQ192: Quem com ele tenha privado sabe quanto gostava de tocar passagens do terceiro andamento da sonata, talvez por ser o mais acessível aos seus recursos de pianista;

OQ193: Eu costumo tocar o movimento lento com grande prazer, com o mesmo prazer com que toco o movimento lento de Strauss, Fauré;

OQ194: segue a forma do prelúdio unitemático;

OQ195: [a obra] é extremamente bem conseguida com a ajuda do piano e o efeito final para o público ou para o ouvinte é muito positivo;

OQ196: Todo o trecho foi aplaudido, sendo o 3º andamento o que melhor caiu no agrado do público;

OQ197: A introdução do quarto andamento consta de uma parte rítmica viva e de uma parte melódica filiada na raiz. A exposição consta de uma parte A, rítmica, e da parte B, melódica, em duas secções: B e B'. Segue-se o período de desenvolvimento, com aparição dos temas A e B do primeiro andamento (ambos filiados na raiz), aparecendo também o 3º tema do primeiro andamento que já tinha surgido no 'trio' ou parte contrastante do 'scherzo'. O aparecimento deste tema precede imediatamente a reexposição pelo tema A, seguido de B e B'. A conclusão: Muito vivo – Moderado-Muito vivo, é toda baseada na raiz cíclica, terminando a obra, como tinha começado, com o intervalo de segunda maior ascendente, agora rematado pela terceira maior;

OQ198: É sem dúvida, juntamente com o "Quarteto de Cordas", a mais importante e interessante obras de câmara de Freitas Branco, na qual as influências de Debussy, César Franck e outros se combinam numa música magistralmente escrita e que, não obstante, já revela uma personalidade própria e uma sonoridade identificável. Pela sua extensão, raridade e domínio da escrita, é um dos pilares do repertório de câmara português, e uma das melhores obras do género, na minha opinião, na Europa daquela altura;

OQ199: tocar esta sonata de Luís de Freitas Branco foi uma descoberta muito importante (...);

OQ200: é uma das maiores obras escrita para violoncelo por compositores Portugueses;

Subchapter 4.2.

OQ201: Eu tinha vinte anos na altura e ainda não tinha concluído o curso superior de composição (...) Estava assim confinado à minha bagagem de conhecimento de harmonia e contraponto;

OQ202: é um documento histórico e uma profecia;

OQ203: muito voluntária sobreposição de tonalidades diferentes;

OQ204: explora com sucesso os recursos da bitonalidade...ele foi considerado o seu introdutor na musica moderna da Península Ibérica;

OQ205: Acho esta sonata boa, também com temas populares;

OQ206: Lembro-me de ir com o Vasco Barbosa [violinista] a casa dele e trabalharmos com ele antes de gravarmos. Não tenho a certeza se ele esteve presente propriamente na gravação, mas trabalhámos com ele;

OQ207: é difícil. É difícil abordar, mas está bem escrita... eu acho que é difícil tecnicamente para o instrumento, para os dois, e também de conjunto. Não é uma coisa muito difícil, mas é difícil;

OQ208: é interessante de tocar mas é difícil achar o seu significado (...) tem um belo segundo andamento;

OQ209: O corte na partitura? A partitura está mais extensa do que a gravação, mas foi o autor que quis assim, esse corte. O 3º andamento enrola... por isso é que tem o corte;

OQ210: o clima harmónico francês, de esferas impressionistas nas suas latitudes de expressão mais séria;

OQ211: enquanto promotores de Música Portuguesa, podemos-nos referir a mim, ao Paulo Gaio Lima, Maria José Falcão, Irene Lima, Filipe Lorient, entre outros.

Appendix 2 - Interview Plan

Interviewer: _____

Interviewee: _____

Date and place of the Interview: _____

I- Introduction: Biographical details, academic background and current interests

1.1. Could you please tell me your full name, and date/place of birth?

1.2. At what age and how did you start to learn music?

1.3. Was the cello your first instrument?

1.4. Why did you choose the cello?

1.5. Where did you study the cello and who were your teachers?

1.6. Do you have any interesting episodes from your learning with them?

1.7. Please refer to the main influences that your teachers had in your learning (influences by teacher).

1.8. Are you aware of your teachers' opinion on Portuguese music for cello?

1.9. Could you please tell me your current job(s)/position(s)?

1.10. What are your current interests?

II- Portuguese composers and cello repertoire

2.1. From the following list of Portuguese composers who wrote music for cello, I would like you to answer a few questions:

COMPOSER	YES / NO
João Baptista André Avondano	
Joaquim Casimiro Júnior	
Guilherme Cossoul	
Augusto Machado	
Alfredo Keil	
Óscar da Silva	
João Passos	
Luiz Costa	
David de Sousa	
Hernâni Torres	
Eduardo Henriques Pavia de Magalhães	
Ruy Coelho	
Luís de Freitas Branco	
Flaviano Rodrigues	
Cláudio Carneyro	
Ivo Cruz	
Frederico de Freitas	
José Domingos Brandão	
Armando José Fernandes	
Fernando Lopes-Graça	
Berta Alves de Sousa	
Victor Macedo Coelho Pinto	
Joly Braga Santos	

2.1.1. Which composers have you heard about?

2.1.2. What is your overall opinion on each of those?

2.1.3. Did you know him/her in person? Did you interact with him/her? In what context? Do you remember any curious occurrence? Do you have any dedicated works?

2.1.4. Could you please indicate which of these composers you consider to be of particular importance?

2.1.5. Do you know his/her musical output, in general, and the output for cello, in particular?

2.1.6. Do you know any other important Portuguese composers for cello? (not listed above)

2.1.7. Have you played any of these works? What is your opinion about them? (intrinsic quality of the work, level of difficulty, technical and interpretative challenges, main influences, etc.)

2.1.7.1. Do you recall the audience reaction?

2.1.7.2. Do you recall any reaction from professional critics?

2.1.7.3. How often have you performed the piece and when?

2.1.7.4. Is the piece still in your repertoire?

2.1.8. From your experience, which are the most played Portuguese cello pieces in concerts? And in schools?

2.1.9. Do you recognize any influences in these works (aesthetic current, style, other composers' flavour, geographic regions, etc.)

2.1.10. Could you please indicate which of these composer's works you consider to be of particular importance?

2.2. Regarding the Portuguese cello works mentioned above, which ones do you think are most likely to be accepted by the international audiences, and why.

2.3. What do you think about the Portuguese repertoire for cello?

III- Portuguese cellists

3.1. From the following list of Portuguese cellists, I would like you to answer a few questions:

CELLIST	YES / NO
Guilherme Cossoul	
Eduardo Óscar Wagner	
João Passos	
David de Souza	
Guilhermina Suggia	
Fernando Costa	
Filipe Lorient	
Maria Isaura Pavia de Magalhães	
Madalena Sá e Costa	
Celso de Carvalho	
Henrique Fernandes	
Clélia Vital	
Maria José Falcão	
Paulo Gaio Lima	
Irene Lima	

3.1.1. Which cellists have you heard about?

3.1.2. What is your overall opinion on each cellist?

3.1.3. Did you know him/her in person? Did you interact with him/her? In what context? Could you describe your relationship? Are there any stories you would like to share with us?

3.1.4. Could you please indicate which of these cellists you consider to be of particular importance from a musical point of view? And which of them you consider to have been most influential in Portugal, either as player or teacher?

3.1.5. Do you know any other important Portuguese cellists? (not listed above)

IV- Perspectives for the cello in Portugal

4.1. Do you think that the new generation of Portuguese cellists is open-minded regarding the performance of Portuguese music?

4.2. Is there a 'Cello School' in Portugal? If yes, describe it; if not, what do you think is necessary to create one?

4.3. How do you see the cello in Portugal in the future? (regarding composers, performers, as a professional career, education, etc.)

4.4. What recommendations would you give to Portuguese cellists/composers in order to develop the Portuguese musical panorama in general, and to develop the Portuguese cello repertoire/performers, in particular?

Appendix 3 - List of Guilhermina Suggia performances in the United Kingdom

Year	Concert Hall	Conductor	Pianist
1915	Queen's Hall (London)	Sir Henry J. Wood	
1917	Queen's Hall (London)	Sir Henry J. Wood	
1919	Theater Royal of London		
1920-22	lack of details on the performances, beside her stay in the United Kingdom		
1924	The Choral & Orchestral Union of Glasgow Church House (Banbury)	Maurice Besly	George Reeves
1926	Wigmore Hall (London)		Ella Vinney
1927	St. Andrew's Hall British National Symphonic Orchestra Highfield Hall . Huddersfield Music Club Queen's Hall (London)	Landon Rowald Frank Bridge	Harold Bauer Harold Craxton
1928	Theater Royal of Bradford Winter Gardens (Bournemouth) Wigmore Hall (London)	Keith Douglas Sir Dan Godfrey	Harold Craxton
1929	County School for Boys - Woking Music Club St. Andrew's Hall - The Max Mossel Concerts Museum Hall (London) Braintree & Bocking Institute (London) Wigmore Hall (London) Hallé Concerts Society (London) Banbury and District Musical Society Wigmore Hall (London) Public Hall (Pontardawe) Wigmore Hall (London) Upper Grosvenor Concert Society	Sir Hamilton Harty	Harold Craxton George Reeves Harold Craxton George Reeves Harold Craxton
1930	Wigmore Hall (London) Carlton Gardens Wigmore Hall (London) Usher Hall (Edimburgh) BBC Orchestra Halifax Symphony Concerts Hallé Concerts Society (London) Winter Gardens (Eastbourne) Opera House (Tunbridge Wells) White Rock Pavillion (Hastings) Manchester Square Town Hall (Oxford) - Oxford Subscription Concerts Seaford House Albert Hall (Colchester) - Colchester Music Club	Sir Adrian Boult Keith Douglas Sir Hamilton Harty Henry G. Amers Julius Harrison	George Reeves Kathleen Long Prof. Tovey Gerald Moore
1931	Colston Hall (Bristol) - Bristol Philharmonic Society Public Hall (Ipswich) Wigmore Hall (London) Wigmore Hall (London) BBC Orchestra	Sir Adrian Boult	George Reeves George Reeves George Reeves Dr. Malcolm Sargent
1932	Country School for Boys (Woking) - Woking Music Club Usher Hall (Edimburgh) White Rock Pavillion (Hastings) Royal Albert Hall Londonderry Hall Town Hall (Cheltenham) Music Hall (Edimburgh) Hallé Concerts Society (Manchester) Theater Pavillion (Bournemouth) Winter Gardens (Eastbourne) Leas Cliff Hall Queen's Hall (London) Bromby Orchestral Concerts Music Hall (Strewsbury) Albert Hall (London)	Julius Harrison Sir Adrian Boult	Prof. Tovey Dr. Malcolm Sargent George Reeves George Reeves

Year	Concert Hall	Conductor	Pianist
1933	Seaford House		George Reeves
	Sunderland House (Mayfair)		Harold Samuel
	Queen's Hall (London)	Sir Henry Wood	
	Wigmore Hall (London)		George Reeves
1934	Pavilion (Bath)		
	Pump Room - Music Club Tunbridge Wells		Gerald Moore
	Grosvenor Square (London)		Gerald Moore
	Winter Garden (Devonshire)		
	Hyde Park Hotel		George Reeves
	Town Hall (Hove) - Society of Symphonic Players		
1935	Queen's Hall (London) - Promenade Concerts	Sir Henry Wood	
	Concert Hall (Bournemouth)	Richard Austin	
1936	Wellington Hall (Belfast)	Pliilip Whiteway	
	Town Hall (Oxford) - Oxford Subscription Concerts		George Reeves
	Central Hall (Kent)	H.R. Reed	
	Winter Garden (Eastbourne)	Henry G. Amers	
	De La Warr (Bexhill)		George Reeves
	Dorking Hall - Music Club		George Reeves
	Central Hall (Red Hill)		George Reeves
	Central Hall (Liverpool) - Max Mosse Concerts		George Reeves
	Usher Hall (Edimburgh)		George Reeves
	Church House (Banbury)		George Reeves
	1938	Albert Hall (Colchester) - Colchester Music Club	
Winter Garden (Eastbourne)			
Woking Music Club			George Reeves
Town Hall (Cheltenham)			Ivor Newton
Palladium (Holborn)			Gerald Moore
Queen's Hall - BBC (London)		Sir Henry J. Wood	
Town Hall (Birmingham)		Leslie Heward	
Musica Hall (Shrewsbury)		Frederic C. Morris	
1939	Queen's Hall	Pedro de Freitas Branco*	
1946	Royal Albert Hall	Warwich Braithwaite	
	Chenewalk		Gerald Moore
	Royal Albert Hall	Pedro de Freitas Branco*	
1949	Usher Hall (Edimburgh) - Scottish BBC Orchestra	Ian Whyte	
	Freemason's Hall (Edimburgh)		Ivor Newton
	Winter Gardens (Bournemouth)	Rudolf Schuwarz	

Source: Pombo, Fátima (1993), *Guilhermina Suggia, ou o Violoncelo Luxuriante*, Lisboa: Edições Fundação Eng. António de Almeida, pp. 285-334

* Pedro de Freitas Branco, brother of Luís de Freitas Branco, also had a recognized career in Portugal and abroad, mainly as conductor.

Appendix 4 - List of Portuguese composers and cello works

Pedro António Avondano (1714-1782)

Three concertos – Cello and Orchestra

Sonatas – Harpsichord, Cello and Basso Continuo

João Baptista André Avondano (1771-1801)

Four Sonatas – Cello and Basso Continuo

Two Duos – Two Cellos

João Jordani (1793-1860)

Larghetto

Joaquim Casimiro Júnior (1808-1862)

Sonata (1857) – Cello and Piano

Guilherme Cossoul (1828-1880)

Souvenir de Londres (1863) – Cello solo

Capricho e Variações para violoncelo sobre a “Siciliana” (1853) – Cello solo

Fantasia para Violoncelo sobre o bailado “Saltarello” (1854) – Cello solo

Fantasia para Violoncelo sobre motivos da opera “Roberto do Diabo” (1854) – Cello solo

Fantasia para Violoncelo sobre motivos da opera “Átila” – Cello solo

Variações de Violoncelo – Cello and Orchestra

Impromptu

Augusto Machado (1845-1924)

Bolero e Andante (1870) – Cello and Piano

Berceuse

Alfredo Keil (1850-1907)

Juin Langoreux – Cello and Piano

Encore un mot’ – Cello and Piano

Aubade – Cello and Piano

Morceau en forme de Sérénade - violin, cello and piano:

Romance – violin, cello and piano:

Tomás Borba (1867-1950)

Baileto – Cello and Piano

José Viana da Mota (1868 - 1948)

Vito

Joaquim Casella (?-1886)

Le chant du chrétien - unknown

Óscar da Silva (1870-1958)

Romance – Cello and Piano
Três números – Cello and Piano
Suite – Cello and Piano
Mélodie de la mort – Cello and Piano
Felicidade – Cello and Piano
Toardilha – Unknown
3 Peças – Unknown

João Passos (1876-1933)

Suite – Cello solo
No barco – Cello and Piano
Cantilena – Cello and Piano
Napolitana – Cello and Piano
Balada – Cello and Piano
As mulinhas – Cello and Piano
O moinho – Cello and Piano
Tarantela – Cello and Piano
Com o amor não se brinca – Cello and Piano
Luar sereno – Cello and Piano
Barcarola – Cello and Piano
Romanza – Cello and Piano
A sentinela e a ronda – Cello and Piano
O teu retrato – Cello and Piano
Cantiga – Cello and Piano
Scherzo
Serenata

Luiz Costa (1879-1960)

Sonata No. 1 – Cello and Piano
Sonata No. 2 – Cello and Piano
No ermo dos Montes – Cello and Piano
Poema – Cello and Orchestra

David de Souza (1880-1918)

Lied (1914) – Cello and Piano
Rapsódia Russa (1908) – Cello and Piano
Gondoliera op. 9 (1907) – Cello and Piano
Berceuse op. 17 – Cello and Piano
Berceuse – Cello and Piano
Vision Passée (Élégie) – Cello and Piano
1ª Mazurka op.14 – Cello and Piano
Romance
Elegia op. 13
Minueto op. 7, No. 1
Gavotta op. 7, No. 2
Soneto
Reverie op. 8

2ª Mazurka op. 21
Tarantela
Romanza op. 11

Hernâni Torres (1881-1939)

Nocturno op. 14, No. 1 – Cello and Piano
Scherzettino op.18, No. 2 – Cello and Piano
Tarantela op.14, No. 2 – Cello and Piano
Mazurca op.18, No. 1 – Cello and Piano
Melodia (1903) – Cello and Piano

Eduardo Pavia de Magalhães (1885)

Rapsódia

Ruy Coelho (1889-1986)

Melodia de Amor

Luis de Freitas Branco (1890-1955)

Sonata (1913) – Cello and Piano
Cena lírica (1916) – Cello and Orchestra

Flaviano Rodrigues (1891-1970)

Romanza
Nocturno
Piece

Cláudio Carneyro (1895-1963)

Senhora do Almurtão – Cello and Piano
Sonatina (1961) – Cello and Piano
Capriccietto (1955) – Cello and Piano
Arioso (1954) – Cello and Piano
A Roda dos Degredados (1954) – Cello and Piano
Tema e Variações

Fernando Costa (1896-1973)

Berceuse – Cello and Piano

Júlio Almada (1896-?)

Nocturno op. 25 – Cello and Harp or Piano
Balada op. 38 – Cello
Scherzo
Avé Maria

Ivo Cruz (1901-1985)

Vida da Minha Alma – Cello and Piano
O sol é grande – Cello and Piano

Frederico de Freitas (1902-1980)

Nocturno (1926) – Cello and Piano
Velha Canção (1930) – Cello and Piano
Canção Raiana (1930) – Cello and Piano
Treze Variações (1969) – Cello and Piano
Canção Triste (1964) – Cello and Piano
Luisinha – Cello Solo
Canção e Dança – Cello and Piano
Cantar d'Amigo – Cello and Piano
Sonata – Violin and Cello

José Domingos Brandão (1904-?)

Suite I – Cello Solo
Suite II – Cello Solo
Concerto

Armando José Fernandes (1906-1983)

Sonata (1943) – Cello and Piano

Fernando Lopes-Graça (1906-1994)

Quatro Invenções (1961) – Cello Solo
Três Inflorescências (1973) – Cello Solo
Página Esquecida (1955) – Cello and Piano
Adagio ed Alla Danza (1965) – Cello and Piano
Três Canções Populares Portuguesas (1953) – Cello and Piano
Concerto da Camera col Violoncello Obbligato (1966) – Cello and Orchestra

Berta Alves de Souza (1906-1997)

Variações sobre um Tema da Beira Baixa (1967) – Cello and Piano
Scherzo-Marcha (1968) – Cello and Piano
Variações sobre um tema do Algarve (1956) – Cello and Piano
Canto Lamático (1955) – Cello and Piano
Tema e Variações (1964) – 2 Cellos and Piano
Lamento (1949) – Cello and Piano

Pedro do Prado (1908-1990)

Inscrição para o túmulo de uma donzela – 2 Cellos
Prelúdio e Fuga sobre um tema de Ravel – 2 Cellos

Maria Isaura Pavia de Magalhães (1912- 1995)

Melodia Hebraica – Cello and Piano
Improviso - Cello and Piano

Victor Macedo Coelho Pinto (1917-1964)

Sonata (1958) – Cello and Piano
Dança Variada (1960) – Cello and Piano
Prelúdios (1962) – Cello and Piano
Le petit rien – Cello and Piano
Mélodie – Cello and Piano

Joly Braga Santos (1924-1988)

Aria I (1946) – Cello and Piano

Tema e Variações (1948) – Cello and Piano

Concerto (1966) – Violin, Cello and Orchestra

Aria II (1977) – Cello and Piano

Melodia (1987) – Cello and Piano

Concerto (1987) – Cello and Orchestra

Elvira de Freitas (1928-2015)

Estruturas Poéticas – Cello and Piano

Appendix 5

(available for consultation in the printed version of the Thesis)

Luís de Freitas Branco

Sonata for Cello and Piano (1913)

- I. Moderádo*
- II. Muito vivo*
- III. Muito Moderádo*
- IV. Muito vivo*

(score published by Sassetti & C.^a Editores, 1927)

Appendix 6

(available for consultation in the printed version of the Thesis)

Frederico de Freitas

Sonata for Violin and Cello (1923)

I. Allegro Assai Moderato

II. Scherzo Pitoresco

III. Adágio, non tanto

IV. Allegro Appassionato

(manuscript copied by Fernando Costa, 1962)