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The sonata for violin and piano in A Major, Op. 14 by Leopoldo Miguéz (1850–1902): analysis, influences, and its role in the violin literature

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Boston University

BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

THE SONATA FOR VIOLIN AND PIANO IN A MAJOR, OP. 14
BY LEOPOLDO MIGUÉZ (1850–1902):
ANALYSIS, INFLUENCES, AND ITS ROLE IN THE VIOLIN LITERATURE

by

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DEDICATION

To my father, Aladino Candido.

ACKNOWLEDGMENTS

I would like to thank my parents Aladino and Odete, who drove me to my first music lesson exactly 16 years ago. Since then, together with my sister Laisa, they have supported every step of my career, with love and encouragement. I could not be more thankful and blessed to be part of this family.

I am indebted to my former violin teacher and mentor in Brazil, Paulo Bosisio, and also in the United States, to Eric Rosenblith, Roman Totenberg, Kazuko Matsusaka, and Peter Zazofsky. Their teaching philosophy, ideals, encouragement, and support, are reflected in my character, as well as in my skills as a musician. In writing the present dissertation, I am also indebted to the prominent musicians from my home country, Brazil, Emmanuele Baldini, Karin Fernandes, Lilian Barretto, and Carlos Mendes, who have graciously authorized the reproduction in this research of our email exchanges about Miguéz.

This dissertation has been made possible due to the guidance of my advisor and first reader, Prof. John H. Wallace, who relentlessly devoted faith, patience, wisdom, and support to this project. Prof. Wallace taught me an entirely new level of musical analysis and narrative, graciously devoting many hours of his life to guide me in this research. I am also very grateful to my violin teacher and second reader, Peter Zazofsky, who during all my DMA time provided me the knowledge and wisdom required for this dissertation. Additionally, I want to thank my third reader, Prof. James Demler, for his prompt disposal in helping me in this project. I feel honored to have had the chance to learn from these distinguished scholars.

Finally, I thank my wife, Andreia Candido, who bravely endured many months of my dissertation-life-style. Her support, patience, and love are forever imprinted in my heart; I could not have a better life mate. I love you so much!

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ABSTRACT

The sonata for Violin and Piano in A Major, Op.14 by Leopoldo Américo Miguéz is the first Romantic-period sonata composed in the Brazilian violin-piano literature, and arguably one of the most important sonatas in the genre. The sonata was composed in 1885, one year after Miguéz's return from a short period of study in Europe. This period saw a prolific output of the most essential pieces of this repertory in the late 19th century—the Brahms, Franck, Strauss, and Fauré sonatas. The Miguéz sonata demonstrates a decidedly European taste, completely lacking the sense of nationalism that Villa-Lobos would later pursue.

Miguéz's compositional style may be best understood being associated with the Wagnerian aesthetic. One of his most significant pieces, the symphonic poem *Parisina*, Op. 15, (1888), most clearly exemplifies this statement. When specifically examining the sonata, however, we can perceive that this particular work lies outside of the Wagnerian sphere, sharing many similarities with Fauré, Franck, Saint-Saëns, Schumann, Schubert, and Mendelssohn. The sonata also displays thematic transformation and the concept of

“developing variations,” especially showing the influence of Brahms. In addition to being a composer, Miguéz was also a violinist. He studied with Nicolau Ribas who was a student of Charles de Bériot, the great icon of the Franco-Belgian violin school, whose influence is notable throughout the sonata. There are currently four recordings of the work, with two editions now available.

The purpose of this dissertation is to establish a scholarly approach to the analysis and contextualization of such a significant piece from the Brazilian violin repertory. Additionally, this research aims to further place this piece inside the larger context of violin artistry.

TABLE OF CONTENTS

DEDICATION	iv
ACKNOWLEDGMENTS	v
ABSTRACT	vii
TABLE OF CONTENTS	ix
LIST OF TABLES	x
LIST OF FIGURES	xi
INTRODUCTION	1
CHAPTER ONE: An overview of the Sonata in A major, Op. 14, and its historical context.....	4
CHAPTER TWO: Leopoldo Américo Miguéz (1850–1902) compositional style.....	12
Miguéz as Violinist.....	24
CHAPTER THREE: Influences and Analysis.....	30
CHAPTER FOUR: Violinistic considerations.....	81
CHAPTER FIVE: The sonata and its place in the violin repertoire	93
BIBLIOGRAPHY.....	100
CURRICULUM VITAE.....	105

LIST OF TABLES

Table 3.1	Allegro, basic information	30
Table 3.2	Allegro, details of each section	31
Table 3.3	Part 1, common- tone voice-leading, mm. 167–184.	46
Table 3.4	Development, Part 2, sequences, mm. 185–204.	47
Table 3.5	Andante Espressivo, details of each section	52
Table 3.6	Miguéz, Scherzo, details of each section.	60
Table 3.7	Scherzo/Section B, Fugue scheme.	64
Table 3.8	Miguéz, Vivace, basic info.	65
Table 3.9	Miguéz, Vivace, details of each section.	66
Table 3.10	Miguéz, Vivace, transition, harmonic structure.	69

LIST OF FIGURES

Fig. 3.1 Allegro, Mayr motivic's description, mm. 1–4.	32
Fig. 3.2 Allegro, motive A, mm. 5–6, first example.	33
Fig. 3.3 Allegro, motive B, mm. 1–4, first example.	34
Fig. 3.4 Allegro, motive B, mm. 6–8, second example.	34
Fig. 3.5 Allegro, arpeggio accompaniment, mm. 10–13.	35
Fig. 3.6 Fauré, Allegro molto, arpeggio accompaniment, mm. 23–32.	36
Fig. 3.7 Allegro, motives C and F, mm. 39–59, sequence example.	37
Fig. 3.8 Allegro, motive X, mm. 60–61.	37
Fig. 3.9 Allegro, transition, Phrase 1, mm. 64–73.	39
Fig. 3.10 Allegro, transition, Phrase 3, mm. 79–86.	40
Fig. 3.11 Allegro, motive “F,” mm. 100–106.	41
Fig. 3.12 Franck, arpeggio accompaniment, second movement, mm. 24–26.	42
Fig. 3.13 Allegro, motive “D,” mm. 138–139.	43
Fig. 3.14 Miguéz, chromatic octaves, mm. 140–144.	43
Fig. 3.15 Fauré, chromatic octaves, mm. 90–93.	43
Fig. 3.16 Miguéz, Allegro, mm. 145–152.	44
Fig. 3.17 Franck, violin and piano sonata, fourth movement, mm 87–98.	44
Fig. 3.18 Allegro, conglomeration of motives, mm. 153–155.	45
Fig. 3.19 Allegro, motive “A,” development, mm. 167–184.	45
Fig. 3.20 Development, Part 2-Section 1, mm. 205–209.	48
Fig. 3.21 Development, Part 3-Section 2, mm. 216–217.	49
Fig. 3.22 Development, Part 3-Section 2, mm. 220–221.	49
Fig. 3.23 Andante Espressivo, motives A, X, C, D, E, F, mm. 1–9.	53
Fig. 3.24 Andante Espressivo, reminiscent of Fauré, mm. 25–30.	54

Fig. 3.25 Faure first movement, material parallel to Miguéz, mm. 35–40.	54
Fig. 3.26 Motive “C,” m. 36.	55
Fig. 3.27 Andante Espressivo, mm. 36–39.	56
Fig. 3.28 Chopin’s Mazurka in Bb Major, Op. 7, No. 1, mm. 1–4.	56
Fig. 3.29 Miguéz, Andante Espressivo, lied style, mm. 103–109.	58
Fig. 3.30 Andante Espressivo, Coda, lied and motives “E” and “F”, mm. 127–128.	59
Fig. 3.31 Miguéz, Scherzo, pizzicati, mm. 186–191.	62
Fig. 3.32 Fauré first sonata, Scherzo, pizzicati, mm. 340–353.	62
Fig. 3.33 Miguéz, Vivace, opening theme, mm. 6–21.	67
Fig. 3.34 Schubert, Allegretto, opening theme, mm. 1–16.	68
Fig. 3.35 Miguéz, Vivace, motive “C,” mm. 6–7.	68
Fig. 3.36 Miguéz, Vivace, transition, mm. 119–126.	70
Fig. 3.37 Beethoven, Cello Sonata No. 2, Allegro, mm. 182–184.	70
Fig. 3.38 Miguéz, Vivace, Theme II, mm. 129–145.	72
Fig. 3.39 Schumann, Sonata No. 1, movement III, Lebhaft, mm. 76–84.	73
Fig. 3.40 Miguéz, Vivace, parallel octaves, mm. 224–225.	74
Fig. 3.41 Wieniawski, Polonaise de Concert, parallel octaves, mm. 99–100.	74
Fig. 3.42 mm. 238–246.	75
Fig. 3.43 Schumann, Sonata No. 1, Lebhaft, mm. 99–101.	75
Fig. 3.44 Transition, motive “X,” mm. 331–351.	77
Fig. 3.45 Miguéz, Vivace, “Beethoven motive,” mm. 359–361.	78
Fig. 3.46 Beethoven, String Quartet, Op. 131, Adagio, opening motive, mm. 1–3.	78
Fig. 3.47 Miguéz, Vivace, “Brahms motive,” mm. 389–391.	79
Fig. 3.48 Brahms, Sonata No. 3, <i>Presto Agitato</i> , mm. 256–257.	79
Fig. 4.1 Allegro, reserved glissando, mm. 7–8.	83

Fig. 4.2 Allegro, portamento with an “intermediate note” (A, 1 st finger in third position), mm. 58–59.	83
Fig. 4.3 Allegro, expressive glissando, mm. 152–153.	83
Fig. 4.4 Allegro, timbre variety, example 1, mm. 94–97.	83
Fig. 4.5 Allegro, timbre variety, example 2, mm. 157–166.	84
Fig. 4.6 Andante espressivo, timbre and fingering suggestion, mm. 1–4.	85
Fig. 4.7 Andante espressivo, timbre and fingering suggestion, example 2, mm. 25–26.	85
Fig. 4.8 Scherzo, bow distribution defined by Miguéz, example 1, mm. 4–9.	86
Fig. 4.9 Scherzo, bowing suggestion, mm. 20–21.	87
Fig. 4.10 Scherzo, bow distribution defined by Miguéz, example 2, mm. 103–118.	87
Fig. 4.11 Vivace, vibrato accents, mm. 64–65.	89
Fig. 4.12 Vivace, fingering suggestion for parallel octaves, mm. 204–235.	90
Fig. 4.13 Vivace, virtuosic passage, mm. 419–445.	91
Fig. 4.14 Vivace, virtuosic passage, fingering and bowing suggestion, mm. 419–445.	92

INTRODUCTION

The Sonata in A Major, Op. 14, by the Brazilian composer Leopoldo Américo Miguéz (1850–1902) may be unfamiliar to most violinists. Nevertheless, especially in Brazil, performers and scholars have recently “rediscovered” this piece. In fact, the sonata has been recently performed more often in Brazil, and performers have continued to produce recordings. In addition to the first edition by Rietter & Biedermann, a new performance edition was published in 2007.¹

The sonata was composed during a significant time in the history of the violin and piano sonata genre. According to composer and professor Ronaldo Miranda the piece was premiered on July 12, 1886, at the *Clube Beethoven* in Rio de Janeiro. Musicologist Sergio Corrêa, however, affirms that the piece was premiered on July 18, 1887, at the *Cassino Atlântico*, also in Rio de Janeiro.² Bibliographical sources differ on the actual composition date, ranging from 1884 to 1886. The year of 1885, however, seems to be a better scholarly approach for the date of composition.³ Parallel to that, this period of time was of paramount importance in the production of late-romantic violin and piano sonatas.

¹ Alexander B. Mandl. “A New Performance Edition of Leopoldo Miguéz’s Sonate en La Majeur pour Violon et Piano, Op. 14 (1886)” (DMA diss., University of Wisconsin-Madison, 2007). This new edition is found in a doctoral dissertation format, and not that of a stand-alone publication.

² Sergio Alvim Nepomuceno Corrêa, *Leopoldo Miguéz: Catálogo de Obras* (Rio de Janeiro: Academia Brasileira de Música, 2005, 1st ed), 84; Ronaldo Miranda, liner notes, *Sonata Opus 14 em lá maior*, Mariuccia Iacovino, violin and Arnaldo Estrella, piano, Acervo Funarte. Atração Fonográfica Ltda, 32066, compact disc, 1988.

³ Corrêa, *Leopoldo Miguéz: Catálogo de Obras*, 27. In my point of view, the book *Leopoldo Miguéz: Catálogo de Obras* seems to be the most comprehensive scholarly source dedicated exclusively to Miguéz up to this point. I therefore took the liberty to set the sonata composition date based on his research.

This period saw a prolific rate of growth, including a few of the most essential pieces of this repertory in the late 19th century: the Brahms Sonatas Op. 78 (1878), Op. 100 (1886), and Op. 108 (1888); the César Franck Sonata in A Major (1886); the Richard Strauss Sonata in E-flat Major, Op. 18 (1887–1888); and the Gabriel Fauré Sonata in A Major, Op. 13 (1875–76). The sonata demonstrates a decidedly European taste, completely lacking the sense of nationalism that Villa-Lobos would later pursue.

In the realm of general compositional style, Miguéz may be best understood being associated with the Wagnerian aesthetic. One of his most significant pieces, the symphonic poem “Parisina,” Op. 15, (1888) most clearly exemplifies this statement. When specifically examining the sonata, however, we can perceive that this particular work lies outside of the Wagnerian sphere, sharing many similarities with Fauré, Franck, Saint-Saëns, Schumann, Schubert, and Mendelssohn. The sonata also displays thematic transformation and the concept of “developing variations,” especially showing the influence of Brahms. In addition to being a composer, Miguéz was also a violinist. He studied with Nicolau Ribas (1832–1900)⁴, who was a student of Charles de Bériot (1802–1870), the great icon of the Franco-Belgian violin school. This certainly impacts the analysis of the piece, especially from the violinistic perspective. Throughout the sonata the influence of the Franco-Belgian school is notable as far as the violin writing is concerned.

The history of the recording of the sonata is worth discussing. The first known recording of the piece dates from May 24, 1968. This recording is of a live performance at

⁴ “Miguéz, Leopoldo (Américo).” Grove Music Online. Oxford Music Online. Oxford University Press. Web. 8 April 2016, 2:49pm.

Sala Cecília Meireles in Rio de Janeiro, Brazil, by the Brazilian duo Iacovino-Estrela (violinist Mariuccia Iacovino and her husband pianist Arnaldo Estrela). The piece was presented as part of a concert series in homage to Brazilian music. The recording was first published in LP format in 1988 by Funarte (Arts National Foundation), with the primary goal of reintroducing the piece to a contemporary audience. The next available recording was released in 1994 by violinist Martin Foster and pianist Eugene Planusky, released by Société Nouvelle d'Enregistrement in Montreal, Canada. It was the first and the only time that the Miguéz sonata was recorded outside of Brazil. In 1998, the first Brazilian commercial recording of the sonata was released on a CD titled "Sonatas Românticas," recorded by Paulo Bosisio, violin, and Lilian Barretto, piano. In contrast to the Iacovino-Estrela live recording, this project was recorded at the professional studios of the Suisse Romande Radio.⁵ Subsequently to the release of this recording, the Miguéz sonata became more well-known and more often played in Brazil, even being recorded again by the duo of Emmanuele Baldini and Karen Fernandes in 2014.

The purpose of this dissertation is to not only promote and make this work better known outside my home country of Brazil, but also to establish a scholarly approach to the analysis and contextualization of such a significant piece from the Brazilian violin repertory. Additionally, this research aims to further place this piece inside the larger context of violin artistry.⁶

⁵ Leopoldo Miguéz, *Sonatas Românticas*, Paulo Bosisio and Lilian Barreto, PLCD51503, 1998, CD.

⁶ This dissertation will not devote an entire chapter about Miguéz's biography since there is already thorough research published on that topic. Also, this research will keep its focus on the violinistic perspective.

CHAPTER ONE
AN OVERVIEW OF THE SONATA IN A MAJOR, OP. 14
AND ITS HISTORICAL CONTEXT

The Miguéz violin and piano sonata is considered to be the first romantic composition in the genre in Brazil.⁷ It is relevant to notice that the romanticism in Brazil differs from that in Europe—in general it developed later in Brazil than in Europe. According to musicologist Bruno Kiefer, Brazilian romanticism began in the mid-nineteenth century, nevertheless, he comments:

...by the power of external influences, the musical manifestations not always fit pure Romanticism. It occurs, at times, mere post-Romantic elements along with others that are purely Romantic.⁸

At the time the sonata was written there were two major divisions in existence in Brazil as far as the Romantic musical style was concerned: “conservativism” and “modernism.”⁹ “Conservatism” would be based on Italian opera, influenced by Verdi, with Carlos Gomes as the great icon. “Modernism” followed the German and French aesthetic, especially that of Wagner and Saint-Saëns, with Miguéz being one of the most prominent

⁷ Luciano Ferreira Pontes. “Aspectos idiomáticos em peças brasileiras para violino: de Leopoldo Miguéz (1884) a Estércio Marquez” (Master thesis., Universidade Federal de Goiás, 2012), 20.

⁸ Bruno Kiefer, *História Da Música Brasileira Dos Primórdios Ao Início Do Século XX* (Porto Alegre: Editora Movimento, 1976), 64. The translations found in this research were made by the author, unless otherwise indicated. The original languages are Portuguese, French and Italian.

⁹ Paulo Renato Guerios, “Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-se em um Músico Brasileiro,” *Mana: Estudos de Antropologia Social* 9, no. 1 (April 2003): 81–108, accessed September 14, 2016, <http://scielo.br/pdf/mana/v9n1/a05v09n1.pdf>.

representatives. Additionally, Miguéz believed that this “modern” style and the new Republic were to replace Verdi, the Conservatory and the Emperor himself, creating a musical echo of the political and ideological changes.¹⁰

Paradoxically in 1882 Miguéz embarks to Europe with a recommendation letter from the Emperor of Brazil, Dom Pedro II, addressed to Ambroise Thomas (1811–1896), then the director of the Paris Conservatory. The Emperor was known for his support for the fine arts and such a letter was of utmost importance. In this letter, the Emperor asked if the director could guide Miguéz in matters of composition and, hopefully, to accommodate performances of his works in Paris.¹¹

In 1891 an article of the *Gazeta Musical*¹² reported Thomas’ impression of Miguéz’s music:

Thomas, while listening the *Sinfonia em Si Bemol* (Symphony in B flat) performed by four hands, exclaimed: You have a lot of talent, which is not very rare, but you are original, although young, which is not very common among those who are just beginning. Your works are very distinctive; the style of them is advanced and unparalleled. You do more than give hope and expectations; you make them a reality. Stay in Paris and soon one of our big concerts will applaud you.¹³

¹⁰ Ibid.

¹¹ Corrêa, *Leopoldo Miguez: Catalogo de Obras*, 27–28.

¹² Clarissa L. Bonfim Andrade, “Positivismo e Missão Civilizadora na *Gazeta Musical* Andrade (Rio de Janeiro, 1891–1893),” *II SIMPOM, the Simpósio Brasileiro de Pós-Graduandos em Música (Brazilian Symposium for Post Graduates in Music)*, Universidade Federal do Estado do Rio de Janeiro (2012): 1137–1145; Victor Cayres de Mendonça, “The Piano Works of Leopoldo Miguéz (1850–1902),” (DMA diss., Boston University, 2014), 94. Established in 1891 (it operated from August 1891 through December 1892), the *Gazeta Musical* was a periodical created by Brazilian intellectuals and artists in Rio de Janeiro to promote their new musical ideas especially after the new Brazilian republic was established in 1889. Miguéz used to write articles for this periodical. It is also interesting to note the fact that a constant observation of political and musical practices of France can be encountered in the articles.

¹³ Corrêa, *Leopoldo Miguez: Catalogo de Obras*, 28.

The same *Sinfonia em Si Bemol* received praise from several European newspapers in 1883: *L'Opinion* from July 18, *Le Courrier* and *L'Internacional* from July 19, *Le Figaro* from July 21 and *Le Soir* from July 22.¹⁴ Additionally, Paris provided a vast range of personalities that defended the Wagnerian apostles with whom Miguéz established connections, such as Ernest Reyer (1823–1909), Vicent D'Indy (1851–1931), César Franck (1822–1890), and Carlos de Mesquita (1864–1953)¹⁵, a student of Franck with whom Miguéz would later create the *Sociedade dos Concertos Sinfônicos* (Society of Symphonic Concerts) in 1887 in Rio de Janeiro.

After a short stay in the French capital, Miguéz, influenced by memories of his youth—as a child he wanted to study violin in Belgium—departed to Brussels, where his previous violin mentor, Nicolau Ribas, had studied. Bibliographical sources indicate that Miguéz studied composition in the Belgian capital, but it is unknown where and with whom.¹⁶ As far as Miguéz's violin studies are concerned, I could not verify any information.

A letter dating from November 30th of 1883, written by Miguéz and addressed to composer and friend Carlos de Mesquita, indicates that Miguéz had returned to Brazil a

¹⁴ Ibid. I could not find any evidence of where and for which occasion the symphony was performed in France.

¹⁵ Gerard Béhague, “Mesquita, Henrique Alves de,” *Grove Music Online*, accessed January 17, 2017, 10:40pm; Marcos Marcondes, ed., “Carlos de Mesquita,” in *Enciclopédia da Música Brasileira, A–N*, vol. 1 (São Paulo: Art Editora LTDA, 1977), 475. Carlos de Mesquita, a Brazilian composer, studied with Antoine-François Marmontel (piano), César Franck (organ), Émile Durand (harmony), and Jules Massenet (counterpoint, fugue, and composition) while at the Paris Conservatoire.

¹⁶ Ernesto Vieira, *Diccionario Biographico de Musicos Portuguezes* (Lisboa: Typographia M. Moreira & Pinheiro, 1900), 490–496.

few months previously. In the same letter Miguéz bemoans about Rio de Janeiro's hot climate, "...Ah! Weather...Ah! Weather...."¹⁷

Accordingly to Corrêa, Miguéz returned to Rio de Janeiro in June of that year, and in September he attended the premiere of *Lohengrin*, being "fascinated" with the opera.¹⁸

Back in Rio de Janeiro Miguéz became quite an active musician, performing and teaching the violin, conducting, and composing. In 1884 he composed the *Noturno, Op. 10*, for piano, and *Cenas Dramáticas* for orchestra. The year of 1885 was of great significance in Miguéz's life. He received an invitation by the Italian impresario Cláudio Rossi to be the principal conductor of the *Cia. Lírica*, a prestigious Italian Opera company toured Brazil in 1886. For a Brazilian musician at that time, such an invitation would be a big honor. This was the first time that a Brazilian conductor received such a prestigious commission. It is interesting to note a curious story about this conducting position. During the opera company tour of 1886 in Rio de Janeiro, the alternate conductor, Carlo Superti, did not accept the fact that the opera orchestra—all Italian musicians—would be conducted by Miguéz and not by an Italian conductor such as himself. Due to this fact, Superti convinced the orchestra musicians to boycott the rehearsals of *Aida*, forcing Miguéz to resign his position. The result of this story was the beginning of Arturo Toscanini's career. In an account of the performance, Brazilian musicologist Luiz Heitor Corrêa de Azevedo describes what transpired:¹⁹

¹⁷ Corrêa, *Leopoldo Miguez: Catalogo de Obras*, 29.

¹⁸ *Ibid.*, 28–29.

¹⁹ Luiz Heitor Corrêa de Azevedo, *150 Anos De Música No Brasil, 1800–1950* (Rio de Janeiro: José Olympio, 1956, 1st edition), 112–113.

[...] It was announced that the spectacle would be under Superti's direction. [...] The audience was driven by the agitated student crowd in the balcony of the *Teatro Pedro II* [...]. When the poor man went to the stage to take the podium, the crowd broke into a tremendous roughhouse, that only stopped when he gave up his pretension and went backstage. An impasse was created; the theater was completely full, with no conductor available to lead the opera. This is when a very myopic young cellist, who came forward to decipher the score, was recognized by his colleagues to save the situation. He directed himself to the podium, closed to the score, and by memory, started to conduct them, magnetizing the orchestra and the audience with his authority. The success was tremendous. The Rio de Janeiro audience applauded conductor Arturo Toscanini for the first time. He continued directing the opera productions of the impresario Rossi, and after returning to Italy, he threw himself in the glorious path which made him the *first among equals* of our time.²⁰

Miguéz composed two other significant works in 1885: the *Sonata for violin and piano in A Major, Op. 14*, the only one in the genre he composed, and the *Allegro Apassionato, Op. 11*, for solo piano. The sonata was premiered on July 18, 1887, at the *Cassino Atlântico* in Rio de Janeiro, with Miguéz himself playing the violin and Arthur Napoleão on the piano.²¹

Miguéz probably started the process of composing the sonata in the years he was in Europe and was clearly influenced not only by the French musical aesthetic, but also by its social and political scenario as well. Beginning with the Franco-Prussian War (1870–1871) and leading up to the formation of the Third French Republic (1870–1940), historical circumstances had led to a caesura of German musical influence in France. The government and the Parisian elite sought to affirm the French culture in the face of an embarrassing defeat. As a consequence, French instrumental music delighted in a new flowering.²² In

²⁰ Ibid.

²¹ Corrêa, *Leopoldo Miguez: Catalogo de Obras*, 29.

²² Fabian Kolb, preface to *Sonate Nr. 1 A-dur Opus 13 für Violine und Klavier*, by Gabriel Fauré (Mainz: G. Henle Verlag, 2012), iii–vi.

1871 the *Société Nationale de Musique* was founded, which sought to revive the great French music of the past, such as Rameau and Gluck, and at the same time promote the music of new French composers such as Gabriel Fauré (1845–1924) and Franck (1822–1890).²³

Due to his friendship with Carlos de Mesquita it is possible to surmise that Miguéz may have attended meetings and concerts at the *Société*, though there is no bibliographical proof. His sonata, nevertheless, definitely shows an influence of the French music of that time.

In Brazil, the years of 1822–1889 witnessed a monarchical regime that reflected European values. It was an era of the “culture of imitation.”²⁴ Cristina Magaldi describes the historical context of the Brazilian capital in the nineteenth century:

Because Rio de Janeiro was the capital of the country and the seat of a nineteenth century New World monarchical government, the presence of European culture in the city was not simply an exterior element, out of context in a radically different society; nor was it merely an eccentricity of the local elite, as many have claimed, but rather it was a vital part of local cultural life. Throughout the nineteenth century, a small elite and an emergent middle class perceived European culture as symbols of “civilization,” “fashion,” “modernity” and power. They fantasized about European culture for the opposite reasons that Europeans exoticized their Other; their embodiment of European culture reflected a candid urge “to be included,” to be aligned with what they perceived as a more “civilized” world. And while most *Cariocas* (residents of Rio de Janeiro) longed for an idealized European culture, they also constructed a complex web of internal identifications and cultural association with it, which in turn reflected their political, socioeconomic, and ethnic fabric...Thus, identification with the imported music did not stem from the idea that musical works were devised for aesthetic contemplation. For a majority of *Cariocas*, the various European musical styles arriving in their city embodied a particular “cultural appeal” and “social cachet” that rested solely in their European

²³ J. P. Burkholder, Donald J. Grout and Claude V. Palisca, *A History of Western Music* (New York: Norton & Company, 2010, 8th edition), 751.

²⁴ Cristina Magaldi, *Music in imperial Rio de Janeiro: European culture in a tropical milieu*, (Lanham, MD: Scarecrow Press, 2004), 27.

status. Most important, European music imported to imperial Rio de Janeiro played a vital part in both the local “management of culture” and in constructions of identity.²⁵

Interestingly, not every European fashion appealed to Brazilians, primarily just those deriving from England and France, the economic and cultural power centers that directly affected Brazil in the nineteenth century. Accordingly to Magaldi, nevertheless, it was the French courts of the restored Bourbons and of the Second Empire that set the fashion for most Brazilian imperial intuitions, fueling the ideas and ideologies of local politicians, intellectuals, artists, and musicians. Additionally, under Pedro II, Brazil was destined to become “the France of South America.”²⁶

Between 1870–1889 the scenario started to change. The imperial regime of Pedro II was facing several difficulties: a political debilitation caused by the economic crises originated in the Paraguayan War (1864–1870); a growing middle class challenging the Empire with increased activism; a sect of the population consisting of students, intellectuals, and artists now targeting the ruling classes and the emperor as their opposition, sustaining the republican and abolitionist ideals.²⁷

These factors may explain the style and aesthetic path Miguéz adopted when composing his sonata, which decidedly reflects the European culture installed in Brazil in the nineteenth century. Attacked by late 19th and early 20th century Brazilian musicologists for the lack of originality in his compositional style, his sonata is absolutely in step with

²⁵ Ibid., XI–XII.

²⁶ Ibid., XX.

²⁷ Ibid., XXIV.

his time.²⁸ Mostly known as an advocate of Wagner's music and style, the sonata goes somewhat out of that track, sympathizing with the French tradition of Saint-Saëns and Fauré and also keeping in accordance with the Western classical tradition in its form and structure. Obviously, when analyzing the piece it becomes evident the existence of some "Wagnerian hints," but not reflecting its style, form and structure as in *Parisina* (1888) and *Prometheus* (1891).

The sonata was published in Leipzig by Rietter & Biedermann in the year of 1896 at Miguéz own expense.²⁹

²⁸ The subject of originality in Miguéz music, in my point of view, is paradoxical. While Cernicchiaro and Almeida criticize Miguéz for lacking inventiveness, Ambroise Thomas goes in the extreme opposite, praising Miguéz for his talent and originality. This topic will be further discussed in chapter II.

²⁹ Mendonça, "The Piano Works of Leopoldo Miguéz (1850–1902)," 61.

CHAPTER II

LEOPOLDO AMÉRICO MIGUÉZ (1850–1902) COMPOSITIONAL STYLE

European Influences

When discussing Miguéz's compositional style it is relevant to describe the context of the musical style in Europe in the late nineteenth century that directly affected him when conceiving his sonata. Based on that, there were a few trends that largely influenced him: the French cosmopolitan tradition, the French tradition, the classical Western tradition, and Richard Wagner.

In France, outside the field of opera, there were two main stylistic strands before the arrival of impressionism: a cosmopolitan tradition, transmitted mainly through Franck and his students, and a French tradition, embodied in the music of Fauré. The music of Franck, the greatest example of the cosmopolitan tradition, showed a distinctive style by blending traditional counterpoint and classical forms with Liszt's thematic transformation. It also embodied Wagner's harmony and the Romantic idea of cyclical unification through thematic return. Called the founder of modern French chamber music, Frank's compositions such as the Piano Quintet in F minor (1879), the String Quartet in D Major (1889), and the Violin Sonata (1886), are all cyclical, featuring themes that recur or are transformed in two or more movements.³⁰ This unifying cyclical idea of thematic transformation is very evident throughout the Miguéz sonata.

³⁰ Burkholder, Donald, and Palisca, *A History of Western Music*, 751–752.

Evident throughout the sonata, the French tradition was primarily based on earlier French composers, from Couperin to Gonoud, and approached music more as sonorous form than as expression. The anthology *A History of Western Music* describes its features:

Order and restraint are fundamental. Instead of emotional displays and musical depiction, we hear subtle patterns of tones, rhythms, and colors. The music sounds more lyric or dancelike than epic or dramatic. It is economical, simple, and reserved rather than profuse, complex, or grandiloquent.³¹

Composers like Fauré and Saint-Saëns are more emblematic of the qualities of the French tradition. In fact, Fauré studied under Saint-Saëns at the *École Niedermeyer*. It is important to note the fact that this tradition is most characteristic of Fauré's style up to 1885, when he developed a new language in which melodic lines are fragmented and harmony becomes much less directional. In this language, his harmonic progressions dilute the demand for resolution and undermine the pull of the tonic, conceiving a feeling of repose or stasis that is the opposite of the emotional unrest in Wagner's music.³²

Besides the fact that the sonata is fully based on the principles of the Western classical tradition in structure and form, an analogy to Brahms must be highlighted. The sonata's first movement, for example, is a clear example of that: Miguéz's treatment of the opening idea illustrates a method of continuously building on germinal ideas literal repetition, which Arnold Schoenberg called "developing variations,"³³ a methodology Brahms prevalently used in his compositional output.

³¹ *Ibid.*, 752.

³² *Ibid.*, 753.

³³ Arnold Schoenberg, *Style and Idea: selected writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black (Berkeley and Los Angeles: University of California Press, 1975), 397.

Miguéz was largely influenced by the music of Wagner, although the sonata deviates somewhat from this direction. Leitmotiv, musical prose, endless melody and codes of meaning are some features that influenced Miguéz music, especially his operas and symphonic poems. In February of 1883, while Miguéz was still studying in Europe, he heard about Wagner's death. In fact, Wagner and Liszt were venerated by Miguéz.³⁴ An article from *A Notícia* from September 26 of 1901 reported the impact that Wagner's death caused on Miguéz:

When he received the news...he became so woebegone it seemed he lost an intimate friend. Had Miguéz in the occasion a more substantial scholarship he would immediately depart to Venice to attend the master's funeral ceremony.³⁵

Criticism: Negative versus Positive

There are many musicologists who have written about Miguéz; their writing is helpful in generating an understanding of, and context for, Miguéz's compositional output. One of the most notable critics is Vincenzo Cernicchiaro. About him, musicologist Luiz Azevedo writes:

Vincenzo Cernicchiaro (1858–1928), an Italian rooted in Brazil where he participated actively, published in 1926 in Italy the *Storia della Musica* [...], full of precious information, unfortunately not always free of errors [...]. His work is, without doubt, very useful; one can barely write today about the Brazilian musical past without consulting it.³⁶

When reading Cernicchiaro related to Miguéz, there is an impression that he is talking about someone who is incapable, pretentious, and lacking in talent at all. He affirms

³⁴ Corrêa, *Leopoldo Miguéz: Catálogo de Obras*, 28.

³⁵ *Ibid.*

³⁶ Azevedo, *150 Anos De Música No Brasil, 1800–1950*, 378–379.

that Miguéz returned to Brazil in 1874 from Portugal, “very well instructed in music according to himself [Miguéz], with a deficient preparation according to others.”³⁷

Cernicchiaro was a violin professor at the *Instituto Nacional de Música* (National Music Institute), where Miguéz was its director (1890–1902). Contemporary accounts report that Cernicchiaro at some point was fired by Miguéz from the *Instituto*.³⁸ A letter by Miguéz addressed to José Rodrigues Barbosa (1857–1939)³⁹ describing this account:

Against Cernicchiaro’s pretensions my memorandum from 1892 must be reproduced, in which I gave my reasons about his methodology by which it is proven that he does not possess a solid musical orthography; besides that there is the sorrowful evidence of his defective teaching, which he demonstrated in the few months he taught at the Institute; I also remember, if it is convenient, to give a copy of the memorandum in which I attested to his improper behavior, requesting his dismissal.⁴⁰

This historical account may defend the thesis that Cernicchiaro downplayed Miguéz’s compositional style due to personal reasons. The same Cernicchiaro, nevertheless, affirmed: “from 1890 until his death, Leopoldo Miguéz held the director chair

³⁷ Vincenzo Cernicchiaro, *Storia Della Musica Nel Brasile: Dai Tempi Coloniali Sino Ai Nostri Giorni (1549–1925)* (Milano: Fratelli Riccioni, 1926), 323–324.

³⁸ Avelino R. Pereira, *Música, Sociedade e Política: Alberto Nepomuceno e a República Musical*, (Rio de Janeiro: Editora UFRJ, 2007), 89.

³⁹ Mendonça, “The Piano Works of Leopoldo Miguéz (1850–1902)”, 28; W. Feldwick, L.T. Delaney, and Joaquim Eulalio, *Impressões do Brazil no Século Vinte*, (Lloyd's Greater Britain Publishing Company, Ltd., 1913), 152–153. José Rodrigues Barbosa alongside Miguéz and Alfredo Bevilacqua were part of the board that formulated the first statutes of the new *Instituto Nacional de Musica*, founded in 1890. Barbosa was a journalist, politician, and amateur musician, being also an advocate for innovative reforms in music education and music appreciation in Brazil.

⁴⁰ Miguéz, Leopoldo. Carta a José Rodriguez Barbosa. Gênova, 27 fev. 1896, anexa ao *ofício* n.93, 7 mar. 1896. Arquivo nacional (IE 7 89), Ministério da Justiça e *Negócios* Interiores, Instituto nacional de Musica, *Ofícios do diretor*. Quoted in “Pereira, *Música, Sociedade E Política: Alberto Nepomuceno E a República Musical*, 89.”

of the National Institute of Music, whose administration was worthy of praise in its order and discipline.”⁴¹ In regard to this quotation, the Cernicchiaro’s dismissal thesis is discarded. When discussing one of Miguéz most significant work, his opera *I Salduni* (1898),⁴² Cernicchiaro describes it lacking balance, theatrical effect, inspiration, logic, perfect homogeneity, style, orchestral and choral richness, and so on.⁴³ He affirms that each page resembles Liszt and Wagner, assimilated in an unfortunate manner; he depicts an apathetic reaction from the audience in the opera premiere, even including some yawns.⁴⁴ As previously discussed, Miguéz was an advocate of Wagner and the republic. Cernicchiaro attacks that new political regime saying that it was built in such mediocrity in both arts and science.⁴⁵ I believe that this is the basis of the argument by which Cernicchiaro based his criticism of Miguéz’s music. He was clearly against these progressive tendencies associated with the German and French school, the trend on which

⁴¹ Cernicchiaro, *Storia Della Musica Nel Brasile: Dai Tempi Coloniali Sino Ai Nostri Giorni (1549–1925)*, 327.

⁴² Corrêa, *Leopoldo Miguéz: Catálogo de Obras*, 61; Goethe Institut, “Aus Curitiba: Richard Wagner und Brasilien,” accessed January 16, 2017, 2:43pm, <http://blog.goethe.de/wagner/archives/145-Aus-Curitiba-Richard-Wagner-undBrasilien.html>; Harry Crowl, “A Música de Richard Wagner e sua influência no Brasil,” accessed January 17, 2017, 3:32pm, <http://blog.goethe.de/wagner/uploads/RichardWagnereoBrasil.pdf>; Mendonça, “The Piano Works of Leopoldo Miguéz (1850–1902)”, 98–99. The opera *I Salduni*, with libretto by Coelho Neto, sets the story in the time of the Roman Empire, during Caesar’s wars against the Gauls. The text explores the Gaul’s druidic rites, customs, and portrays the vow of the Salduni fraternal friendship. The swearing of a Salduni oath by two people meant they would go to a war chained to one another and destined to live or die together. The plot thickens when the Salduni brothers fall in love with the same woman. The opera had its official premiere in 1901 with Miguéz as conductor.

⁴³ Cernicchiaro, *Storia Della Musica Nel Brasile: Dai Tempi Coloniali Sino Ai Nostri Giorni (1549–1925)*, 325.

⁴⁴ *Ibid.*, 326.

⁴⁵ *Ibid.*, 324.

Miguéz's compositional style was based. Alternately he was trying to defend the old Italian school, embodied by Carlos Gomes (1836–1896), which by the late nineteenth century was considered a symbol of the past and retrogressive in the New Republic.⁴⁶ The sonata, nevertheless, received the most favorable words from Cernicchiaro:

[Miguéz's] talent is revealed in the sonata op. 14 [...], which it can be said, is one of his best works. If the author's personality was not suppressed by the preoccupation of walking in Rubinstein and Mendelssohn's shadow, a secure path would be open to him. In the first movement, its development process is reasonable, good enough, and the phrases are romantically expressive. The *Andante espressivo* is very special: a delightful phrase at the beginning is presented, which is even more delightful after the *Agitato*, now on the violin's G string. The *Scherzo*, without any doubt, is very interesting; it is developed with a lot of resourcefulness. The fugato style of *un poco presto* is remarkable. The impartial critic will say there is a lack of originality; but its construction, development, and harmonic color, are not exceptionable.⁴⁷

It is no surprise that Cernicchiaro was favorable to the sonata, as it does not display the Wagnerian style found in *I Salduni*. It is interesting to note the fact that Cernicchiaro cites the sonata as one of Miguéz best works; actually, he does not mention any other.

In trying to establish the new Wagnerian style in Brazil, Miguéz readily faced strong resistance and opposition. Besides Cernicchiaro, Oscar Guanabara (1851–1937)⁴⁸ was another fierce critic. A defender of the contributions of Italian music, he was indefatigably committed to denigrate Miguéz's image with exaggerated sarcasm, describing him as a Wagner imitator; also, he accused Miguéz and the *Instituto* of

⁴⁶ Crowl.

⁴⁷ Cernicchiaro, *Storia Della Musica Nel Brasile: Dai Tempi Coloniali Sino Ai Nostri Giorni (1549–1925)*, 327.

⁴⁸ Mendonça, "The Piano Works of Leopoldo Miguéz (1850–1902)", 3. Pianist and journalist Oscar Guanabara de Sousa Silva was notorious for his sarcasm toward to the *Instituto Nacional de Musica*, where Miguéz was its director. Guanabara, also, reportedly had a walking-stick fight with Villa Lobos after a concert in Rio de Janeiro in the 1920s.

pretentiousness in their intent of “educating” the public in the ways of elevated and profound music.⁴⁹ One possible reason for such fierce opposition to Miguéz, according to Victor Cayres de Mendonça in his doctoral dissertation, “The Piano Works of Leopoldo Miguéz (1850–1902),” is the fact that Guanabara, himself a pianist, was never granted a teaching position at the *Instituto*, “a fact that perhaps fueled stronger criticism toward the school and its director.”⁵⁰

A parallel line of criticism, mostly negative as well, was developed after Miguéz’s death. This was an outcome of the nationalization of Brazilian arts in the early 1920s with a disassociation from European influences.

The year of 1922 marked the advent of the *Semana de Arte Moderna de 1922* (Modern Art Week of 1922). This was a movement, based in the city of São Paulo, created by architects, sculptors, painters, writers, and composers, that gave rise to Modernism in Brazilian arts, pushing forward to Nationalism. One of its main figures, musicologist Mário de Andrade (1893–1945),⁵¹ wrote in his book *Ensaio Sobre a Música Brasileira* (Essay on Brazilian Music) the following words:

[...] the current criteria of Brazilian music must be that of a fight [...] if a Brazilian artist feels the strength of a genius, like Beethoven and Dante felt, it is obvious that

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Gerard Béhague and Norman Fraser, “Andrade, Mário de,” *Grove Music Online*, accessed January 27, 2017, 4:25pm.

<http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/00871> Mário de Andrade was one of Brazil’s most respected, admired, and influential intellectuals. He was also a philosopher, poet, critic, pedagogue, and musician. Andrade was a fierce advocate for a Brazilian musical identity; throughout his life he investigated Brazilian rhythms, melody, harmony and structure, writing essays about Brazilian folk and popular music. He had a special role in the *Semana da Arte Moderna*, where he advocated for a reform of Brazilian art, influencing the arrival of modernism.

he/she must then write national music. As a genius he will inevitably be able to find the essential elements of nationality.⁵²

Regarding Miguéz, Andrade affirms:

In the works of José Maurício and, more prominently, of Carlos Gomes, [Alexandre] Levy, Glauco Velasquez, [Leopoldo] Miguéz, we feel a certain indefinite I-don't-know-what, an uneasiness that is not really uneasiness, it is a weird uneasiness....⁵³

Andrade felt that all Brazilian artists who made Brazilian art were useful as human beings, while those who made international or foreign art were useless.⁵⁴

According to Brazilian musicologist Renato Almeida (1895–1981),⁵⁵ Miguéz reproduced Liszt and Wagner's music style in a lively and eloquent way, nonetheless, without originality.⁵⁶ He also commented that Miguéz had a distinguished role in the history of Brazilian symphonic music, saying that Miguéz symphonic poems have an irrecusable merit in Brazilian programmatic music.⁵⁷ Regarding Miguéz opera *I Salduni*, Almeida wrote:

But all the qualities are sacrificed at the expense of imitation, since Miguéz copied Wagner entirely, in the conception, in the process, and in the realization. It is a Wagnerian opera from beginning to end.⁵⁸

⁵² Andrade, Mário de Andrade, *Ensaio Sôbre A Música Brasileira*, (São Paulo: Livraria Martins Editora, 1928), 67. Translation by Victor Cayres de Mendonça.

⁵³ *Ibid.*, 31. Translation by Mendonça.

⁵⁴ *Ibid.*, 67.

⁵⁵ Paulo Bosisio, "Sonata Op. 14 para violino e piano de Leopoldo Miguéz: Considerações de ordem musicológica comparativas, analíticas e interpretativas." (Master research, Universidade Federal do Estado do Rio de Janeiro, 1998), 1. Brazilian violinist Paulo Bosisio points out that Almeida was an amateur musician; while he was well intended, he was frequently inaccurate. For example, Bosisio mentions that Almeida wrote Miguéz's middle name incorrectly, listing it as Augusto rather than Américo.

⁵⁶ Renato Almeida, *Compêndio de História da Música Brasileira* (Rio de Janeiro: Briguiet, 1958), 90.

⁵⁷ *Ibid.*, 91.

⁵⁸ Almeida, *História Da Música Brasileira* (Rio de Janeiro: F. Briguiet, 1942), 398.

Interesting to note it is the quote from José Rodriguez Barbosa, found in Almeida's book *História Da Música Brasileira*:

We have not only praise for Leopoldo Miguéz who chose poorly in subordinating so completely to a musical form that Wagner created in its entirety. Wagner's reform is so complete that it only generates imitators. Miguéz, such an inspired poet, sentimental, lyrical, and grand in all of his works, was in *I Salduni* an imitator of Wagner. A genius imitator, because if Wagner had not existed, *I Salduni* would have been a masterpiece without parallel.⁵⁹

Musicologist Luiz Heitor Corrêa de Azevedo (1905–1992)⁶⁰ writes that the late-nineteenth century in Brazil is characterized by the strong Wagnerian trend and the decline of the figure of Carlos Gomes; a total transformation in musical tradition, habit, and the public taste occurred.⁶¹ He continues, saying that Miguéz was a faithful Wagnerian, consumed with the desire to disseminate Wagner's aesthetic ideals.⁶² In regard to *I Salduni*, Azevedo writes:

Miguéz, although subserviently imitating Wagner [...], produced a splendid score, destined to live public success, in which the reprise of 1924, more than the first performance, crowned his efforts. [...] the listener is stunned to find a web of *leitmotiv* involved within chromatic harmony, driving vocal lines, and the process of orchestration characteristic of the author of the *Ring Cycle*.⁶³

As far as the Miguéz sonata is concerned, Azevedo affirms that “in the domain of the chamber music the great Sonata for violin and piano is highly esteemed; a generous

⁵⁹ José Rodrigues Barbosa, “Um Século de Música Brasileira,” *O Estado de São Paulo* (1922): 9–19 accessed January 27, 2017, <http://acervo.estadao.com.br>.

⁶⁰ Bosisio, “Sonata Op. 14 para violino e piano de Leopoldo Miguéz: Considerações de ordem musicológica comparativas, analíticas e interpretativas,” 1. Regarding Azevedo, Bosisio affirms that he writes with more propriety, accuracy, and ethics than Almeida.

⁶¹ Azevedo, *Música E Músicos Do Brasil: História–Crítica–Comentários* (Rio de Janeiro: Livraria-editôra da casa do estudante do Brasil, 1950), 98.

⁶² *Ibid.*, 112.

⁶³ *Ibid.*, 118.

work, without much of a personal stamp, likewise everything in Miguéz, but fluent, well-constructed, and vigorous.”⁶⁴

Also interesting to note is Miguéz’s positive criticism outside of Brazil, especially in Portugal. In regard to that, Victor Mendonça writes:

The interest in Miguéz’s works in Portugal had much to do with the fact that he had studied in Porto as a young child until he turned 21. Many contemporary Portuguese musicians even considered Miguéz to be Portuguese until after his death, not knowing that his birthplace had been in Brazil.⁶⁵

In fact, Portuguese musicologist Ernesto Vieira (1848–1915) reported the death of Leopoldo Miguéz with the following words:

Leopoldo Miguéz stopped suffering yesterday. As much as the loss of such an illustrious composer will be felt in Brazil, one cannot help sighing in relief in knowing that the long and arduous suffering that afflicted the creator of *I Salduni* finally came to an end. Plagued by an incurable condition, which vexed all the dedication and skills of our most knowledgeable doctors, Leopoldo Miguéz suffered horribly, and everyone was in despair watching the martyrdom of a man of such slim figure, so lovely, with such a sweet soul—delicate as a lady, and imbued with such excellent moral qualities. Because Leopoldo Miguéz was not only a composer of strong talent and elevated artist, he was also a gentleman of sterling education—sober, tolerant, civilized.⁶⁶

In 1896 Portuguese musicologist Antonio Arroyo (1856–1934) wrote a studious essay on Miguéz’s first symphonic poem, *Parisina*, op. 15. Published in a periodical in Porto, Portugal, the article had at its core an analysis of the piece. According to Victor Mendonça, Arroyo “could not disguise a sense of pride and admiration for a composer who

⁶⁴ *Ibdi.*, 117.

⁶⁵ Mendonça, “The Piano Works of Leopoldo Miguéz”, 7.

⁶⁶ Vieira, *Diccionario Biographico de Musicos Portuguezes: Historia e Bibliographia da Musica em Portugal*, 496. Translation by Mendonça. Vieira quoted an article published in 1902 by a Brazilian newspaper. He does not mention, however, its origin and authorship.

had had his musical upbringing on Portuguese soil.”⁶⁷ The essay, reproduced by Renato Figueiredo in his master thesis, “O Piano de Miguéz: subsídios para um resgate interpretativo,” (The piano of Miguéz: subsidies for an interpretative rescue), reported the work in the following words:

Within a small amount of research that we have been doing about modern forms of art generated in the musical world of France and Italy, among others, through Wagnerian influence, it was made possible for us to hear [...] *Parisina*, a symphonic poem after Lord Byron by Leopoldo Miguéz, notable Brazilian composer and director of the Rio de Janeiro Conservatory [*Instituto*]. This work appeared to us as one of the most beautiful and most lucid implementations of Wagner’s aesthetics [...] *Parisina* is a work of a mature spirit, in complete possession of all of his resources [...] with an ideal—perfectly defined without adornment. The simple conception in its most fundamental lines is united to a rich power of expression, of notable variety and vigor.⁶⁸

Following this positive tendency we find two other important Portuguese critics: the aforementioned musicologist Ernesto Vieira and pianist José Vianna da Motta (1868–1948). The former considered the works of Miguéz superb in quality, with elevated ideals, sincerity, and full of inspiration, though not great in quantity.⁶⁹ The latter considered Miguéz to be the Brazilian successor of Liszt in the realm of the symphonic poem genre, also praising Miguéz as director, considering the *Instituto* superior to the Lisbon Conservatory.⁷⁰

⁶⁷ Mendonça, “The Piano Works of Leopoldo Miguéz”, 7.

⁶⁸ Renato Carlos Nogueira Figueiredo, “O Piano de Miguéz: subsídios para um resgate interpretativo. Vols. 1 and 2.” (Master thesis, Universidade de São Paulo: 2003), 76–78. Translation by Mendonça.

⁶⁹ Vieira, *Diccionario Biographico de Musicos Portuguezes: Historia e Bibliographia da Musica em Portugal*, 490–496.

⁷⁰ Guilherme Theodoro Pereira de Mello, *A Música No Brasil Desde Os Tempos Coloniais Até O Primeiro Decênio Da República* (Rio de Janeiro: Imprensa Nacional, 1947, 2nd Ed.), 283.

There is a discrepancy in the description of Miguéz's compositional style by Cernicchiaro and Azevedo, nevertheless, they set the tone for the historical context in which Miguéz's musical output is found in Brazil. Reading Cernicchiaro's writings about Miguéz, it can be inferred that the author places Miguéz's music in opposition to the old Italian school; Azevedo goes beyond, charging Miguéz's compositional production with a lack of nationalistic inventiveness.

The debate over Miguéz's originality, in my opinion, has to be placed in the composer's political, cultural and historical context. I find the fact that most Brazilian contemporary scholars in Miguéz's time condemned his originality very thought-provoking, while foreigners, including the illustrious Ambroise Thomas, praised Miguéz's inventiveness.

In 1892 an article about Miguéz's symphonic poem *Prometheus* was published in the *Gazeta Musical* by a critic signed only as "W." It stated the following:

Unfortunately, Miguéz is Brazilian. [He] Lives in this land without artistic ideals. The indifference among us is one of the most cruel and the leaders of this nation do not even know that a talent such as Miguéz exists, and do not have the artistic intuition to judge him or pride themselves in the opinion of the competent critics...If he lived in France or Germany he would be known in the entire world. But, he is Brazilian; he has against himself this great defect...when he finishes a symphonic poem, do you know what award awaits him? He needs to send it to be printed in Germany with his own money because the government won't even help him with that. What a sad country of ours! What a misery to be an artist in this land!⁷¹

In 1981 Brazilian musicologist, historian, writer, and diplomat Vasco Mariz (b. 1921) affirmed Miguéz's compositional style with the following words:

Regarding inspiration and originality, time has served him justice; [I] cannot condemn him for Wagnerianism, because ever since the death [of Wagner] 100

⁷¹ Corrêa, *Leopoldo Miguéz: Catálogo de Obras*, 35–36. Translation by Mendonça.

years ago, I remain a Wagner enthusiast and a frequent concert-goer at the Bayreuth marathons [...] The fact that he was a disciple of Liszt and Wagner does not diminish him: he chose the Germanic aesthetic orientation at a time when it was in its peak of international prestige, and therefore a quite justifiable choice.⁷²

Miguéz as Violinist

Since the purpose of this research is to present the sonata through the violinistic perspective, a subchapter describing Miguéz as violinist was thought necessary.⁷³ For this reason, this research will neither dwell in the intricacies of Miguéz as pianist, nor in the technical and pedagogical aspects of the piano part.

Miguéz started learning the violin at age seven in Porto, Portugal. His family had just moved from Vigo, Spain, and settled there permanently. Miguéz was registered in the Porto's official lyceum, where he received his first music theory and solfeggio lessons. At the same time, he started taking violin lessons with the Portuguese virtuoso Nicolau Medina Ribas⁷⁴ (1832–1900), who was a pupil of Charles de Bériot (1802–1870), and for many years a violinist at the *Teatro La Monnaie*, in Brussels.

⁷² Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro: Civilização Brasileira S.A., 1983), 84. Translation by Mendonça.

⁷³ Taking into account the fact that Miguéz at some point of his life was a dedicated violinist made me approach the sonata differently. With a substantial array of information in the violin part, such as fingerings, portamentos, and bowings, it was vital for me to take these into account as far as performance practice is concerned. I will further dwell on this matter in chapter IV.

⁷⁴ "Nicolau Medina Ribas (Madrid-1832, Porto-1900), Violinista: Uma Dinastia de músicos no Porto do século XIX," accessed April 9, 2017, 4:45 pm, <https://sites.google.com/site/ribasmusicos2/Nicolau-Ribas>. Violinist and composer of Spanish heritage, Nicolau Medina Ribas was a disciple of Charles de Bériot, having studied with the violinist at the Brussels Conservatoire. Living most of his life in Porto, Portugal, Ribas was considered by the press of his time as the most distinguished violin Professor in the Lusitanian soil.

At age eight, Miguéz gave his first public performance, playing the *Fantasia sobre temas da Traviata*,⁷⁵ written by Ribas and composed exclusively for his pupil.⁷⁶ The success of this performance was decisive for Miguéz future plans: his father, Juan Manuel Miguéz, a wealthy Spanish merchant, invested in his son's talent by placing him under Ribas' tutelage with the intent of preparing his boy to further develop his violin skills in Brussels.⁷⁷ In fact, Portuguese music historian Bernardo Valentim Moreira de Sá (1853–1924)⁷⁸ affirms that Leopoldo Miguéz was Ribas' best student: “His best disciple was Leopoldo Miguéz, a talented violinist, composer and conductor.”⁷⁹

This scenario, nevertheless, turned upside down and Juan Manuel decided it was prudent to amend his plans. Musicologist Otavio Bevilacqua (1887–1959) describes the incident that caused this change:

...the old Juan Manuel thought it was more prudent to give up the intent [to study in Brussels] due to a failure in a project for a farewell concert in which the young artist would perform before his departure, (already twelve years-old), managing

⁷⁵ Ibid. I could not find any information or evidence about the score of this work.

⁷⁶ Corrêa, *Leopoldo Miguéz: Catálogo de Obras*, 23.

⁷⁷ Ibid.

⁷⁸ “Moreira de Sá, Bernardo Valentim”, *Dicionário de Música (Ilustrado) I–Z*, (Lisboa: Edições Cosmos, 1958): 257–259, accessed January 30, 2017, 2:37pm, http://bernardomoreiradesa.com/Tomas%20Borba%20Lopes%20Graca_1.asp. Bernardo Valentim Moreira de Sá was an acclaimed Portuguese violinist and conductor. Born in Porto, he studied with Nicolau Medina Ribas and with the famous violinist Joseph Joachim. Moreira de Sá often toured Europe with cellist Pablo Casals, pianist Vianna da Mota, and pianist/violinist Harold Bauer.

⁷⁹ Bernardo Valentim Moreira de Sá, *História da Evolução Musical desde os Antigos Gregos até ao Presente* (Porto: Moreira de Sá, 1924). Quoted in “Nicolau Medina Ribas (Madrid-1832, Porto-1900), Violinista: Uma Dinastia de músicos no Porto do século XIX,” accessed January 11, 2017, 11:43pm, <https://sites.google.com/site/ribasmusicos2/Nicolau-Ribas>.

instead to prepare him for life, reorienting his studies, and looking for other activities possibly more lucrative and accessible.⁸⁰

Miguéz's family moved back to Brazil in 1871. By that time Miguéz was already 21 years old and working as a bookkeeper at *Casa Dantas*, an appliance and rope shop located in Rio de Janeiro. Around that time, according to Cernicchiaro, Miguéz was participating sporadically in private concerts and recitals, also performing as a violinist at the *Filarmônica Fluminense* (Fluminense Philharmonic Orchestra), a provincial orchestra located in Rio de Janeiro.⁸¹ According to Cernicchiaro, Miguéz was praised for his “elegance of style and good execution.”⁸² It is possible that Miguéz would be occasionally invited to perform as a substitute violinist in opera companies from abroad that came to perform in Rio de Janeiro.

By 1879 Miguéz attained prestige as the most acclaimed Brazilian violinist of his time.⁸³ In fact, a music critic from the newspaper *Gazeta* published a review of a performance that Miguéz gave along with the Cuban virtuoso José White (1836–1918)⁸⁴

⁸⁰ Otavio Bevilacqua, “Leopoldo Miguéz e o Instituto Nacional de Música,” *Revista Brasileira De Música* (Rio de Janeiro: Escola Nacional de Musica da Universidade do Brasil, 1940, volume 7, part 1): 7.

⁸¹ Cernicchiaro, *Storia Della Musica Nel Brasile: Dai Tempi Coloniali Sino Ai Nostri Giorni* (1926), 324.

⁸² *Ibid.*

⁸³ Corrêa, *Leopoldo Miguéz: Catálogo de Obras*, 26.

⁸⁴ Aurelio de la Veja, “White Lafitte, José.” *Grove Music Online*, accessed January 13, 2017, 2:37pm, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/30221> Azevedo, *150 Anos De Música No Brasil, 1800–1950*, 94; Marena Isdebski Salles, *Arquivo vivo musical: nove figuras da música brasileira: o violino e a arte do lutiê: o violino no Brasil* (Brasília: Thesaurus, 2007), 29–33. Born in 1836 in Matanza, Cuba, José Silvestre White Lafitte arrived in Brazil in 1879. The 43 year-old violinist brought an enormous reputation; he studied at the Paris Conservatory, winning the *premier prix* in 1856. All Brazilian music historians highlight his qualities as violinist; according to Luiz

in a concert of the *Sociedade Philharmônica Fluminense* (Fluminense Philharmonic Society):

The two artists played a duet for two violins from Aland [*sic*]. It is unnecessary to say that the work produced the desired impression with players of such caliber. For sure, Rio de Janeiro has never heard a violin duet played in such perfect manner. The most brilliant and difficult passages, whether relating to technique or ensemble, were performed with rare refinement.⁸⁵

1882 was a year of great importance in Miguéz's career. On May 8th he conducted the premiere of his most ambitious work up to that point, *Sinfonia em Si Bemol Maior* (Symphony in B \flat Major).⁸⁶ Historical evidence shows that the same year marked the era where his career as composer and conductor started to flourish. Musicologist Corrêa, nevertheless, reports violin performances of Miguéz in that year on standard violin repertory literature: Beethoven's Sonata for Violin and Piano, No. 9, Op. 47, "*Kreutzer*," and the Haydn's String Quartet No. 3, Op. 76, "*Emperor*," with Miguéz playing first violin.⁸⁷

In 1884, back in Brazil after two years of study in Europe, Miguéz continued to perform as violinist.⁸⁸ On August 16th he performed Beethoven's Piano Trio in C minor

Heitor, White's interpretation of composer Louis Mareau Gottschalk's (1829–1869) works displayed a romantic bravura and notable sound quality. From 1877 to 1899 White directed the Imperial Conservatory of Rio de Janeiro, evidence of his importance and appreciation in Brazil. With the end of the monarchy, however, White departed to France, where he would later receive the chair that belonged to his teacher Delfin Alard (1815–1888). He died in Paris at age 82. White performed on the 1737 "Swansong" Stradivarius. Among his students were George Enescu (1881–1955) and Jacques Thibaud (1880–1953).

⁸⁵ Corrêa, *Leopoldo Miguéz: Catalogo de Obras*, 26. (Undoubtedly "Aland" refers to Delfin Alard.)

⁸⁶ *Ibid.*, 27–28.

⁸⁷ *Ibid.*, 27. The performance of the "Kreutzer" Sonata was given in collaboration with Italian pianist Alfredo Bevilacqua.

⁸⁸ *Ibid.*, 29. Miguéz established a reputation in Rio de Janeiro as a violin teacher as well.

No. 3, Op. 1, with cellist J. Cerrone and pianist Jeronimo Queiroz. In the same concert Miguéz conducted some orchestral works, sharing the podium with Arthur Napoleão. About the performance, which took place at *Clube Beethoven*,⁸⁹ music critic Sanchez de Frias addressed it with the following words:

Leopoldo Miguéz and Arthur Napoleão were the two best instrumentalists in Brazil at the end of the Empire.... The program, exceptionally varied, conducted by Miguéz and A. Napoleão produced a complete torrent....⁹⁰

Violin pedagogy also played a significant role in Miguéz's career.⁹¹ In 1890 he was appointed director of the newly founded *Instituto Nacional de Música*, a position that would make his name remembered in Brazilian history. In regard to that, musicologist Azevedo wrote the following words:

He started effectively late. And a lot was accomplished when he became fully dedicated to music in the few years that he had left to live. Besides his work as a composer, so honest, revealing a musician who had something to say and knew how to say it properly, is the Instituto Nacional de Musica; [he] was the soul of this establishment that he organized, whose destiny he presided over with a dignity and energy capable of immediate and efficient action, that resulted in his golden period, in the first years of the Republic; a period without comparison to any other phase of its history.⁹²

⁸⁹ Cristina Magaldi, *Music in imperial Rio de Janeiro: European culture in a tropical milieu*. Lanham, 74–78; Enciclopédia da Musica Brasileira, “Clube Beethoven,” *Enciclopédia da Musica Brasileira, A–N*, 194–195. Clube Beethoven was a concert society established on January 9th 1882 by Robert Kinsman Benjamin (1853–1927), along with 28 musicians and patrons. It was a private society; open to admissions for only the cream of Rio de Janeiro's social, political, and intellectual society. The club's purpose was to provide the advantages of the most important European clubs, and at the same time, to offer its members music of the highest caliber, interpreted by the best performers of Rio de Janeiro. The club operated successfully until 1896.

⁹⁰ Corrêa, *Leopoldo Miguéz: Catalogo de Obras*, 29. Translation by Mendonça.

⁹¹ Miguéz's pedagogical activity will be narrowed to exclusively that of the violin for purpose of this document.

⁹² Azevedo, *150 Anos De Música No Brasil*, 119. Translation by Mendonça.

Besides his position as director and chair of the composition department, Miguéz was also appointed as chair of the violin department in 1894. One year later he departed to Europe to study and investigate the organization of the most prestigious music conservatories with the objective of implementing them at the *Instituto*. In his report, Miguéz commented that the German and Belgian conservatories obtained the most practical and positive results.⁹³ Regarding German conservatories he wrote:

To affirm that in Germany that art is a religion revered by everybody is to say what everyone already knows. Its professors are true ministers of the artistic cult and sincere apostles of evolution. There is in there everything to be learned; organization, programs, teaching method, order, discipline, etc....⁹⁴

In contrast, Miguéz condemned the Italian conservatories:

In the Italian schools there is a predominance of impertinent conservative principles; the same ancient and obsolete methods are still observed; the student is denied all freedom to disengage from infinite hindrances without utility, and contrary to what other countries do, most notably Germany, there is a persistence in condemning every and all method of evolution.⁹⁵

Mendonça mentions in his doctoral dissertation that among the personalities that Miguéz met, was the famous violinist Joseph Joachim (1831–1907), then the director of *Hochschule für ausübende Tonkunst*.⁹⁶ Additionally while visiting Genoa, Miguéz invited the famous pedagogue Enrico de La Rosa to establish a violin-school tradition at the

⁹³ Leopoldo Miguéz, “Organização dos Conservatórios de Música na Europa. Relatório Apresentado ao Ministro da Justiça e Negócios Interiores por Leopoldo Miguéz, Diretor do Instituto Nacional de Música do Rio de Janeiro, 16 de Março de 1895”, Quoted in “*Por Uma Renovação do Ambiente Musical Brasileiro: O Relatório de Leopoldo Miguéz Sobre Os Conservatórios Europeus.*” *Revista Eletrônica de Musicologia*, v. 8 (December, 2004), accessed January 13, 2017, 10:14pm, http://www.rem.ufpr.br/_REM/REMv8/miguez.pdf.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Mendonça, “The Piano Works of Leopoldo Miguéz,” 63.

Instituto; nevertheless, the illustrious violinist declined the proposal.⁹⁷ Based on these historical accounts, it seems that Miguéz was aware of, and up-to-date on, the violin world and its pedagogy at that time. These historical accounts are relevant when conceiving a performance ideal of the sonata.

⁹⁷ Corrêa, *Leopoldo Miguéz: Catalogo de Obras*, 37.

CHAPTER 3 INFLUENCES AND ANALYSIS

The Sonata in A Major, Op. 14, as discussed before, presents a model of the Western classical tradition in its form, harmony, and structure. As this chapter will present, the sonata is in accord with the major European violin and piano repertory of the 19th century, especially its second half. Without nationalistic traces, the sonata falls perfectly in a European atmosphere. The work, comprised of four movements, is presented in the following order: I. Allegro; II. Andante Expressivo; III. Scherzo; IV. Vivace.

Movement I–Allegro

The sonata's first movement is the longest of the four and follows a traditional sonata format. It also displays an exuberant lyricism and expressiveness. Basic information is described in the table below:

Measures	Meter	Tempo	Key	Form
365	4/4	<i>Allegro</i>	A Major	Sonata

Table 3.1 Allegro, basic information

The next table offers details for each section:

Main sections	Exposition					Development	
	Theme I	Transition	Theme II	Close		Main Body	Retransition
Structure				C1	C2		
Measures	1–64/b.1	64–87/b.1	87–128/b.1	128–145/b.1	145–165/b.1	165–240/b.1	240–252/b.1
Key	A Major	Modulatory	V	V	V	Unstable	Reestablishes dominant
Character	Lyrical + Restless	Anxious + Declamatory	Lyrical + Restless	Restless + Anxious	Majestic + Resigned	Wandering + Lyrical + Restless + Anxious	Majestic
Main Sections	Recapitulation						
Structure				Close			
Measures	252–271/b.1	271–283/b.1	283–324/b.1	324–341/b.1	341–365		
Key	I	bVI (N/V)	I	I, V	I		
Character	Lyrical + Majestic	Simplistic + Lyrical	Lyrical + Restless	Restless + Anxious	Majestic		

Table 3.2 Allegro, details of each section

The Exposition (mm. 1–165/b.1)

Theme I (mm. 1–64/b.1) can be divided into five phrases. Phrase 1, mm. 1–9, is lyrical in character, displaying a sweet, tender, and warm melodic line in the violin (mm. 1–6) to be echoed in the piano (mm. 6–9). Its opening theme, indeed, will serve as the basis for the entire sonata—unifying by way of thematic transformation.

Brazilian violinist and scholar Desirée Johanna Mayr in her master thesis “Os processos criativos de Leopoldo Miguéz no primeiro movimento da sonata para violino e piano op. 14” (The creative processes of Leopoldo Miguéz in the first movement of the Violin and Piano Sonata, Op. 14), depicts the motivic structures found in the *Allegro* opening theme as shown in the next figure:

The figure shows the first four measures of the opening theme. The Violin part (top) is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The Piano part (bottom) is in bass clef with the same key signature and time signature. It features a rhythmic accompaniment of eighth notes. Motivic structures are labeled: 'A' and 'V' in the violin, 'X' in the piano, 'C' and 'F' in the violin, and 'D' in the piano.

Figure 3.1 Allegro, Mayr motivic’s description,⁹⁸ mm. 1–4.

⁹⁸ Desirée Johanna Mayr, “Os processos criativos de Leopoldo Miguéz no primeiro movimento da sonata para violino e piano op. 14” (Master Thesis, UFRJ, 2014), 130. The X motive was added by the author of this dissertation.

The figure below offers examples in the treatment of the motive A:

The figure shows a musical score for Violin (Vln.) and Piano (Pno.) in the key of D major. The Violin part starts at measure 5 with a descending eighth-note motif labeled "A" retrograde. The Piano part starts at measure 5 with an ascending eighth-note motif labeled "A" transposed. The Piano part includes markings for *espress.* and *cresc.*

Figure 3.2 Allegro, motive A, mm. 5–6, first example.

It is interesting to note that in the above figure there is an “interchange” of ideas in the treatment of the motives. The motive is presented in both a descending (“A” retrograde) and ascending (“A” transposed) contour, similar to the voice leading of a “voice exchange” progression. The next two figures present two different treatments of motive “B”:

Allegro
♩ = 152

Violin

p

Allegro
♩ = 152

Piano

p “B” in initial statement

Figure 3.3 Allegro, motive B, mm. 1–4, first example.

6

Vln.

p

Pno.

p “B” shortened
cresc.

Figure 3.4 Allegro, motive B, mm. 6–8, second example.

The “B initial statement” motive provides support for the opening melody found in the violin part, creating a feeling of forward motion to the melody, the “B shortened” motive, with its additional rests, creates a sense of anxiety, seeming to “hold back” the melody, now found in the right hand of the piano part.

The influence of Fauré can be seen in Phrase 2, mm. 10–18/b.1. The piano part displays an arpeggio figure in accompaniment to the melodic line in the violin. A comparison with Fauré’s first Violin and Piano Sonata in A Major, Op. 13 is depicted in the next two figures:⁹⁹

Figure 3.5 Allegro, arpeggio accompaniment, mm. 10–13.

⁹⁹ Bosisio, “Sonata Op. 14 para violino e piano de Leopoldo Miguéz: Considerações de ordem musicológica comparativas, analíticas e interpretativas,” 5. Examples provided by Paulo Bosisio.

The image shows a musical score for Violin (Vln.) and Piano (Pno.) from measures 23 to 32. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three systems. The first system (measures 23-26) starts with a violin rest and a piano dynamic (*p*). The piano accompaniment begins with a *p subito* dynamic. The second system (measures 27-29) continues the arpeggiated accompaniment. The third system (measures 30-32) features a mezzo-forte (*mf*) dynamic. The piano part consists of arpeggiated chords, while the violin part has a melodic line with some rests.

Figure 3.6 Fauré, Allegro molto, arpeggio accompaniment, mm. 23–32.

Phrase 3 starts on m. 18 and finishes on m. 34/b.1. The harmonic treatment of mm. 29–34 is interesting: Miguéz uses a deceptive cadence to F# minor (vi) in m. 30 to prolong the phrase, cadencing with a perfect authentic cadence to A Major (I) in m. 34.

Phrase 4, mm. 34–52/b.1, is rather restless in character, ending with an imperfect authentic cadence, V6/5–I, in mm. 51–52/b.1. Phrase 5 starts on m. 52 and ends on m. 64/b.1 in A Major (I) with a perfect authentic cadence. Motives “C” and “F” are also worthy of mention. In this passage the “F” motive is presented in augmentation and diminution. A Sequence of that rhythmic motive occurs for nearly 21 measures, culminating with the end of Theme I.

Figure 3.7 is a musical score in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves of music. The first staff (mm. 39-44) features a boxed section labeled "C" (mm. 39-40) and another boxed section labeled "F" Aug. (mm. 41-42) with a dynamic marking of *p*. The second staff (mm. 45-49) is marked *dimin.* and includes a boxed section labeled "C" mod. (mm. 48-49). The third staff (mm. 50-54) has a boxed section labeled "C" mod. (mm. 50-51). The fourth staff (mm. 55-59) is marked *f* and *f* >. Arrows above the staves indicate the spans of motives C and F, and their transformations.

Figure 3.7 Allegro, motives C and F, mm. 39–59, sequence example.

The next figure shows motive X's treatment at the end of Theme I:

Figure 3.8 is a musical score for two instruments: Violin (Vln.) and Piano (Pno.). The key signature is three sharps (F#, C#, G#). The Vln. staff (mm. 60-61) shows a melodic line with a boxed section labeled "X" in retrograde and rhythm augmentation (mm. 60-61). The Pno. staff (mm. 60-61) features a piano accompaniment with a dynamic marking of *risoluto* in the second measure. The piano part includes a double bar line with repeat dots at the beginning of the first measure.

Figure 3.8 Allegro, motive X, mm. 60–61.

The transition (mm. 64–87/b.1), restless in character, can be divided into three phrases: Phrase 1 (mm. 64–74/b.1), Phrase 2 (mm. 74–79/b.1), and Phrase 3 (mm. 79–87/b.1). Phrases 1 and 3 are structured as sequences: the former up by a second and the latter down by a second. Phrase 2 is contrasting in texture while the melodic line is motivically related. The next two figures display the sequences in Phrase 1 and 3.

Più animato un poco Sequence 1

64

Vln. *p*

Pno. *p*

Più animato un poco

67

Sequence 2

Vln. *f* *p*

Pno. *f* *p*

70

Vln.

Pno.

72

Vln. *f*

Pno. *f*

Figure 3.9 Allegro, transition, Phrase 1, mm. 64–73.

The image displays two systems of musical notation for Violin (Vln.) and Piano (Pno.).

Sequence 1 (measures 79-82): The violin part begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of eighth and sixteenth notes, some with slurs and accents. The piano accompaniment consists of chords and arpeggiated figures in both hands, marked with a forte (*ff*) dynamic.

Sequence 2 (measures 83-86): The violin part continues with similar rhythmic patterns, ending with a half note and a fermata. The piano accompaniment includes a *poco rit.* marking and a dynamic shift to piano (*p*) in the final measure.

Figure 3.10 Allegro, transition, Phrase 3, mm. 79–86.

Theme II (mm. 87–128/b.1), in E Major (V), can be divided into three phrases. Phrase 1 (mm. 87–99/b.1), Phrase 2 (mm. 99–107/b.1), and Phrase 3 (107–128/b.1). In Phrase 2, motive “F” appears as a form of accompaniment in the violin part, with an introspective character. The motive appears in a modified and regular fashion, as shown in the next figure:

The image displays three systems of musical notation for Violin (Vln.) and Piano (Pno.).

- System 1 (measures 99-101):** Labeled "99" and "'F' mod.". The Vln. part has a *pp* dynamic marking. The Pno. part is marked *p dolce legato* and features arpeggiated triplets in the right hand.
- System 2 (measures 102-103):** Labeled "102". The Vln. part has a double-headed arrow above it. The Pno. part includes a *rinforz* marking and continues with arpeggiated triplets.
- System 3 (measures 104-106):** Labeled "104" and "'F' (reg.)". The Vln. part has a double-headed arrow above it. The Pno. part continues with arpeggiated triplets.

Figure 3.11 Allegro, motive “F,” mm. 100–106.

The piano accompaniment in this phrase shows Miguéz’s familiarity with the Fauré first sonata and the Franck sonata in A major. The melodic line is incorporated in the arpeggios in the right hand, as the figure in the next page demonstrates.

The image displays a musical score for the second movement of Franck's work, specifically measures 24 through 26. It consists of two systems. The first system covers measures 24 and 25, and the second system covers measure 26. Each system includes a Violin (Vln.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or F minor). The time signature is 3/4. The Piano part features arpeggiated accompaniment. The first system is marked 'meno f' and the second system is marked 'cresc.'.

Figure 3.12 Franck, arpeggio accompaniment, second movement, mm. 24–26.

Phrase 2 ends in F# minor (ii/V). Phrase 3, mm. 107–118/b.1, can be subdivided into five sub-phrases. Sub-phrases 1 (mm. 107–111/b.1), 2 (mm. 111–115/b.1), and 3 (mm. 115–118/b.1) are in sequence, with Sub-phrase 2 and 3 down respectively by a second. Sub-Phrase 4, mm. 118–122/b.1, starts on C# minor (vi/V), ending on a cadential 6/4 chord; Sub-Phrase 5, mm. 122–128/b.1, prolongs the cadence, reaffirming the key of the dominant with the start of the close material in m. 128.

The Close (mm. 128–165/b.1) continues in E major and can be divided into two parts: C¹ (mm. 128–145/b.1) and C² (mm. 145–165/b.1). C¹ can be further subdivided into three phrases. C¹-Phrase 1 (mm. 128–134/b.1) and C¹-Phrase 2 (mm. 134–140/b.1) are in sequence; C¹-Phrase 2 is presented up by a second. Both phrases use a material similar to that found in the transition (mm. 64–87/b.1), although rhythmically varied. C¹-Phrase 3 starts in m. 140 and ends in m. 145/b.1, in B major (V/V). It is interesting to note

the use of motive D, as shown in the next figure:

Figure 3.13 shows a musical score for Violin (Vln.) and Piano (Pno.). The Violin part is in treble clef with a key signature of two sharps (F# and C#). It starts at measure 138 with a dynamic of *mf*. A boxed section labeled "D" contains the notes E, F#, G, and A. The Piano part is in grand staff (treble and bass clefs) with a key signature of two sharps. It features a triplet of eighth notes in the right hand and chords in the left hand. Dynamics include *f*.

Figure 3.13 Allegro, motive “D,” mm. 138–139.

Also interesting to note is a “quotation” of chromatic octaves found in mm. 140–144 in the violin part, frequently found in Fauré’s first sonata. For example, in the first movement in mm. 90–93.¹⁰⁰

Figure 3.14 shows a musical score for the violin part in treble clef with a key signature of two sharps. It starts at measure 140 with a dynamic of *mp*. The score includes markings for *cresc. molto*, *cresc. sempre*, and *un poco rit.*

Figure 3.14 Miguéz, chromatic octaves, mm. 140–144.

Figure 3.15 shows a musical score for the violin part (Vln.) in treble clef with a key signature of two sharps. It starts at measure 90 with a dynamic of *f sempre*. The score includes an *8va* marking.

Figure 3.15 Fauré, chromatic octaves, mm. 90–93.

¹⁰⁰ Ibid., 6. Examples provided by Paulo Bosisio.

C² can also be subdivided into three phrases. C²-Phrase 1, mm. 145–153/b.1, majestic in character, is mostly on the dominant. It is interesting to note the resemblance with the Franck sonata, which shares similar material and even the same key of E major.

Figure 3.16 Miguéz, Allegro, mm. 145–152.

Figure 3.17 Franck, violin and piano sonata, fourth movement, mm 87–98.

After restless, tempestuous, and majestic Close material up to this point, C²-Phrase 2 (mm. 153–157/b.1) and C²-Phrase 3 (mm. 157–165/b.1) are presented. Their character is rather resigned, with the *calando* marking in m.159 reinforcing the mood. Miguéz mixes motives A, C, D, and F in this closing section.

Figure 3.18 Allegro, conglomeration of motives, mm. 153–155.

The Development (mm. 165–252/b.1)

The main body of the development starts in m. 165 and ends in m. 240/b.1, and can be divided into three parts. Part 1, mm. 165–185/b.1, goes from wandering to tempestuous in character, fading back again in mm. 184–185/b.1. Miguéz uses motive “A” in its entirety in the violin part (rhythmically augmented), as shown in the figure below:

Figure 3.19 Allegro, motive “A,” development, mm. 167–184.

The voice leading in Part 1 is driven by the use of common tones. The following chart demonstrates how Miguéz shifts through the harmony in this passage by holding one, two or three notes in common.

mm. 165–168	mm. 169–172	mm. 173–176	mm. 177–180	mm. 181–184	m. 185
E	D	D \flat	C	D	E \flat
B	B	B	C	B	C
G \sharp	A \flat	A \flat	A \flat	A \flat	A \flat
E	F	F	F	F	E \flat
E major (V)	CT $^{\circ}7$ (= vii $^{\circ}7/V/N$)	Ger $^{+}6/N$	F minor (in 6/4 position) (parallel minor of N)	vii $^{\circ}7/V/N$ (=CT $^{\circ}7$)	A \flat major = III of F minor

Table 3.3 Part 1, common- tone voice-leading, mm. 167–184.

Part 2, mm. 185–204, is mostly lyrical in mm. 185–196, and agitated in mm. 197–204. This section utilizes two harmonic sequences; falling 5ths in mm. 185–193, and a series of common-tone chords with enharmonic relationships in mm. 193–204.

Measures		Circle of 5ths						
185–186		A \flat Major						
187–188		D \flat Major						
189–190		G \flat Major						
191–192		C \flat Major						
193		F \flat Major						
mm. 193–194		mm. 195–196		mm. 197–198		mm. 199–200		mm. 201–204
C \flat	C \flat							
A \flat	A \flat							
F \flat	F							
	D \flat	D \flat	D \flat	D \flat	D \flat	C	C	B
		B \flat	B \flat	B \flat	B \flat	A	A	A \flat
		G \flat	G	G	G	F \sharp	G \flat	F
			E \flat	E	F \flat	E \flat	E \flat	D
	V7 \rightarrow I			Chromatic slide		Chromatic slide		

Table 3.4 Development, Part 2, sequences, mm. 185–204.

Part 3 comprises mm. 205–240/b.1 and can be divided in two contrasting sections in terms of character. Section 1 (mm. 205–216/b.1), lyrical and calm in character (Miguéz writes *tranquillo*), is reminiscent of the exposition's Theme I-Phrases 1 and 2 (mm. 1–18/b.1), and Phrase 4 (mm. 34–52/b.1). Miguéz cleverly juxtaposes Phrase 4 in the violin part and Phrases 1 and 2 in the piano, as evidenced in the next figure.

205

Vln.

Material from Phrase 4

p

Pno.

Material from Phrases 1 and 2

pp tranquillo

208

Vln.

Pno.

p

Figure 3.20 Development, Part 2-Section 1, mm. 205–209.

Section 2, mm. 216–240/b.1, is rather restless and anxious in character. Miguéz artfully combines motives “A” with “B,” and shortly thereafter, motives “A,” “C,” and “X.”

Figure 3.21 Development, Part 3-Section 2, mm. 216–217.

Figure 3.22 Development, Part 3-Section 2, mm. 220–221.

The development reaches its final part, the Retransition, in mm. 240–252/b.1. Majestic in character (Miguéz writes *Grandioso*), this section reestablishes the dominant harmony, E major, in preparation for the return of the tonic key, A major, in the recapitulation. The violin part is syncopated at the quarter-note level, while the piano part is syncopated at that of the half-note. Miguéz heavily marks the piano part, alternating between regular and staccato accents.

The Recapitulation (mm. 252–365)

In the recapitulation the first thematic material, mm. 252–271/b.1, is rather compressed in length, taking only 19 measures versus the 63 measures of this corresponding section in the exposition. Majestic in character, it displays some differences with its earlier presentation, and can also be divided into two phrases. In Phrase 1, mm. 252–261/b.1, the violin restates the opening theme one octave higher while the piano presents different material. The most interesting and exciting moment is reserved for the end of Phrase 2 (mm. 261–271/b.1); a surprising and heartfelt deceptive cadence in F Major (bVI of A Major) in m. 271.

Surprisingly as well is the material found in the Transition, mm. 272–282. The material is based on Theme I-Phrase 4 (mm. 34–52/b.1) from the exposition, and consists of two phrases in sequence, the second being stated down by the interval of a second. Miguéz avoids the material originally presented in the exposition, which is indeed based on the first thematic material, replacing it with this alternate material. This section is also compressed, being only 12 measures long. This is possible because here the transition does need to modulate, but merely bridge the gap between the first and second themes, now both in the tonic key.

Theme II comprises mm. 283–324/b.1 and is almost identical in character and structure to its counterpart in the exposition, nevertheless, now presented in the home key. It presents the same three phrases: Phrase 1, mm. 283–294/b.2, Phrase 2, mm. 294/b.3–303/b.1, and Phrase 3, mm. 303–324/b.1. Phrase 3 remains with the same five subdivisions as before. Sub-phrases 1 (mm. 303–307/b.1), 2 (mm. 307–311/b.1), and 3 (mm. 311–

314/b.1) also employ sequences, with Sub-phrase 2 down by a major second and Sub-Phrase 3 down by a minor second, as in the exposition. Sub-Phrase 4, mm. 314–318/b.1, starts now in F# minor (vi) and ends in A major (I); Sub-Phrase 5, mm. 318–324/b.1, now reaffirms the home key, ending with a PAC in A major in mm. 323–324/b.1.

The Close (mm. 324–365), now in A major, can also be divided into two parts: C¹, mm. 324–341/b.1, and C², mm. 341–365. C¹, exactly as before, can be subdivided into three phrases: C¹-Phrase 1 (mm. 324–330/b.1) and C¹-Phrase 2 (mm. 330–336/b.1) are again sequences; C¹-Phrase 2 is displayed up by a major second. Again, both phrases use similar material as that found in the exposition's transition (mm. 64–87/b.1), although rhythmically varied. C¹-Phrase 3 starts on m. 336 and ends on m. 341/b.1, in E major (V). C² can also be subdivided into three phrases. C²-Phrase 1, mm. 341–349/b.1, *grandioso* in character, is mostly in the dominant and fully resolves to A major in mm. 348–349/b.1 with a PAC. C²-Phrase 2, mm. 349–357/b.1, is similar as before, nevertheless, in A Major. C²-Phrase 3, mm. 357–365, continues the *grandioso* character here in the recapitulation where in the end of the exposition the music dies away, now concluding the *Allegro* in a manner typical of the Romantic sonata.

Movement II–Andante Espressivo

The following table details the main section divisions, including key areas and character, of the second movement:

Section	A	B		A'	Coda
Measures	1–35	36–98/b.2	98/b.3–103	104–127	127/b.3–135
Meter	4/4	3/4		4/4	
Key	E major	C# minor; E minor	V	E major	E major
Tempo marking	<i>Andante Espressivo</i>	<i>Agitato</i>	<i>Piu Lento</i>	<i>Tempo I</i>	
Character	Expressive + Lyrical	Agitated + Anguished	Dramatic (Transition)	Passionate + Lyrical	Introspective

Table 3.5 Andante Espressivo, details of each section.

Section A (mm. 1–35)

Section A can be divided into four phrases. Phrase 1, mm. 1–11, is in E Major (I) and lyrical and expressive in character. It is interesting to note how Miguéz distributes the main melodic line: from mm. 1–4/b.2 it is found in the piano part, and from mm. 4/b.3–11 in the violin. Throughout Phrase 1 Miguéz “denies” a full resolution to E Major; in mm. 7–8 he uses a deceptive cadence (C# minor, vi) and in m. 11 a half cadence (B major, V). Additionally, the motives employed in the first movement’s opening theme are presented again in the *Andante Espressivo*. Miguéz unifies the work through the cyclical use of

motives. These cyclical themes undergo thematic transformation, which simultaneously creates coherence and variety. All the motives, with the exception of “B,” are presented in Phrase 1, as shown in the next figure:

The figure displays a musical score for the first nine measures of a piece titled "Andante espressivo". The tempo is marked as $\text{♩} = 54$. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems, each with a Violin (Vln.) and Piano (Pno.) part.

- System 1 (Measures 1-4):**
 - Violin:** Starts with a rest, then plays a half note F (boxed), followed by a quarter note G, a quarter note A, and a quarter note B. A fermata is placed over the B. The dynamic is *p*. A second boxed motive C is shown as a half note C.
 - Piano:** Starts with a rest, then plays a half note E (boxed), followed by a quarter note F, a quarter note G, and a quarter note A. A fermata is placed over the A. The dynamic is *p*. A second boxed motive D is shown as a half note D. A third boxed motive A is shown as a half note A. The dynamic is *espress.* and *dolce*.
- System 2 (Measures 5-6):**
 - Violin:** Continues the melodic line with notes G, F, E, D, C, B, A, G.
 - Piano:** Continues the accompaniment with chords and single notes.
- System 3 (Measures 7-9):**
 - Violin:** Continues the melodic line with notes G, F, E, D, C, B, A, G. A fermata is placed over the A. A boxed motive X is shown as a half note A. The dynamic is *pp*.
 - Piano:** Continues the accompaniment with chords and single notes. The dynamic is *pp*.

Figure 3.23 Andante Espressivo, motives A, X, C, D, E, F, mm. 1–9.

Phrase 2, mm. 11/b.3–23/b.1, is more expressive than Phrase 1 in character, marked *molto espressivo*. The home key is also somewhat “blurred” here, never fully resolving to E Major. Phrase 2 ends with a PAC on A major (IV) in m. 23. Miguéz continues to employ elided cadences; the new texture for phrase 3 actually begins with the cadence beginning on beat 3 in m. 22.

Phrase 3, mm. 23–30, can be subdivided into 2 sub-phrases: Sub-phrase 1, mm. 23–26, and Sub-phrase 2, mm. 27–30. Both sub-phrases are in A Major. There is a slight resemblance of the motivic material in Phrase 3 with that of material in Fauré’s first sonata, mm. 35–40, presented in the next figures:¹⁰¹

Figure 3.24 Andante Espressivo, reminiscent of Fauré, mm. 25–30.

Figure 3.25 Faure first movement, material parallel to Miguéz, mm. 35–40.

¹⁰¹ Mandl, “A New Performance Edition of Leopoldo Miguéz’s Sonate en La Majeur pour Violon et Piano, op. 14 (1886),” 18. Examples provided by Alexander Mandl.

The harmony in Phrase 4, mm. 31–35, begins on the V7 of E, transitioning to chords that prepare the arrival of C# minor in m. 36, the middle *Agitato* section. Miguéz continues to “deny” a full resolution of the home key. This denial of a solid cadence on the tonic evokes an “anxious” feeling, to be fully developed in the *Agitato*.

Section B (mm. 36–98/b.2)

Section B can be divided into two main sections, mm. 36–66 and mm. 67–103. The first section is primarily in C# minor while the second, is in E minor. Each of these two large sections can be further divided into two sections; mm. 36–55/mm. 56–66, and mm. 67–86/mm. 87–103. The first phrase (mm. 36–55) can be broken into five sub-phrases, each four measures in length. Sub-phrase 1 (mm. 36–39), sub-phrase 2 (mm. 40–43), sub-phrase 3 (mm. 44–47), sub-phrase 4 (mm. 48–51), and sub-phrase 5 (mm. 52–55). It is interesting to note the manipulation of motive “C,” as shown in the figure below:

Figure 3.26 Motive “C,” m. 36.

Also worth mentioning is the similarity in the rhythm and the bravura character of Phrase 1 to Chopin’s Mazurka in B♭ Major, Op. 7, No. 1.

Figure 3.27 shows a musical score for measures 36-39. The top staff is for Violin (Vln.) and the bottom staff is for Piano (Pno.). The tempo is marked "Agitato" with a metronome marking of quarter note = 132. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The violin part starts at measure 36 with a piano (*p*) dynamic and a "rinf." (ritardando) marking. The piano part features triplets in the bass line and chords in the right hand.

Figure 3.27 Andante Espressivo, mm. 36–39.

Figure 3.28 shows a musical score for measures 1-4 of Chopin's Mazurka in Bb Major, Op. 7, No. 1. The score is for Piano. The tempo is marked "Vivace" with a metronome marking of quarter note = 50. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The piano part features a variety of dynamics: *f*, *cresc.*, *ff*, *fz*, and *p scherz.* Pedal markings (Ped. and *) are present below the bass line.

Figure 3.28 Chopin's Mazurka in Bb Major, Op. 7, No. 1, mm. 1–4.

Sub-phrase 3, mm. 44–47, displays an interchange of the N6 and V7 of C# minor. This “struggle” comes to a resolution on a C# major chord on the downbeat of m. 48. The second phrase, mm. 56–66, can also be divided into two sub-phrases; mm. 56–61/b2 and mm. 61/b.3–67.

The first phrase of the second section, mm. 67–86, now in the key of E minor, follows the same structure of five, four-measure sub-phrases. Phrase 2, mm. 87–103, is varied from its first statement. The violin triplets are replaced by sixteenth notes now presented in the piano's right hand, while what was in the piano's right hand is now in the

violin. The change in texture is accompanied by the marking *tranquilo* in the violin and *legato* in the piano. Miguéz adds a third sub-phrase to phrase 2 in mm. 98/b.3–103, marked *Piu Lento*. The texture here is characterized by eighth-note triplets in the piano. This section acts as a transition to the return of the A section in m. 104.

Section A' (mm. 104–127)

Section A' can be divided into two phrases plus a small coda. Phrase 1 starts with the violin pickup to m. 104 and runs to m. 114, now displaying its melodic content in the violin, with the piano accompaniment in lied style, reminiscent of Schubert, Schumann, or Mendelssohn, as shown in the next figure.¹⁰²

¹⁰² Ibid., 19. Example provided by Alexander Mandl.

The image shows a musical score for Miguéz's *Andante Espressivo* in lied style, measures 103-109. The score is in E major (three sharps) and 2/4 time. It features a Violin (Vln.) and Piano (Pno.) part. The tempo is marked 'Tempo I' and 'Lied style'. The piano part consists of a steady accompaniment of triplets. The violin part has melodic lines with dynamic markings like 'f' and 'p'. The score is divided into three systems, with measures 103-105, 106-107, and 108-109. The key signature is E major, and the time signature is 2/4. The piano part is marked 'p' (piano) and features a steady accompaniment of triplets. The violin part is marked 'f' (forte) and 'p' (piano) and features melodic lines with slurs and accents. The score is marked 'Tempo I' and 'Lied style'. The first system (measures 103-105) includes a 'Tempo I' marking and a 'Lied style' marking. The second system (measures 106-107) includes a 'Tempo I' marking. The third system (measures 108-109) includes a 'Tempo I' marking. The score is marked 'IV.' and 'III.' at the end of the first and third systems, respectively.

Figure 3.29 Miguéz, *Andante Espressivo*, lied style, mm. 103–109.

Phrase 2 begins with the piano pickup to m. 115 and runs to m. 127. The key of E major is still rather weak here as the phrase begins on a first inversion tonic triad with the phrase containing no perfect authentic cadences. The phrase ends with a four-measure sub-phrase beginning with the pickup to m. 124 ending with a strong PAC on the downbeat of m. 127.

Coda (mm. 127–135)

The coda, which is introspective in character, begins with another elision where the cadence to m. 127 concludes the last phrase and also begins the coda. In the coda, Miguéz combines motives “E,” “F,” and the “lied” accompaniment.

Figure 3.30 Andante Espressivo, Coda, lied and motives “E” and “F”, mm. 127–128.

Miguéz concludes the movement on a plagal cadence in mm. 134–135, which creates a surprising and emotionally touching end, concluding the moment on a “spiritual” note.¹⁰³

¹⁰³ When performing this passage, I cannot help but think of a comment made by my teacher Peter Zazofsky during a lesson, when after I concluded this movement he said, “Amen.” His “Amen” made me conceive of this passage in a more spiritual manner rather than a passionate one, making me reconsider the amount of vibrato used and the point-of-contact of the bow on the string.

Movement III–Scherzo

The Scherzo follows the traditional large-scale ternary format with the Scherzo in a written-out rounded binary, the traditional “trio” being replaced with a fugue, followed by the return of the opening material in shortened format. The following table details the main section divisions, including key areas and character:

Section	A	B		A'
Measures	1–192	193– 330/b.1	330–373	374–525
Meter	3/4			
Key	F major	B \flat minor	Modulatory, from bb minor to F Major	F major
Tempo marking	<i>Presto non molto</i>	<i>Un poco meno presto</i>		<i>Tempo I</i>
Character	Cheerful + Elegant	Fugato + Serious	Mysterious	Cheerful + Elegant

Table 3.6 Miguéz, Scherzo, details of each section.

Section A (mm. 1–192)

Section A is structured in a rounded binary format. The first “a” section, mm. 1–80, follows the tradition of the first section (mm. 1–40) being repeated, however, Miguéz writes out the repeat (mm. 41–80). The first eight-measure phrase is repeated in mm. 9–16, with a slight alteration in the harmony. The next phrase begins on m. 17 on a V6 chord, and the rest of the section unfolds in four-measure sub-phrases, ending in m. 40. The “repeat” of the “a,” mm. 41–80, unfolds identically until m. 75 where Miguéz ends the section on the V/bIII in preparation for the arrival of Ab major in m. 81.

Section “b,” mm. 81–155, is rather harmonically unstable. Ab major acts as bIII of the home key of F major, but Miguéz cleverly converts this harmony to act as the Neapolitan of the supertonic (G minor). This relationship is made plain by the juxtaposition of Ab major in mm. 93–94 directly to D major (V/ii) in mm. 95–98, ending on G minor (ii) in m. 99. G minor is quickly converted to the V7 of C major, moving there in m. 103. The next ten measures prolong the key of G minor through the use of its Ger⁺⁶ and dominant harmonies, setting up a falling-fifth progression from D–G–C–F–Bb ending in m. 119. The end of this section, acting like a mini-development, stays in closely related keys with a second falling-fifth progression from A–D–(Bb)–G–C–F ending in m. 144. The next ten measures prolong the dominant preparation of F, ending on an arpeggiated C6/4–V7–I PAC to mark the return of the “a” section beginning in m. 155.

Section “a’,” mm. 155–192, consists of five phrases. Phrase 1, mm. 155–162, is in the home key and vigorous in character. Phrase 2, mm. 163–170, displays a chromatic line

in the piano's left hand, leading to I6 in mm. 171. Phrase 3, mm. 171–178, vacillates between I and iv (with the addition of Dbs). Measures 179–192 are largely cadential, ending on open Fs in m. 191, followed by a one-measure GP. The end of this last phrase displays a similarity with the Scherzo of Fauré's first sonata in the use of pizzicati in the violin. Even the dynamic marking is the same (*pp*), as seen in the next figures:¹⁰⁴

The image shows two staves of musical notation. The first staff is labeled '186' and 'pizz.' and shows a treble clef with a key signature of one flat. It contains four measures of music, each starting with a chord and followed by a whole rest. The second staff is labeled '190' and shows a treble clef with a key signature of one flat. It contains four measures of music, each starting with a chord and followed by a whole rest. The final measure of the second staff ends with a double bar line and a key signature change to two flats.

Figure 3.31 Miguéz, Scherzo, pizzicati, mm. 186–191.

The image shows three staves of musical notation, all labeled 'Vln.' and 'pizz.'. The first staff is labeled '340' and shows a treble clef with a key signature of two sharps. It contains four measures of music, each starting with a chord and followed by a whole rest. The second staff is labeled '344' and shows a treble clef with a key signature of two sharps. It contains two measures of music, each starting with a chord and followed by a whole rest. The third staff is labeled '346' and shows a treble clef with a key signature of two sharps. It contains six measures of music, each starting with a chord and followed by a whole rest. The final measure of the third staff ends with a double bar line.

Figure 3.32 Fauré first sonata, Scherzo, pizzicati, mm. 340–353.

¹⁰⁴ Mandl, “A New Performance Edition of Leopoldo Miguéz’s Sonate en La Majeur pour Violon et Piano, op.14 (1886),” 20–21. Examples provided by Alexander Mandl.

Section B (mm. 193–373)

Section B starts with an unexpected fugue in B \flat minor (iv of F Major), *Un poco meno presto*. (The final cadence of section A, on the tonic of F major, acts as the dominant of B \flat minor.) Serious in character, the fugue demonstrates a Baroque influence on the sonata. (A rediscovery of the Baroque is a hallmark of late-nineteenth century music.) The exposition, mm. 193–234, follows a straightforward four-voice fugue structure with a consistent counter-subject. The remainder of the fugue consists of four episodes, a Subject-Answer pair in the key of the relative major (mm. 259–278), and a final tonic statement in *stretto* between the piano left-hand and the violin in mm. 304–314. Section B concludes with a coda, transitioning back to the key of F major (mm. 330–373).

The metrical treatment in mm. 291–295 is quite peculiar, where Miguéz emphasizes the second beat, giving a pseudo shift of meter. It is interesting to note the recurrence of the syncopated “B” motive in the right hand of the piano in mm. 312–314. The next table provides a full schematic of the fugue, with “S” standing for subject, “A” for answer, “CS” for counter-subject, and “EP” for episode.

Section	Exposition					Main Body			
	B \flat minor	F minor	B \flat minor	F minor	Unstable	F minor	Unstable	F minor	Unstable
Key	S	CS	free cntp.	A (Real)	EP-1	fr. cntp.	EP-2	fr. cntp.	EP-2
Violin		A (Real)	CS	CS	EP-1	S	EP-2		EP-2
Piano right									
Piano left hand		extension	S	CS	EP-1	fr. cntp.	EP-2		EP-2
Measures	193–202	203–212	213–214	225–234	235–242	243–252	253–258		
Section	Middle Entries					Coda			
				Final Entry					
Key	D \flat Major	A \flat Major	B \flat minor	B \flat minor	B \flat minor			B \flat minor	
Violin	S	CS'	S ² -Stretto	EP-3	EP-4				Transitional
Piano right	CS	A (Real)	CS	EP-3	EP-4				(motive related to
Piano left hand	CS	CS'	S ¹ -Stretto	EP-3	EP-4				opening material)
Measures	259–268	269–278	279–303	304–314	315–330/b. 1	330–373			

Table 3.7 Scherzo/Section B, Fugue scheme.

Section A' (mm. 374–525)

The A' section acts as a traditional *da capo* return to the opening *Scherzo A'*, honoring the performance practice of not taking the “repeats” on the return. The material follows exactly the format of the A section, including ending with the one-measure GP, originally seen in m. 192.

Movement IV–Vivace

The basic information of the last movement is presented in the table below:

Measures	Meter	Tempo	Key	Form
482	2/4	<i>Vivace</i>	A Major	Sonata

Table 3.8 Miguéz, Vivace, basic info.

The next table provides the details of each section:

Main sections	Exposition					Development	
	Theme I	Transition	Theme II	Close		Main body	Retransition
Structure				C1	C2		
Measures	1–94	95–130	Pick-up to 131–220	221– 229	230– 245	246–302	303–306
Key	A Major	Modulatory		V		Unstable	V
Character	Lyrical + Gracious	Restless	Expressive + Heroic			Agitated	Calm
Main sections	Recapitulation						
Structure	Theme I	Transition	Theme II	Close		Coda	
Measures	307–330	331–404	Pick-up to 405–419	420– 428	429– 444	445–482	
Key	I	vi; i	I			I	
Character	Lyrical + Dramatic	Restless	Expressive + Heroic			Triumphant + Jubilant	

Table 3.9 Miguéz, Vivace, details of each section.

The Exposition (mm. 1–245)

Theme I (mm. 1–94) is structured as a mini rounded-binary form (aba'). The “a” section, mm. 1–37, can be further divided into two phrases with the main material that was presented in the violin now in the piano right hand, starting in m. 22. Lyrical and gracious in character, the *Vivace* opening theme resembles the Allegretto (3rd movement) from Sonata in A minor for Arpeggione and Piano, D. 821, by Franz Schubert. The rhythm and dynamic structure are almost identical, as shown in the next two figures:

The figure displays two systems of musical notation for the opening theme of the *Vivace* movement. The first system shows measures 6 to 10. The violin part (Vln.) begins at measure 6 with a melodic line starting on a dotted quarter note. The piano part (Pno.) begins at measure 10 with a rhythmic accompaniment of eighth and quarter notes. The second system shows measures 14 to 20. The violin part continues its melodic line, and the piano part maintains its rhythmic accompaniment. The key signature is G major (one sharp), and the time signature is 3/4. Dynamics are marked with 'p' (piano) at the start of each system.

Figure 3.33 Miguez, *Vivace*, opening theme, mm. 6–21.

Allegretto

Violin

Piano

Vln.

Pno.

Vln.

Pno.

Figure 3.34 Schubert, Allegretto, opening theme, mm. 1–16.

Additionally, motive “C” is found persistently in the opening theme, setting the pattern for the rest of the movement.

6

p

Figure 3.35 Miguéz, Vivace, motive “C,” mm. 6–7.

The “b” section, mm. 38–63, can also be divided into two phrases, the first one running for 16 measures with a (very Schumannian) two-measure extension, and the second beginning in m. 56 running for eight measures. Miguéz concludes this first phrase with a six-measure sequence (mm. 48–53), with the two-bar extension repeating the previous two measures. The second phrase, mm. 56–63, concludes the “b” section in B minor (ii). The “a” section, mm. 64–94, is divided into four phrases. The first 24 measures parse into regular eight-measure phrases, ending on the tonic (A major) in m. 87. The final phrase, mm. 88–94, expressive in character, concludes the first thematic area with a conclusive PAC on the downbeat of m. 95. The “a” differs from its first presentation by employing “Fauré-style” arpeggios in the piano accompaniment.

The transition, mm. 95–130, modulates by rising fifths from A–E–B, in preparation for the arrival of the second theme in the dominant key of E major, as displayed in the table below:

Measures	Key area
95–102	A Major
103–110	E Major (V)
111–130	B Major (V/V)

Table 3.10 Miguéz, *Vivace*, transition, harmonic structure.

There is a notable similarity between the piano material in mm. 119–126 of the Miguéz sonata with that of the Beethoven's Sonata for Cello and Piano No. 2 in G minor, Op. 5, Allegro (first movement).

119

Pno. *f*

123 *dim.*

Figure 3.36 Miguéz, Vivace, transition, mm. 119–126.

182

Vc. *ff*

Pno. *ff*

Figure 3.37 Beethoven, Cello Sonata No. 2, Allegro, mm. 182–184.

Theme II (pick-up to mm. 131–220) is also cast in a mini rounded-binary form. The “c” section, mm. 131–170, falls into five eight-measure phrases. Harmonically, Miguéz begins in A major touching on bIII (mm. 153–154), ending on the relative minor key of C# minor (vi). The opening of the second theme bears a striking resemblance to a passage in Schumann’s Sonata for Violin and Piano No. 1 in A minor, Op. 105 (Lebhaft, 3rd movement). Not only is the key of E major the same—even the opening notes (mm. 129–131) are exactly the same.

129 **131**
 Vln. *molto espress. ten.* *cantabile molto espress.*
esitando

131
 Pno. *sempre legato*
pp sostenuto

136 **140**
 Vln. *più f*

140
 Pno. *rfz*

141 **145**
 Vln. *smorz. molto*

Pno. *smorz. molto*

Figure 3.38 Migué, Vivace, Theme II, mm. 129–145.

The image shows a musical score for Schumann's Sonata No. 1, movement III, 'Lebhaft', measures 76-84. The score is written for Violin (Vln.) and Piano (Pno.).

- Measures 76-79:** The Vln. part begins with a melodic line marked *p* (piano) and a long slur. The Pno. part features a complex texture with triplets in both hands, marked *p* and 'mit Pedal'.
- Measures 80-84:** The key signature changes to B major. The Vln. part continues with a melodic line. The Pno. part features a dense texture of triplets in the right hand and a more active line in the left hand.

Figure 3.39 Schumann, Sonata No. 1, movement III, *Lebhaft*, mm. 76–84.

The “d” section, mm. 171–205, can be divided into four phrases. Phrase 1, mm. 171–178, displays a modal mix between G# minor/major, the dominant of vi. Phrase 2, mm. 179–186, like Phrase 1, also displays a modal mix in G#, however, beginning with its major mode. Additionally, Phrase 2 presents similar melodic material to the first phrase, but now in rhythmic diminution. Phrase 3, mm. 187–194, presents the same material as Phrase 2, transposed to B major/minor (V/V). The last phrase, mm. 195–205, continues by isolating the eight-eight-quarter note figure prevalent in this section moving through a Fr⁺6

in mm. 198–199 ending on a dominant seventh chord in m. 200 leading to the start of the “c” section in m. 206. The “c” material, starting with the pick-up to m. 206 is shortened only repeating the phrase once, ending in m. 220.

In the close, mm. 221–245, Miguéz continues the tradition of dividing this material into two parts. In the C^1 section, mm. 221–229, the violin presents it material in parallel octaves. For the C^2 material runs from mm. 230–245 with a solid PAC on the downbeat of m. 246. A similarity can be drawn with the parallel octave material in Wieniawski’s (1835–1880) *Polonaise de Concert No. 1, Op. 4 in D Major*, as seen in the next two figures.



Figure 3.40 Miguéz, *Vivace*, parallel octaves, mm. 224–225.



Figure 3.41 Wieniawski, *Polonaise de Concert*, parallel octaves, mm. 99–100.

Another striking similarity with the Schumann sonata is displayed in the next two figures:

Figure 3.42 shows musical notation for measures 238–246. The score is in A major (three sharps) and 3/4 time. It features a Violin (Vln.) and Piano (Pno.) part. Measures 238–241 show the Violin playing a melodic line with slurs and accents, while the Piano provides harmonic support with chords and triplets. Measure 242 is marked *rubato un poco* and shows the Violin playing a descending line and the Piano playing sustained chords with dynamics *sf* and *dim.*

Figure 3.42 mm. 238–246.

Figure 3.43 shows musical notation for measures 99–101. The score is in A major (three sharps) and 3/4 time. It features a Violin (Vln.) and Piano (Pno.) part. Measure 99 shows the Violin playing a melodic line with dynamics *fp* and *p*. Measure 100 shows the Piano playing a chord with dynamics *fp*. Measure 101 shows the Piano playing a rhythmic pattern with dynamics *p*.

Figure 3.43 Schumann, Sonata No. 1, Lebhaft, mm. 99–101.

The Development (mm. 246–306)

The main body of the development follows the expectation of fragmenting, recombining, and modulation that one expects in a development section. The most interesting aspect of the development comes from a falling third pattern that runs from mm.

262–290. G major in m. 262 moves to its relative minor, E minor, in m. 270. He continues through C major in m. 278, to its relative minor, A minor, in m. 282. The next descent is to F major in mm. 286–287. At this point Miguéz breaks off the descent by third to set up a cadence to prepare for the recapitulation. F major equals $\flat VI$ in the home key of A major. This chord moves to a Ger^{+6} in mm. 288–289 leading to the dominant (E major) in m. 290. The material in the development is dominated by a triplet figure particularly in the violin, which resembles the *agitato* in the second movement. The final phrase leading to the retransition, mm. 291–302, switches to the parallel minor (A minor). The retransition is extremely brief, only running from mm. 303–306.

The Recapitulation (mm. 307–482)

The return of Theme I, mm. 307–330, is rather compressed when compared to its original presentation in the exposition, only presenting what was the “a” section in the exposition. The transition, mm. 331–404, is largely reworked as compared to the transition in the recapitulation. (Transitions in the recapitulation by their very nature need to be recomposed in order to stay in the home key rather than modulate as they do in the exposition.) Moving through a series of fully diminished seventh chords and dominant minor ninth chords, this section largely revolves around F# minor. Miguéz cadences back on A major in m. 363. The descending figure throughout the transition are related to the “X” motive from the first movement, only now they appear as descending arpeggiations, as seen in the next figure:

331

Vln. *f* *dim. molto* *pp*

331

Pno. *f* *dimin. molto* *pp*

339

Vln. *f* *pp*

339

Pno. *f* *dim.* *pp*

344

Vln. *p*

349

349

Pno.

Figure 3.44 Transition, motive “X,” mm. 331–351.

The melodic line in the violin in mm. 359–361 bears a striking similarity to the opening movement of Beethoven’s String Quartet No. 14 in C# minor, Op. 131, as seen in the next two figures.

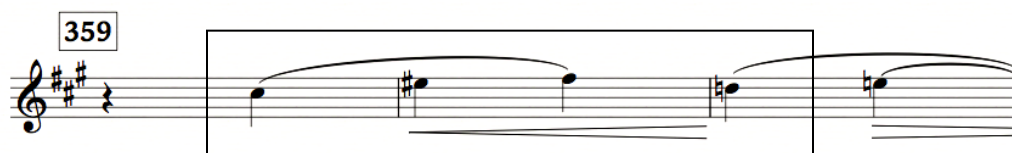


Figure 3.45 Miguéz, *Vivace*, “Beethoven motive,” mm. 359–361.

Adagio ma non troppo e molto espressivo

Figure 3.46 Beethoven, String Quartet, Op. 131, Adagio, opening motive, mm. 1–3.

The next section, mm. 363–385, continues the descending arpeggiation figures, staying mostly in the parallel minor (A minor) cadencing through a Fr⁺6 in mm. 381–382, then a V7 in mm. 383–384, ending in A minor in m. 385. The final phrase in the transition ends with a dominant pedal leading to the start of Theme II in mm. 405.

The passage in the violin in mm. 389–391 appears to be a “quotation” from Brahms’s Violin and Piano Sonata No. 3 in D minor, Op. 108, *Presto Agitato*. What is

thought-provoking is the fact that the Brahms sonatas were composed during the years 1886–1888, therefore a few years later than the Miguéz sonata.

The image shows a musical score for Violin (Vln.) and Piano (Pno.). The Vln. part is in the treble clef with a key signature of two sharps (F# and C#). It starts at measure 389, marked with a box containing the number 389. The melody consists of a series of eighth notes, with two triplet markings (3) under the first two groups of three notes. A long slur covers the entire melodic phrase. The Pno. part is in the grand staff (treble and bass clefs) with the same key signature. It provides harmonic support with chords and a bass line. The number 389 is also boxed in the piano part.

Figure 3.47 Miguéz, *Vivace*, “Brahms motive,” mm. 389–391.

The image shows a musical score for Violin (Vln.) in the treble clef with a key signature of one flat (Bb). It starts at measure 256, marked with the number 256. The melody consists of a series of eighth notes, with a long slur covering the entire phrase. A dynamic marking (>) is placed below the final note of the phrase.

Figure 3.48 Brahms, *Sonata No. 3, Presto Agitato*, mm. 256–257.

The return of the second theme is quite short, starting with the pick-up to mm. 405–419, appearing in the home key of A major. The close, mm. 420–444, presents the same C¹ and C² material, now in a highly-ornamented presentation, which is the most virtuosic passage in the entire sonata.

The Coda (mm. 445–482)

Triumphant and mirthful in character, this section declaims similar melodic material to the opening theme, with the violin playing the melodic content an octave higher. The piano in mm. 445–465 appear over a tonic pedal. The final passage starting in m. 465 marked *con fuoco*, has the piano in broken octaves and the violin *tremulando* bringing the sonata to a “heroic” conclusion, sharing its character with the Fauré’s first sonata, Franck and Brahms second sonatas, all in the same key of A Major.

CHAPTER FOUR VIOLINISTIC CONSIDERATIONS

Violinistically, the sonata inhabits the “French” manner in its grace and style, which the choice of fingering, glissando, bowing, bow distribution, bow stroke, and point-of-contact should reflect. As a primary source, Miguéz’s original violin part in his own hand was consulted.¹⁰⁵ Throughout the sonata, Miguéz is very clear and neat with his markings; he writes some fingerings and bowings, and even some bow distribution guidance, plus he also indicates the tempo marking for each movement.

Allegro

The opening theme expresses much of the sweet and tender sonority found in Fauré’s first sonata. I believe that using a *son filé* bow stroke along with a warm and elegant vibrato will help to portray a coherent sonority; in fact, such a bow stroke should be predominantly used in mm. 1–12. The dotted-note figure found in mm. 14–15 and many other places in the sonata is significant. With a “Germanic” sensibility, one violinist would likely play these figures *spicatto*, like in many instances in the Brahms sonatas. In thinking of the Fauré or Franck sonatas, however, these figures would ideally correspond to a simple *non legato* style; neither too connected nor too separated.

The use of *detaché* is also worth considering. Keeping in mind the “French” manner, the use of that stroke should be executed as legato as possible to avoid a too

¹⁰⁵ A dear friend of mine, violinist Fabio Peixoto, was able to acquire the original violin part at the *Fundação Biblioteca Nacional* (National Library of Brazil). Due to copyright restrictions, this paper will not be able to reproduce this source. Additionally, the violin last movement and the piano original part are lost.

detached articulation. And the indication *marcato*, commonly executed as *martellé* (as evidenced in mm. 74–78 and 145–153) should be thought as a *non legato* or possibly as a *grand détaché*.¹⁰⁶ *Grandioso* should be thought of in the same way.

The accents in mm. 25–33 should be emphasized by a warm vibrato while mixing with a “*legato détaché*” in the eighth notes. The accents found in mm. 40–42, nevertheless, have a different character. In context of its *piano* dynamics, they should be played with a restrained vibrato. At the same time, a fast and light bow is advisable.

As far as *portamento* is concerned, its use can be varied. An elegant and reserved approach to them, nevertheless, would be ideal. A few instances of *portamento* are presented in the next figures. In 4.1, a reserved and gentle slide would be advisable, along with an “inclined” bow to produce a soft and delicate tone. In 4.2, the use of an “intermediate note” is necessary while the change from first to third position (F# to C#) is made. (The “intermediate note” A, however, does not actually sound.) This change-of-position entails a three-segment process; the F# in first position, the move to third position (on A), and the arrival of the C#, providing a very precise type of *portamento*. In 4.3, a slide up from C# to G# with the same finger and with strong bow pressure, and change of bow direction, facilitates a highly expressive *portamento*.

¹⁰⁶ Bosisio, “Sonata Op. 14 para violino e piano de Leopoldo Miguéz: Considerações de ordem musicológica comparativas, analíticas e interpretativas,” 6. Suggestion by Paulo Bosisio.



Figure 4.1 Allegro, reserved glissando, mm. 7–8.



Figure 4.2 Allegro, portamento with an “intermediate note” (A, 1st finger in third position), mm. 58–59.

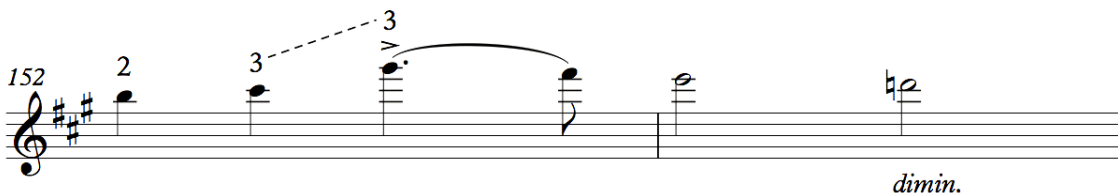


Figure 4.3 Allegro, expressive glissando, mm. 152–153.

Timbre can be highly explored in the first movement. It is necessary to change the point-of-contact and bow speed when playing repeated motives, as evidenced in the next two examples.



Figure 4.4 Allegro, timbre variety, example 1, mm. 94–97.

Figure 4.5 Allegro, timbre variety, example 2, mm. 157–166.

There are two possible ways of executing the repeated pitch “A” in figure 4.4; mm. 94–95 on the E string and mm. 96–97 on the A string, or the entire passage on the A string.¹⁰⁷ One produces the most expressive sound in the passage in figure 4.5 when played exclusively on the G string. Because of the *calando*, one should think of gradually moving the point-of-contact toward the fingerboard (ending with full *sul tasto*), reducing vibrato, and increasing bow speed and decreasing bow pressure.

Andante espressivo

As mentioned before, Miguéz sets the tempo marking for each movement. When taking that into account for the second movement, the tempo marking “quarter note = 54” seems to work against the written marking of *Andante espressivo*; playing the music at that slow tempo produces a feeling more like an *adagio sostenuto*. The choice of tempo, nevertheless, should be decided by what the performer feels is convincing. (I feel more connected to the character of the piece “quarter note = 63.”) This choice of tempo provides

¹⁰⁷ I tend to execute this passage all on the A string, varying the point-of-contact of the bow and its speed, in order to create a warm, rich sound. If played on both the E and A strings, however, one can vary the sound more dramatically.

a wider variety of timbre, sound, and vibrato, in accord with the *Andante espressivo* character.

The opening theme, mm. 1–11, provides a great possibility for varying timbre and sonority. Measures 1–4 (where the violin is providing the accompaniment to the piano), for instance, could be played with a moderate bow speed and point-of-contact toward the fingerboard.



Figure 4.6 *Andante espressivo*, timbre and fingering suggestion, mm. 1–4.

Measures 4–11 would have a different approach since the violin now presents the main melodic material. A more sustained sound, richer vibrato, with the point-of-contact closer to the bridge, and mixing the D and G strings would be advisable. Also, mm. 25–26 provide a variety of timbre and sonority, as suggested in the next figure.



Figure 4.7 *Andante espressivo*, timbre and fingering suggestion, example 2, mm. 25–26.

The *Agitato* (mm. 36–102) suggests the character of a Chopin Mazurka. Here the violin sonority would be best with the bow in its middle, with a rather focused sound. The *staccato* markings in mm. 93–98 are interesting. Here the dots over the notes are accompanied by the marking of *staccato*, unlike the passage previously discussed in the

first movement. The violinist should consider a *portato* stroke instead of the typical short and dry articulation of a *staccato* marking, in order to achieve the *tranquillo* character requested by the composer in m. 87.

From mm. 103–114 the same idea proposed for mm. 4–11 would be advisable, with even more intensity.

Scherzo

Likewise in the second movement, the *Scherzo* tempo marking is subject to interpretation. Miguéz specifies a “dotted-half-note = 100” giving the feeling of a *Presto*. The composer, however, writes *Presto non molto*, suggesting that a tempo marking “dotted-half = 88–92” would be more appropriate. The marking of *a punta d’arco*, beginning in m. 4, further supports a slightly slower tempo than marked. This passage, played at the tip of the bow, cannot be achieved effectively at that tempo.



Figure 4.8 Scherzo, bow distribution defined by Miguéz, example 1, mm. 4–9.

A curious discrepancy can be found in mm. 20–21, when one compares the printed score to Miguéz’s original, handwritten violin part. Here Miguéz slurs a dotted-half note into a four-note chord. One would probably need to break that slur, so one could *crescendo*

on the dotted-half note with an up bow landing on the four-note chord with a forceful down bow.



Figure 4.9 Scherzo, bowing suggestion, mm. 20–21.

Another example where Miguéz specifies bow distribution in the passage in mm. 103–118.

Figure 4.10 Scherzo, bow distribution defined by Miguéz, example 2, mm. 103–118.

The passage is marked *du talon* (bowing at the frog), with a gradual increase in the amount of bow moving to m. 107, where his marking of *large* indicates that he wants the passage to be played broadly with a full bow. Additionally, the dots are better interpreted as *portato*, although more detached than the first movement.

The pizzicato indicated in mm. 186–191, marked with a *pp* dynamic, would balance better with the piano if played at *mf*. Normally a pizzicato played at a strong dynamic produces a heavier sound. To compensate for this, a diagonal movement of the finger over the fingerboard would give a more delicate, yet penetrating, sound.

The fugue (mm. 193–373) indicated as *Un poco meno presto*, is open to a wide variety of possibilities as far as tempo is concerned. This passage indicates a *serioso* character, for which a tempo marking of a “dotted-half note = 66” would be appropriate. (While Miguéz indicates tempo markings at the beginning of each movement, the fugue has no specific tempo marked.) For the *marcato*, a *portato* stroke would still be advisable, although with a little more separation. For the *detaché* stroke, its “original” form would be more appropriate than the *portato*, since the fugue is somehow more “Germanic” in character.

Vivace¹⁰⁸

In sonority and timbre, the beginning of the last movement (mm. 6–63) somehow resembles Schubert’s last movement of the *Arpeggione* sonata. In that context, a lighter

¹⁰⁸ For the last movement the Rietter & Biedermann edition was consulted.

and faster bow with its point-of-contact close to, but not over, the fingerboard, would be suggested. Additionally, a warm and restrained vibrato would fit the character.

Accents also play an important role in this piece. Throughout the movement many instances are displayed, for example in mm. 64–65, a “vibrato accent” would give an expressive emphasis to the down beats, keeping with the character of the movement.



Figure 4.11 Vivace, vibrato accents, mm. 64–65.

Measures 204–235 display very idiomatic, albeit difficult, writing for the violin through parallel octaves. Miguéz leaves the choice of fingering up to the performer; figure 4.12 offers a fingering suggestion for this passage.

204

mf

espress.

210

rfz

221

rfz sempre

ff

231

Figure 4.12 Vivace, fingering suggestion for parallel octaves, mm. 204–235.¹⁰⁹

Another idiomatic passage for the violin is found in mm. 419–445.

¹⁰⁹ The seventh on beat 2 of m. 224, is interesting. I believe this is a misprint and should be another interval of an octave, in accordance with the parallel octaves displayed throughout this passage.

419 420

426 428 V_3
ff con anima

433 *sf*

441 *Più mosso.*

Figure 4.13 Vivace, virtuosic passage, mm. 419–445.

Virtuosic in character, this passage presents a number of violinistic elements, including string crossings, stretches, parallel octaves, and runs. The passage opens with arpeggios requiring multiple string crossings. One must maintain the bow arm at the A string level, as it would require less effort in crossing up to the E string and down to the D string. The next figure proposes a set of fingerings and bowings for this passage.

419 420

426 428 *ff con anima*

433 *sf*

441

Più mosso.

445

Figure 4.14 Vivace, virtuosic passage with suggested fingerings and bowings, mm. 419–445.

The violin's final note is written with an accent. Here, along with the very last note of the first movement, should be played with a combination of moderate bow speed and pressure, along with a fast vibrato, in order to achieve the proper sonority and sense of finality.

CHAPTER FIVE THE SONATA AND ITS PLACE IN THE VIOLIN REPERTOIRE

Although significant in the Brazilian violin and chamber music literature, the Miguéz sonata is mostly unknown in the international violin world. Even in Brazil the sonata was largely forgotten for many decades. In discussing this, Bosisio affirmed:

[...] the sonata op. 14 is the most significant work for the piano-violin genre in the Brazilian repertory, and under all points of view it is cruel and unjust to be relegated to total forgetfulness as it was.¹¹⁰

The past 20 years has witnessed a rediscovery of Miguéz, particularly in regard to this sonata, primarily and limited to Brazil. Due to this revival, Brazilian performers started to produce live recordings, distributing them through social media, contributing to this trend.

Recordings

The first known recording of this sonata dates from 1968, performed by violinist Mariuccia Iacovino¹¹¹ and pianist Arnaldo Estrela.¹¹² Recorded live as part of a concert

¹¹⁰ Bosisio, “Sonata Op. 14 para violino e piano de Leopoldo Miguéz: Considerações de ordem musicológica comparativas, analíticas e interpretativas,” 7.

¹¹¹ Régis Duprat and Marcos Marcondes, “Iacovino, Mariuccia,” In *Enciclopédia da Musica Brasileira: Erudita* (São Paulo, SP: Art Editora: Publifolha, 2000), 135. Violinist Mariuccia Iacovino was born in 1912 in Rio de Janeiro, Brazil. She began her musical studies at age five; at age 15 she graduated from the *Instituto Nacional de Música* with a gold medal under the tutelage of the legendary Brazilian violinist Paulina d’Ambrosio. In 1928 Iacovino moved to Barcelona, Spain, where she studied with Fernández Arbós (1863–1939). A member of the Iacovino-Estrela duo, along with her husband Arnaldo Estrela, they performed in Brazil and abroad, living in Europe from 1949 to 1954. As a chamber musician, she received the Carlos Gomes medal and top prize at the Villa-Lobos string quartet international competition in 1966. She died in May of 2008.

¹¹² *Ibid.*, 87. Pianist Arnaldo Estrela was born in 1908 in Rio de Janeiro, Brazil. From 1913–1923 he studied with pianist Enrico Borgongino; after that period, Estrela was enrolled at the *Instituto Nacional de Música*, where he graduated with a gold medal in 1930, being a pupil of Barroso Neto. Additionally, Estrela studied harmony and

series in homage to Brazilian music, it sparked the renaissance of this sonata, mostly unknown at that time in Brazil. In an email exchange between the author and renowned Brazilian violinist Paulo Bosisio, he discussed the significant influence of this recording in Brazil as leading to a “historical legacy of pioneerism and of interpreters known for their fine taste and experience over many decades of chamber music practice.”¹¹³

The first known commercial recording of the sonata in a CD format was released by the Société nouvelle d’enregistrement in 1994, with violinist Martin Foster¹¹⁴ and pianist Eugene Plawutsky.¹¹⁵ In addition to the sonata, the recording contains works of other Brazilian composers, including Villa-Lobos.¹¹⁶

counterpoint with Lorenzo Fernandez and Tomás Terán. In 1942, Estrela was awarded first prize in the Columbia Concerts national competition. Besides the Iacovino-Estrela duo, Estrela performed as a soloist and recitalist in Brazil and throughout the world. He died in February of 1980.

¹¹³ Paulo Bosisio, e-mail message to author, March 26, 2017.

¹¹⁴ Leopoldo Miguéz, *Sonate opus 14*, Martin Foster and Eugene Plawutsky, Société nouvelle d’enregistrement SNE-593, 1994, CD. A native of Rochdale, England, violinist Martin Foster began his musical studies at the *Conservatoire de Musique de Montréal*, where he was awarded the *Premier Prix avec Distinction* in 1970. In 1973 he received a post-graduate diploma from the Julliard School, as well as the *Morris Loeb* and *Edouard Steuermann* awards. He performed as soloist with the Orchestre Métropolitain du Grand Montréal, the Orchestre Symphonique de la Montérégie, the Orchestre de chambre de Laval, and the McGill Chamber Orchestra. In 1988 Foster was awarded the Villa-Lobos medal from the Brazilian government for the promotion of Brazilian classical music.

¹¹⁵ Ibid. A native of Montreal, pianist Eugene Plawutsky began his piano studies with Lubka Kolessa at the *Conservatoire de Musique de Montréal*. He holds a Bachelor of Music from McGill University and a Masters degree from the University of Toronto. Plawutsky was also awarded the Villa-Lobos medal for the promotion of Brazilian classical music.

¹¹⁶ In my opinion, the influence of this recording in disseminating the Miguéz sonata in the Canadian and international music scene is unknown. I have asked prominent musicians in the North American continent about this recording, all of whom are unaware of the existence of this recording. Their bio information in the CD booklet, nevertheless, affirms that they were prized by the Brazilian government for promoting Brazilian classical music.

In 1998, the duo Bosisio-Barreto was responsible for the first Brazilian commercial recording of the sonata. The CD, titled “Sonatas Românticas,” included the Sonata, Op. 9, by Karol Szymanowski in addition to the Miguéz sonata.¹¹⁷ In an email exchange with the author, Brazilian pianist Lilian Barreto¹¹⁸ wrote the following words regarding the Miguéz sonata:

During the 30 years playing in a duo with violinist Paulo Bosisio, it was always our goal to study the maximum number of works for violin and piano, including all works in the genre by Mozart, Beethoven, and Brahms. Additionally, we performed the Fauré, Prokofiev, Bloch, and Franck sonatas, and works by Liszt, Schubert, Schumann, Sarasate, and many others. We further gave the first performance of the Mendelssohn double concerto in Brazil. Our upmost goal, nevertheless, was always to study and to present to the audience the important works for violin and piano by Brazilian composers. We gave, for instance, the premiere of the 5th sonata by Claudio Santoro and we incorporated in our recitals an immeasurable number of works by Villa-Lobos, Santoro, Mignone, and this sonata by Miguéz.

The Miguéz sonata requires from the pianist an accurate technique. In this work we have brilliant passages, in tempo *presto*, which require agile fingers and changes of muscle tone in order to achieve different layers of sound. In the musical aspect, the work is equally demanding, since its phrasings reflect human feelings, which need to be transposed from the abstract to some concrete form, so that it reaches the audience with the composer’s intention and authenticity.

I believe that the Miguéz sonata is of immense importance to the international and Brazilian chamber music literature. The classical language in its form and its romantic content make the sonata universal; the virtuosity required from the interpreters make it close in artistic grandeur to the great works of chamber music such as the Franck and Brahms sonatas. When we performed the Miguéz

¹¹⁷ Leopoldo Miguéz, *Sonatas Românticas*, Paulo Bosisio and Lilian Barreto, PLCD51503, 1998, CD.

¹¹⁸ Lilian Barreto, e-mail message to author, March 26, 2017. Pianist Lilian Barreto had her piano studies in Brazil with Gilberto Tinetti, Glória Maria Fonseca Costa, and Jacques Klein; she was also a student of Jan Ekier at Chopin University of Music in Warsaw, Poland. Additionally, she had further studies with Amy Dommel-Dieny and Norbert Dufourcq. Mrs. Barreto was a recipient of the Order of Merit medal from the Cultural Department of Poland. With the duo Bosisio-Barreto, she performed widely in Brazil and Europe.

sonata in recitals in Belgium, Italy, and France, the audience welcomed it with extreme pleasure, as someone who recognizes a masterpiece.¹¹⁹

Paulo Bosisio,¹²⁰ in his email exchange with the author, also made the following comment:

I fell in love with the piece and decided to disseminate it. I also consider this work to be one of the best of the romantic sonatas; the work is as delightful to listen to, as it is to perform. The sonata was very welcomed in the innumerable times I performed it in Brazil and in music festivals in Europe, such as in Brussels and in Rapallo, Italy.¹²¹

About this recording, Brazilian violinist Carlos Mendes, concertmaster of the Orquestra do Theatro Municipal do Rio de Janeiro (Rio de Janeiro Municipal Theater Orchestra), wrote the following words in an email exchange with the author:

Thinking of this recording, I must first praise all the richness in timbre properties extracted by the two instruments. The artists' maturity shows us, in this interpretation, a work much richer and more profound than we could imagine. A true rediscovery from our sensational Leopoldo Miguéz. Surely, this is a beautiful and generous gift to humanity, a true legacy; unfortunately rare and difficult to be found. Congratulations to the masters Bosisio and Barretto!¹²²

Since the Bosisio-Barretto CD was the first Brazilian commercial recording, it reestablished for the first time in decades, the sonata in a wider public reach. After that, the Miguéz sonata became much more popular and performed more often in the Brazil.

¹¹⁹ Ibid.

¹²⁰ Franciso Mignone, *A integral para violin e piano*, Paulo Bosisio and Lilian Barretto, 2005, CD. Brazilian violinist Paulo Bosisio was born in Rio de Janeiro, in 1950. He studied with violinist Yolanda Peixoto in Brazil; after that he moved to Europe where he studied for nine years with the great pedagogue Max Rostal. He has appeared as soloist and recitalist worldwide. As a pedagogue, some of his students were prize winners in prestigious international competitions such as Viotti and Zino Francescatti. A national string competition is held biannually in his name (Paulo Bosisio national string competition), in Juiz de Fora, Brazil.

¹²¹ Bosisio.

¹²² Carlos Mendes, e-mail exchange to author, April 2, 2017.

In 2014, the duo comprised of violinist Emmanuele Baldini¹²³ and pianist Karin Fernandes recorded the Miguéz sonata in a CD titled “Delírio.” In addition to the Miguéz sonata, the recording contains the two sonatas by the Italian-Brazilian composer Glauco Velásquez.¹²⁴ In an email exchange with the author, pianist Fernandes wrote the following comment in regard to the Miguéz sonata:

In the beginning of 2013, in a conversation with violinist Emmanuele Baldini, we decided to embark on a recording project of Brazilian works for piano and violin. After a search of the repertoire we arrived at the sonatas of Glauco Velásquez, which at the time were not yet recorded, and the Leopoldo Miguéz sonata. We decided then to record these three works. The Miguéz sonata is a wonderful work, so it was easy to make a decision to record it; particularly, I consider this sonata one of the most beautiful Brazilian works.

Miguéz was a great composer. This sonata is very gratifying for pianists, since it is a complete work, in all ways. I also think this work is essential and should be in the duo repertoire of this configuration.

If we think of all genius composers who were establishing their careers in the same period of time in which Miguéz lived, and analyze their works along with the Miguéz sonata, we will see how important he was and how relevant he should be considered in the repertoire.¹²⁵

¹²³ “Emmanuele Baldini,” Emmanuele Baldini’s website, accessed April 2, 2017, <http://emmanuelebaldini.com>. Violinist Emmanuele Baldini was born in Trieste, Italy in 1971. After studies in his hometown with Bruno Polli, Baldini furthered his violin training in Geneva with Corrado Romano, and in Salzburg and Berlin with Ruggiero Ricci. Recently, Baldini studied conducting with Isaac Karabtchevsky and Frank Shipway. Mr. Baldini received prizes from several international competitions, including the “Premier Prix de Virtuosité avec distinction” in Geneva, and the “Forum Junger Künstler” in Vienna. Baldini has performed as soloist and recitalist worldwide; he has performed in all the major European concert halls, in addition to those in Latin America, and especially in Brazil where he has made his home since 2005. He has been concertmaster of the Orchestra del Teatro Comunale di Bologna, Orchestra del Teatro alla Scala di Milano, Orchestra del Teatro “Guiseppe Verdi” di Trieste, and since 2005 has been concertmaster of the Orquestra Sinfônica do Estado de São Paulo (OSESF), Brazil. Additionally, Baldini is a founding member of the OSESF string quartet.

¹²⁴ Leopoldo Miguéz, *Sonata para Violino e Piano opus 14*, Emmanuele Baldini and Karin Fernandes, ProacSP 066225, 2014, CD.

¹²⁵ Karin Fernandes, e-mail message to author, March 29, 2017.

Additionally, in an email exchange with the author, violinist Baldini wrote the following words in regard to the sonata:

Since my arrival in Brazil, in 2004 I have maintained the constant work of rediscovery and dissemination of Brazilian music. I have already recorded three Camargo Guarnieri sonatas, the string quartets and quintets of Henrique Oswald, and I have performed the three Villa-Lobos sonatas, and a vast chamber music repertory of various Brazilian composers. I listened to the Miguéz sonata in an old recording, and not enjoying its interpretation, I thought that maybe I could leave a recording that would do the work justice. Therefore I embarked on a project in partnership with pianist Karin Fernandes.

I soon realized that I was dealing with a sonata that we, Brazilian violinists, should present to the world. No one knows it outside our country, and even in Brazil there are a lot of young violinists who have not yet heard it. It is our role to circulate as soon as possible one of the great chamber music works that Brazil has ever created.

I believe that, in part, the almost forgotten status of the sonata is related to Brazilian modernism, that for a significant amount of time considered Miguéz's works (as well as Oswald and others) connected to the European matrix. In fact, the Miguéz sonata is completely French, with Fauré as an ideal. It is an elegant work, refined, intense, nevertheless, profoundly connected to the European music world. Modernism did not tolerate that, and in the name of the new artistic ideal, it forgot the great works from the more traditional masters. After a long time, these ideological battles have no more resonance in our current artistic life; therefore, we can finally take advantage of the great Modernist works as well as the great traditional creations.¹²⁶

With the success of the Baldini-Fernandes recording, the Miguéz sonata is finally established in the musical life of Brazil.

¹²⁶ Emmanuele Baldini, e-mail message to author, March 23, 2017.

Editions

There are two editions of the sonata in existence: the Rietter & Biedermann, published in Leipzig in 1896, and a performance edition published in 2007 by violinist Alexander Mandl as part of a doctoral dissertation.¹²⁷

¹²⁷ Mandl. The edition is part of a doctoral dissertation.

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