

INTERNATIONAL CHAMBER MUSIC CONFERENCE

Chamber Music in the XXI Century:
New perspectives and challenges

2018

EDITORIAL TEAM

António Augusto Aguiar
Bruno Pereira
Daniela Coimbra
Jorge Alves
Marco Conceição
Marta Eufrazio

DESIGN

Joana Gonçalves

PROOF READER

Sara Pinto

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Chamber Music in the XXI Century:
New perspectives and challenges

ESMAE ESCOLA SUPERIOR
DE MÚSICA E ARTES
DO ESPETÁCULO



P. PORTO

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MÚSICA E ARTES
DO ESPETÁCULO

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PRO

PROGRAM 21st & 22nd of March '18

Day 1

Wednesday 21st of March
Casa da Música

13:00 - 14:00 **Registration**

14:00 - 14:15 **Opening Event**

Musical Introduction: RePercussion Trio (A man with a gun lives here – S. Snowden)

Official Welcome by: **António Augusto Aguiar** (President of ESMAE - IPP), **Stefan Gies** (CEO AEC); chair: **Bruno Pereira** (ESMAE - IPP | NIMAE - i2ADS)

14:15 - 15:00 **Chamber Music in the XXI Century: perspectives and challenges** speaker: **Jonathan Ayerst** (Casa da Música | Capella Duriensis); chair: **Rui Pereira** (Casa da Música)

Round table with António Rosa (CIMCA), **Okke Westdorp** (Conservatorium van Amsterdam), **Telmo Marques** (ESMAE - IPP)

15:00 - 16:30 Just listen! (Or can I also look at my chamber music partners?), **Sarah Vandemoortele, Kurt Feyaerts, Mark Reybrouck, Geert De Bièvre and Thomas De Baets** (LUCA School of Arts and KU - Leuven University, Belgium)

Bernardo Moreira de Sá and the Chamber Music Sessions at Casa Mello Abreu: Repertoire and Performers, **Helder Sá** (University of Aveiro, Portugal)

The Accordion: A Major Instrument in Contemporary Chamber Music, **Naiara De La Puente Vadillo** (University of the Arts Helsinki - Sibelius Academy, Finland)

16:30 - 17:00 **Informal Networking with Refreshments**

17:00 - 18:30 Sonata No. 4 for Piano and Violin by Grażyna Bacewicz as an example of the use of Classical Instrumental Techniques and their Influence on Sound Specificity, **Tomasz Król and Anna Liszewska** (Academy of Music in Łódź, Poland)

Perception relativism of sound structures and its influence on the interpretation of music works in the context of performance of contemporary chamber music, **Hanna Holeska** (Academy of Music in Łódź, Poland)

Musical Interaction in Ensemble Performance: Coherence and Expression, **Ugnė Antanavičiūtė** (Lithuanian Academy of Theatre and Music, Lithuania)

18:30 - 19:00 **Trio Sol* Norwegian Academy of Music**

Alexandra de Sousa Peral, violin; Ester Forsberg, viola; María Alejandra Conde Campos, cello **P. Nørgård, Pastorale - from "Babette's feast" Jean Sibelius, Suite for string trio in A major, JS 186**

I. Prelude. Vivace
II. Andante con moto
III. Menuetto
IV. Gigue. Allegretto

Johann Sebastian Bach, Aria from Goldberg variations BWV 988

Arranged for string trio by Dmitry Sitkovetsky

19:30 Dinner (Casa da Música Restaurant, 7th floor)

Day 2

Thursday 22nd of March
Casa da Música

9:30 - 10:30 Chamber Music and the joy of free playing, **Francisco Monteiro** (INET - MP, Portugal)

Performance of the work **Infinito - Francisco Monteiro** Catarina Assunção, violin; Marisa Moreira, viola; Ana Patrícia Semedo, cello; Maria Diz, oboe; Carolina Lima, flute; Valter Ponte, clarinet; Cláudia Prata, bassoon

Sangue Inverso, Inverso Sangue - Idiosyncrasy and identity in multi tempi compositional, **Jaime Reis** (ESART - IPCB, Portugal)

10:30 - 11:00 **Informal Networking with Refreshments**

11:00 - 11:45 Chamber music: practice and research. speakers: **Peter Dejans** (Orpheus Institute), **Anton Kernjak** (Hochschule für Musik Basel), **Dimitris Andrikopoulos** (ESMAE - IPP); chair: **Jorge Alves** (ESMAE - IPP)

11:45 - 12:45 Chamber music as a theme of research in a university context. The Sonata for Cello and Piano by Luís de Freitas Branco, **Ana Mafalda Monteiro** (ESMAE - IPP)

Performance practice of contemporary violin and piano's repertoire (lecture - recital), **Andrzej Śliżak and Mateusz Strzelecki**, Jan Kochanowski (University in Kielce and Academy of Music in Łódź, Poland)

12:45 Wrap Up and Closing Session: **Daniela Coimbra** (ESMAE | NIMAE - i2ADS) and **Bruno Pereira** (ESMAE - IPP | NIMAE - i2ADS)

*ensemble participating in HARMOS festival 2018

ANM

INTRODUCTION

INTRODUCTION

Daniela Coimbra (ESMAE - IPP | NIMAE - i2ADS)

INTRODUCTION

Daniela Coimbra (ESMAE - IPP | NIMAE - i2ADS)

What are the perspectives and challenges of a professional musician who dedicates a career to chamber music?

How important is visual contact when performing with other musicians?

Can we get new ideas about repertoire and concert formats by looking at how chamber music recitals were done in the past?

What makes a performance expressive and coherent?

Is it more fun playing together than playing alone?

These are just a few questions that were discussed in this conference. Chamber music is such a rich and complex domain, with a wide repertoire from the major composers of Western music and a big tradition both at the domestic sphere and the concert stage, with a vast array of famous ensembles and a rich history of musical anecdotes that no conference can dare to explain in its full extent. The International Chamber Music Conference 2018 aimed to contribute to this vast patrimony and shed light on the multiple aspects that make chamber music one of the most intense and unquestionable demonstration of human genius.

The subsequent conference report provides an overview of the various sessions and roundtable discussions, as well as insights and discussions that emerged during the event – such as creating the ensembles, group dynamics and leadership, as well as composition practices for chamber music and the development of innovative teaching methods and programming, among other things.

We would like to thank all the participants, musicians, teachers and researchers who so generously took part in this Conference. We extend our thanks to their institutions and others like the AEC (Association of European Conservatoires) and ECMA (European Chamber Music Academy) for their support for this conference. We especially thank Casa da Música, Oporto City Council and the Fine Arts School of the University of Porto for their continuing partnership in this event, which not only enriched, but also greatly facilitated our work. We would also like to thank all those who contributed towards producing the event.

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OPENING SESSION

KEYNOTE SPEAKER

Jonathan Ayerst (Casa da Música | Capella Duriensis)
Chair: Rui Pereira (Casa da Música)

ROUND TABLE

António Rosa (CIMCA)
Jonathan Ayerst (Casa da Música | Capella Duriensis)
Okke Westdorp (Conservatorium van Amsterdam)
Telmo Marques (ESMAE - IPP)
Chair: Rui Pereira (Casa da Música)

KEYNOTE

Jonathan Ayerst (Casa da Música; Capella Duriensis)

Chair: Rui Pereira (Casa da Música)

The session started with a brief presentation by Rui Pereira who welcomed all to Casa da Música and congratulated ESMÁE for the initiative of HARMOS Festival and International Chamber Music Conference (ICMuC) and told the audience about a situation that reflects the essence of chamber music: that same morning, the Casa da Música Symphony Orchestra was rehearsing. The violinist and conductor Joseph Swensen (who was playing one of Beethoven's Romances) at the end of the rehearsal said: "This is such a nice moment because the orchestra doesn't have anyone in front of them telling them how to play, and they really have to listen to each other." To Rui Pereira this is what chamber music is all about, it's having no one conducting the musicians and telling them how to play, however, the musicians are not playing on their own, meaning they really have to listen to each other.

After this brief introduction, Rui Pereira then presented Jonathan Ayerst, the Keynote speaker. In 2000 Jonathan was appointed the main pianist of the Remix Ensemble Casa da Música with whom he participated as a soloist in major festivals and projects throughout Europe. He premiered more than 100 works with the Remix Ensemble and he is also an accomplished organist. Since 2010 Jonathan founded the vocal ensemble Capella Duriensis, now recognized as international ambassadors of the Portuguese culture and more recently they have signed a 3rd Cd contract with Naxos, entitled "Portuguese Vocal Masterpieces of the 16th and 17th centuries". In 2012 he was awarded with the fellowship of the Royal College of Organists. In 2015 Jonathan obtained a MA with distinction, from Sheffield University, with the thesis "Who wants to improvise a fugue". In 2016 he was awarded with an organ scholarship by Sheffield University to initiate a PhD entitled: "A Psychological study of classical improvisation". He is a seasoned musician in chamber groups, as well as a soloist and with orchestra.

Jonathan started by setting some parameters about chamber music: first of all, there is always the repertoire question. Chamber music is usually associated with instrumental music, i. e. small ensembles performing in a small room (e.g. the chamber). So one could immediately start to think of chamber music in terms of contrast for example, it should not be appreciated in a big room such as Sala Suggia or in an outdoor space. Chamber music is not orchestral nor is it a solo work, it generally tends to be in small groups of people without a designated conductor. One might also consider the context in which chamber music is enjoyed. For instance, since the late 18th century, with the fall of the Church on court and the rise of pure instrumental music, it was esteemed for not having text and therefore expressing emotion. Many composers since Beethoven have reserved their most profound thoughts for string quartet, for example. And one could consider that people in a cultural context might be drawn towards chamber music because they prefer intimacy, discretion or subtlety of expression, rather than overt displays. Jonathan expressed how very interested he was in the skills of chamber music and that the main challenge is to play with other people, without a conductor, involving automatically an element of interpretation and the performers have to understand the score in terms of: "when am I a soloist?"; "when am I accompanying?"; "who am I accompanying?" It is not possible to just perform, everything must be mediated with other people. In reference to the presentation of the trio of percussionists who played at the beginning of the session, Jonathan said there are a number of cues: bodily, rhythmical, expressive, audible and visual cues which the players have to negotiate and learn. Even within these two parameters of repertoire and skills, it is difficult to confine chamber music to one kind of repertoire or experience. Jonathan continued by telling how his professional employment as a musician was completely dependent on his chamber music skills. He then challenged anyone to imagine if an orchestral musician, a répétiteur, an organist,

an ensemble player, a conductor or soloists could really be valued without chamber music skills. If one imagines that, in any of these contexts, they would play without the ability to play with other people and in most situations it would be disastrous. When Jonathan considered how he functions as a chamber musician, he realized that the many skills he learned were not as an instrumentalist, rather as a choir singer, because he started singing when he was seven in the cathedral choir. He then explained that in the cathedrals of England the singing takes place in a very intimate setting, usually in the choir or in the chancel of the cathedral. The singers stand in two rows, facing each other, singing to each other, while the listeners sit in circle, surrounding the choir. In Jonathan's opinion, this perfect setting has now echoed in concert halls such as The Round, in Sheffield or the new Pierre Boulez Hall, in Berlin.

He emphasized the importance of associating choir singing with chamber music, since everything is negotiated with a great number of people, in order to learn how to divide one's attention and to always sing with awareness or perform music with awareness to others (Jonathan believes that learning these skills later in life is very hard). Nowadays he works with adult singers, who often receive very little training in chamber music skills because, most of the time, this training is reserved for instrumental players. As a result, the singers find it extremely hard to focus since it requires a change of focus which is very complex and uncomfortable to them. He has been working with some singers for several years and has found that no amount of implicit rehearsal provided them with chamber music skills. Jonathan had to learn specific techniques in order to divide their attention and only then could they learn how to do it. He concluded that chamber music skills have to be learned at a very young age.

Jonathan proceeded his presentation by addressing chamber music as a field of research. The area chamber music (its conceptualization of performance) offers a vast field to researchers. His own field being music psychology, he is particularly interested in how chamber music skills can be described or learned: the ways in which people may divide their attention, communicate interpersonally; also how professional chamber musicians differ in their self-beliefs from soloists, for example; how people share responsibility; performance anxiety and decision making. He then referred to a PhD colleague, in Sheffield, who completed an analysis of conversations which she recorded during string quartet rehearsals. When she analysed this, she found that there were constant themes of patterns of communication. These patterns of communication are extremely important to the functioning of the group. One could almost say that the way they communicate in rehearsals defines the group and the level in which they work and their expectations. There are also studies around the psychological, social and interpersonal elements of chamber music. Many musicians enjoy chamber music because it gives them the possibility to play music intimately with colleagues and friends. It is a way to build friendships and to understand people, but it can also be disastrous for friendships. To conclude, Jonathan turned to the pedagogy question. In his experience, his training as a chamber musician had a profound influence on his subsequent career as a musician. It has completely affected the way in which he approaches and conceptualizes music. He then set some questions: "what value do we place on chamber music skills?" This question we can consider in a wide cultural sense, for example in an institution such as Casa da Música; but also in a specific pedagogical sense: do we train musicians to be soloists first, and chamber musicians second, or the reverse? If we neglect training specifically in chamber music, can we say that we adequately prepare young musicians for a professional life? And on that note, Jonathan stopped and welcomed his colleagues to the discussion.

Rapporteurs: Marco Conceição (ESMAE - IPP | NIMAE-i2ADS) | Marta Eufrazio (ESMAE - IPP)

ROUND TABLE

António Rosa (CIMCA)

Jonathan Ayerst (Casa da Música | Capella Duriensis)

Okke Westdorp (Conservatorium van Amsterdam)

Telmo Marques (ESMAE - IPP)

Chair: Rui Pereira (Casa da Música)

After Jonathan's speech Rui Pereira took over again and gave the floor to António Rosa asking him to start commenting Jonathan's words. Before that, the moderator introduced António as a former clarinet soloist of the Casa da Música Symphonic Orchestra (between 2002 and 2017). Graduated in ESMAE, the higher education school of music and performing arts in Porto, during that period he obtained the award of best graduate student. He won several national and international clarinet competitions and is a very experienced musician in chamber music. He's also the director and the president of the jury of Alcobaça's International Chamber Music Competition (CIMCA). António Rosa in his quality as director of CIMCA was asked about his experience following all these young musicians in the past years and to start trying to answer Jonathan's questions about the process of education in chamber music, for most of the participants are already at a very high-level moment of their music career (for example, participating in various international competitions). António Rosa started congratulating Repercussion trio, that opened the session, for the amazing performance and mentioned that they won the second prize in the junior category in the last edition of CIMCA. He shared that he had the idea to create this competition in 2006 and the first edition was in 2009. He explained that he felt the need to create an international dynamic around chamber music in Portugal. The first edition of the competition counted with almost 200 musicians, being the biggest in the number of participants that the competition has ever had.

He shared that after spending 15 years playing in orchestra, he believes it's not possible to play in such a formation, to become a good soloist and a good teacher without having experience in chamber music. Jonathan takes the opportunity to inquire António about the use of chamber music skills when the musician is under the direction of a conductor. António Rosa answered based in his experience: "We have two ears, two eyes and sometimes it's not easy to be a chamber musician or an orchestral musician because you need to hear what's happening everywhere, all the time. Fortunately, with some good conductors that's what we are asked for, they simplify and they put on us the responsibility to conduct the lines and all music. Some are a bit stricter with imposing a direction to follow but even then, it's really important to have this chamber music approach within the orchestra." Rui Pereira jumps in and adds that they have at Casa da Música an archive from Orfeão Portuense, a concert society founded in 1881, and it's very interesting to go through the program notes of their concerts and understand that there was not such a thing as a soloist recital at the time this society was created. The kind of concert they had at the time would be called, nowadays, a miscellaneous result with a chamber music concert where there would be a trio, then a string quartet, then a singer accompanied either by the piano or the string quartet and then one of the musicians would probably play a solo piece but not an entire sonata, just one movement, and probably a pianist would play a transcription from an opera and not a sonata. That started to change gradually and in the late 19th century or early 20th century we see these solo recitals happening on a regular basis. It was a real change, suddenly the old format that included chamber music just disappears completely and we start having string quartets playing full programs and piano recitals became very popular (and still are). Nowadays it's very interesting to see that some very famous and internationally acclaimed pianists are not playing alone anymore. They are performing more chamber music, we can assume that things are changing again.

After adding these interesting and historical perspectives, Rui Pereira passed the word to Okke Westdorp (the head of the classical department of Conservatorium van Amsterdam), while thanking

him for his participation in this panel, Rui proposed Okke to comment and describe about the experience at his institution on the way they prepare the students for the reality of becoming a professional musician and facing their careers and what is the role of chamber music in that world. Okke thanked the organization for the invitation and starts to answer the question raised previously about the relevance of chamber music against soloist and against orchestral training in the Higher Music education. He speaks about his experience and his context in the Netherlands: "We have about 700 students, nevertheless (I know many conservatories also in the Netherlands are trying to do the same) we try to personalize the curriculum and the fun thing is that if you personalize a curriculum, chamber music will always be a part of it. Many of our students want to be soloists, many want to join an orchestra and many of them would like to have a chamber music career, but maybe not in the beginning. The fun thing is if you look at great soloists in this world, after a while they all start their own chamber music festival. Somehow there is an urge for soloists to play together, as you said before, although with risks. Within the Conservatoire we try to customize the curriculum, but in the first year of the course chamber music is a large part of it because of those skills which were mentioned earlier." He considered that the challenges classical music has are the same that chamber music faces. One can also argue that the resilience of chamber music and the way you organize chamber music is much more flexible when you compare it to a large symphony orchestra. Considering that and looking at the way some larger organizations like symphony orchestras are facing the challenges nowadays such as the decreasing budgets and the difficulty to reach younger audiences to concerts. However, if you bet on the strength and the power of symphony orchestras have in marketing budget and how they are essential to films, contemporary dance, for example, they become more accessible to the audience. Okke teases us to ask ourselves if chamber music and chamber music ensembles have the strength, the power and the budgets to hook onto that new development and to reach the audience. He considers chamber music is very well capable of doing so, but there are some challenges with the budget, the branding, the marketing etc., and these are, in Okke's perspective, some skills conservatoires need to consider.

The moderator tried to stimulate the discussion and questioned Okke about the age young music students are expected to start having a formal education in chamber music, in Amsterdam. Okke restates that in Amsterdam the preparatory course has chamber music as of the beginning, playing together and an increasing amount of improvisation is one of the first things they do. Every year all students play together with an experienced colleague and have a concert with one of the members of the Concertgebouw orchestra. However, when a piano player is entering for the first year of the Bachelor they are immediately put together with a singer because they need a pianist to play with and it's a good experience to learn from. This is for the first year of the bachelor, but Okke thinks, having heard what was said before, for example, a pianist and an organ player could very well be trained through choral skills. When the level is not high enough or the technical skills are not there to play together, one could argue that singing together may very well provide them with the necessary skills. Jonathan addressed to Okke and wondered if the education music training is not steered towards one kind of goal. He took as examples the singers he has been working with and despite the wonderful voices they have, their focus is so much on their own vocal production and their attention is so fixed in that direction that it's extremely hard for some of them to take their attention to somewhere else (like listening the others). Jonathan used the singers as an example but he thinks that maybe it is the same with instrumental players, if they don't have that understanding early it's extremely hard to even value another way of performing. Okke agrees with Jonathan's concerns and explained the way Conservatorium van Amsterdam solves that problem. He mentions that they have hired Coosje Wijzenbeek to work with the string players, with fancy fiddlers, playing together as of the age of four. As for singers, Okke reveals a bit jealousy with the amazing culture England has where the training starts very early, since it works also with solfège and that's one of the great advantages of having such a great choir tradition there.

Rui Pereira extended the discussion to Telmo Marques, the head of the music department of ESMAE. Considering the wide range of expertise of Telmo as a composer, a pianist, a jazz player and arranger Rui wondered if it makes sense for him to consider if there is limits in making music, if it makes sense to talk about chamber music. Telmo Marques answered, smiling: "Why not?" Then he shared: "When I was ten my desire was to become Sviatoslav Richter. When I was fourteen I didn't want to be Sviatoslav Richter because it seemed to be a lonely activity. Studying, practicing, playing and being alone in the backstage and then playing alone onstage. I think I found that playing with other musicians is better than playing alone." Telmo Marques considers that chamber music emerges because it's a need. He said that Tranchefort defines chamber music as music composed for between two and ten instruments. Not one nor eleven, possibly because with eleven you need a conductor. He reflected and said that we have a problem in our schools and Conservatoires, by still teaching and preparing students to become soloists, though it's very difficult to become Sokolov, Suggia or Rostropovich nowadays. Telmo thinks the future is plural and chamber music means interaction. He reckons, accepting the overstatement, that since Beethoven's seventeen quartets (some calling it absolute music), chamber music is more important than solo instrumental playing. Jonathan Ayerst took the word to say that he stayed off the question of pedagogy in Portugal because he admits not having much experience on teaching in the country. He has worked with singers in Portugal but he feels, from what has been said and also from the existence of HARMOS festival, that chamber music needs promotion and recognition. Addressing to Telmo's words about the soloist mentality of the young students at the conservatories, Jonathan agrees that this approach is impractical and questioned the reasons that sustain this mentality and what can we do about it.

Telmo starts answering by considering that the question posed is the real question to be discussed. He considers that it would probably be best starting to prepare the students as soloists but then put them together with other instruments and prepare them to make chamber music. At this moment Telmo points out to Marta Eufrázio (the former coordinator of ESMAE's Chamber Music department) and brings her to the discussion. Marta, additionally to her former role within the chamber music department, has been teaching violin for fourteen years and admits disagreeing with Telmo's opinion because she considers schools and conservatoires don't focus on preparing soloists. She affirms: "As a violin teacher I focus on giving them skills to be able to perform, move their fingers as it is, move their bows and then there are more at ease when it is time to play with their friends because they are very willing to play together. I had to make this rule last year that you cannot have more than one group because it was chaotic. They all wanted to play together with their friends and have two and three and four groups and we didn't have enough professors to give the lessons." With this claim she concluded that the students really want to play together and they really enjoy playing chamber music, sometimes even more than their studies and caprices and concerts; "We have to teach them in a broad way," she added. Despite that, she thinks schools should prepare the students technically and musically as soloists so they can apply and make auditions for orchestras and other positions in the future. She sees the biggest challenge being the budget and the marketing, the branding and the promotion and giving them a place to show their work. That's what she considers as the most challenging thing because the students are very keen on chamber music, they are very happy to play together and they apply what they learn individually and do it together. Marta adds that the happiest times is when they play together. In conclusion, she considers that there is a mentality towards playing in groups and identifies the main problem is in the way to get them to play in public and funding these presentations.

António Rosa shared his opinion about the relevance of valuing chamber music in school and considered himself lucky for all the chamber music opportunities he has had as a student. Years later, now being the artistic director of a chamber music competition, he can share his opinion for the discussion. After 5 editions of the competition he sees a big development in the Portuguese chamber music groups participating, meaning that there was more work done within the chamber

music field in the last 10–15 years and specified the work of percussion groups that have been improving tremendously in chamber music, having a different perspective of their instruments in comparison with a singer or a pianist. Sometimes in chamber music it's not easy to put aside the soloist mentality, but that's a work to be done by the students and by their instrument teachers. Reckoning the importance of the model of festival or competition, he thinks that the concept of season would have more impact in the development of the genre.

Rui Pereira brought a new and last topic to the discussion and invited any of the panellists to comment about the way chamber music is programmed in different concert halls in Europe. Rui shared his experience and remarked that sometimes the concert halls choose their program considering the expectation of the tickets' office. The programmer has many things to consider when promoting a concert and one the most relevant thing is managing the budget. He kept elaborating on the theme: "It might sound ridiculous but if you are planning a festival, for instance, and you have a string quartet, you consider four musicians, but you also need to consider the cello as it requires an extra ticket in the plane and of course you need to consider all costs, you have to decide based on numbers. So instead of thinking about music and beauty and what is the perfect music you want to bring to your venue or festival, you start having to control numbers... You also know that some instruments will fill the hall, will get sold out and some others are really risky." Most of these things are not directly connected to the music itself, but they have a huge influence at the end of the day for those who can really go and perform and those who cannot. He identifies a pattern in his generation (those between 35–45 years old) that was raised within this context of crisis. This becomes very hard when you need to deliver a season and a program of high quality, but at the same time he refers that he never saw such amazing buildings being built for music (such as in Hamburg, in Paris and in Porto), so many festivals happening, so many international competitions, so many projects like Rising Starts from Echo and many other examples.

After this introductory reflection he opens the discussion to the panel and asks about others' experiences as musicians and teachers, if they have the feeling that chamber music is in crisis or not. Okke Westdorp steps in and retrieves a previous question about how institutions (higher music education institutions) prepare students in a crisis scenario. Preparing the students, within a conservatoire ambience, for a world which has decreasing budgets for the Arts is a huge responsibility, but there are also limits to it. In his opinion the best thing we could do for a second year harp player is basically to make sure that they are able to get their driver's license and are able to buy a large car, because that is the way we can help a harp player in the best possible way preparing themselves to get to their gigs and concerts but that's not the role of Conservatoires. After clarifying his position, he poses yet another question: "What is our role after all?"

He answers his own question and draws a set of new reflexive questions: "Basically, it has to do with skills. Do we need all kinds of students who are able to build their own website? Do they need to be able to fill out their own tax forms? Do they need to be able to be a marketing manager or branding manager, etc.?"

Telmo Marques adds that he considers chamber music as a fundamental part of the needed diversity in our schools and he tries to exemplify by giving practical examples: "If you start doing only piano recitals at Casa da Música it will end probably without an audience. We have to be diverse. We have to have diversity on this kind of contents that we provide to the audience. So, when you say it's more expensive a string quartet, it's true, but it's still less expensive than an orchestra, right?" Addressing to Rui Pereira, he brings a question to the programmers: "You [as a programmer] need to think about the costs, but what can we do to make things more diverse?"

Controlling the time and considering the need of having a participative conference, Rui Pereira took advantage of this open question to query the audience to address the guest speakers. Taking this opportunity, a member of the audience questioned: "Nowadays we are facing a crisis in public

attention. When we go to an orchestra concert, we see that most of the people are elderly and not so many young people attending. In general, we might say that we see a lack of interest, of the young generations, towards classical music, chamber music included. How can we attract the attention of people to attend our concerts?"

Jonathan Ayerst was the first to answer this question and assumed this could be mainly his personal view, but reflecting what a lot of people that study improvisation think, he states: "I think the problem is with the way classical music is perceived as it is, classical musicians are not creative enough since they tend to learn to perform the works of other people, this makes their work as being rather non-creative and non-current. Of course, there is contemporary music but in general classical music is a little bit obsessed with the historical and the performance of the repertoire considered which are perceived as masterpieces. So classical music concerts appeal to the elderly because, I think, they were taught that there is a kind of intrinsic cultural value in listening to classical masterpieces. I don't think that it appeals to the younger generation, I think they want to have a music that's current and not about masterpieces and anything very precious, they want people to be creative within their own thing. That's my opinion."

Okke Westdorp also answered to the question but assumes that he probably doesn't have a better answer than the member of the audience posing the question. Okke considers that trying to identify a target audience might be relevant so you may address them with the right branding strategies. Developing what he said previously, he considers chamber music very resilient and provokes the group of musicians to connect directly with the audience, something that is not possible with a large Symphony Orchestra. There are many possibilities to connect with an audience which might be younger or might be older. "You need to get them interested in the music you are playing." said Okke Westdorp. "I think having such a small group, being flexible, having the knowledge, having communicative skills, it gives you a great opportunity to attract that new and young audience without having Dj's, film or without having all those costly things. I think you can do it yourself."

Rui Pereira announced that the session needs to end, but before that and after thanking the guest speakers and the audience he also answered shortly to the question from the audience: "Probably the most important thing you can do is to play with such enthusiasm that you make every performance of yours so convincing and then you have to give time, and do not give up after the first couple of empty rooms that you play for. It might happen, but it's never a good idea to give up."

Rapporteur: Bruno Pereira (ESMAE - IPP | NIMAE-i2ADS)

CASA
MELLO
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**BERNARDO MOREIRA DE SÁ AND
THE CHAMBER MUSIC SESSIONS
AT CASA MELLO ABREU:
REPERTOIRE AND PERFORMERS**

Hélder Sá (University of Aveiro)

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REPERTOIRE AND PERFORMERS

Hélder Sá (University of Aveiro)

KEYWORDS

Bernardo Moreira de Sá; Casa Mello Abreu; Chamber music; Instrumental music

ABSTRACT

Acquired in 1912 by Bernardo Moreira de Sá (1853–1924), the Casa Mello Abreu sold musical instruments, and held recitals and chamber music concerts (Andrade, Liberal, and Pereira 2010). This research focuses on the chamber music sessions occurring between 1913 and 1917: the performers, the repertoire and their relevance in the Portuguese context. Moreira de Sá's role as director of the Orpheon Portuense, and as a performer, musicologist and pedagogue has been studied, by Henriques (1944), Guerra (1997), Ribeiro (2001), Araújo (2014) and Vilares (2015). However, the programming developed at the Casa Mello Abreu remains largely unexplored.

Methodologically, this research was conducted through the identification and study of concert programs and critiques in several periodicals: *A Arte Musical*, *Eco Musical*, *O Comércio do Porto* and *O Primeiro de Janeiro*.

This systematization highlights the importance of Moreira de Sá as a promoter and performer. From the information collected, we can observe the presence of players from his immediate circle: family (Leonilda Sá e Costa, Fernando Moreira de Sá), students (Alberto Pimenta, Acácio de Faria, Beatriz Couto, Laura Barbosa, Maria Adelaide Diogo, Ozíria Pimentel, Maria Thereza Pinheiro, etc) plus well-known musicians in Porto (Nicolino Milano, José Bonet, Pedro Blanco, Hasdrubal Godinho, Benjamim Gouveia, José Gouveia, Juan Casaux, etc).

The data collected reveal the preference for German spoken composers as well as several national debuts (Amani, Reinecke, Saint-Saëns, Scott, Turina, d'Indy e Vreuls). These concerts demonstrate the importance that Moreira de Sá attributed to chamber music throughout his career.

INTRODUCTION

Bernardo Valentim Moreira de Sá (born February 14, 1853, Guimarães - died April 2, 1924, Porto) was one of the most important personalities of musical life in Porto. Moreira de Sá was known for his encyclopedic knowledge. He was a violinist, pianist, maestro, businessman, teacher and writer. He was one of the founders of the Orpheon Portuense and the Conservatory of Music in Porto, and was the first director of both institutions.

Moreira de Sá studied violin with Augusto Marques Pinto (1838 - 1888), Nicolau Medina Ribas (1832–1900) and Joseph Joachim (1831 - 1907) (Borba and Graça 1963, 260; Castro 1991, 149; Liberal 2000, 16; Silva 2010, 1555).

During his lifetime he wrote for several newspapers and magazines, publishing hundreds of articles. He also authored books related to different topics such as mathematics, fine arts, architecture, and music (AAVV 1947, 254–272).

As director of the Orpheon Portuense, Moreira de Sá hired some of the best soloists in the world to perform in Porto - Rubinstein, Cortot, Busoni, Kreisler, Enesco, Ysaye, Kochanski, Milstein and Piatigorsky (Orpheon Portuense 1897–1914; AAVV 1947, 237; Rigaud 2013, 9; Hora 2014).

He toured extensively to South America with Pablo Casals, Harold Bauer, Vianna da Motta and Artur Napoleão and was a member of the Sociedade de Quartetos (Society of Quartets), the first of its kind in Portugal, and the Sociedade de Música de Câmara (Society of Chamber Music) (AAVV 1947, 11, 21, 45; Borba and Graça 1963, 260; Ribeiro 2001; Vilares 2015, 148).

In 1884 he created the Quarteto Moreira de Sá with Henrique Carneiro (second violin), Benjamim Gouveia (viola) and Joaquim Casela (cello). Between 1898 and 1901 the cellist Guilhermina Suggia belonged to this quartet (Borba and Lopes-Graça 1963, 260; Liberal, Pereira and Andrade 2009, 112). According to Viana da Mota (1947, 152) one of their greatest achievements was the performance of the complete set of Beethoven's Quartets.

In 1900, he established the Casa Moreira de Sá, selling instruments and sheet music (Guerra 1997, 117). Moreira de Sá acquired Casa Mello Abreu in 1912. This establishment was founded in the early fifties of the nineteenth century¹. It was advertised as the oldest piano-selling house in Porto. There, as in Casa Moreira de Sá, there were recitals and chamber music concerts (Liberal, Pereira and Andrade 2010, 66).

Figura 1 Publicity “Casa Mello Abreu”, *O Comércio do Porto* n° 273, 18/11/1913



GOALS

This research focuses on the thirty-seven chamber music sessions occurring between the 6th of January, 1913 and the 20th of May, 1917, called “Sessões de Música de Câmara”, in particular on the performers, the repertoire and their relevance in the Portuguese musical context.

LITERATURE REVIEW

Moreira de Sá's role as director of the Orpheon Portuense, as a performer, musicologist and pedagogue has been studied by Guerra (1997), Liberal (2000), Ribeiro (2001), Gomes de Araújo (coord.) (2014) and Vilares (2015). There is further information in the Moreira de Sá memorial book *In Memoriam* (AAVV 1947).

Criticisms written by Carlos Ramos for the newspaper *O Primeiro de Janeiro*, were compiled by Henriques (1944). These criticisms were very useful in this research to fill in missing programs and recognize their performers between January and May of 1914.

There is an entry about Casa Mello Abreu in *Casas da Música no Porto* by Andrade, Liberal, and Pereira (2010).

METHODS

Methodologically, this research was conducted through the identification and study of concert programs and criticism in the periodicals *A Arte Musical*, *Eco Musical*, *O Comércio do Porto* and *O Primeiro de Janeiro*. The concert programs were found in three collections: Michel'Angelo Lambertini's - Portugal's National Library², José Relvas - *Casa dos Patudos* and Moreira de Sá e Costa' Family Archive, and a list of performers and works in a concert program of the Lisbon Symphonic Orchestra, in Politeama Theater, directed by David de Sousa, on November 18th, 1917.

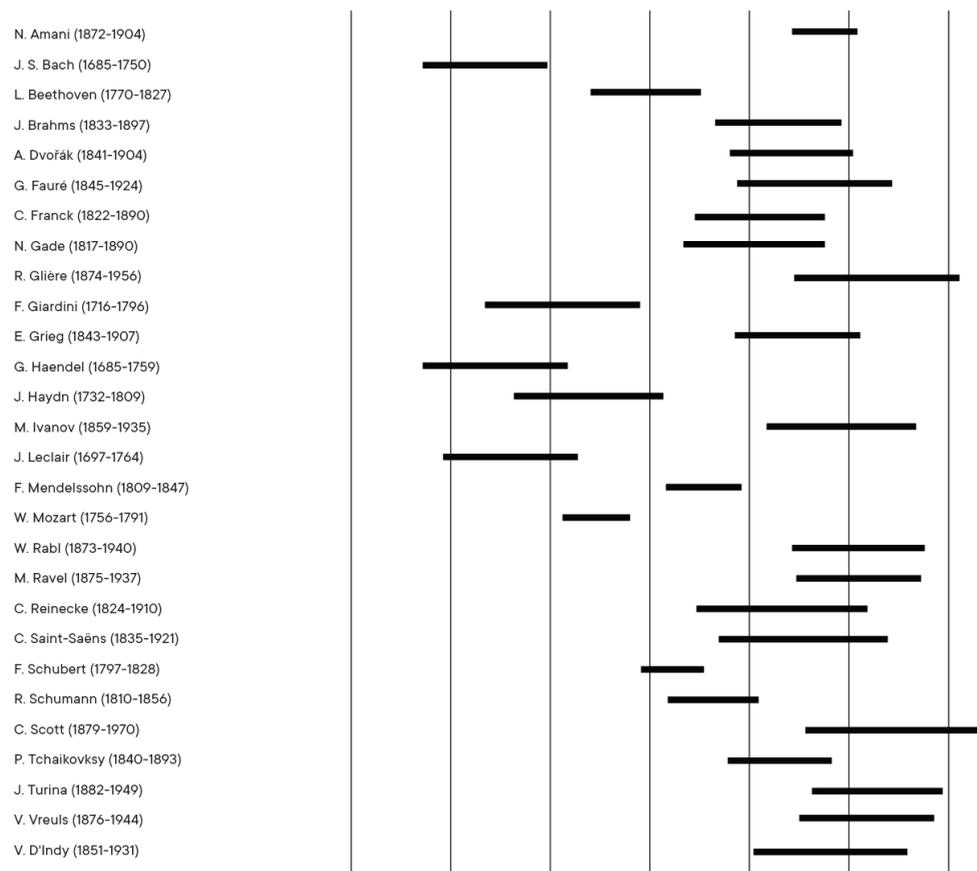
RESULTS

The systematization of data highlights the importance of Moreira de Sá as a promoter and performer. Moreira de Sá participated in all sessions, playing violin. He sometimes gave a lecture before the concert. Regarding the first session, the magazine *A Arte Musical* (January 15, 1913, p. 6) mentioned:

The concert was preceded by the hearing of a lecture on chamber music in which Moreira de Sá patented once again his great culture and erudition. In broad strokes he referred to the evolution of this special genre of art and the vogue it had in the Renaissance until Haydn, Mozart and Beethoven, his most sublime apostles. He then spoke about the technical nature of chamber music and especially about the music that would be heard. He went to the piano and played some phrases and motifs of the two quartets.³

The repertoire presented in the thirty-seven chamber music sessions at Casa Mello Abreu can be divided into two major groups: the consecrated and the contemporary composers. In this second category there are several premieres in Portugal. Most of the music is from the Classic and Romantic periods with a strong predominance from the second half of the XIX century. There are only four Baroque composers (J. S. Bach, F. Giardini, G. Haendel), each one with a single work.

Chart 1 – Composers presented and their chronological span



The importance of the German spoken composers is evident. The first six concerts including three Beethoven quartets and two trios, a Mozart and a Haydn quartet. In these first sessions, Moreira de Sá's former students - Beatriz Couto and Laura Artayett Barbosa - the violist Miguel Ballesteros, the cellists José Gouveia and Juan Casaux and the pianist Maria Adelaide Campos Diogo, Luís Costa's student, participated as performers.

Table 1 – The first six programs and performers

Session	Program	Performers
1	L. Beethoven - Quartet Op. 18 no. 4;	Moreira de Sá and Beatriz Couto (vn); Laura Artayett Barbosa (va); José Gouveia (vc)
	W. Mozart - Quartet no. 1	Moreira de Sá (pn); Beatriz Couto (vn); Laura Artayett Barbosa (va); José Gouveia (vc)
2	L. Beethoven - Trio Op. 97 "Archduke"	Moreira de Sá (vn), Juan Casaux (vc), José Bonet (pn)
	F. Mendelssohn - Trio Op. 66	
3	L. Beethoven - Quartet Op. 59 no. 1	Moreira de Sá and Alberto Pimenta (vn); Miguel Ballesteros (va); Juan Casaux (vc)
	J. Haydn - Quartet no. 38	
4 and 6	L. Beethoven - Quartet Op. 18 no. 6;	Moreira de Sá and Beatriz Couto (vn); Laura Artayett Barbosa (va); José Gouveia (vc)
	L. Beethoven - Trio Op. 1 no. 3	Maria Adelaide Campos Diogo (pn); Moreira de Sá (vn); José Gouveia (vc)
5	L. Beethoven - Quartet Op. 59 no. 1	Moreira de Sá and Alberto Pimenta (vn); Miguel Ballesteros (va); Juan Casaux (vc)
	J. Haydn - Quartet no. 38	

The Austrian and German repertoire was a constant throughout all the set, comprising 68% of the total. The number of presentations of works by these composers were: L. Beethoven (23), F. Mendelssohn (8), W. Mozart, J. Haydn and R. Schumann (4 each), F. Schubert (3), J. Brahms (2), J.S. Bach, G. Haendel and C. Reinecke (1 each). The high number of works by Beethoven demonstrates Moreira de Sá's admiration for this composer. During these sessions the first eleven String Quartets, Quintets Op. 29 and 104 and Trios no. 2 and 3 Op. 1, Op. 8, 11, 25 and 97 were presented. From the second most played composer, F. Mendelssohn, Trios Op. 49 and 66, Op. 2, 12, 44 no. 1 Quartets and Op. 18 and 87 Quintets were performed.

The Franco-belgian composers are the second most played. This set consists of works by V. D'Indy, G. Fauré, J. Leclair, M. Ravel, C. Saint-Saëns and V. Vreuls.

Table 2 – Franco-belgian repertoire and performers

Session	Program	Performers
11; 18	G. Fauré – Piano Quartet no. 2 Op. 45	Orizia Pimentel (pn); Moreira de Sá (vn); Laura Barbosa (va); José Gouveia (vc)
16	V. D'Indy – Trio Op. 29	Pedro Blanco (pn); Moreira de Sá (vn); Juan Casaux (vc)
18	J. Lecair – Sonata Op. 2 Sarabanda	Moreira de Sá (vn); Leonilda Sá e Costa (pn)
25	C. Saint-Saëns – Piano Trio no. 1 Op. 18	Moreira de Sá (vn); Maria Adelaide Diogo (pn); José Gouveia (vc)
27	M. Ravel – String quartet – Allegro moderato	Moreira de Sá and Hasdrubal Godinho (vn); Benjamim Gouveia (va); Juan Casaux (vc)
30	C. Franck – Violin Sonata	Moreira de Sá (vn); Leonilda Moreira de Sá e Costa (pn)
34	V. Vreuls – Violin Sonata	Moreira de Sá (vn); Maria Thereza Pinheiro (pn)

The remain composers who complete the repertoire featured in this chamber music series are from quite different backgrounds: A. Dvořák (Bohemia), N. Amani, R. Glière, M. Ivanov and P. Tchaikovsky (Russian Empire), N. Gade and E. Grieg (Scandinavia), J. Turina (Spain), F. Giardini (Italy) and C. Scott (England).

Contrasting with the paradigmatic works of the chamber music's repertoire, there were several works by living or recently deceased composers – N. Amani (Trio Op. 1), J. Brahms (2nd Sextet Op. 36), A. Dvořák (*Terzetto* Op. 74), G. Fauré (2nd Quartet Op. 45), V. D' Indy (Trio Op. 29), N. Gade (Trios Op. 1 and 42), R. Glière (Quartet no. 2 Op. 20 *Vivace*), M. Ivanov (Quartet), W. Rabl (Quartet Op. 1), M. Ravel (String Quartet), C. Reinecke (*Serenata* Op. 126 no. 2), C. Saint-Saëns (Quintet Op. 14), C. Scott (*Elegie* and *Tallahasse*; Romance for violin and piano Op. 73), J. Turina (*Scène Andalouse*), V. Vreuls

(*Sonata* for violin and piano no. 1). Many of these works were Portuguese premieres, and this fact is highlighted in the press. The performers were Moreira de Sá and Alberto Pimenta (violin), Laura Barbosa and Hasdrubal Godinho (viola), Benjamim Gouveia and Fernando Moreira de Sá (viola), Jacomo Trindade (clarinet), Juan Casaux (cello), Benjamim Gouveia (piano and cello), Pedro Blanco, Olimpia Batista, Madalena Vale da Silva and Maria Theresa Pinheiro (piano).

There were also some national premieres of works by earlier composers – J. Leclair (*Sonata* Op. 2), W. Mozart (*Divertimento* no. 17 K. 334), and F. Schubert (Trio Op. 100). We should add the horn players António Joaquim da Costa and Albano Graça to the performers previously mentioned.

In the seventh session, on March 14, 1913, Moreira de Sá celebrated Reinecke's memorial – this composer passed away on March 10, 1910 – playing his *Serenade* for violin, cello and piano Op. 126, composed in 1873. On this occasion Moreira de Sá was accompanied by two well-known musicians: on the piano, Pedro Blanco and on the cello, José Gouveia. These two musicians would later belong to the first faculty of the Conservatory of Music of Porto, led by Moreira de Sá.

The 28th session included Portuguese premieres from Walter Rabl and Cyril Scott. The performers were Olímpia Batista (piano), Moreira de Sá and Efisio Aneda (violins), Jacomo Trindade (clarinet), Juan Casaux and Benjamim Gouveia (cellos). Carlos Ramos wrote in *O Primeiro de Janeiro* of March 17, 1914, apud Henriques (1944, 107–8):

It was performed Rabl's piano, clarinet, violin and violoncello Quartet opus 1, a new composer, of bohemian origin. This work of popular flavor with very modern glaze and a varied and original harmonization presents a great spontaneity of impression and a picturesque and rustic suggestive charm. Filled with a penetrating melancholy, there are some animated episodes, small pictures full of vivacity, movement and life⁵.

Concerning Cyril Scott's works *Elegie* and *Tallahasse*, Ramos highlighted Moreira de Sá's "perfect and elegant bowing" Henriques (1944, 108).

Difficulties may have occurred in last three concerts (April, 15th; May 13th and 20th, 1917). The 36th session was postponed until 20 May, after the 37th ⁶. In the 36th concert, Mozart's 2nd Piano Quartet in E flat major and Beethoven's String Quartet no. 8, Op. 59 no.2 were performed. The musicians were Alice Albertina Fernandes Ferreira (piano), Moreira de Sá and Alberto Pimenta (violins), José Carvalho (viola) and José Romagosa (cello).

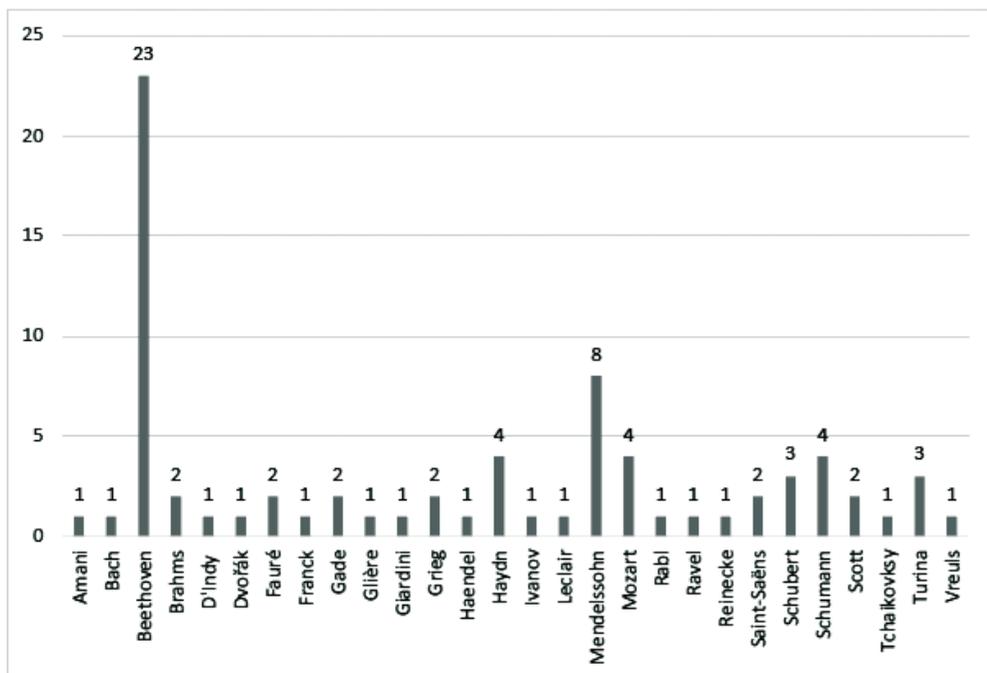
Four of the six works performed in these last concerts had been presented previously in this set (Beethoven String Quartets Op. 59 no. 1, 2 and 3; and Schumann Piano Quartet) although some performers changed. Previously (3rd concert), Moreira de Sá and Alberto Pimenta (violins), Miguel Ballesteros (viola) and Juan Casaux (cello) played the first Razumovsky's Beethoven String Quartet. In the eighth session, Benjamim Gouveia (viola) played the second and third String Quartets Op. 59. Later, in the 36th and 37th concerts, the viola and cello players were replaced by José Carvalho and José Romagosa.

DISCUSSION

Between January 6, 1913 and May 20, 1917, thirty-seven concerts were held at the Casa Mello Abreu, known as "Chamber Music Sessions". Thirty-four of these concerts had taken place by May 15, 1914, averaging two monthly concerts. These sessions would be resumed on April 15, 1917, almost three years later, with three final concerts⁷.

The press indicates twenty-four sessions between January 6, 1913, and April 21, 1916⁸. However, in that period, this investigation documented thirty-four concerts. The concert programs' systematization in Lambertini, Relvas and Moreira de Sá e Costa's collections and the criticisms in the press (*A Arte Musical*, *Eco Musical*, *O Comércio do Porto* and *O Primeiro de Janeiro*) revealed two program guidelines: the masterpiece repertoire and contemporary music. Sixty-eight musical works by twenty-eight composers were presented mainly of Classic and Romantic period authors, especially from the Central Europe (German and French spoken).

Chart 2 - Presentations by composer



The most frequently interpreted composers were Beethoven, followed by Mendelssohn, Haydn, Mozart and Schumann. The importance of these repertoire is not unusual, considering Moreira de Sá's academic and performative path. Previously, Moreira de Sá had performed the complete set of Beethoven's string quartets and seems to have tried to repeat this challenge again playing the first eleven quartets. Besides, on Beethoven's birthdays, on December 16th, recitals were common at Casa Melo Abreu with his music.⁹

Most of the presented works were composed for formations ranging from three to six musicians with a clear predominance of quartets and trios.

National premieres also characterized this set of concerts. Musical works by Moreira de Sá's contemporary composers were presented, mixing names unknown to the Portuguese public with renowned authors such as Amani, Brahms, Dvorak, Gade, Glière, D'Indy, Ivanov, Rabi, Ravel, Reinecke, Saint-Saëns, Schubert, Scott, Turina and Vreuls. Compositions by Leclair, Mozart and Schubert were also presented as premieres.

The references in the press are generally short but positive. They emphasize Moreira de Sá's erudition and the performers' technical and artistic qualities, although without details. In the periodic *O Comércio do Porto*, the references are summarized in very short notes indicating the program and the performers. These comments always appear on the eve of the concerts, probably for advertising purposes. Carlos Ramos' criticism in *O Primeiro de Janeiro*, besides, is extensive and in a literary style. It essentially deals with the music's and composers' aesthetic.

From the information collected, we can observe the presence of players from Moreira de Sá's immediate circle. Some performers were from his own family - his daughter Leonilda Sá e Costa (piano) and his brother Fernando Moreira de Sá (viola) - others were Moreira de Sá's students (Alberto Pimenta, Acácio de Faria, Beatriz Couto and Laura Barbosa).

Leonilda Moreira de Sá's and Luís Costa (his son-in-law)'s piano students also played in these sessions: Maria Adelaide Campos Diogo, Maria Adelaide Teixeira Carvalho, Orízia Pimentel, Esther Guimarães, Maria Thereza Pinheiro and Cecília Sousa Oliveira.

There were also well-known musicians in Porto such as the violinists Nicolino Milano and Efsio Aneda, the violinist and violist Hasdrubal Godinho, the pianists José Bonet, Pedro Blanco and José Gouveia (the last, also as cellist), the violist Benjamim Gouveia, the cellists Juan Casaux and José Romagosa, the clarinetist Jacomo Trindade, the horn players António Joaquim da Costa and Albano Graça and the flutist Américo Pinto de Queiróz.

The Chamber Music Sessions held at the Casa Mello Abreu demonstrate the importance that Moreira de Sá attributed to chamber music throughout his career, performing masterpieces and presenting new ones, contributing to the change of musical trends in Porto.

FOOT NOTES

- 1 | The references are not unanimous regarding Casa Mello Abreu's inauguration. Liberal, Pereira and Andrade (2010, 66) indicate it as 1855. The concert program of the Lisbon Symphonic Orchestra conducted by David de Sousa in Teatro Politeama, on 1917-18 season, advertises Casa Mello Abreu, and refers 1853 as the beginning of its activity. In AAVV (1947) and in *A Arte Musical*, edited by Michel Angelo Lambertini (no. 323, p. 99, May 31st, 1912), a concert in Teatro Gil Vicente, Porto on May 29th, 1912, is mentioned, celebrating the 60th anniversary of Mello Abreu, which suggests that its activities began in 1852.
- 2 | Biblioteca Nacional de Portugal, quota: M. 5 R.
- 3 | Foi precedida a audição de uma palestra sobre a música de camara, em que Moreira de Sá patenteou mais uma vez a sua grande cultura e erudição. Em largos traços, referiu as evoluções d'este genero especial de arte e a voga que teve na Renascença até encontrar em Haydn, Mozart e Beethoven os seus mais sublimes apóstolos. Falou em seguida sobre a natureza tecnica da musica de camara e em especial sobre as obras que iam ouvir-se executando ao piano algumas frases e motivos dos dois quartetos.
- 4 | *Eco Musical* no. 300, July 1, 1917, p. 138.
- 5 | Executou se o quarteto op. 1, para piano, clarinete, violino e violoncelo de Rabi, um compositor novo, de origem boémia. Esta obra, de sabor popular, com um esmalte muito moderno e uma harmonização variada e original, apresenta uma grande e espontaneidade de impressão e um encanto pitoresco e rústico muito sugestivo. Banhada de uma penetrante melancolia, entrecortam-na alguns episódios animados, pequenos quadros cheios de vivacidade, de movimento e de vida.
- 6 | *O Comercio do Porto* no. 100, April 28, 1917, p. 2; *O Comercio do Porto* no. 118, May 19, 1917, p. 2; *O Comercio do Porto* no. 120, May 22, 1917, p. 2.
- 7 | Moreira de Sá assumed, from 1917, the positions of Director and teacher of Violin, Viola, Music Theory, Aesthetics and French in the newly founded Conservatory of Music of Porto (Caspurro 1992, 68).
- 8 | *Eco Musical: Orgão Defensor dos Musicos Portugueses* no. 300, July, 1, 1917, p. 138.
- 9 | The pianists Luiz Costa and Leonilda Moreira de Sá e Costa performed frequently in these recitals. However, they were not designated "Chamber Music Sessions".

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THE ACCORDION

A MAJOR INSTRUMENT IN
CONTEMPORARY CHAMBER MUSIC

Naiara De La Puente Vadillo (University of the Arts Helsinki - Sibelius Academy)

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INTRODUCTION

The twentieth century introduced a new instrument to the contemporary music panorama, a versatile and rich, polyphonic wind instrument, which became an experimental laboratory for many composers. It was in effect, "a small colorful orchestra" compressed into one instrument, which fascinated the new and old generation of composers.

My article, entitled "The accordion: A major instrument in contemporary chamber music", introduces the concert accordion. The accordion as an instrument is relatively new, and so is the music composed for it. In the past fifty years the accordion has experienced enormous development as a musical instrument and has come to be considered as belonging to the field of professional music. As a professional accordionist specialized in contemporary music, I explore the fresh and surprising roles the accordion plays in the context of the contemporary accordion repertoire.

My work focuses on the following research questions: What roles does the accordion play in contemporary chamber music? In what ways do composers tend to use the accordion in an ensemble? What aspects of performance practice are related to the accordion vis-à-vis the many other instrumental families? In trying to answer these questions, I give a number of musical examples from works by acclaimed composers, including the well-known Sofia Gubaidulina (b.1931), whose *De Profundis* (1979) is for solo accordion, and whose *In Croce* (1979) is for cello and accordion. I also use excerpts from *Plus I* (1999) for accordion and clarinet by the Finnish composer Jukka Tiensuu (b.1943). Musical examples from those pieces illustrate my article and are representative of today's accordion repertoire. In trying to create a theoretical frame of reference for my work, I will rely on the cognitive theory of embodiment. I will refer to different authors such as Maxine Sheets-Johnstone, Mark Johnson and Elisabeth Le Guin, and leading figures in artistic research in music performance, such as Mine Dogantan Dack and Stefan Österjö.

THEORETICAL FRAMEWORK

In this paper I investigate and point out aspects of performance practices related to the role of the accordion in different kinds of chamber music ensembles. In the course of the study I reflect on my own practices and experiences as a performer embodying new ways of playing that are in line with the ideas of artistic research.

Various accordionists have researched the classical accordion. There are also books and articles on the accordion repertoire in different countries, on historical approaches to its music and on contemporary techniques; for example, Friedrich Lips's *The Art of Bayan Playing*, in which he reflects on the theory and playing methods for the accordion in the twentieth century. I will take advantage of the valuable work done by my precursors on researching the classical accordion and its world. In addition, however, I would like to shed light on the accordion world from a new angle by focusing on the role of the performer, and investigate and illuminate new features by way of musical performance and reflection.

Recently, several authors have reflected on embodied interpretations through their own instrumental practice. Among these are the professional guitarist and researcher Stefan Österjö and Mine Dogantan-Dack, one of the pioneers in the field. A musicologist and pianist, Dogantan-Dack's articles open a path for a musician's emerging voice, and for analysing and reflecting on different issues related to music making. As she states in one of her articles, one of the primary roles

of artistic research is to make known the insider's expert perspective on art making. But this is not the only aim, or accomplishment, of artists' work. Just as significant is the contribution they can make to unmask "untruths", and thus advance knowledge, in relation to particular traditions of art making (Dogantan-Dack, 32). Clearly, artistic research is a contemporary academic discipline that is opening new possibilities in the field of music.

In this paper I wish to explore, reflect on and experiment with music as an embodied phenomenon. As a researcher, I analyse these features in my own practice as a performer, attempting to formulate new ideas about the embodied accordion interpretation. One of the parts of my work focuses on my artistic research, where I am reflecting on my own work. The *Kinesthetic Accordion* is a text that is based primarily on my own embodied experience as an accordionist. In this frame of reference, I find Elisabeth Le Guin's concept of carnal music (2006, 14) very inspiring. Le Guin refers to the multiple factors involved in playing music and in the embodied concept of music making. Departing from her concept of flesh, I reflect on my own accordion playing as an embodied process, and explore the nature of performance from the perspective of a professional chamber musician.

Moreover, Maxine Sheets-Johnstone's statements referring to "thinking in movement" (2009, 30) is very illuminating. Following her idea, my thinking in movement is not an assemblage of gestures happening one after the other. Rather I would say that it is an enfolding of all movement into an everlasting moving present.

I aspire to make the 'studio language' more visible by keeping an informal rehearsal diary that documents my thoughts on rehearsing the works that will be examined for performance. By providing a rehearsal diary, I am also connecting my study with the autoethnographic research tradition.

Continuing with this frame of reference, I contextualize the music examples provided in the presentation, and analyse those within the contemporary music panorama and illustrate the role the classical accordion plays.

HISTORICAL FRAMEWORK

From Cyril Demian's accordion, back in 1829 Vienna, to the current concert instrument, the accordion as an instrument has experienced extraordinary development. In trying to answer to the question of what aspects of the instrument have captured the attention of composers since that time, I consider it significant to point out that there have been different phases in the creation of an accordion repertoire.

First, I will emphasize that during the whole of the 19th century, there was an almost total absence of concert literature for the instrument. Although it is certain that by the end of the 19th century and the beginning of the 20th, the accordion was being used sporadically in works by famous composers, like Tchaikovsky, Hindemith, Berg and Prokofiev, it was more often used to represent popular and folk music. Few of its unique possibilities as a concert instrument were being explored.

How then did original literature for this instrument come to be written and even flourish? If we focus on the repertoire that treated the accordion like a concert instrument, we find that at the beginning of the 20th century, the organologic development of the instrument allowed better transcriptions of well-known classics. But it was during the second half of the twentieth century that the accordion went through major changes in its organology and both technical as well new musical possibilities began to be explored. To mention some:

- Wider range in both manuals
- Increase in the tempo of pieces

- Overlapping between right and left hands.
- Leaps
- Note repetition
- Trills and tremolos
- Registers in cassotto

In the lecture-recital I illustrated a range of these new features through the interpretation of Sofia Gubaidulina's (b. 1931) solo piece for accordion, *De Profundis*, composed in 1978.

The first attempts to create original pieces for accordion took place after Hohner, a German maker of these instruments, established an accordion school in Trossingen in 1927. Since then, fruitful collaborations between composers and players have resulted in a large number of musical compositions for the instrument. I would like to emphasize that the influence of the Danish Mogens Ellegaard, an accordionist who was an indefatigable collaborator with composers, increased the original repertoire for accordion and served as a model for an important number of performers in Western countries, including Friedrich Lips in Russia and Matti Rantanen in Finland. These collaborations brought to life a rich collection of works by renowned composers. In this paper, I will refer to these leading figures in composition and to their works for accordion.

SOFIA GUBAIDULINA'S MUSIC FOR ACCORDION: DE PROFUNDIS

This piece is a clear example of the result of the first fruitful contacts composers had with the classical accordion. *De Profundis* became part of the accordion repertoire and is still considered a masterpiece. At the time it was created (1978), it was essential that well-known composers took the accordion into consideration as a classical instrument in order to develop its repertoire. Thanks to the Russian accordionist Friedrich Lips, Gubaidulina created her first work for the *bayan* – our classical instrument. I consider it important to highlight this composer and her work, as *De Profundis* represents a great contribution to the development of music written for accordion. Furthermore, Gubaidulina has been prolific in composing for the concert accordion, which conveys its richest and deepest musicality through her unique language. Thus, to explore and discover the achievements of this leading Russian female composer and the path she followed to world-wide recognition is a rewarding endeavour.

De Profundis is a piece whose inspiration is religious imagery – as is that of much of Gubaidulina's work. The title comes from Psalm 130, 'Out of the depths I cry to thee O Lord'. *De Profundis* describes the spiritual journey of a human soul from the darkest and deepest desperation struggling to go to the light and hope.

In the accordion, Gubaidulina, symbolizes the spiritual journey with clusters in the lowest register (from the depths) to the highest notes of the accordion at the end of the work, while maintaining a Major chord (hope, light). In many moments the piece shows the duality fear- hope, musically represented in the dualism of the language (tonal- atonal). – (Fay 2012.)

THE ACCORDION AS A CHAMBER MUSIC PARTNER THE BELLOWS

As Llanos (2012) has written, it is important to point out that the accordion, by mean of its bellows, "breathes" in a way similar to a wind player or a singer. In other words, the production of the sound on the accordion is similar to that of any other wind instrument. In practical terms, we can say that when the accordionist releases a button, the emitted sound disappears instantly. There is neither a pedal effect nor a falling off in the sound.

In order to achieve mastery, I would first observe that it requires the performer to have a very

deep and meticulous understanding of his or her own instrument. We should not forget that each instrument is unique; hence the response each reed gives is also unique.

At this stage I would like to introduce a few aspects of the accordion important to consider when it is played with other instruments. As I previously mentioned, each of my musical collaborations has provided a major source for acquiring data, which I am now analysing and reflecting on. Some of the aspects I have been reflecting on are the following:

- Timbre. To achieve a *blending* of the sound as opposed to a sound that stands out.
- Articulation. The accordion offers a wide variety of possibilities, for example, combined attacks of the bellows and the fingers.
- Registration. In some cases, as in the examples presented in this paper, the composers do not determine the registration. I will not draw conclusions about the reasons for this, but only point out that the lack of specified registrations leaves it to the performer to decide, and that decision must be based on musical choices. Thus, I consider it of major importance to know how the accordion's musical possibilities can be exploited with regard to the diverse range of other instrumental families. Registration affects:
 - The range of dynamics the instrument can afford
 - The type of articulations it can produce (sharper, softer, more aggressive...)
 - How it stands out or blends with other instruments.
- Tuning. Some registers can be problematic in terms of tuning. Also, the intensity of the accordion playing can affect the tuning of the instrument. It is very important to know your own instrument and its limitations in order to make the best musical decisions.

• Dynamics. The accordion allows a great variety in dynamics, so it is very interesting to exploit this possibility when we accordionists play with other instruments and explore our own limits. In general terms, we can say that the louder the dynamics, the more reeds are needed in the registration; the lower the emitted sounds, the more air needs to be used.

• Different kinds of effects, from the most delicate to new techniques like percussion, bending, bellows-shakes and so on, should be performed in a way that musically has a meaning. There is a risk that these effects become meaningless if they are not properly considered in the chamber music context.

THE ACCORDION AND ITS RELATIONSHIP TO OTHER INSTRUMENTAL FAMILIES

In choosing and describing the pieces and musical excerpts for this project, I was enchanted by the symbolism and poetry behind the works. None of the composers I chose is an accordionist, but through their music we can hear how these composers represented feelings and imagery in their pieces. Such is the case with Sofia Gubaidulina, whose music contains an unusually rich palette of sonorities and gestures, as well as an obsession with contrasting dynamics.

JUKKA TIENSUU: PLUS I FOR ACCORDION AND CLARINET

Since the 1970s, Jukka Tiensuu (b. 1948) has been a leading exponent of new music in Finland. He has been actively collaborating with accordionists, creating new works using various instrumental combinations. *Plus I* for accordion and clarinet is the first piece in his series *Plus*, in which the accordion and clarinet seem to stalk one another at close range, sometimes only at the distance of a micro-interval.

In the presentation we will go through my observations watching an excerpt from a video recording in which doctoral candidate Angel Molinos and I played *Tiensuu's* piece. Plus I is the perfect example of a work that strives for a complete blending of the two instruments. In order to fulfill the composer's aim and achieve a successful interpretation, both performers are, of course, required to master their own instruments technically and musically, but, beyond that, they are required to think like a single instrument: only then will an audience not have the feeling of "who is playing what".

Focusing on the technical and musical aspects, and going back to the aspects I have reflected on here, I should point out that the score lacks directions for registrations. Thus, the performer must take the responsibility for choosing the most appropriate color for the instrument. In this case, and for the reasons mentioned before, I decided to play the whole piece with a single reed registration, which allowed the best musical solution in my quest for the blending of both instruments. In addition, I used a variety of ways of directing the bellows, always giving priority to the musical outcome as an accordion-clarinet duo.

In summary, I can say that the use of the (8') registration in *cassotto* in combination with the clarinet results in a perfectly integrated sound. Furthermore, I can observe the following:

- The clarinet, oboe, bassoon and flute are instruments that can deliver sonorities similar to the accordion's. As for saxophones, their volume is louder than the accordion's and often it is advisable to use amplification (when playing with baritone and bass saxophones).
- In the middle and low registers, the balance is simpler to achieve if the accordionist uses one-reed registration in *cassotto*.

SOPIA GUBAIDULINA'S CHAMBER MUSIC FOR ACCORDION: IN CROCE FOR ACCORDION AND CELLO

In order to give a general overview of the relationship between the accordion and bowed strings instruments, the presentation included a performance of Sofia Gubaidulina's *In Croce* (1979). Originally written for organ and cello, *In Croce* was premiered in 1979 at the Moscow Conservatory. In 1992 the composer reworked the organ part for accordion. The title refers to the Cross of Christ's Passion.

First, concerning the use of the bellows, in the excerpt from *In Croce* performed by the Finnish cellist Tomas Nuñez-Garcés and myself, we observed a long progression, both in materials and in dynamics, guided by the dramatic line in the cello and fully supported by the accordion. We found that the performance of very broad legato lines requires a good technique in changing the bellows.

As this composition shows, the accordion has the opportunity to create an elongated crescendo, progressively from *pianissimo* to *fortissimo*, in a proper balance with the cello. In order to achieve this, I have been selecting different registrations, adding voices to the single reed register and, most important, deciding at which point in the progression I consider the best to make those changes. In this way, I achieved a more intense sound and a richer sound in harmonics, which perfectly resembles the cello at its highest pitch.

In addition, we found that a perfect fusion of these instruments can be achieved by using the registration in *cassotto* of the right manual (M1) or the combination of the two (8') reeds.

CONCLUSION

De Profundis, *In Croce* and *Plus I* are examples of successful collaborations that took place between professional accordion performers and leading figures in composition. One can say that these pieces are among the works that changed the way composers thought about the sound and

technical possibilities of the accordion and inspired others to compose for the instrument. The treatments of the technical and musical possibilities of the accordion mastered by these composers are very different, even contrasting in some cases. Their music presents a variety of languages and musically aesthetic approaches. Also, the way they deal with the challenges of chamber music is versatile. Thus, there is a need for both accordion players and their chamber music partners to be aware of these and other different aspects in playing with a concert accordion. In this paper, I have introduced some of the main concepts and presented them in the context of specific musical works by leading composers. I strongly believe that the interpretation of and reflection on the music-making process and its result are powerful sources of knowledge that can provide a performer the tools for improving the quality of the musical output and enrich the whole experience of music making.

I would like to emphasize that the accordion as a concert instrument is a young partner, so I believe that there is a path to follow in order to make the accordion more audible in the musical panorama. Highlighting its versatility and musical qualities would be a first step, but I consider it of major importance and interest to make the accordion more approachable for our musical partners. Reflection on the ideas outlined in this paper could be a starting point. To understand that the concert accordion is a suitable and attractive chamber music partner would definitely enrich the musical panorama. Thus, there is a need to obtain the best musical output from the accordion when we perform within an ensemble: using the musical as well its technical possibilities in the most suitable way is a fundamental step for a successful musical result and engagement.

Finally, I would like to remark that the knowledge gained through the interpretation and discussion of the music with our chamber music partner(s) enriches the experience for all involved and brings performances to their highest level.

FOOT NOTES

1 | Professor at the Gnesin Institute in Moscow, Lips has been one of the leading figures in teaching the accordion as well as a leading performer. He is an active pedagogue who attends international seminars, workshops and master courses, and often serves as a jury member at major competitions.

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SONATA NO. 4

FOR PIANO AND VIOLIN BY GRAŻYNA BACEWICZ
AS AN EXAMPLE OF THE USE OF CLASSICAL
INSTRUMENTAL TECHNIQUES AND THEIR
INFLUENCE ON SOUND SPECIFICITY

Tomasz Król (Academy of Music in Łódź)

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SONATA NO. 4 FOR PIANO AND VIOLIN BY GRAŻYNA BACEWICZ AS AN EXAMPLE OF THE USE OF CLASSICAL INSTRUMENTAL TECHNIQUES AND THEIR INFLUENCE ON SOUND SPECIFICITY

Tomasz Król (Academy of Music in Łódź)

Technique as such is a skill – a well-coordinated system of gestures depending on human body structure and instrument qualities.

It also seems that the term *technique* may refer to a specific way of performing a music piece which, contained in style frames, is subject to a performer's suggestion.

In case of string instruments, a general division into right and left hand technique is applied.

Elements of right hand technique include movement processes influencing the attacking and the continuance of sound, phrasing, and specific ways of bowing. Left hand technique includes: position of the hand and fingers, working of fingers, change of positions, intonation, fingering and vibrato.

This way, technique as a way of performing music becomes a medium for creating sound and specific acoustic phenomena.

Sound is the only material the art of music is made of, focusing the content and form of a piece. Its type is important in order to emphasise and improve the quality of a music piece depending on style, character, selection of the means of expression and composition technique.²

As far as creative processes do not need to be fully conscious, the preparation of a piece should not be automatic or mechanical, and the use of performance techniques – depending on the composer's will and written down in the score – should serve a specific purpose, i.e., convey the character and essence of a piece.

A clear consequence of such a way of thinking is that the choice and selection of techniques and the way they are applied and performed are determined beforehand and become an element of the performance of a piece.

If we understand an instrument technique as formulas of technical movement, it will be easier to determine specific characteristics of its performance and refer them to the specificity of a given instrument. Therefore, for the violin we can list such movement-related technical formulas as: resting and control of the bow (tone colour), skill aspect of melics (sound progression), rhythmisation of melodic passages (bow division, spread of energy of playing, joining of bow emphases – impulse with melics emphasis).

For the piano we can list basic technical patterns such as: a) free fall, b) five-fingers, scales, arpeggios, c) rotation, d) staccato and e) thrust³.

Technical formulas should in no way limit the performer's freedom of search for interpretation, on the contrary – they should imply the selection of the most relevant technical solutions.

Therefore, from the perspective of the specificity of instrumental technique, Sonata no. 4 for violin and piano by Grażyna Bacewicz may be described as formulas being part of the score translating into their respective technical formulas of motion. It is because my assumption is that these specific movement formulas are characteristic of a given instrument, in this instance the violin and the piano, and they are the reason behind a specific type of sound.

Sonata no. 4 was written in 1949 and it refers to the style of late Romanticism, which was typical of Johannes Brahms. The composer used the elements requiring to be played *con passione* and she presented short *marcato* motives emphasising the firm nature of sound.

In terms of music performance, the sonata may be treated as a piece whose message is to represent a specific sound atmosphere. It also results from historical determinants which influenced the development of sonata. Sound unity was a natural result of selection of instruments already in trio sonatas. The development of a violin sonata with accompanying harpsichord and then piano was just a consequence of colouristic unity of sound. This unity implied a specific way of music performance consisting in instruments adjusted in terms of sound as well as articulation, agogics,

dynamics and expression.

Therefore, if the instrumental technique is a mean for expressing and emphasising sound effects, a composer should have an idea how to justify the use of specific resource of means of instrumental technique.

In regard to a sonata, considering the essence of its sound and referring to performance techniques, it is impossible to skip the problem of relations between separate instruments. In Classical era, the violin part complemented the piano part, so the role of the violin was secondary, and the piano part itself was enough to figure out the structure of a piece.⁴

Along with the development of technical means, instruments changed their roles and importance. This process of instruments becoming independent from the piano aimed towards a greater freedom in rendering sound material, which – thanks to the developed performance techniques – allowed for creating compositions which were more diverse in terms of sound.

Hence, sonata as an instrumental piece can be understood as a composer's concept: a form of communication consisting in receiving stimuli caused by the division of motives, character of a theme, or instrumental constellations, using specific performance techniques.

The dispute caused by the appearance of musical graphics in the 1960s lead to the differentiation of the action notation and the result notation. The action notation only gives instructions what a performer should do whereas the result notation also attempts to convey the picture of a musical subject.⁵

Hence, the result notation is one of the conditions for marking and achieving a specific character of music while the instrumental technique should be a record of action. The record of action is the specification of fingering, bowing, dynamics and tempo, and marking the ways of sound production, e.g. *con sordino*, *con legno*, or *pizzicato*.

Accordingly, while analysing Sonata no. 4 for violin and piano by Grażyna Bacewicz and its performance context in terms of the specificity of instrumental technique, we should refer to musical notations, match them to performance techniques and, by characterising specific techniques, refer them to sound phenomena.

Grażyna Bacewicz uses classical means of instrumental technique, constructs and juxtaposes them in a way allowing for acquiring sound and instrumental effects with an interesting tone colour and acoustic impression. As for the sound volume, she skilfully boosts the sound by accumulating overtones and regulating the resonance of instruments.

The used technical means determine specific sound effects. Consequently, we can divide the instrumental technique means she used and refer them to sound phenomena.

As for the sound characteristics, we can single out the following technical means:

- expressive means (aiming towards achieving distinct sound presented in a suggestive way), e.g. progressions of semiquavers at a fast pace, accents, using *forte* dynamics, using long settled sounds, paying *con passione*, building culminations,
- cantilena-like means, e.g., playing *espressivo*, using *piano pianissimo* dynamics,
- scherzo-like means (aiming towards achieving a merry character full of lightness), using such articulatory ways as: *spiccato*, *staccato*.

As far as the character of articulation in sonatas by Grażyna Bacewicz is concerned, instrumental techniques can be analysed in terms of dynamics and rhythmisation of melodic passages contained in a specific bow movement and piano articulation.

The dichotomy of analysis of performance technique in terms of sound and articulation used here should be reduced to specific movements made by the player and aiming towards achieving a specific sound impression.

Therefore, the selection of technical means in a way "indicated" by the composer by means of graphic symbols and terms marking the character of a piece implies the use of specific instrumental techniques. The way of performing these techniques, which is unique for each performer, influences the sound effect of the piece and makes the performance different from others.

While analysing the comparison of names of movements with the techniques used in them, we can notice that in fast movements (Allegro, Presto) prevalent are skill-related techniques requiring articulatory precision and reflecting the motility of the piece. In slow movements, in the foreground are the techniques aiming towards achieving a subdued timbral colouring, hence an important issue will be the way of joining notes (from a violinist's perspective: changes of bow, vibrated notes, changes of positions; from a pianist's perspective: the use of the pedal, starting sounds softly, and getting deep into the keyboard).

Grażyna Bacewicz obviously does not suggest such an innovative attitude towards performing fast or slow movements as it is understandable that fast movements should be played in a motile way with articulatory precision preserved, whereas slow movements should reflect the expressive nature of a cantilena. It is worth noticing, however, that the techniques used by Bacewicz in her violin sonatas build a peculiar sound feature.

MOVEMENT 1

The first movement starts with a subdued introduction of the piano [Example no. 1]. A performer should achieve elevated peacefulness thanks to using the legato, which consists in joining sounds in a subtle way. Octave strengthening in the piano part boosts the timbral colouring (thanks to the doubling of overtones in the octaves – the lower octave has two times lower sound frequency than the upper sound, which makes the tone deeper), the moment the violin enters, the piano boosts the timbre of the violin by means of drones, which add up with the overtones of the violin.

{Example no. 1} Grażyna Bacewicz, Sonata no.4, Mvt 1, bars 1-12 [PWM 5597, Cracow 1952]

The first theme is in definite contrast to the introduction [Example no. 2]. The theme is marked by the composer as *con passione*, and it starts with two semiquavers, which become the basic building material of the motif. The character of the theme itself, firm and maintained in the forte

fortissimo, requires an energetic way of playing. The specificity of performance should therefore oscillate between fast movement of the bow and strong consonances of the piano part. For the violin, Bacewicz writes G string, which in loud dynamics definitely indicates fast bowing. Such a bow playing technique is conducive to achieving momentous and deep sound. Apart from that, musical phrase becomes strongly rhythmised, which is favourable for metric standardisation and good organisation of melodic passage. Bacewicz strengthens sound by using low notes in the piano's bass. It is a method she uses quite frequently. Low notes containing basic overtones⁶ constitute a solid base for sound and determine its character.

{Example no. 2} Grażyna Bacewicz, Sonata no.4, Mvt 1, bars 26-36 [PWM 5597, Cracow 1952]

In her violin and piano sonatas, Bacewicz quite often uses the term *con passione*⁷. It seems that, as a notion describing the sound and character of performance, *con passione* is a sort of essence of how the composer understood the violin from a musical perspective⁸. This sound is full, settled, with a lot of overtones, dynamically marked, firm and musically justified, the sound matching the character of the piece. In works by Bacewicz firmness frequently corresponds with motility of playing, which often has a form of separate semiquavers bowed *detache*. *Detache* is one of basic performance techniques for the violin and, combined with fast pace, it allows for achieving the character of musical firmness. For that reason, we can suspect that it is the distinctiveness and the desire to have a strong influence on the listener and his emotions, was what made the composer use instrumental techniques requiring firmness in musical message. While analysing the sonatas by Grażyna Bacewicz we can state that this firm sound is not only achieved in motile places but also in cantilena ones.

Expression becomes the aim the composer strived to achieve by using classical instrumental techniques allowing to control sound, its saturation and volume. In violin and piano sonatas by Grażyna Bacewicz, expression is achieved by means of the *forte* and *piano* dynamics.

In sonatas by Grażyna Bacewicz, second themes are presented as subtle structures, requiring the use of the techniques which bring out sound, enriching timbral colouring. In Movement 1 of the sonata, the second theme {Example no. 3} appears as delicate and warm-timbered acoustic impressions. The subtlety of musical expression requires the bow to be used in a way suitable for the music, so it also needs to be delicate, stimulating the string in a sublime manner. One of the ways to achieve it is lifting the bow above the string in a skilful fashion (to make it less heavy), at the same time maintaining the same speed it is moved across the strings. A similar performance technique can be observed in the piano part where the pianist, developing the phrase in a continuous way, should aim towards preserving a uniform dynamic surface (grasped in the subtle *piano*), accordingly balancing the weight of the hands on the keyboard.

{Example no. 3} Grażyna Bacewicz, Sonata no. 4, Mvt 1, bars 73–93 [PWM 5597, Cracow 1952] – second theme

The musical score for Example no. 3 consists of two systems. The first system shows the violin part (top staff) and piano part (bottom staff). The violin part starts with a *p* dynamic and includes markings for *arco*, *cresc.*, *rit.*, and *a tempo*. The piano part features a *sempre p* dynamic and includes a circled number '9'. The second system continues the violin part with *mp* and *cresc.* markings, and the piano part with *cresc.* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

In Sonata no. 4, Bacewicz favours firm sound with big volume. The composer skilfully achieves monumental stereophonic sound of two instruments. An example of this saturated tone is the *appassionato* fragment {Example no. 4}. In order to play it, like in the introduction to the sonata, the performer needs to use the techniques allowing to connect sounds continuously. What it means for a violinist is that he should play a full bow with unmarked changes, ably adjusting the pressure of the

bow on the string. In the piano part it is important to make sound longer by using the pedal. In order to strengthen the role of sound intensification, the composer used the term *appassionato*. It is characteristic of Bacewicz, especially considering the fact that the word *appassionato* (“passionately”) first of all refers to the nature of sound. Looking into the problem of passion, or the effect of passion the composer wants to achieve, we can notice that the saturation of sound is intensified here by means of connected sounds (*legato*). Therefore, performance specificity should strive for saturated tone of all sound progressions, so the pressure and speed of the bow should be adjusted in a way allowing to maintain the *forte* dynamics. An instrumentalist should play notes with intense sound strength, which requires a lot of energy and vivid movement. The intensity of sound itself is obviously achieved only thanks to the use of a specific type of vibrato. This *appassionato* is strengthened in the piano part by heavy chords with dense texture of semiquavers, which complement the crotchets trilled on the violin. Joining small values requires the right use of the pedal in order not to “cover up” the phrase with an excessive number of overlapping consonances. Bacewicz skilfully places sound plans of each instrument on top of one another, she sort of sums up the sound of the violin and the piano by adding up the overtones of both instruments. This way the sound volume becomes heavy-weighted and very intense.

{Example no. 4} Grażyna Bacewicz, Sonata no. 4, Mvt 1 Allegro non troppo, bars 127–136 [PWM 4851, Cracow 1962]

The musical score for Example no. 4 consists of two systems. The first system shows the violin part (top staff) and piano part (bottom staff). The violin part starts with a *f* dynamic and includes markings for *appassionato* and *cresc.*. The piano part features a *f* dynamic and includes a *cresc.* marking. The second system continues the violin part with *ff* and *accelerando* markings, and the piano part with *ff* and *accelerando* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

The sound is strengthened in a similar manner by means of small rhythmic values used alternately. {Example no. 5}. Fragmentation of rhythmic values is favourable for filling out sound space but it also shortens the time of fading out of notes which, being played right after one another, give an impression of sound accumulation. The sound volume achieved this way is relatively big and it strengthens the emotional message.

[Example no. 5] Grażyna Bacewicz, Sonata no. 4, Mvt 1 Allegro non troppo, bars 175–183 [PWM 4851, Cracow 1962]



MOVEMENT 2

In the second movement, *Andante ma non troppo*, the theme is maintained in the piano dynamics. The movement has an atonal sound structure with well-adjusted registers of instruments. Melodic thought narration is based on dialogue. We can subconsciously sense the “necessity” to use pastel timbre contained in a pulse structure of triplets. I believe that the essence of the technical performance of this subtle movement consists in long phrase development. Hence, from a violinist’s perspective, it seems necessary to move the bow in a way using its inertia and at the same time guaranteeing that it can be moved fast against the string. Therefore, the performer should aim towards such stimulation of the string in which its vibration amplitude will be uniform. Fast bowing also intensifies the buzzing noise produced where the bow touches the string, which strengthens the sound by adding overtones to each note⁹ Speeding up the bow in an able way but maintaining its small pressure at the same time results in producing the sound which is “cut off” in terms of dynamics but strengthened in terms of timbre (by adding overtones). A similar technique of pastel sound production should be used by the pianist joining notes by means of the depressed pedal. Enriching the sound with overtones takes place by accumulating the consonances of notes played one after another.

The composer skilfully organises the volume of sound, using the overtones of chords with the main tone held, which allowed the added up overtones fade out {Example no. 6}. The performer’s attention should be focused on holding the sound of the top chord the right way. The composer marked it with an accent. We can assume that her intention was not just to emphasise one sound but first of all to give the whole arpeggio chord space to fade out.

[Example no. 6] Grażyna Bacewicz, Sonata no. 4, Mvt 2 Andante ma non troppo, bars 1–9 [PWM 4851, Cracow 1962]



The emotional introduction to the second movement is contrasted with the meaningfully sad vocalise of the violin {Example no. 7}. The melancholic character of the violin part is marked by the use of harmonics. The phrase is maintained in a pulsing rhythm of quavers. This rhythm seems to highlight the oneiric and unreal character of the melody. Time is measured by the sound of the group of quavers or the crotchet and quaver which follow three subsequent notes. In the piano and the violin parts, the character of the melody implies the legato performance without redundant accents but with the narration of expression preserved.

[Example no. 7] Grażyna Bacewicz, Sonata no. 4, Mvt 2 Andante ma non troppo, bars 33–40 [PWM 4851, Cracow 1962]



MOVEMENT 3

The structure of expression of Grażyna Bacewicz also includes music motives with a scherzo character reference.

The amusing-natured Movement 3 is full of lightness. Scherzos by Bacewicz should be played with an awareness of a long phrase and a well-planned culmination. Scherzo in Sonata no. 4, disguised in mischievous pickup notes, requires an upbow precisely bounced off the string. The counterpoint of the theme is the rhythmised passages of semiquavers (appearing alternately in the violin and the piano parts), which add rhythm and lightness to the phrase.

Bacewicz knows how to place the theme motif on the counterpoint structure of semiquavers, strengthening the feeling of "musical lightness" (Example no. 8). She challenges the performers in terms of precision, especially deftness. A necessary thing both in the piano and the violin parts is aiming for selective way of playing. In this perspective, the passages of fast semiquavers should be performed based on the principle of value grouping in a way to avoid accenting the groups of semiquavers falling on metric beats. It is then possible to create the so-called wave effect consisting in modulation in accordance with the direction of development of a melodic structure, which is marked by the composer herself using the *crescendo* and *diminuendo*.

{Example no. 8} Grażyna Bacewicz, Sonata no. 4, Mvt 3, bars 7-18 [PWM 5597, Cracow 1952]

Fragments of semiquavers exposed alternately constitute a form of a dialogue organising a musical passage. {Example no. 9}. Short rhythmic values grouped into repeating sound patterns with octave-based melic swing appear alternately in both parts and accompany staccato notes. This way the composer fills in time space. The message is strengthened, thanks to which emotional tension is successfully preserved.

{Example no. 9} Grażyna Bacewicz, Sonata no. 4, Mvt 3 Scherzo, bars 37-52 [PWM 4851, Cracow 1962]

Scherzo, the third movement of the sonata, is surprisingly light thanks to the use of *spiccato* bowing and short *staccato* thrusts in the piano part (Example no. 10). The essence of *spiccato* here consists in a short stimulation of the string making it vibrate in order to strengthen the resonance of the instrument when the bow is placed above the string (so it does not touch it).

A similar resonance effect is achieved by means of a short *staccato* in the piano part. This fading out of instruments creates an impression of playing with the soundbox of the violin and resonance chamber of the piano. The sound itself is therefore strengthened by the accumulating and complementing overtones of both instruments. For that reason, we can assume that the *spiccato* indicated by Bacewicz requires to be played with a short articulation and strengthened resonance.

[Example no. 10] Grażyna Bacewicz, Sonata no. 4, Mvt 3 Scherzo, bars 1–12 [PWM 4851, Cracow 1962]

SCHERZO
Molto vivo (♩=136)
pizz. *arco*

Folklore nature of the melody was stressed by the use of oberek-type motif characteristic of Polish folk music [Example no. 12]. The rustic feel was emphasised by staccato notes requiring to be played in a sharp way with firm dynamics. The violinist, playing with the sharp staccato articulation, builds a phrase of a firm nature. According to the score (*forte* dynamics), it is necessary to use unhesitated hand movements so that the bow can fully reflect the wide tone of the stimulated strings. Achieving such an effect requires the use of the lower half of the bow and its systematised movement. The bow should bounce off the string in a rhythmised way, so it is necessary to use the specific amount of it. Not enough of the bow will not stimulate the string to vibrate whereas too much will have an adverse effect on the selectivity of the phrase.

[Example no. 12] Grażyna Bacewicz, Sonata no. 4, Mvt 4 Finale, bars 141–154 [PWM 4851, Cracow 1962]

Allegro

In the fourth movement, the composer seems to require more energy from the players. The intensity of the tone is big. Instrument parts, consisting of small musical values, overlap [Example no. 13]. Such a method creates very intense sound, we can even say it becomes almost "symphonic". Performers should maintain this intensity in such a way that an impression of sound build-up and tension would appear. This way, the fading out of sounds because the primary determinant of the character of the melody, so also here we can observe the intensification of the tone by adding low sounds in the piano part.

MOVEMENT 4

In the fourth movement of the sonata, the instruments are treated slightly differently. *Con passione* in the *forte* dynamics implies a firmer way of playing, requiring big pressure of the bow on the string with a careful speed and amount of the bow so that the tone does not feel forced and sound wrong because of it. As Bacewicz aims for well-set and firm sound, the player is therefore forced to mark the maximum volume in a way ensuring that the sound will not be forced

[Example no. 11]. The specificity of the forte bowing requires dosing the pressure in a skilful way and managing the energy of playing in a way which would make the sound strong but not distorted.

FINALE
Con passione (♩=54)
IV
ff *molto espressivo* *rit.*
a tempo *ff* *rit.*

Sonata no. 4 may be regarded as the most spectacular and representative sonata among all sonatas for violin and piano written by Grażyna Bacewicz. The composer proved that she knew how to balance the sound and contrast movements with each other, she created a sonata form with a sharply outlined music personality. From the perspective of used techniques, she perfectly exploited the capacities of the instruments.

Balance of the hands, phrase development, sense of the heaviness of the bow, adjusting its speed to the dynamics, bouncing it off the string the right way, joining notes by means of inaudible change of bowing, joining chord progressions in the piano part, using the *legato* and *staccato* and distribution of accents are only some of the elements of the technique determining the sound in sonatas for violin and piano by Grażyna Bacewicz but they also cast some light on how Bacewicz (the composer) understood the essence of both instruments. As we know, Grażyna Bacewicz was an extraordinary violinist and a skilful pianist. While analysing the specificity of her instrumental technique, we cannot ignore the reference to her instrumental intuition. From the perspective of an instrument player, the sonatas are written “very much for the violin” and “very much for the piano”. The used fingering, types of bowing, way of construction of arpeggios and scales fully fit in with the specificity of both instruments, and Bacewicz never wrote anything against the violin or against the piano. Sonata no. 4 for violin and piano is understandable in terms of technique and it is also sort of systematised in terms of movement. First of all, thanks to the use of similar movement schemes, motile parts are not only technically acceptable but also convenient to play. Playing motility requires passages of fast rhythmic values to be grouped and the energy of playing to be distributed in such a manner

that, while basing it on separate rhythmic groups, we could successfully join notes, preserving the selectivity of the phrase. Therefore, this selectivity does not only depend on the so-called playing apparatus (e.g. the way of placing hands above the keyboard or placing the fingers above the string and on the bow) but also on the specific structure of sounds following each other. The knowledge how to find the right places for shifting positions, adjusting fingering to the general structure of sound passages is undoubtedly an enormous asset of this piece. Fingering, bowing, dynamics and agogic marks given by Bacewicz (both in the piano and the violin parts) are still in force and they prove not just the composer’s sound imagination but also her knowledge of the specificity of both instruments.

ABSTRACT

While analysing the performance context looking at the specificity of instrumental technique in Sonata no. 4 for violin and piano by Grażyna Bacewicz, I attempted to stress the fact that the composer chose the sound to be the determining factor for specific techniques selection. The clarification of the term “sound” in reference to the instrumental technique has to be connected with certain type of movement which, made by a performer, will allow to reflect the specific character of the sound. Therefore, the sound becomes the interpretation of what is written in the score translated into particular movement schemes and it is strengthened by overtones of each instrument adjusted the right way. Analysing the way of sound differentiation, I assumed that the composer, aiming for varied effects, used the instrumental techniques commonly seen in practice and matched to the specificity of these instruments. Grażyna Bacewicz preferred simplicity, so also her use of instrumental techniques implied simple movement structures.

FOOT NOTES

- 1 | Tomasz Król also wrote another article (in Polish) touching on all five sonatas for violin and piano by Grażyna Bacewicz entitled Grażyna Bacewicz: sonaty na skrzypce i fortepiano – aspekty wykonawcze w kontekście specyfiki techniki instrumentalnej [Grażyna Bacewicz: sonatas for violin and piano – performance aspects in the context of the specificity of instrumental technique], which was published in: Grażyna Bacewicz. Konteksty życia i twórczości, edited by Marta Szoka, pp. 145–162, ISBN 978–83–60929–51–3, Publisher: Academy of Music in Łódź, 2016
- 2 | Wiłkomirski Kazimierz (1965) Technika wiolonczelowa a zagadnienia wykonawstwa [Cello technique vs. performance issues], Publisher: Polskie wydawnictwo Muzyczne, Cracow, p. 15
- 3 | Sandor Gyorgy (1994) O grze na fortepianie – gest, dźwięk i wyraz; Publisher: Wydawnictwo Naukowe PWN, Warsaw, p. 129 [English version: On Piano Playing – Motion, Sound and Expression]
- 4 | Chomiński Józef, Wilkowska-Chomińska Krystyna, Wielkie formy instrumentalne [Great Instrumental Forms], PWM, 1987, pp. 274–278
- 5 | Dahlhaus Carl, “Muzyka jako tekst” [Music as a Text], in: Idea muzyki absolutnej i inne studia [The Idea of Absolute Music and Other Studies], PWM, Warsaw, 1988, p. 261
- 6 | the first overtone is placed by an octave higher than the fundamental frequency
- 7 | it can also be found in: Sonata no.3, Mvt 1; Sonata no. 4, Mvt 1 and Mvt 4; Sonata no. 5, Mvt 3;
- 8 | *con passione*, *decisio* – terms determining the way of performance which can also be found in other works by G. Bacewicz. Both in pieces for solo violin or violin with accompanying piano, the peculiar monumentality is a characteristic feature of this composer.
- 9 | The specificity of sound and the importance of the buzzing noise of the bow was described by Wernfried Güth in *Die Streichinstrumente*, Physik, Musik, Mystik, Franz Steiner Verlag Stuttgart, 1997, pp. 86–87

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- 3 | Güth Wernfried, *Die Streichinstrumente*, Physik, Musik, Mystik, Franz Steiner Verlag Stuttgart, 1997
- 4 | Sandor, Gyorgy; *O grze na fortepianie – gest, dźwięk i wyraz*; Wydawnictwo Naukowe PWN, Warsaw, 1994
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MEME

FROM PLAYING TO FREEDOMCHAMBER MUSIC AND THE JOY OF FREE
PLAYING...IN MEMORY OF FRANCISCO BEJA, WHO
TOLD ME ABOUT HUIZINGA.

Francisco Monteiro (INET - MP)

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FROM PLAYING TO FREEDOM: CHAMBER MUSIC AND THE JOY OF FREE PLAYING ...IN MEMORY OF FRANCISCO BEJA, WHO TOLD ME ABOUT HUIZINGA

Francisco Monteiro (INET - MP)

We found that one of the most important characteristics of play was its spatial separation from ordinary life. A closed space is marked out for it, either materially or ideally, hedged off from the everyday surroundings. Inside this space the play proceeds, inside it the rules obtain. (Huizinga, 1998, p. 20)

WHAT IS CHAMBER MUSIC?

The concept of “chamber music” concerns different kinds of music; common to all of them is, apparently, the limitation of the number of performers.

“Chamber music” can be played in smaller spaces s. a. a small living room, for some few guests and, of course, for the performers; or in a larger salon for a few dozen friends; or even in a concert room, for a small or larger audience, depending on the interest of the (paying) public or of the sound of the ensemble. In my view, two distinct musical sorts of “chamber music” are relevant.

1. House music, *Hausmusik*, musique de chambre, also salon music; when a small group of musicians, many times family members or friends, play music pieces designed for the entertainment of that characteristic bourgeois group. Very common are opera reductions, small trios and quartets, some of them levelled for different instrument capacities, others with educational purposes; the repertoire is vast: characteristic – but not exclusive – is the amateur character of many pieces. The *canzone* and other renaissance chamber pieces, as well as the Portuguese/Brazilian *Modinhas* are, perhaps, interesting examples.

Art became more intimate, but also more isolated; it became an affair of the individual and his taste. In the same way chamber music and songs expressly designed for the satisfaction of personal aestheticisms began to surpass the more public forms of art both in importance and often in intensity of expression. (Huizinga, 1998, p. 201)

2. And then there's chamber music for a small ensemble, with or without a conductor, designed for larger (richer) aristocratic salons and for small concert halls. The character is mostly professional, sometimes appealing to some virtuosity. A piece like *Pierrot Lunaire* of A. Schönberg is characteristically one example: there's a quintet, a singer and a conductor; the sound is clearly thought for a smaller audience room; but very experienced professional performers are needed, and many rehearsals.

For the first kind of chamber music, sight-reading was – and still is – very common, although already attacked by 18th century (1788) Vienna journals:

The sight-reading of chamber music was not limited to professional musicians and serious connoisseurs; dilettants also engaged in casual sight-reading “concerts”, even with demanding repertoire, though with predictable even results. (Klorman & McCreless, 2017, p. 97)

Because, even in renaissance chamber music events (when performing frottola, canzone and madrigals), in baroque and later in classical and romantic times, when professionals (or very well-educated amateurs) were performing, the prospective of a much better performance was greater, and greater also the interest of a growing and progressively demanding public. The beginning of professional string quartets in 19th century illustrates this transformation. (Klorman, 2015)

THE CHALLENGE OF BEING AN EQUAL

Between house music for one or a few performers and virtuoso chamber music for solo or a larger group, there's a great diversity of possibilities; but all chamber music is in some way far from the

orchestra/opera tradition. In chamber music the sound of the whole group depends directly on each one's performance, on each one's contribution. When doing chamber music, the performer is (most of the times) alone with the responsibility of playing his part, and of staying together with his – equally responsible – fellow performers, making the whole happen.

Such a chamber music performer can take part in multiple aspects of the performance, knowing and monitoring the performance of the different parts, monitoring the sound of the whole group, interacting and being able to exchange embodied (in the body and in the expressiveness) musical ideas with his co-performers, being able to respond, in real time, to the multiple inflections of a live performance (Keller, 2014); perhaps less when a conductor is present. And this is very different from orchestras, where one part can be played by several performers, where the bulk, the mass of sounds and performers imposes itself; and where each performer is, many times, a tool in the hands of a superior entity: the conductor, the demiurge substitute of the composer. Very interesting is to compare traditional 20th century orchestra interpretations with much smaller baroque orchestras playing 18th and 19th century repertoire: the clear-cut sonority, the involvement and the apparent freedom of the performers in these smaller orchestras is much more close to chamber music.

THE CHALLENGE OF MANY SOLOISTS TOGETHER

Recent artistic research (Monteiro, 2017) showed some further determinant aspects to achieve good results in different kinds of chamber music, here summarized:

- the need for a stable position of each performer's role in the ensemble, specifically a stable relationship to each other, and accordingly stable functions among the ensemble; this means that the professional relationship of each performer to the others should be (tacitly or explicitly) understood and accepted;
- the need for a (implicit or explicit) common understanding of what is the role of the score for the musicians – the need for a common (interpretation) conceptual basis; the importance of the score or any kind of previous neutral basis (chord structure, materials to improvise, etc.) should be equally understood, accepted and set in practice by all members;
- the need to clarify (tacitly or explicitly) the position of the performers to:
- • the context of the production of the musical event; different in a sight-reading rehearsal, a concert or a private party;

“The richness and specificity of performance goals, and the degree to which they are truly shared across ensemble members, vary as a function of the musical context. Members of a symphony orchestra, for example, do not necessarily know the intricacies of each part in the ensemble texture; rather, the conductor functions as repository of the global performance goal.”(Keller, Novembre, & Loehr, 2016)

- • the position of the performers to the music itself, its character, its particularities, to the type of music; a common understanding of what kind of music is going to be played, to what purpose and which goals are to be achieved;
- • the position of the performers to the degree of variability and freedom in the performance; very diverse in a baroque secular piece, in a Brahms trio, in dance music or in a renaissance madrigal.

PLAY

In fact, all these last considerations concerning chamber music could be written, with minor changes, considering a football team, a theatre group, or any other small group involved in a sport or in a creative play. Summarizing:

- the (irrecusable) involvement of each player, responsible for his role in the group;
- the need to understand – and to assume – a stable relation with the other players (f. i. that “group thing” important in great teams);
- the acceptance of the rules of the game or of the script;
- the common acceptance of the contexts:
- • the sport event, very different in an international championship and in a game between

friends; or a theatre event, very different in a festival play and in a staged reading;

- • the character of the sport, so different in team cycling and in judo; or the character of the play, also different in street theatre and in a classical piece;
- • the degree of variability and freedom in the team, very different in individual and collective sports, also very different in a classical traditional play and in a controlled improvisation.

CHAMBER MUSIC AND PLAY

Huizinga, in his seminal *Homo Ludens* (Huizinga, 1998, p. 158), first published in 1938, gives explicit clues about the understanding of music as play, suggesting practical features that all musicians - instrumentalists, composers, all music creators - have experienced in some degree. But the experience of doing chamber music, for the closeness of the performers and the for the particularities of its historical practice, needs a further view of the words of Huizinga.

I would like to emphasize several ideas.

• The idea of freedom.

Here, then, we have the first main characteristic of play: that it is free, is in fact freedom (Huizinga, 1998, p. 8).

• The idea of being apart from real life.

A second characteristic is closely connected with this, namely, that play is not "ordinary" or "real" life. It is rather a stepping out of "real" life into a temporary sphere of activity with a disposition all of its own. (Huizinga, 1998, p. 8)

• The idea of tension.

Play is "tense", as we say. It is this element of tension and solution that governs all solitary games of skill and application such as puzzles, jig-saws, mosaicmaking, patience, target-shooting, and the more play bears the character of competition the more fervent it will be. In gambling and athletics it is at its height. Though play as such is outside the range of good and bad, the element of tension imparts to it a certain ethical value in so far as it means a testing of the player's prowess: his courage, tenacity, resources and, last but not least, his spiritual powers-his "fairness"; because, despite his ardent desire to win, he must still stick to the rules of the game. (Huizinga, 1998, p. 11)

• The idea of uncertainty

Among the general characteristics of play we reckoned tension and uncertainty. There is always the question: "will it come off?" This condition is fulfilled even when we are playing patience, doing jig-saw puzzles, acrostics, crosswords, diabolos, etc. Tension and uncertainty as to the outcome increase enormously when the antithetical element becomes really agonistic in the play of groups. (Huizinga, 1998, p. 47)

Freedom is, perhaps, one of the key interests of chamber music. When the rules are well known, when everyone knows quite well the contexts and what to do, and is willing to do it, there's the possibility of individual propositions, of dialogue, of close interaction among the performers, of some controlled exceptions to the rules.

Such performances create, perhaps, some uncertainty and increase the tension. But they intensify that idea of being in a parallel world, a sound narrative, inviting the audience to take part in it;

and such free music making enables much more creativity and expressive meaning, even when mistakes happen. When freedom is a significant interest, the accepted rules (score, stylistic and other interpretation rules, behaviour rules) are no more a straitjacket or a life-vest to overcontrolled or uncreative performers, but an incentive to music creation - it defines performance as a creative achievement.

THE VIEW OF THE COMPOSER: AN EXAMPLE

In this presentation there's also the presentation of a chamber music piece, somehow in the middle of the two extreme views of chamber music described at the beginning, representative of some of the composers' (myself) interests of viewing music as a play: a play with compositional ideas and a play with and for a small group of musicians.

∞

∞ is a piece that shows the intentions of the composer to play with signs, forms, compositional and instrumental technics. The sign ∞ symbolises the structure of the piece, repetition and slow transformation, and the intentional timeless sound that comes from the instruments: each instrument has to breath (also the strings) but at uneven (written) moments so that the continuum of the music goes on; then it reaches a point and turns back and continues until it reaches the beginning. The retrograde idea is present and hopefully apprehended; but it is an abstract or artificial one, as time never goes back as it is, as, f. i., in a video. So, the retrogradation is composed so that it is a contorted remembrance of what happened just before, sometimes quite close to the original, some others reinvented, recovered, remixed, until the sound vanishes.

The music invites the audience to an almost timeless experience, involving all in slow but steady harmonic changes, in discrete timbre and texture changes inside the chords; the sounds flow in gestures that are, simultaneously, gestures in space and in time with the body (the performers' bodies and the listeners' hearing bodies), and correlative sound gestures, symbolically movements and forms in time, embedded in the intrinsically musical expressive gestures: bodies, sounds, symbolic movements, music.

And the performers, playing almost timeless sound gestures, they just have to feel the repetitions and the circular curves, the transformation of harmonies, the small melodies, the texture transformations and the passing of time. Or better, the performers have to perform so that the public's impression is that they are just feeling the repetitions, the transformation of harmonies and the passing time, the presence of infinity; proposing delicate changes, responding to each other, following each other cues and incentives, enchanting the audience.

Because performers are players, creating a different reality, with fictitious tensions and surprises, putting the audience in a manageable uncertainty.

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CHAMBER MUSIC AS A THEME OF RESEARCH IN A UNIVERSITY CONTEXT

THE SONATA FOR CELLO AND PIANO
BY LUÍS DE FREITAS BRANCO

Ana Mafalda Monteiro (ESMAE - IPP)

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CHAMBER MUSIC AS A THEME OF RESEARCH IN A UNIVERSITY CONTEXT. THE SONATA FOR CELLO AND PIANO BY LUÍS DE FREITAS BRANCO

Ana Mafalda Monteiro (ESMAE - IPP)

ABSTRACT

The research and practice of chamber music are fundamental components in the musical universe, being of great importance and interest in the university and professional context. This paper presents the work developed within the Master's thesis on Artistic Interpretation for Cello, in which the Sonata for Cello and Piano by the composer Luís de Freitas Branco, one of the main introducers of musical modernism in Portugal, was studied and analyzed in depth. Considering the clear influence of the composer César Franck and his Sonata for Violin and Piano in Freitas Branco, a comparative analysis was carried out between the two sonatas in order to identify the connection between them. The comparative analysis aimed to identify common features, at the compositional and formal level, as well as technical and interpretative characteristics, in particular the use of the cyclic construction model.

This work presents innovative research features, since it allowed the knowledge enrichment of the Sonata for Cello and Piano by Freitas Branco, and also explored the European musical context as a reference element. When comparing the Sonata for Cello and Piano by Freitas Branco with other sources, we look for an innovative research component, which is a reference for the Portuguese cello music. To enrich the research about these sonatas, some of the most respected Portuguese cellists were interviewed. An exposition of the main responses and ideas will be made.

In this way, the proposed participation for the conference consists of two distinct parts. It will begin with an oral discussion containing the main aspects of the research, which will be exemplified with cello musical excerpts in order to explain some musical features of the sonatas. Lastly, it will be performed the first movement of the Sonata for Cello and Piano by Luís de Freitas Branco.

KEYWORDS

Chamber music | Sonata | Cello | Research | Performance

INTRODUCTION

The main reason that led me to choose the research, object of my Master's Thesis¹, was first of all the curiosity that emerged ten years ago when I listened to a CD that contained the *Sonata for Cello and Piano* by Luís de Freitas Branco. But there was a second reason, I always wished to understand the influence of César Franck in the Freitas Branco work. This one, along with the previous sonata, is an essential repertoire for chamber music context. This full paper results from my Master's Thesis, which I finished at ESMAE, in Porto. The title of the thesis is "The Sonata for Cello and Piano by Luís de Freitas Branco – Comparative analysis with the Sonata for Violin and Piano by César Franck".

I always wanted to understand more in detail the characteristics of both works, as well as the connection between them, mainly regarding the use of the cyclical construction. Indeed, Freitas Branco was inspired by César Franck since young age, when he wrote the *Sonata for Violin and Piano*, which strongly presents the use of the cyclic form.

This full paper is divided into three main topics. The first one deals with historical and biographical aspects related to the *Sonata for Cello and Piano* by Freitas Branco; the second topic is about the *Sonata for Violin and Piano* by César Franck, also concerning historical and biographical aspects; the third topic contemplates an individual and comparative analysis of the musical works, at a compositional and interpretive level. To enrich this work, I decided to interview eight Portuguese cellists who have already presented the sonatas in public (Bruno Borralhinho, Clélia Vital, Fernando Costa, Filipe Quaresma, Jed Barahal, Marco Pereira, Maria José Falcão and Paulo Gaio Lima). Therefore, the questionnaire covers questions related to the relevance of the Freitas Branco sonata in the Portuguese cello music repertoire, also its technical and compositional analysis, among other issues.

1. THE SONATA FOR CELLO AND PIANO BY LUÍS DE FREITAS BRANCO

In order to investigate this musical work I accomplished a brief historical contextualization of the first half of the 20th century in Portugal and a biographical investigation about Freitas Branco. I also studied his main musical composition during the same period he wrote the cello sonata, such as the symphonic poem *Vathek* (1913–1914) or the (1913)². This research was fundamental to realize why this composer is considered the "introducer of the modernism" in Portugal. I also did a research concerning the sonata recordings and interpretations already made, finding that are more than thirty performances conducted in Portugal, Spain, France, Luxembourg, Italy, Belgium and Germany.

The Freitas Branco sonata was written in 1913; however the composer dated it according to the formula (1912 + 1), due to his superstitious beliefs. The sonata was composed in Madeira Island and was dedicated to the cellist António Ferreira, who belonged to the famous Porto Wine family.

According to the opinion of the cellists interviewed, this is a fundamental and required work in the repertoire for cello and chamber music. The first performance of the sonata was made in Barcelona, in 1914 by the cellist Bernardino Galvez. His debut in Portugal was given in March 1916 in Porto by Mário Vergé and Pedro Blanch. In the opinion of the musicologist Ferreira de Castro⁵, the sonata "is a particular happy synthesis between the architectural rigor of German models and an acute awareness of the hedonistic values of sonorities characteristic of the French tradition."

2. THE SONATA FOR CELLO AND PIANO BY CÉSAR FRANCK

The 19th century encompasses, during its first half, the premiere and full romantic period, and the late romanticism during its second half, when the César Franck sonata takes place. César Franck had an affinity for Bach and Haendel, having also studied the German counterpoint of the baroque period. However he was influenced by romantic composers such as Schubert and Liszt.

He wrote the *Sonata for Violin and Piano* during the summer of 1886, having the purpose of being

a wedding gift for the violinist Eugène Ysaÿe, whom Franck really admired. Considering that one of the main characteristics transversal to all work of César Franck, including the violin sonata, is the cyclical construction, this is the reason why his students and disciples designated the work as “the cyclical sonata”. This musical technic goes back to Schubert, first composer that assumed cyclical construction with the work *Wanderer Fantasie* for piano and orchestra.

The violin sonata was performed in public on the wedding day, which took place in September, 1886 by Eugène Ysaÿe. In 1887 the cellist Jules Delsart asked César Franck permission to transcribe the sonata for a cello and piano version, intention approved by the composer.

3. COMPARATIVE ANALYSIS

As a starting point for this comparative analysis, it is possible to find out that the two composers wrote the sonatas in distinct life and musical production moments. Indeed, in 1886, at the age of 63, César Franck wrote the sonata in a period of musical maturity, arriving and achieving an impressionist line. To establish the musical analysis, I used the version transcribed for cello.

On the other hand, Luís de Freitas Branco, with the age of 23, was still looking for his stylistic identity. Yet, Freitas Branco was fascinated by the audition of *Pelléas et Mélisande* by Debussy, keeping in mind this impressionist influence, also combined with the exploration of modernist lines. In order to study the Freitas Branco cello sonata I used the undated autograph note that the composer wrote, which is in the work of DELGADO (2007)².

3.1. FIRST MOVEMENT

3.1.1. TECHNICAL AND INTERPRETATIVE ANALYSIS

Considering the Freitas Branco sonata, the Portuguese cellist Clélia Vital thinks that this movement is “almost constant restlessness”, achieved through the rhythm used and through complex changes of position in the left hand. In César Franck sonata, during this movement the character remains serene, exploring *piano* and *dolce* as principal dynamics. Technically, it is important to maintain rhythm equality and sound quality in the right hand.

LUÍS DE FREITAS BRANCO

- Dichotomy between serenity and agitation
- Suspense and sentimental atmosphere
- Various environments - varied dynamics

CÉSAR FRANCK

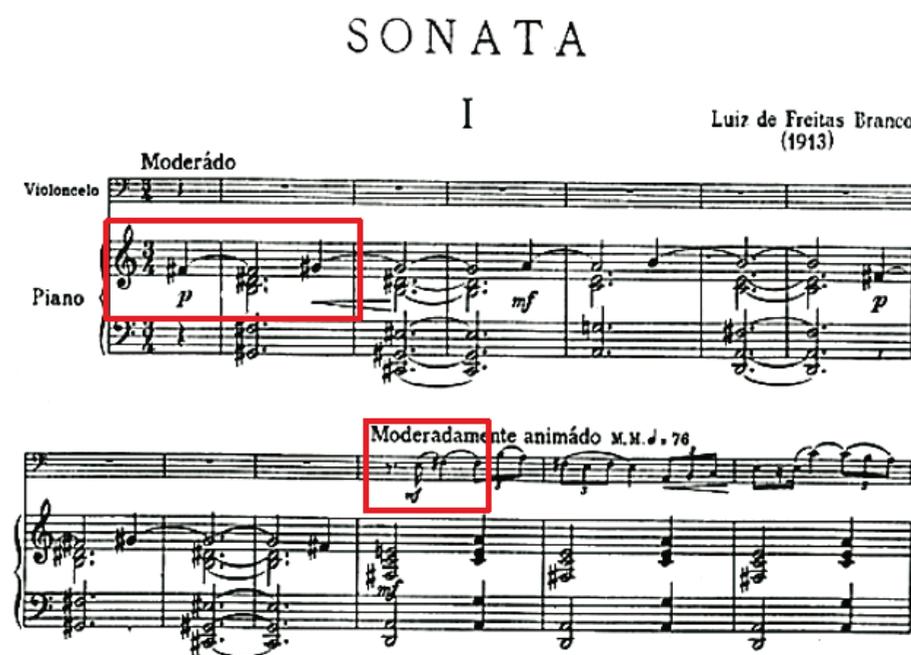
- Melodic, serene, refined
- Dense and long melodic lines
- Dynamic base is *piano* (*dolce*)

The great meeting point between the two sonatas is its cyclical construction. Both use a musical rote that runs through the work assuming the role of conductor. Freitas Branco was inspired by this technique of musical composition, by which César Franck is considered precursor. Freitas Branco created his sonata during the affirmation of European modernism, when the effects of French impressionism were quite evident.

3.1.2. COMPOSITIONAL ANALYSIS

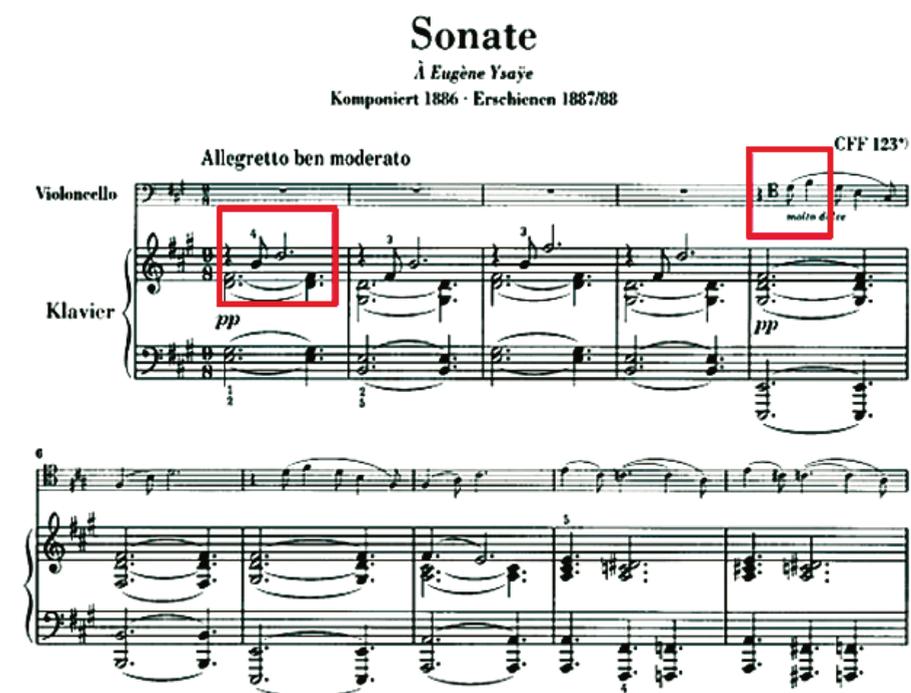
In the case of Freitas Branco sonata, the cyclic motif is the interval of second major, used since the beginning of the first movement. Freitas Branco indicated that it is based in this “single cyclical root”, which is used during the all movement. It is represented in the Figure 1.

Figure 1 - First Movement, Freitas Branco cello sonata



In the case of César Franck sonata, the cyclic motif is the interval of third minor, also used since the beginning of the first movement. The sonata is introduced by the piano, as it is in Freitas Branco cello sonata. This motif is the basis of all movement (Figure 2).

Figure 2 - First Movement, César Franck cello sonata



During the development of Freitas Branco sonata, according to the composer, there are three themes. For example, the first is the inversion of the cyclical root. It is introduced by the piano, and later repeated by the cello, transposed according to the interval of third major ascending (Figure 3).

Figure 3 – First Movement, Freitas Branco sonata – Development



3.2. II MOVEMENT

3.2.1. TECHNICAL AND INTERPRETATIVE ANALYSIS

At the interpretive level, it is clear that both composers took advantage of an agitated character during the second movement. In the case of Portuguese sonata it is indicated *molto vivo* (*molto vivo*). However, the movements have several serene melodic interventions. Indeed, the ability to play a long melodic line is a challenge for the cellist because of the string changes in the right hand. According to the cellist Filipe Quaresma, this movement demands “an almost improvised freedom of the musical subjects”.

LUÍS DE FREITAS BRANCO

- Dichotomy (fast/slow)
- Character changes
- A B A' B' A B" A - form
- Sound Density

CÉSAR FRANCK

- Dichotomy (fast/slow)
- Feeling (forward/backward)
- Serene environments
- Sonata Form (two themes)
- Sound Density



In César Franck sonata, it is important to keep the energetic and turbulent character, and not to lose the sound density, mainly during the dialogues and “struggles” that are played together with the piano.

3.2.2. COMPOSITIONAL ANALYSIS

The theme A (or first theme) of the second movement of Freitas Branco sonata is the rhythmic transformation of the cyclical theme of the first movement. It is also affiliated in the interval of second major, as it is shown in the Figure 4.

In the case of César Franck sonata, the cyclic root is presented during the first theme played by the piano and after by the cello, and it consists again in the interval of third (minor) – A/C, B/D, E/G (Figure 5). The rhythm is syncopated, which creates the desired agitation.

Figure 4 – First and Second Movements, Freitas Branco cello sonata



Figure 5 – Second Movement, César Franck cello sonata



3.3. III MOVEMENT

3.3.1. TECHNICAL AND INTERPRETATIVE ANALYSIS

This movement explores the improvised character in both sonatas as a melodic and free characteristic intention for the cello. In the case of César Franck sonata, the two initial sections result in cadences of recognized virtuosity. Bruno Borralhinho said that “the difficulties can occur in

the slower movements, and between them lies the deeper message”.

LUÍS DE FREITAS BRANCO

- Cello as a solo instrument
- Serenity
- Melodic character
- Free "unitematic" prelude - form

CÉSAR FRANCK

- Cello plays accompanying by piano role
- Cadence – *con fantasia*
- Long melodies
- Division in 3 parts - form

Technically, it is a challenge for the cellist to create lightness in the mid-section of César Franck sonata, and to sustain the sound in the long notes of Freitas Branco sonata.

3.3.2. COMPOSITIONAL ANALYSIS

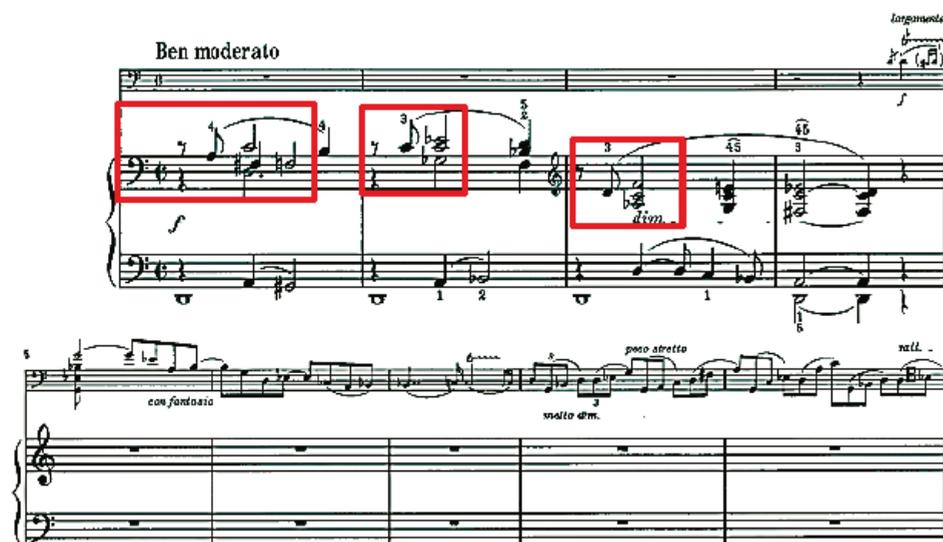
Also in the third movement the cyclic root, the interval of second major, is present since the first phrase (Figure 6).

Figure 6 - Third Movement, Freitas Branco cello sonata



Similarly, in the case of César Franck sonata the third movement is introduced by the piano, with the ascending interval of third (Figure 7). The cello performs two sections or *cadenzas*, before beginning the contrasting section, *Ben moderato*.

Figure 7 - Third Movement, César Franck cello sonata



3.4. IV MOVEMENT

3.4.1. TECHNICAL AND INTERPRETATIVE ANALYSIS

This movement starts with a canonical structure between the piano and the cello, so it is necessary that the second instrument results from the exact imitation of the first one. To do this, the combination between the two performers is the most important key, since the use of the canon is a feature that transcends to the whole movement.

LUÍS DE FREITAS BRANCO

- Dichotomy
- Rhythm and varying tempo changes
- Declaimed sections of expressive intensity
- Sonata Form

CÉSAR FRANCK

- Contrasting movement
- Imitation
- Long melodic lines
- Rondó in Canon (A B A' C A" D A)

In this last movement, César Franck explores the principles of imitation, while Luís de Freitas Branco, citing an affirmation of Paulo Gaio Lima, created a "variety of soul states", in this case through the almost constant change of *tempo* (Figure 8). This variety requires coordination and the establishment of rhythm control.

Figure 8 - Fourth Movement, Freitas Banco Cello Sonata



3.4.2. COMPOSITIONAL ANALYSIS

Concerning the fourth movement of Luís de Freitas Branco sonata, according to the composer, it contains, "apparitions of the themes A and B of the first movement", as for example the bar 120, that uses the theme B of the first movement (Figure 9). This movement brings together the previous themes. A similar musical construction can be seen in César Franck sonata.

However, respecting that Franck was a big inspiration for musical cyclic chamber music works, this last movement is also called the "finale sonata". It uses themes from previous movements, for example the compass 38, which uses the theme of compass 59 of the third movement (Figure 10). The two sonatas commonly use the fourth movement in order to introduce new themes and also to repeat themes from the previous movements. It reaffirms the idea of complete cyclical construction, thus proving the unifying and conclusive nature that the last movement symbolizes in both sonatas.

Figure 9 – First and Fourth Movement, Freitas Branco cello sonata

Fourth movement	
First movement	

Figure 10 – Third and Fourth Movement, César Franck cello sonata

Third movement	
Fourth movement	

Both pieces take advantage of the piano as a unifying element of discourse, since it introduces new themes, or repeats those already introduced. Other element that brings them closer is the possibility of interpretative freedom that both sonatas provide to the interpreters.

CONCLUSION

The modernist nature in the work of Luís de Freitas Branco is in fact easily recognized, resulting in a subtly pleasant atmosphere that provides an innovative vision of music in Portugal, concerning the universe of the chamber music repertoire and the cello in particular. Creativity and aesthetic expression were allied to specific external influences, especially of César Franck, clearly visible in Freitas Branco cello sonata, through the use of the cyclic construction.

The compositional and interpretative analysis made it possible to conclude that, although the composer wrote the sonata at the age of 23 years, it reveals traces of a pulsating quest for musical maturity.

Therefore, I would like to mention that this was a pioneering work regarding the study of the *Sonata for Cello and Piano* by Luís de Freitas Branco, contributing to increase the information about this particular work and the composer's chamber music works. Indeed, it would be interesting to study in the future the other chamber music works by Freitas Branco.

I decided to focus on the aspects presented - interpretative and formal analysis, specifically the reflection on cyclical construction - as the main characteristics and common factors between the two works. These are useful aspects for an interpreter of chamber music to know, in professional or academic life contexts. The César Franck inspiration that Freitas Branco used is, in the opinion of several authors like João de Freitas Branco "the normal and necessary, verified throughout the history of music".

According to the opinion of all cellists interviewed the *Sonata for Cello and Piano* by Freitas Branco has unique characteristics, and probably it is the most outstanding work of the Portuguese repertoire for cello.

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PARTICIPANTS

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PAR

Alexandra de Sousa Peral
Alexandre Silva
Ana Catarina Oliveira
Ana Mafalda Monteiro
Ana Maria Estarque
Ana Maria Seixas
Ana Patrícia Semedo
Andrzej Ślązak
Ângela Ponte
Anna Cronberg
Anna Liszewska
Anna Maria Fornasier
Anne Colette Ricciardi
Anton Kernjak
António Augusto Aguiar
António João Gomes
António Rosa
António Salgado
Bruno Pereira
Carlos Luís
Carolina Lima
Catarina Assunção
Cláudia Prata
Caspar Frantz
Constantin Sandu
Daniel Araújo
Daniel Cunha
Daniela Coimbra
Dimitrios Andrikopoulos
Ester Forsberg
Florian Pertzborn
Francisco Monteiro
Geert De Bièvre
Hanna Holeska
Hanns-Martin Schreiber
Hélder Sá
Hendrik van Twillert

Jaime Reis
Jonathan Ayerst
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Jorge Pereira
José Parra
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Liliana Araújo
Luís Carvalho
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Nuno Aroso
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Stefan Gies
Telmo Marques
Thomas De Baets
Tomasz Król
Ugne Antanaviciute
Valter Ponte

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