

Leopoldo
MIGUEZ

Sonata for Violin and
Piano, Op. 14

Glauco
VELÁSQUEZ

Sonatas for Piano and
Violin Nos. 1 and 2

Emmanuele Baldini,
Violin

Karin Fernandes,
Piano



About This Series

The series The Music of Brazil is part of the project *Brasil em Concerto*, developed by the Brazilian Ministry of Foreign Affairs in order to promote music by Brazilian composers dating back to the 18th century. Around 100 orchestral works from the 19th and 20th centuries will be recorded by the Minas Gerais Philharmonic Orchestra, the Goiás Philharmonic Orchestra and the São Paulo Symphony Orchestra. Further recordings of chamber and vocal music will gradually be added to this collection.

The works were selected according to their historical importance for Brazilian music and the existence of recordings. Most of the works recorded for the series have never had recordings available outside Brazil; many others will have their world premiere recordings. An important part of the project is the preparation of new or even first editions of the works to be recorded, many of which, despite their relevance, have only been available in the composer's manuscript. This work will be carried out by the Brazilian Academy of Music and by musicologists working together with the orchestras.



MINISTRY OF FOREIGN AFFAIRS BRAZIL

About The Scores

All works on this recording are in the public domain.
Scores can be legally obtained from www.musicabrasilis.org.br (Miguez)
and www.sesc.com.br/SescPartituras (Velásquez).
Both websites offer large collections of scores of Brazilian music for free legal download.

Leopoldo Miguez (1850–1902): Sonata, Op. 14

Glauco Velásquez (1884–1914): Sonata No. 1, 'Delírio' • Sonata No. 2

Tropical Romanticism in a country in flux

In the history of Western classical music, the term 'Romanticism' applies primarily to the repertoire and practices of the various generations of composers who came after Beethoven – not just in Vienna, where he had made his home, but throughout Europe. There is a symbiotic relationship here between history and style, and it is not always easy to separate one from the other.

When discussing musical periods or styles of European origin (Baroque, Classical and so on) in the context of the Americas, however, we have to take into account a series of sociocultural factors that had a decisive impact on the way in which these styles were first absorbed and then developed there. It is these factors that explain the artistically unique nature of classical music written on that side of the Atlantic, as illustrated by the sonatas for violin and piano by Leopoldo Miguez (1850–1902) and Glauco Velásquez (1884–1914) which are presented on this album.

Composed by two leading figures on Brazil's classical music scene at the turn of the 20th century, these works contain elements characteristic of Romantic style, and in this sense should be heard for their own intrinsic qualities and in the light of European production of the same period. They also, however, possess a number of singular features that can be seen as part of the process of acclimatisation of a musical poetics that was both universal and other – the sounds of a tropical Romanticism shaped by these two composers' circumstances and the society in which they lived.

Miguez established his musical career in Rio de Janeiro at a time when the city was the capital – and economic, political and cultural heart – of the Empire of Brazil. Both he and Velásquez, however, were educated in Europe: Miguez in Spain, Portugal and France, and Velásquez in Italy, and both were therefore steeped in the lyricism of the operas of Donizetti, Bellini and Verdi. The two composers were active in Brazil at a moment of

enormous social upheaval, in the context of the collapse of the New World's only monarchy and the installation of a Republic, amid promises that a more modern and organised country would be created as a result. It was not only a question of constructing a new political order: the country would also see significant changes in the sphere of music, with Miguez playing a decisive role in these transformations.

Winner of the competition organised to produce an anthem celebrating the birth of the Republic, Miguez was also tasked with restructuring the new country's music education system. He helped establish – and later became director of – the National Institute of Music, which replaced the previous Imperial Conservatory, and thereafter shaped the profile of Brazil's classical musicians. Above and beyond simply running its day-to-day academic operation and administration, Miguez turned the institution into the centre of dissemination of what he considered the modern music of his day: the main emphasis was on Wagnerian music and aesthetics, as opposed to Italian opera, closely associated with the greatest musical symbol of the reign of Pedro II, composer Antônio Carlos Gomes.

Completed in 1885, on Miguez's return to Brazil after he had spent a further two years in Europe, the *Violin Sonata, Op. 14* introduced Brazilian audiences to the new music he had absorbed during his travels in the Old World. While lyricism is a notable characteristic of this piece, Miguez makes use of it in a way that few of his compatriots would have done at the time, rejecting the straightforward melody-plus-accompaniment style which was then very popular in instrumental music, especially in arrangements and paraphrases of well-known excerpts from Italian opera. This sonata's lyrical vein is developed in a more sophisticated and contrapuntal manner. Although there is never any threat to the leading role played by the violin (Miguez himself was an accomplished violinist), it is well complemented by the dense and complex piano writing.

The level of ambition in this sonata can be discerned in other aspects as well – first and foremost in its overall structure. Instead of the conventional three-movement pattern, the composer creates a score in four movements, echoing the musical narrative of such great Classical-Romantic genres as the string quartet and the symphony. He does so by adding a *Scherzo*, as heard in other major works of its type – Belgian composer César Franck's *Violin Sonata in A major*, for example, composed a year later, in the summer of 1886.

Given Miguez's central presence in Rio's musical life, it is hard to imagine that his *Op. 14* did not have some influence on the two sonatas that Glauco Velásquez completed before his premature death. After settling in Brazil, Velásquez worked as both a professional artist and a composer. His musical career was closely tied to the then recently founded National Institute of Music, which was beginning to promote modern French music as well as the Wagnerian culture championed by Miguez.

Composed in 1909 and 1911 respectively, Velásquez's sonatas are the result of a particular interest he had at the time in the chamber sonorities produced by the combination of string instruments and piano. In that same period he also wrote no fewer than four trios for violin, cello and piano.

Like Miguez's *Op. 14*, these sonatas too offer an intense exploration of violin-led lyricism woven into a complex relationship with the piano part. Compared to Miguez, however, Velásquez presents a material richer in nuance – his coherent investigation of different sonorities

results in a very personal and characteristic stylistic effect. The sonatas are structured in the traditional three movements (*Moderato – Lento espressivo – Agitato in No. 1* and *Moderato molto espressivo – Adagio – Finale in No. 2*), contributing to the contrasting sonorities sought out by Velásquez in his writing.

Looked at together, the three sonatas on this album can be seen as evidence of an important change in chamber music practice in Brazil. Whereas prior to this a significant proportion of the chamber repertoire had been written for private and domestic use, with primarily amateur musicians in mind, the level of technical complexity in these pieces suggests a new kind of social and aesthetic function. Works such as these were now being developed not just for public performance but also, and most importantly, as examples of 'great music', the noble musical expression of a people and culture in a state of flux.

Leonardo Martinelli

Composer Leonardo Martinelli gained his doctorate from the Universidade Estadual Paulista (UNESP) and teaches at both the Faculdade Santa Marcelina and the Escola Municipal de Música in São Paulo.

English translation: Susannah Howe

Leopoldo Miguez (1850–1902): Sonata, opus 14

Glauco Velásquez (1884–1914): Sonata nº 1, 'Delírio' • Sonata nº 2

O romantismo tropical em um país em metamorfose

Na história da música ocidental, o repertório e as práticas musicais associadas ao Romantismo referem-se sobretudo àquelas empreendidas por diferentes gerações de músicos que sucederam à persona e à obra de Ludwig van Beethoven, não apenas em seu contexto vienense, mas na Europa como um todo. Nesse território, história e estilo mesclam-se de forma simbiótica e nem sempre é uma tarefa trivial separar uma da outra.

Entretanto, quando se fala dos períodos-estilos musicais de matriz europeia nas Américas (tais como Barroco ou Classicismo, por exemplo), é necessário levar em conta uma série de fatores socioculturais que atuaram de forma decisiva no processo de absorção e desenvolvimento desses estilos no continente americano. São esses fatores que explicam a natureza artisticamente singular da música de concerto realizada neste lado do Atlântico, tal como é o caso das sonatas para violino e piano de Leopoldo Miguez (1850–1902) e Glauco Velásquez (1884–1914) apresentadas neste álbum.

Compostas por duas proeminentes figuras da música de concerto brasileira da virada do século XIX para o XX, essas sonatas se caracterizam por elementos típicos da escritura musical romântica; nesse sentido, devem ser ouvidas por suas qualidades intrínsecas e à luz da produção europeia daquele momento. Não obstante, essas obras apresentam uma série de peculiaridades que podem ser entendidas como próprias do processo de aclimação de uma poética musical ao mesmo tempo universal e estrangeira, como sons de um romantismo tropical moldado pelas circunstâncias de vida e de sociedade na qual seus compositores estavam inseridos.

Miguez e Velásquez desenvolveram suas respectivas carreiras musicais no Rio de Janeiro, em um momento em que a cidade era então a capital do Império do Brasil e seu centro econômico, político e cultural. Porém, foi na Europa onde ambos receberam educação musical: Miguez na Espanha, Portugal e França e Velásquez na

Itália, ambientes em que se celebrava o lirismo da ópera italiana de Donizetti, Bellini e Verdi. Da mesma forma, Miguez e Velásquez retornaram ao Brasil em um momento de grande agitação social, no contexto do colapso da única monarquia do Novo Mundo e da instauração da república com a promessa de construção de um país mais organizado e moderno. Não se tratava apenas da construção de uma nova ordem política: no campo da música, o país também passaria por uma série de importantes transformações, orquestradas com a atuação decisiva de Miguez.

Vencedor do concurso que elegeu a melodia do hino para celebrar a república recém-nascida, coube também ao compositor a tarefa de reestruturar o ensino de música do novo país, participando da fundação do Instituto Nacional de Música (que substituiria o Conservatório Imperial), o qual posteriormente viria a dirigir e que moldaria o perfil do músico clássico brasileiro a partir de então. Mais do que organizar o cotidiano pedagógico e administrativo da casa, Miguez fez da instituição o polo difusor do que ele entendia como a música moderna de seu tempo, enfatizando sobretudo a música e a estética de linhagem wagneriana, em contraposição ao lirismo italiano associado ao maior símbolo musical do reinado de Pedro II, o compositor Antônio Carlos Gomes.

Concluída em 1885, após um período de dois anos de viagens e residência na Europa, a *Sonata para violino e piano, opus 14* de Leopoldo Miguez apresenta ao público brasileiro o que o compositor absorvera da nova música durante sua passagem pelo Velho Mundo. Ainda que o lirismo seja uma característica marcante dessa peça, Miguez faz uso dele de maneira então rara entre seus compatriotas, ao preferir a elementaridade da escrita musical baseada no esquema melodia com acompanhamento, então muito popular na música instrumental, especialmente em arranjos e paráfrases de trechos famosos de óperas italianas. Nessa sonata, o lirismo é desenvolvido de maneira mais sofisticada e contrapontística. Ainda que o protagonismo sonoro do

violino jamais seja ameaçado (instrumento de que Miguez tinha notável domínio técnico), a parte do piano o complementa de forma densa e complexa.

A ambição de Miguez nessa sonata é sensível em outros aspectos, em especial, em sua estrutura geral. Contrariando os padrões de organização desse tipo de peça, normalmente em três movimentos, aqui o compositor opta pelo itinerário que guia a narrativa sonora de grandes gêneros clássico-românticos, tais como o quarteto de cordas e a sinfonia, ao elaborar uma partitura em quatro movimentos, com a inserção de um *scherzo*, da mesma forma de outras importantes obras do gênero, como a *Sonata para violino e piano, em lá maior* que o compositor belga César Franck comporia um ano mais tarde, durante o verão europeu de 1886.

Dada a importância que Miguez teve na vida musical do Rio de Janeiro, é impossível não considerar que seu opus 14 tenha influenciado, de alguma maneira, as duas sonatas para violino e piano que Glauco Velásquez compôs em sua curta vida. Após retornar da Itália, o jovem passou a atuar em diferentes frentes artísticas, como pintor profissional e como músico. Nesse aspecto, sua atividade esteve estreitamente ligada ao ambiente do então recém-fundado Instituto Nacional de Música, que, além da cultura wagneriana promovida por Miguez, começa também a promover a música francesa moderna.

Compostas respectivamente em 1909 e 1911, as sonatas para violino e piano de Velásquez são frutos de um interesse profundo que o compositor à época nutria pela sonoridade camerística de instrumentos de cordas a arco combinados com piano – nesse mesmo período, Velásquez compôs nada menos do que quatro trios para violino, violoncelo e piano.

A exemplo do opus 14 de Miguez, essas sonatas também exploram intensamente o lirismo protagonizado pelo violino por meio de complexa relação com a parte do piano. Diferentemente de Miguez, porém, Velásquez apresenta um material mais rico em nuances, explorando diferentes sonoridades de forma coesa, num efeito estilístico bastante característico e próprio do compositor. As sonatas estão estruturadas segundo o padrão tradicional de três movimentos (*Moderato – Lento espressivo – Agitato* na primeira sonata e *Moderato molto espressivo – Adagio – Finale* na segunda), que favorecem o contraste de sonoridades buscado por Velásquez em sua escrita.

Vistas em conjunto, as três sonatas para violino e piano aqui apresentadas podem ser entendidas como indício de uma mudança importante na prática de música de câmara brasileira. Se até aquele momento parte significativa desse repertório era criado para uso privado e doméstico, considerando músicos amadores como prováveis intérpretes, o grau de complexidade técnica dessas obras sugere um novo tipo de função social e estética: agora elas passam a ser elaboradas não apenas como peças de concerto, mas sobretudo como exemplar de "grande música", alta expressão sonora de um povo e cultura em constante transformação.

Leonardo Martinelli

Leonardo Martinelli é compositor, doutor pela Universidade Estadual Paulista (UNESP) e professor da Faculdade Santa Marcelina e da Escola Municipal de Música de São Paulo.

Karin Fernandes



Pianist Karin Fernandes has been awarded First Prize in 21 piano competitions across Brazil, including at the prestigious 1999 Prêmio Eldorado de Música. She studied in Portugal with pianist Maria João Pires, and was a full scholarship holder at the third Oxford International Piano Festival in England. She also studied with Lina Pires de Campos in Brazil and Bernard Flavigny in France. Fernandes is especially dedicated to performing 20th- and 21st-century piano repertoire, and has given many premieres. As a soloist she has appeared with prestigious Brazilian orchestras, and as a recitalist has performed in Portugal, England, France, Argentina and Paraguay. Fernandes' discography comprises twelve award-winning releases, with her album *Cria – New Brazilian Piano Music Vol. 1* being awarded the Revista Concerto's Prize for Best Disc of 2015.

soundcloud.com/karin-fernandes

Emmanuele Baldini



Photo: Fernando Ruz

Emmanuele Baldini was born in Trieste, Italy, into a musical family. After studies in his hometown with Bruno Polli, he furthered his violin training in Geneva, Salzburg and Berlin, most recently studying conducting with Isaac Karabtchevsky and Frank Shipway. From an early age, Baldini garnered prizes from countless international competitions, and has performed as a soloist or recitalist across the globe. Following a highly successful career as a violinist, Baldini has embarked on new musical ventures as a conductor. He founded the Orquestra Sinfônica do Estado de São Paulo (OSESF) Quartet, and has collaborated with internationally renowned artists such as Maria João Pires, Jean-Philippe Collard and Jean-Efflam Bavouzet among others. Baldini has been concertmaster of the Orchestra del Teatro Comunale di Bologna, the Orchestra del Teatro alla Scala di Milano and the Orchestra del Teatro 'Giuseppe Verdi' di Trieste, and since 2005 has been concertmaster of the OSESF. He has also acted as guest concertmaster of the Orquestra Sinfônica de Galicia. His conducting highlights include concerts at the Teatro Colón in Buenos Aires and the Teatro del Sodr in Montevideo. As of 2017, he is the musical director of the Orquestra de Cámara de Valdivia in Chile.

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Leopoldo Miguez and Glauco Velásquez were both leading figures in Brazil's classical music scene at the turn of the 20th century, bringing back influences from Europe to a homeland in a state of enormous social upheaval. The lyrical character of Miguez's ambitious *Violin Sonata, Op. 14* is developed in a far more sophisticated and contrapuntal manner to anything previously experienced in Brazil, while Velásquez's two sonatas are even richer in nuance. The tropical Romanticism of these three works marked an important change in Brazil's chamber music, from pieces intended largely for domestic use to works equal to the noble expression of its new Republic.



Glauco
VELÁSQUEZ
(1884–1914)

Sonata No. 1 for Piano and Violin, 'Delírio' (1909)

18:35

- | | | |
|----------|-----------------------------|-------------|
| 1 | I. Moderato | 6:18 |
| 2 | II. Lento espressivo | 3:10 |
| 3 | III. Agitato | 8:54 |

Leopoldo
MIGUEZ
(1850–1902)

Sonata for Violin and Piano, Op. 14 (1885)

30:11

- | | | |
|----------|-------------------------------|--------------|
| 4 | I. Allegro | 11:12 |
| 5 | II. Andante espressivo | 5:46 |
| 6 | III. Scherzo | 6:46 |
| 7 | IV. Vivace | 6:10 |

Glauco
VELÁSQUEZ

Sonata No. 2 for Piano and Violin (1911)

23:21

- | | | |
|-----------|-------------------------------------|--------------|
| 8 | I. Moderato molto espressivo | 8:05 |
| 9 | II. Adagio | 3:53 |
| 10 | III. Finale | 11:13 |

Emmanuele Baldini, Violin • Karin Fernandes, Piano

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