

*Echoes of the Brazilian Nationalism Movement in Four Works for
Viola and Piano (1950-82)*

by

Fabiola Belarmino de Farias Amorim

A thesis submitted in partial fulfillment of the requirements for the degree of

Doctor of Music

Department of Music

University of Alberta

© Fabiola Belarmino de Farias Amorim, 2018

Abstract

The requirements for this thesis consist of three parts: a recording of four works for viola and piano by Brazilian composers, which includes: M. Camargo Guarnieri's *Sonata* (1950), Francisco Mignone's *Três Valsas Brasileiras* (1968), Radamés Gnattali's *Sonata* (1969), and Cláudio Santoro's *Sonata No. 2* (1982), a CD liner notes to accompany this recording, and a final solo recital with the performance of these four works. The recording was produced in February and March, 2018 at the University of Alberta's Convocation Hall on a Hamburg Steinway Model D-274 concert grand piano with pianist Janet Scott Hoyt. The recital was presented at the same venue on June 11, 2018. The essay introduces individual analyses of these four works exploring elements from the Brazilian nationalism movement in the development of the repertoire for viola and piano. This study also examines the importance of violists Perez Dworecki (1920-2011), George Kiszely (1930-2010), and Johannes Oelsner (1915-2009) in the growth of the instrument (viola) in Brazil.

Acknowledgements

I would like to thank the University of Alberta and the Music Department for the financial support throughout my studies. My supervisor Dr. Guillaume Tardif for his guidance during this program. Pianist Janet Scott Hoyt who was fundamental for the recording and performance of the works presented in this project. Russell Baker for his patience and kindness to help me with the technical requirements of the recording process. My whole family, in special my parents Dilgeny Belarmino de Amorim (in memoriam) and Maria de Fátima Lira de Farias Amorim for their love and support during my career. Finally, I would like to thank my loving husband, Vladimir Rufino, for his encouragement and patience during the rough times.

Table of Contents

List of Figures	v
List of Tables	vi
1. Introduction.....	1
2. Context.....	2
2.1. The Viola Repertoire from Brazil.....	2
2.2. European Violists in Brazil.....	3
2.3. The Brazilian Nationalism Movement.....	5
2.4. The <i>Grupo Música Viva</i>	6
3. Camargo Guarnieri - Sonata for Viola and Piano.....	6
3.1. Movement I - <i>Tranquilo</i>	7
3.2. Movement II - <i>Scherzando</i>	10
3.3. Movement III - <i>Com Entusiasmo</i>	12
4. Francisco Mignone - <i>Três Valsas Brasileiras</i> for Viola and Piano	13
4.1. Valsa I - <i>Valsa Lenta</i>	14
4.2. Valsa II - <i>Suave e Delicato</i>	16
4.3. Valsa III - <i>Vivo con Entusiasmo</i>	17
5. Radamés Gnattali - Sonata for Viola and Piano	18
5.1. Movement I - Allegro	19
5.2. Movement II - Adagio	21
5.3. Movement III - Con Spirito	22
6. Cláudio Santoro - Sonata no. 2 for Viola and Piano.....	23
6.1. Movement I - Moderato	24
6.2. Movement II - Lento e Expressivo	25
6.3. Movement III - Allegro Barbaro.....	27
7. Conclusion	28
Table of Figures	30
Bibliography	34

List of Figures

Figure 1:	Violist Perez Dworecki and pianist Isabel Mourão in recital	30
Figure 2:	Violist George Kiszely.....	30
Figure 3:	Fritzsche String Quartet	31
Figure 4:	From left to right: Mário de Andrade, Lamberto Baldi and Camargo Guarnieri.	31
Figure 5:	<i>Zabumba</i>	32
Figure 6:	<i>Rabeca</i>	32
Figure 7:	<i>Cavaquinho</i>	32
Figure 8:	Francisco Mignone.....	33
Figure 9:	Radamés Gnattali	33
Figure 10:	Cláudio Santoro	33

List of Tables

Table 1:	Selected Repertoire for Viola from Brazil.....	2
----------	--	---

1. INTRODUCTION

This recording project features four rarely-performed works for viola and piano by well recognized Brazilian composers: M. Camargo Guarnieri's *Sonata* (1950), Francisco Mignone's *Três Valsas Brasileiras* (1968), Radamés Gnattali's *Sonata* (1969), and Cláudio Santoro's *Sonata No. 2* (1982). This collection allows a special focus on a relatively small corpus of concert repertoire for the viola that also intersects with currents of musical nationalism, expressed at different times and through different personalities.

While the literature on the Brazilian nationalism movement is significant and varied, the attention given to the viola repertoire is relatively recent, for example by DeBiaggi (1996), Reis (2010), and Mizael (2011). This CD and accompanying program notes therefore contribute to the further exploration and dissemination of a repertoire that shows the influence of the Brazilian nationalism movement and the later collective known as *Grupo Música Viva*.

Apart from Mignone's *Valsas Brasileiras* (available online at *Sesc Partituras*), the scores for this project were generally unavailable in Brazilian libraries and were obtained through Brazilian colleagues. Santoro's *Sonata* is the only score commercially available, yet errors discovered during the rehearsal process would justify a new edition. This CD recording will hopefully stand along other reference recordings of these works¹, and may spark new interest in a repertoire created by some of the best-recognized names in Brazil's classical music.

¹ The violist Perez Dworecki recorded the sonata by Gnattali and the *Valsa Brasileira I* by Mignone in 1971 with pianists Fritz Jank and Cláudio de Brito (LP, Fermata label, São Paulo), now available on YouTube. Dworecki also gave a radio performance of the Sonata by Guarnieri with the composer at the piano. However, no recording of this performance has survived (Mizael 2011, 23). The violist George Kiszely also recorded the *Valsas* by Mignone (LP, *Mestres da Música Brasileira*, CBS label, 1969) with pianist Clelia Ognibene. The most recent recording of the *Valsas Brasileiras* was done in 2009 by Barbara Westphal (viola) and Christian Ruvolo (piano).

2. CONTEXT

2.1. THE VIOLA REPERTOIRE FROM BRAZIL

The literature for viola from most countries could hardly be qualified as large, a fact that British violist and composer Rebecca Clarke attempted to explain: “Whether for so long no parts of importance were written for it because there were no good viola players, or whether there were no good viola players because no parts of importance were written for it, is one of those puzzles, like a problem of the hen and the egg, that are not easy to solve.”² This scarcity was rather dramatic in Brazil, where, by André Mendes’ count,³ only 17 works were listed viola up to 1950s, inclusive of string quartets and small chamber groups (among those, a String Quartet and a Duo for Violin and Viola by Villa-Lobos). The tally in the second half of the 20th century increased to 103 works, a growth attributable in large part to the arrival of many highly-trained European violists fleeing WWII, but also to a general revival of interest in the instrument’s concert potential and strong incentives for writing music of a Brazilian nature for all instruments. Table 1 offers an overview of this literature, chronologically situating the works in this recording (in bold).

Table 1

Selected Repertoire for Viola from Brazil

YEAR	COMPOSER	TITLE
1923	Heitor Villa-Lobos	<i>A Sertaneja</i> for Voice, and Violin and Viola Ensemble
1943	Cláudio Santoro	Sonata No. 1 for Viola and Piano (incomplete)
1946	Heitor Villa-Lobos	Duo for Violin and Viola
1950	Mozart Camargo Guarnieri	Sonata for Viola and Piano
1957	César Guerra-Peixe	<i>Três Peças</i> for Viola and Piano
1958	César Guerra-Peixe	<i>Miniaturas</i> for Viola and Piano
1960	Edino Krieger	<i>Brasiliana</i> for Viola and String Orchestra

² See Clarke 1923, 6.

³ See Mendes 2002.

1962	Francisco Mignone	Sonata for Viola and Piano
1962	Osvaldo Lacerda	Sonata for Viola and Piano
1963	Marlos Nobre	Sonata Op. 11 for Viola and Piano
1965	Cláudio Santoro	Adagio for Viola and Piano
1966	Cláudio Santoro	<i>Espaços</i> for Viola and Piano
1968	Francisco Mignone	<i>Três Valsas Brasileiras</i> for Viola and Piano
1968	Ernst Mahle	Sonata for Viola and Piano
1968	Marlos Nobre	<i>Desafio I</i> Op. 31 No. 1 for Viola and String Orchestra
1969	Edmundo Villani Cortes	Sonata for Viola and Piano
1969	Radamés Gnattali	Sonata for Viola and Piano
1971-72	Cláudio Santoro	<i>Mutationem IV</i> for Viola and Tape
1975	Mozart Camargo Guarnieri	<i>Choro</i> for Viola and Orchestra
1976	Radamés Gnattali	Concerto for Viola and String Orchestra
1977	Osvaldo Lacerda	<i>Appassionato, Cantilena and Toccata</i> for Viola and Piano
1978	José Antônio de Almeida Prado	<i>Os Sertões</i> for Viola Solo
1978-79	João de Souza Lima	<i>Chorinho</i> for Viola and Piano
1982	Cláudio Santoro	Sonata No. 2 for Viola and Piano
1982	Cláudio Santoro	Duo for Violin and Viola
1983	José Antônio de Almeida Prado	Sonata No. 1 for Viola and Piano
1983	César Guerra-Peixe	<i>Bilhete de um Jogra para Viola Sozinha</i>
1983	Cláudio Santoro	<i>Fantasia Sul América</i> for Viola and Orchestra
1984	José Antônio de Almeida Prado	Sonatina for Viola and Piano
1985	José Antônio de Almeida Prado	<i>Requiem para a Paz</i> for Viola and Piano
1987	Cláudio Santoro	Duo for Viola and Female Voice
1988	Cláudio Santoro	Concerto No. 1 for Viola and Orchestra
1991	Ernst Mahle	<i>Duetos Modais</i> for Violas

2.2. EUROPEAN VIOLISTS IN BRAZIL

Among the violists who played a significant role in stimulating the creativity of Brazilian composers were Perez Dworecki (1920-2011), George Kiszely (1930-2010), and Johannes Oelsner (1915-2009). These violists held positions in Brazil's major orchestras and main music schools.

Hungarian-born violist **Perez Dworecki**, born Sandor Herzfeld (Figure 1) worked as the principal violist at the *Teatro Municipal* of São Paulo and taught from 1967 to 1982 at the

University of São Paulo.⁴ He was also an avid chamber musician and recorded various works composed by Brazilian composers.⁵ Dworecki described how his first contact at an orchestra rehearsal conducted by Guarneri resulted in a new work for his instrument. According to Dworecki, “I did not commission the Sonata, I just suggested that Guarneri write something for viola. I told him, ‘You’ve written pieces for violin and cello, and you have not written anything yet for viola, why you do not write something for viola?’ Sometime later, he appears with the Sonata and we begin to rehearse.”⁶ Dworecki considered this substantial work as one of the most important examples of the Brazilian literature, mentioning its technical requirements and colourful references to the Brazilian culture. Dworecki was also the dedicatee of works by Lima (1898-1982), Gnattali (1906-1988), and Guerra-Peixe (1914-1993).⁷

Similarly, Budapest-trained **George Kiszely** (Figure 2) was the dedicatee of the above-listed works by Krieger (b.1928), Lacerda (1927-2011), Nobre (b.1938), and Mignone (1897-1986). Established in Brazil from 1947 (at age 17), Kiszely completed university studies with Bela Mori and won competitions in both São Paulo and Rio de Janeiro.⁸ A founding member of the Rio de Janeiro String Quartet (1966), he taught at the Municipal School of Music of São Paulo and was also part of the *Teatro Municipal* orchestras of both São Paulo and Rio de Janeiro.⁹

⁴ See Bertoni 2011.

⁵ Unfortunately, some of these recordings are no longer accessible. In 2004 the label Paulus re-issued some of the old recordings of the violist, under the title *Gaiato*, with selections by Brazilian composers alongside Vieuxtemps and Grieg.

⁶ See Mizael 2011, 20.

⁷ See Santos 2011, 30.

⁸ Kiszely 1969. In 1962, he won the First National Viola Competition promoted by the Radio Ministry of Education and Culture (program notes from LP *Mestre da Música Brasileira*, CBS label).

⁹ See Santos 2011, 30.

Johannes Oelsner, another violist of note, was born in Dresden, Germany and moved to Brazil in 1939 after touring in South America with the Fritzsche String Quartet (Figure 3).¹⁰ In 1955 Oelsner joined the first formation of the São Paulo String Quartet, and in 1962 Osvaldo Lacerda wrote a Sonata for him.¹¹

2.3. THE BRAZILIAN NATIONALISM MOVEMENT

Brazilian composers' interest in the development of a 'national' style is reflected in a large portion of the concert repertoire – and as such should serve as frame and background to interpret and appreciate this recording's selections. Such a drive to capture 'essential' or 'unconscious'¹² aspects of the Brazilian culture, itself a mix of African, indigenous and European influences, can be perceived in these varied works, the products of distinctive periods or styles of composition.

The Brazilian nationalism movement in music is often traced back to the artistic movement that converged at the 1922 *Semana de Arte Moderna* (Week of Modern Art), held in São Paulo.¹³ Under the leadership of musicologist Mário de Andrade (1893-1945), musicians were encouraged to seek “the right of artistic expression, the updating of Brazilian artistic intelligence, the formation of a national artistic expression, and the elimination of slavish imitation of European models.”¹⁴ Andrade and like-minded composers such as Villa-Lobos (1887-1959), and Oscar Lorenzo Fernandez (1897-1948) are regarded as the first generation of Brazilian nationalists (Getúlio Vargas was then President of Brazil, promoting a populist agenda supporting nationalism and social reforms).¹⁵ A second generation includes Mignone (1897-

¹⁰ The quartet was formed by Gustav Fritzsche, first violin, Lothar Gebhardt, second violin, Johannes Oelsner, viola, and Volkmar Kohlschutter, cello. See Hesse and Gebhardt 2018, 18.

¹¹ Santos 2011, 32.

¹² Schoenbach 1983, 6.

¹³ Gillick 2008, 11.

¹⁴ Quote of Andrade in the *O Movimento Modernista*. See DeBiaggi 1996, 3.

¹⁵ Brazil's political scene in the 1930's contributed to this, as President Vargas' government tenaciously raised the importance of the Brazilian Arts.

1986) and Guarnieri (1907-1993), while Gnattali (1906-1988) is regarded as a third-generation nationalist.¹⁶

2.4. THE GRUPO MÚSICA VIVA

The Second Viennese School, characterized by atonality and serialism, also reached Brazil, especially through the influence of German flutist Hans Joaquin Koellreutter (1915-2005), who immigrated to Brazil in 1937. He joined the nationalist circles (in the company of composers Cosme and Bevilacqua), but in 1944 branched out to develop the *Grupo Música Viva*. It was dedicated to a new form or flavour of Brazilian music¹⁷ that was still inspired by the study of folk and popular forms, but realized through more modern, forward-looking approaches.¹⁸ Among Koellreutter's followers and students were composers Guerra-Peixe (1914-1993) and Santoro (1919-1989).

3. CAMARGO GUARNIERI - SONATA FOR VIOLA AND PIANO

With Andrade's early endorsement¹⁹ and subsequent public success, Guarnieri (Figure 4) quickly established himself as a major representative of the Brazilian nationalism movement and held important positions in São Paulo.²⁰ Guarnieri was a student of Brazil's popular and folk music: "Brazilian music, like a product of a young country, will have to seek in popular music its specific characteristics."²¹ His compositions, in all genres and using classical forms, not only make frequent references to indigenous Brazilian styles, such as the more remote African or Native-Indian traditions, but also draw from more urban practices or genres, often historically

¹⁶ Schoenbach 1983, 8, Passamae and Vasconcelos 2015, 2, and Gillick 2008, 21.

¹⁷ Egg 2005, 60 and Ramos 2009, 7.

¹⁸ Egg 2005, 65.

¹⁹ In 1928 Guarnieri, who was a student of Lamberto Baldi, was introduced to Mario de Andrade, who saw that Guarnieri's music was rooted in the Brazilian culture (see Chapin 2016, 19). Guarnieri was also a student of Charles Koechlin in Paris, a refined harmonist. A comparison with Koechlin's *Sonata for viola and piano*, op. 53 (1902) would be of some interest from a harmonic/thematic perspective and for how it treats the instrument.

²⁰ Schoenbach 1983, 07.

²¹ Mizaël 2011, 36.

derived from Portuguese models (such as the *Choro*, *Modinha*, etc.).²² Guarnieri's production for stringed instruments is substantial: the 1950 *Viola Sonata* stands among 7 sonatas for violin, 2 violin concerti, 3 string quartets, and 3 cello sonatas.

3.1. MOVEMENT I - TRANQUILO

The opening movement (marked *Tranquilo*) is in ABA form and conventionally presents themes in the exposition (Example 1a-b), a short and rhythmic middle section, and the reinstatement of the first theme in the recapitulation (the second theme does not appear).²³

Example 1a-b

a. Guarnieri, *Sonata for Viola and Piano*, I, mm. 5-10, first theme

The musical score for Example 1a-b shows the first theme of the first movement of Guarnieri's *Sonata for Viola and Piano*, measures 5-10. The score is in 2/4 time and features Viola and Piano parts. The Viola part begins with a piano (*p*) dynamic. The Piano part consists of two staves (treble and bass). The Viola part is in the alto clef (C4). The Piano part is in the standard treble and bass clefs. The key signature has one sharp (F#). The score shows the first theme in the exposition, a short and rhythmic middle section, and the reinstatement of the first theme in the recapitulation.

²² Such as *Modinha*, *Lundu*, *Maxixe*, *Chorinho*, and others (Behague 1971, 10). *Modinha* (diminutive of *Moda* (Fashion) is a term applied to any type of song employing singing style usually performed at the salons. *Lundu* is a form of song and dance of African origin. The *Maxixe* is a dance that incorporates elements from the *Batuques* (African dance accompanied by percussive instruments), the habanera, and the polka. *Chorinho* or *Choro* is a popular instrumental music from the 19th century.

²³ Mizael 2011, 32-33.

b. *Guarnieri, Sonata for Viola and Piano, I, mm. 23-29, second theme*

The musical score is presented in two systems. The first system includes a Viola part on a single staff and a Piano part on a grand staff. The second system includes a Viola part on a single staff and a Piano part on a grand staff. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes with a strong percussive quality.

The development section shows an incisive, percussive rhythm reminiscent of traditional Native-Indian dances.²⁴

²⁴ As Villa-Lobos did years before, Guarnieri travelled in 1937 to the state of Bahia, collecting materials of Native-Indian and African origins to later use in his compositions. Mizael 2011, 34.

Example 2

Guarnieri, *Sonata for Viola and Piano, I, mm. 50-53*

The image shows two systems of musical notation. The first system is for Viola and Piano. The Viola part is in bass clef, 3/4 time, and features a complex rhythmic pattern of eighth and sixteenth notes, highlighted by a red box. The Piano part is in treble and bass clefs, with a similar rhythmic pattern. The second system is for Viola and Piano. The Viola part is in bass clef, 3/4 time, and features a complex rhythmic pattern of eighth and sixteenth notes, highlighted by a red box. The Piano part is in treble and bass clefs, with a similar rhythmic pattern.

As should be expected from Guarnieri, who had by now produced multiple sonatas for different instruments, the Sonata integrates elements from traditional folk music, such as the basic syncopated rhythm of the popular Northeastern *Baião*, requesting it to be performed “*come percussione*”, that is, imitating the *Zabumba* (Figure 5).

Examples 3a-b

a. *Root rhythm of Baião, usually performed by the Zabumba*

The image shows a single staff of musical notation for Percussion in 2/4 time. The rhythm consists of a series of eighth notes and rests, representing the root rhythm of Baião.

b. *Guarnieri, Sonata for Viola and Piano, I, mm. 61-72 (piano part)*

The image shows a musical score for the piano part of Guarnieri's Sonata for Viola and Piano, I, mm. 61-72. The score is in 3/4 time and consists of two systems. The first system is labeled 'Piano' and shows a treble and bass clef. The bass clef part has a red oval around it with the annotation '(come percussione)'. The second system is labeled 'Pno.' and shows a bass clef part with a measure number '6' above it.

Furthermore, Guarnieri appears to refer to the *rabeca* ('rough violin'; Figure 6), one of the leading musical instruments of the popular Northeastern styles. Usually accompanied by a percussive instrument, the *rabeca*/viola carries the melody.

Example 4

Guarnieri, Sonata for Viola and Piano, I, mm. 11-13 (rabeca style melody)

The image shows a musical score for the Viola and Piano parts of Guarnieri's Sonata for Viola and Piano, I, mm. 11-13. The score is in 3/4 time and consists of two systems. The first system is labeled 'Viola' and shows a treble clef. The second system is labeled 'Piano' and shows a treble and bass clef.

3.2. MOVEMENT II - SCHERZANDO

The contrasting light and fast *Scherzando* makes clear references to the popular *Chorinho* or *Choro* style often associated with Rio de Janeiro's performers-composers Chiquinha Gonzaga

(1847-1935) and Ernesto Nazareth (1863-1934).²⁵ The movement also integrates a short *Batuques*-style syncopated rhythm within the beat and suggests the popular plucked string instruments *bandolim* (mandolin) and *cavaquinho*, a small 4-string guitar (Figure 6), while the *pandeiro* provides rhythmic support. Guarnieri's opening bars are like Nazareth's *chorinho* 'Odeon', with a vital rhythmic pattern in the piano.

Example 5a-b

a. Nazareth, 'Odeon' Choro (1926), mm. 13-15 (from piano score)



b. Guarnieri, Sonata for Viola and Piano, II, mm. 2-4 (piano part)

Piano

The melodic line is also typically *chorinho*-like, here perhaps modelled after Nazareth's *Chorinho Apanhei-te Cavaquinho*.²⁶

Example 6a-b

a. Guarnieri, Sonata for Viola and Piano, II, mm. 1-4 (viola part)

Viola

²⁵ The *choro* or *chorinho* (the terms are used interchangeably) is a Brazilian urban music style from the late 19th century. It features elaborate rhythms and melodies in an improvisatory style. See Santana 2018.

²⁶ Mizaël 2011, 99.

b. Nazareth, *Apanhei-te Cavaquinho*, mm. 1-3 (1914) (piano, right hand)



The *Baião* rhythmic pattern reappears in mm. 30-38 and mm. 144-147, shaping a tuneful sequence.

Example 7

Guarnieri, *Sonata for Viola and Piano, II*, mm. 144-147 (piano part)

The contrasting *calmo* (trio) section of this movement (mm. 71-78) explores another tonal area, again showing frequent quartal sonorities.

Example 8

Guarnieri, *Sonata for Viola and Piano, II*, mm. 71-78 (viola part)

3.3. MOVEMENT III - COM ENTUSIASMO

The final movement sets a tuneful, syncopated march (2/2, reminiscent of a *Marchinhas de Carnaval*) against a typical ostinato accompaniment. The initial sonority suggests E major with

an added 6th placed in the bass – one of many harmonic ambiguities typical of Brazilian popular music, and which may yield varying interpretations. In the same example, the initial D# ascending appoggiatura, mirrored in a descending appoggiatura D-C# two bars later, suggests a simple dominant-tonic (E-A) motion. However, the ‘sticky emphasis’ of A# and B, rather than A, suggests a portrayal of authentic traditional sounds, a reference to folk-like modality.

Example 9

Guarnieri, Sonata for Viola and Piano, III, mm. 1-4

The image shows a musical score for the first four measures of the third movement of Guarnieri's Sonata for Viola and Piano. The score is in 3/2 time and features a Viola and Piano. The Viola part begins with a forte (f) dynamic and a series of notes with slurs and accents. The Piano part also begins with a forte (f) dynamic and features a complex harmonic structure with slurs and accents.

4. FRANCISCO MIGNONE - TRÊS VALSAS BRASILEIRAS FOR VIOLA AND PIANO

Native of São Paulo, Francisco Mignone (1897-1986) returned to Brazil in 1929 after studies in Milan (Figure 8). Mignone's first compositional style is infused with Italian and Brazilian elements, as he adopted the nationalistic ideals championed by Mario de Andrade, his former Conservatory classmate.²⁷ He was familiar with the practice of *Choro* and the composition of popular songs (signing them as Chico Bororó) and worked as a harmony teacher at the São Paulo Conservatory and the *Escola Nacional de Música* in Rio de Janeiro. Between 1962 and 1968 Mignone turned to twelve-tone and serial composition.

²⁷ Prazeres 2017, 20.

While prepared in 1968, the *Três Valsas Brasileiras* (Three Brazilian Waltzes) are transcriptions of earlier works for the piano (*Doze Valsas de Esquina*, or Twelve ‘Corner Waltzes’, 1938-1943) and are therefore representative of his nationalistic period.²⁸ Although a European dance, the waltz was popular in Brazil and often associated with nostalgic feelings,²⁹ a mood encapsulated in the Portuguese word, *saudade*. *Saudade* is derived from the Latin *solistas* and is defined as “a feeling of nostalgic remembrance of people or things absent or forever lost, accompanied by the desire to see or possess them once more.”³⁰ Many Brazilian composers prior to Mignone explored the feeling of *saudade* – notably Augusto Calheiros (1891-1956) in his *Valsa da Saudade* (1929)³¹ and H. Villa-Lobos in *Valsa Choro No. 3* from *Suite Popular Brasileira* (1912).³²

The *Três Valsas* are dedicated to violist George Kiszely³³ and form a charming, virtuosic addition to the viola repertoire. While *Valsas I* and *II* are transpositions one semitone higher from their original versions (No. 5 and No. 11, in B minor and Ab minor respectively), *Valsa III* remains in G minor (No. 4). Mignone was fond of dance, writing ballets and other sets of waltzes, such as *Valsas Choros* for piano (1946-55), and sets for guitar (1970), piano (1979), and for bassoon and piano (1982).

4.1. VALSA BRASILEIRA I - VALSA LENTA

In a conventional ABA form and with typical *tempo rubato* indications, *Valsa I* opens in the lower register and builds to a climax (fermata) at m. 36. From mm. 33-42, the viola spans C5 to the lowest C2, in three waves connecting the upper pitches C, B, and A (each approached by a

²⁸ Prazeres 2017, 16.

²⁹ Verhaalen 2001, 116.

³⁰ Reis 2009, 21.

³¹ Calheiros 1929. Re-edition 2012.

³² Villa-Lobos 1912. Re-edition 2002.

³³ Reis 2009, 12.

leap). The transposition from the original B minor probably aims at taking advantage of the viola's resonant open C string (Example 10). However, the part is rarely played with the lower octave. As Reis (2010) observes: "In the most sentimental and nostalgic *Valsas* there is predominance of melodies in descending joint degrees combined with ascending arpeggios. The waltzes in a more cheerful character feature large ascending and descending intervals."³⁴

Example 10

Mignone, Valsa Brasileira I, mm. 33-42 (viola part)

Section B, from m. 43, proposes contrasting material, over four strings and featuring various articulations (*legato*, *staccato*, and *detaché*).

Example 11a-d

a. *Mignone, Valsa Brasileira I, mm. 43-51. Theme B (viola part)*

b. *Mignone, Valsa Brasileira I, mm. 43-45. Theme B legato (viola part)*

³⁴ Reis 2010, 45.

c. Mignone, *Valsa Brasileira I*, mm. 59-61. Theme B staccato (viola part)



d. Mignone, *Valsa Brasileira I*, mm. 67-69. Theme B détaché (viola part)



4.2. VALSA BRASILEIRA II - SUAVE E DELICATO

Structured as a theme and variations, *Valsa II* presents a 16-bar pattern, taken by the viola in double-stops in mm. 17-31 and in harmonics mm. 41-55 (Example 12a-b). The accompaniment also differs for *Valsa II* as Mignone introduces a syncopated counter-melody in the right-hand part of the piano.

Example 12a-b

a. Mignone, *Valsa II*, mm. 16-20

b. *Mignone, Valsa II, mm. 41-45*

4.3. VALSA BRASILEIRA III - VIVO CON ENTUSIASMO

The liveliest of the set, *Valsa III* opens with an 8-bar melody, marked somewhat faster than the original.³⁵ As in other celebrated sets of Waltzes (e.g. by Schubert, Strauss, Brahms, and Ravel), it is not surprising to find several common gestures or thematic relationships (e.g. contour and rhythm) shared across the different waltzes of a set. *Valsa III*, for example, shows a close resemblance to *Valsas de Esquina* No. 3.

Example 13a-b

a. *Mignone, Valsa III for Viola and Piano, mm. 1-4 (viola part)*

b. *Mignone, 3rd Valsa de Esquina, mm. 1-5*

³⁵ The original only states *con Entusiasmo* (in 1). Mignone 2018.

The three *Valsas Brasileiras*, all in the minor mode, suggest the Brazilian feeling of ‘*saudade*’ of a bygone era, belonging to a style more typical of traditions found at the turn of the century (up to the 1930s) rather than the late 1960s.³⁶

5. RADAMÉS GNATTALI - SONATA PARA VIOLA E PIANO

Porto Alegre native Radamés Gnattali (1906-1988, Figure 9) trained as a violinist and pianist and enriched his conservatoire experience through contact with popular musicians – playing the *cavaquinho* (guitar) in *Serestas* (strolling serenaders) and at Carnival parades.³⁷ He was close to the popular composer Ernesto Nazareth (1863-1934), developed a career as a conductor and arranger of popular music (often for the radio), and performed in his *Henrique Oswald Quartet* (named after an important pre-nationalism Brazilian composer). His first compositional style (1931-1940) focused on incorporating Brazilian folk music in a Grieg-like romantic style with accents of jazz.³⁸ The works from the second period (from 1944) “habitually employ the motives of the Northeastern populace in his compositions, highlighting – like Ernesto Nazareth – modality and Afro-Brazilian rhythms (such as the *Maxixe* and *Baião*, among others).”³⁹ Dworecki premiered Gnattali’s *Viola Sonata* at the São Paulo *Teatro Municipal* on August 22, 1970.⁴⁰

³⁶ Nazareth terms his tunes as ‘Brazilian tangos’, which also evoke a similar feeling, shared in the Argentinian tango. See Cremaschi 2007.

³⁷ Silva 2013, 9.

³⁸ Translated by the author. Passamae and Vasconcelos 2015, 2.

³⁹ Translated by the author. Passamae and Vasconcelos 2015, 3.

⁴⁰ The author attended performances of Gnattali’s concerto and sonata given by Emerson De Biaggi about ten years ago.

5.1. MOVEMENT I - ALLEGRO

The first of the Sonata's three movements is in sonata-allegro form. Its opening measures are typical of the *Marchinha de Carnaval* (Example 14a-b), using the same rhythm present in the *Marcha* of Gnatalli's *Concerto Carioca No. 3*.⁴¹

Example 14a-b

a. Gnatalli, *Viola Sonata, I, mm. 1-2*

Piano

b. Gnatalli, *Concerto Carioca No. 3, I, m. 9*

Piano

The viola's opening statement introduces a main motive, amidst a tonally ambiguous environment, leaning on modality, non-tertiary structures, and even polytonality, in the lineage of H. Villa-Lobos and Guarnieri.

⁴¹ *Carioca* generally refers to Rio de Janeiro's inhabitants. Lobo 2014.

Example 15

Gnattali, Sonata for Viola and Piano, I, mm. 1-2 (motivic cell, boxed)

The image shows a musical score for Viola and Piano. The Viola part is in 3/4 time and begins with a *f* dynamic. A red box highlights a four-measure motivic cell in the first measure of the first staff, which consists of a quarter note followed by an eighth-note triplet. The Piano part is in 4/4 time and begins with a *f* dynamic. The first staff of the piano part shows a rhythmic pattern of eighth notes, and the second staff shows a bass line with quarter notes.

The concluding Lento section chromatically and polyphonically converges on the pitch C (supported over 3 octaves - the pitches Eb, D, and Db are however missing in the chromatic contrary motion leading to this cadential moment). While mm 127, 129 and 131 appear rhythmically related to the above-mentioned motivic cell, it now features octave displacements. The piano harmonies are particularly intriguing, apparently bitonal (each hand in its own key).

Example 16

Gnatalli, Sonata for Viola and Piano, I, mm. 127-134 (coda)

Lento

5.2. MOVEMENT II - ADAGIO

This movement, in regular 3/4 meter, is reminiscent of the Brazilian *Seresta*, a popular serenading tradition in Rio de Janeiro (with roots back to 18th century Portugal).⁴² During the *Serestas*, performers would offer tuneful *Modinhas* accompanied by string instruments such as guitars, mandolins, or *cavaquinhos*.⁴³ This movement is in the form of a simple song, with the viola introducing the theme that will be later taken over by the piano. The first movement's motivic cell re-appears in m. 5, in sixteenth notes.

⁴² See Seresteiros de Conservatoria 2018.

⁴³ Guerra 2017, 21.

Example 17

Gnatalli, Sonata for Viola and Piano, II, mm. 5-7

The recapitulation, featuring some light improvisatory variation, is supported by triplets, creating a richer rhythmic texture.

Example 18

Gnatalli, Sonata for Viola and Piano, II, mm. 33-35

5.3. MOVEMENT III - CON SPIRITO

The final movement, *Con Spirito*, is in a sonata rondo form featuring varying meters (mostly in 5/8, and 2/4), a mixture often observed in traditional folk music. The main themes are contrasted:

Example 19a-c

a. Gnattali, *Sonata for Viola and Piano, III, mm. 1-4* (viola, 1st theme)



b. Gnattali, *Sonata for Viola and Piano, III, mm. 19-24* (viola, 2nd theme)



c. Gnattali, *Sonata for Viola and Piano, III, mm. 19-24* (viola, 3rd theme)



6. CLÁUDIO SANTORO - SONATA NO. 2 FOR VIOLA AND PIANO

Manaus-born composer Cláudio Santoro (1919-1989, Figure 10) first studied in Brazil, and his first compositional phase (1939-1947) focused on dodecaphonic techniques associated with the *Grupo Música Viva*. A second, transitory period (1947-49), shows the influence of Nadia Boulanger (in Paris),⁴⁴ who apparently introduced him to a variety of styles. A nationalism period followed (1950 to 1960).⁴⁵

Santoro is an important figure for the viola literature in Brazil. Besides his solo works, Santoro's chamber music includes string quartets and pieces for small orchestra, where the viola always plays a significant role. The 1982 *Viola Sonata* is probably best understood as an atonal work with more abstract references to traditional Brazilian music, its harmony defying conventional analysis.

⁴⁴ Silva 2005, 7 thanks to a scholarship sponsored by the French Government.

⁴⁵ Santoro's compositional style after 1960 did not receive a specific classification because it presented constant changes. Silva 2005, 14.

At the time of writing, there is no available information concerning the premiere of this work, as well as its performance and recording history.

6.1. MOVEMENT I - MODERATO

The first movement, *Moderato*, shows the lasting rhythmic influence of *Chorinho* and features ascending arpeggiated figures reminiscent of guitar playing, punctuated by chordal responses.

Example 20

Santoro, Sonata no. 2 for Viola and Piano, mm. 1-2

The image shows a musical score for Viola and Piano. The Viola part is in the upper staff, and the Piano part is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The Viola part begins with a triplet of eighth notes in measure 1, followed by a descending fourth in measure 2. In measure 4, there is a red box highlighting an ascending arpeggiated figure consisting of eighth notes, marked with a '5' and a slur. The Piano part consists of chords and a bass line that provides harmonic support.

Traditionally, the *choro's bandolim* sustains tremolo figures to fill in the harmony.⁴⁶ This effect is imitated by the viola in m. 4, against a strongly accentuated motive, which was first stated in mm. 2-3, in descending fourths.

⁴⁶ Adolfo 2006, 118.

Example 21

Santoro, Sonata no. 2 for viola and piano, I, mm. 1-6

The image displays a musical score for the first six measures of the first movement of Santoro's Sonata no. 2 for viola and piano. The score is written for Viola and Piano in 4/4 time. The first system (measures 1-3) shows the Viola part with a red box highlighting a passage in measure 3. The Piano part is shown below. The second system (measures 4-6) shows the Viola part with a green box highlighting measure 4 and two red boxes highlighting passages in measures 5 and 6. The Piano part is shown below. The score includes various musical notations such as slurs, accents, and dynamic markings like 'ten.' and 'rit.'

6.2. MOVEMENT II - LENTO E EXPRESSIVO

The short second movement, *Lento e Expressivo*, explores a range of meters, textures, registers, and colours. The recurring falling semitone, soon followed by the leap of a major seventh, suggests a plaintive style. This soft, dream-like movement (note the 'libero' marking when the opening solo viola theme returns in m. 54), touches on the *saudade* character with frequent arch-like gestures.

Example 22

Santoro, Sonata no. 2 for viola and piano, II, mm. 1-7

The musical score for Example 22 shows measures 1 through 7. The Viola part is written in a bass clef with a 3/4 time signature. It begins with a melodic line that includes a triplet of eighth notes in measure 6. The Piano part is written in a grand staff (treble and bass clefs) with a 3/4 time signature. It features a 4-measure arpeggiated figure in the bass clef, starting in measure 4.

The arpeggios in mm. 23-24 suggest a plucked instrument like a guitar.

Example 23

Santoro, Sonata no. 2 for viola and piano, II, mm. 23-24

The musical score for Example 23 shows measures 23 and 24. The Viola part is written in a bass clef with a 3/4 time signature. It features a melodic line with a 2-measure slur. The Piano part is written in a grand staff (treble and bass clefs) with a 3/4 time signature. It features a 2-measure arpeggiated figure in the bass clef, starting in measure 23.

In m. 39 Santoro brings back the gesture (expanded) from the first movement, reaching the loudest point in the viola part.⁴⁷

⁴⁷ Although the score shows the previous measure as 4/4, measure 39 presents only 2 beats, but does not show any meter change.

Example 24

Santoro, Sonata no. 2 for viola and piano, II, m. 39

The image shows a musical score for Example 24, consisting of two staves: Viola and Piano. Both are in 4/4 time. The Viola part is in bass clef and features a series of eighth notes with a forte (f) dynamic marking. The Piano part is in bass clef and features a series of eighth notes with a forte (f) dynamic marking.

6.3. MOVEMENT III - ALLEGRO BARBARO

The last movement, *Allegro Barbaro*, in 6/8, features a percussive (martellato) repeated note figure and syncopated effects throughout, with occasional appearances of the first movement's ascending motive.

Example 25

Santoro, Sonata for Viola and piano, III, mm. 1-3

The image shows a musical score for Example 25, consisting of two staves: Viola and Piano. Both are in 6/8 time. The Viola part is in bass clef and features a martellato (percussive) repeated note figure. The Piano part is in bass clef and features a series of eighth notes. A red box highlights a specific section of the Viola part.

A more lyrical theme (m. 7) showcases the viola in a high register while the piano spans over four octaves.

Example 26

Santoro, Sonata for Viola and piano, III, mm. 7-9

The image shows a musical score for Example 26, consisting of two staves: Viola and Piano. The Viola staff is in the upper register, and the Piano staff is in the lower register. The key signature has one sharp (F#) and the time signature is 6/8. A red box highlights a specific melodic phrase in the Viola part, which begins with a descending minor second interval followed by a leap. The Piano part consists of chords and moving lines in both hands, providing accompaniment for the Viola.

The familiar intervallic sequence starting with a descending minor second followed by a leap re-appears in the bass of the second movement as it enters the developmental section (m. 87, *Meno*).

Example 27

Santoro, Sonata for Viola and piano, III, mm. 85-88

The image shows a musical score for Example 27, consisting of two staves: Viola and Piano. The key signature has one sharp (F#) and the time signature changes from 6/8 to 4/4, 3/4, and 2/4. A 'Meno' marking is present above the Viola staff. Red boxes highlight specific intervallic sequences in both parts, which correspond to the sequence mentioned in the text. The Viola part features a melodic line, and the Piano part features chords and moving lines in both hands, including triplets.

7. CONCLUSION

A survey of the Brazilian concert literature for viola lists many composers whose works exhibit a recurring emphasis on traditional Brazilian musical styles and instruments, echoing (and at times directly stating) the expression of a national identity – as championed by the Brazilian

nationalism movement or the *Grupo Música Viva*. Even though many changes took place in the style or outlook of these diverse compositions (notably in the level of harmonic sophistication – similar in this respect to the evolution of jazz), many nationalistic characteristics (such as typical rhythmic motives, references to traditional instruments, and melodic styles) remained artistically distinctive. As a result, those nationalistic aspects may have guided the intended listeners to accept or readily absorb the evolving, more abstract, musical language. However, the non-Brazilian listeners or performers could not have been expected to fully appreciate these works without being first introduced to these characteristics or exposed to them in their original contexts. This recording allows such a brief but limited introduction.

The attention given to the viola as a solo instrument in Brazil is also worth mention. A sign of the global change of attitude toward the instrument's neglected qualities, it also points to the artistry and historical influence of a few prominent Brazilian performers such as Dworecki and Kiszely. The writing in these works is generally idiomatic for the instrument and, as Rebecca Clarke pointed out, substantial enough to interest international performers.

This collection of recordings and supporting document will hopefully help contextualize these works, highlight some of their many qualities, and encourage others to further explore the viola repertoire from Brazil.

TABLE OF FIGURES**Figure 1**

Violist Perez Dworecki and pianist Isabel Mourão in recital (Mizael 2011)

**Figure 2**

Violist George Kiszely (Prazeres 2017, 17)



Figure 3

Fritzsche String Quartet. From left to right: Lothar Gebhardt and Johannes Oelsner (standing), Gustav Fritzsche and Volkmar Kohlschutter (seated) (Tamino Autographs 2018)

**Figure 4**

From left to right: Mário de Andrade, Lamberto Baldi, and Camargo Guarnier (Colarusso, 2017)



Figure 5

Zabumba (Satomi 2016)

**Figure 6**

Rabeca (Todos Instrumentos Musicais 2018)

**Figure 7**

Cavaquinho (Cursos Tecnicos Brasil 2017)

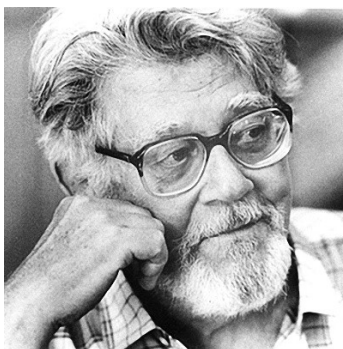


Figure 8

Francisco Mignone (Piano Rare Scores 2018)

**Figure 9**

Radamés Gnattali (Assem 2017)

**Figure 10**

Cláudio Santoro (Oliveira 2018)



BIBLIOGRAPHY

- Adolfo, Antonio. 2006. *Phrasing in Brazilian Music*. Advance Music: Tübingen, Germany.
- Assem, Leonardo. 2017. *Homenageamos Hoje: Radamés Gnattali*.
<https://www.besthomenagens.com.br/homenageamos-hoje-radames-gnattali/#catalogo>
- Behague, Gerard. 1971. *The Beginnings of Musical Nationalism in Brazil*. Information Coordinators, Inc: Detroit.
- Bertoni, Estevão. 2011. *Perez Dworki (1920-2011): Um Violista Húngaro-Brasileiro*. São Paulo: Folha de São Paulo. November 05, 2011 Edition.
- Calheiros, Augusto. 2012. *Dolorosa Saudade. Valsa*.
<https://www.youtube.com/watch?v=AeQBLP3NV4E>
- Chapin, Melody. 2016. *Constructing Brasilidade in Camargo Guarnieri's Pedro Malazarte*. MMus diss. Tufts University.
- Clarke, Rebecca. "The History of the Viola in Quartet Writing." *Music & Letters* 4, no. 1 (1923): 6-17. <http://www.jstor.org/login.ezproxy.library.ualberta.ca/stable/726173>.
- Colarusso, Osvaldo. 2017. *Camargo Guarnieri: 110 Anos de um Compositor Quase Esquecido*. Gazeta do Povo. February 04, 2017. Curitiba - PR.
<http://www.gazetadopovo.com.br/blogs/falando-de-musica/camargo-guarnieri-110-anos-de-um-compositor-quase-esquecido/>
- Cremaschi, Alejandro. 2007. *Odeon by Ernesto Nazareth*.
<http://alejandrocremaschi.com/wordpress/?p=4>
- Cursos Tecnicos Brasil. 2017. *Curso de Cavaquinho Online*.
<http://cursos tecnicos brasil.com/curso-de-cavaquinho-online/>
- DeBiaggi, Emerson Luiz. 1996. *Brazilian Art Music in the Post-Nationalist Period: Three Compositions for Viola*. DMA Dissertation. University of California, Santa Barbara.

Dworecki, Perez and Fritz Jank and Cláudio de Brito. 1971. *Valsa Brasileira I*. LP Fermata Label. São Paulo.

Egg, Andre. 2005. *O Grupo Música Viva e o Nacionalismo Musical*. III Forum de Pesquisa Científica em Arte. Escola de Música e Belas Artes do Paraná, Curitiba.

Gillick, Amy Suzanne. 2008. *Experimentation and Nationalism in Francisco Mignone's Works for Bassoon: A Performance Guide to the IInd Wind Quintet and Concertino*. University of California, Los Angeles.

Gnattali, Radamés. *Sonata para Viola e Piano*. Digitalized by Rafael Videira, 1969.

Guarnieri, M. Camargo. *Sonata para Viola e Piano*. Digitalized by Ellen Dias Mizael, 1950.

Guerra, Ana Cielo. 2017. *Concerto para Viola e Orquestra de Cordas de Radamés Gnattali: Uma Análise das Implicações de Performance nas Decisões Interpretativas*. Universidade Federal de Minas Gerais. Escola de Música. Programa de Pós-Graduação em Música, Belo Horizonte.

Hesse, Wolfgang and Liesel Gebhardt. 2018. *Lothar Gebhardt: Künstlerleben in der Welt der klassischen Musik*. BoD – Books on Demand.

Kiszely, George and Clelia Ognibene. 1969. *Mestre da Música Brasileira*. LP recording. CBS label.

Lobo, Eduardo Fernando de Almeida. 2014. *Ritmos Populares no Concerto Carioca N. 3 de Radamés Gnattali*. XXIV Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música. Unicamp. São Paulo.

Mendes, André Nobre. 2002. *Música Brasileira para Viola Solo*. 2002. Dissertation (Master in Music) - Centro de Letras e Artes, Universidade do Rio de Janeiro, Rio de Janeiro.

Mignone, Francisco. *Sonata para Viola e Piano*. Digitalized by Sesc Partituras, 2018. *SESC Partituras*. <http://www.sesc.com.br/portal/site/sescpartituras/home/>

Mizael, Hellen Dias. 2011. *Sonata Para Viola e Piano (1950) de Camargo Guarnieri: Estudo Técnico Interpretativo e Tratamento Editorial*. Networked Digital Library of Theses & Dissertations, EBSCOhost (accessed January 12, 2018).

Nazareth, Ernesto. 1914. *Apanhei-te Cavaquinho*.
http://www.ernestonazareth.com.br/pdfs/apanhei-te_cavaquinho.pdf

_____. 1926. *Odeon: Tango Brasileiro*. Rio de Janeiro.

Oliveira, Lucio de. 2018. *Santoro – O Homem e sua Música*.
<http://pipocasclub.com.br/2018/02/28/maestro-claudio-santoro-documentario/>

Parahyba, Beto Preah. 2012. *Ritmos de Vera Cruz*. João Pessoa.

Passamae, Maria Aparecida dos Reis Valiatti and Felipe Mendes de Vasconcelos. 2015. *Análise da Sonata Para Viola e Piano de Radamés Gnattali: Primeiro Movimento*. XXV Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música.

Pereira, Antonio Carlos de Mello. 2008. *Concerto para Viola de Cláudio Santoro: Edição de Partitura, Redução para Viola e Piano e Subsídios para Interpretação*. Campinas.

Piano Rare Scores. 2018. Mignone, Francisco.
<https://www.pianorarescores.com/archive/francisco-mignone-etudes-preludios-valse-piano-scores/>

Prazeres, Daniel Ramalho. 2017. *Sonata para Viola e Piano (1962) de Francisco Mignone: A Teoria do Contorno e os Aspectos da Técnica de Mão Direita na Preparação de uma Performance*. Universidade Federal de Minas Gerais Escola de Música Programa de Pós-Graduação em Música, Belo Horizonte.

Ramos, Ricely de Araujo. 2009. *Música Viva e a Nova Fase da Modernidade Musical Brasileira*. ANPUH – XXV Simposio Nacional de Historia, Fortaleza.

Reis, Carlos Aleixo dos. 2009. *Brazilian Music for Viola: Francisco Mignone's Valsa Lenta*. *Journal of the American Viola Society* (25): 9–22.

Reis, Fernando Cesar Cunha Vilela dos. 2010. *O Ideomático de Francisco Mignone nas 12 Valsas de Esquina e 12 Valsas-Choro*. Universidade de São Paulo. Escola de Comunicações e Artes. São Paulo.

Santana, Ana Lucia. 2018. *Chorinho*. <https://www.infoescola.com/musica/chorinho/>

Santoro, Cláudio. *Sonata II para Viola e Piano*. Edition Savart, 1982.

Santoro, Alessandro. 2018. *Cláudio Franco de Sá Santoro*. Stable URL:
<http://www.claudiosantoro.art.br/index.html>

Santos, Fernanda Buratto dos. 2011. *A Viola na Música Nacionalista Brasileira*. Universidade Estadual de Santa Catarina – Centro de Artes Departamento de Música. Florianópolis.

Satomi, Alice L. 2016. *Zabumba*.
<http://security.ufpb.br/intrum/contents/categorias/membranofones/zabumba>

Schoenbach, Peter. 1983. *Classical Music of Brazil*. University of New Mexico. New Mexico.

Silva, Michelle Lauria. 2005. *As Sonata Para Violino e Piano de Cláudio Santoro: Aspectos Técnico-Violinísticos e Estilísticos*. Escola de Música da UFMG, Belo Horizonte.

Seresteiros de Conservatoria. 2018. Historia da Serenata. <http://www.seresteiros.com.br>

Tamino Autographs. 2018. Fritzsche String Quartet Signed Photo.
<https://www.taminoautographs.com/products/fritzsche-quartet-dresden-signed-photo>
(Accessed on May 9, 2018)

Todos Instrumentos Musicais. 2018. Fotos do Instrumento Rabeca.
<http://www.todosinstrumentosmusicais.com.br/fotos-do-instrumento-rabeca.html>

Verhaalen, Marion. 2001. *Camargo Guarnieri: Expressões de Uma Vida*. EdUSP.

Villa-Lobos, Heitor. 2002. *Suite Popular Brasileira*. <https://studiosol-a.akamaihd.net/gcs/cifraclub/contrib/tutoriais/-heitor-villa-lobos-suite-popular-brasileira.pdf>

Westphal, Barbara and Christian Ruvolo. 2009. *Brazilian Music for Viola and Piano*. CD. Centaur.