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VILLA-LOBOS’S *SEGUNDA SONATA-FANTASIA* FOR VIOLIN AND PIANO: AN ANALYSIS AND PERFORMANCE GUIDE

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

in

The School of Music

by

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Abstract

This study focuses on Villa-Lobos’s *Segunda Sonata-Fantasia* for Violin and Piano, written between 1913 and 1914. A brief biography of Villa-Lobos until 1915 provides the context of the period during which he composed the piece. Next, Villa-Lobos’s main influences are presented, a list that includes European nineteenth-century aesthetics, Impressionism, Brazilian popular music, Wagner’s motivic treatment, and Brazilian indigenous music. Next, the main compositional devices used by the composer are discussed, providing examples from the *Segunda Sonata-Fantasia* and from other pieces by Villa-Lobos. A structural analysis of the piece is presented, focusing on the form, thematic approach, and harmonic processes.

The next portion of this research is a comparative study of three recordings of the *Segunda Sonata-Fantasia*. The duos who performed in the recordings are: Claudio Cruz, violin, and Nahim Marun, piano; Jaroslav Šonský, violin, and Patrícia Bretas, piano; and Albrecht Breuninger, violin, and Ana Flávia Frazão, piano. In interviews, the three pianists shared their views regarding Villa-Lobos’s style, as well as specific aspects of the piece such as technical challenges, character, pedaling, balance, tempo, *rubato*, articulation, as well as problematic passages for the ensemble. The information gathered during the interviews, combined with the author’s own views, inform performance suggestions. These suggestions are primarily for pianists, since the piano is the author’s principal instrument.
Chapter 1. Introduction

Heitor Villa-Lobos was regarded by the pianist Arthur Rubinstein as the only authentic genius on the American continent.”¹ Villa-Lobos was able to combine his diverse influences in a natural and organic manner, creating his unique style, abundant in thematic ideas, interesting rhythmic resources, rich counterpoint and texture, and a particular harmonic treatment. His compositional development has been traced by several scholars, and he is famous for the characteristics of three different periods of his life. During his youth, his major influences were European nineteenth-century music, Brazilian popular and folkloric music, and French music, especially that of César-Franck, Saint-Saëns, and Vincent D’Indy.² After the performances of the Ballets Russes in Brazil (in 1913 and 1917) and after meeting Darius Milhaud in 1917, Villa-Lobos became familiar with the music of Debussy and Stravinsky,³ and his aversion to the strict traditions imposed by the elite musicians from Rio grew. Villa-Lobos started composing his series of Choros (1920-1929) during this period, marked by an experimental style, with influences from French Impressionism and Russian Primitivism, and a highly dissonant and complex rhythmic language. Between the years 1923 and 1930, Villa-Lobos made at least three trips to Paris. After returning to Brazil in 1930, the composer encountered a politically unstable country, with a provisional nationalist government that strove for industrialization and development. In this context, Villa-Lobos could not find the financial support to return to Paris, and had to adapt to his new reality, settling in Brazil. That turning point marked his next creative period, when his interest returned to the Baroque style, mixing it with his popular Brazilian early influences. During this time, Villa-Lobos composed his series of Bachianas Brasileiras (1930-

1945), as well as dedicating himself to the creation of a musical education plan for the country, in partnership with the government. In 1944, with an already mature compositional language, Villa-Lobos made his first appearance in the United States as a conductor, performing in Los Angeles. After that, several performances of his works took place. The end of the Second World War had repercussions in Brazil, which was all but shut off from Europe, and it was at this time that President Franklin Roosevelt created a Good Neighbor Policy between Brazil and the United States. Cultural exchange programs were created, supporting artists to travel between the two countries.\(^4\) During this phase, Villa-Lobos’s work finally gained the high praise that he had hoped for, and he received multiple commissions and invitations to present his music in North America, as well as in Europe, Israel, and other Latin American countries. More biographical context involving the years in which Villa-Lobos wrote the *Segunda Sonata-Fantasia* is included in Chapter 2.

Villa-Lobos composed four sonatas for violin and piano, the first three prior to his initial trip to Paris. The fourth sonata, written in 1923, was lost in Paris. The first two received the title of *Sonata-Fantasia* (Sonata-Fantasy). Villa-Lobos’s *Segunda Sonata-Fantasia* for violin and piano was composed between 1913 and 1914, firmly within his early period. Nevertheless, the composer was already twenty-seven years old and had already vast experience performing Brazilian popular music with the groups called *chorões* and playing violoncello in orchestral concerts and movie theaters. Although the composer had limited formal musical training, his compositions displayed a highly creative and complex writing style.

The piece discussed here is an example of an early composition that already presents a combination of many different influences, put together in a natural and organic way with

incredible skill. It is also worth noting the composer’s mastery in writing for the piano, an instrument that was not his specialty. In 1913, the year prior to this composition, Villa-Lobos married Lucília Guimarães, an accomplished pianist who is known to have helped Villa-Lobos by giving him lessons on the instrument and even assisting him technically with his compositions. However, even having Lucília’s assistance, the proficiency with which Villa-Lobos manages to write for the piano despite having no significant piano experience is noteworthy.

Villa-Lobos’s early chamber music compositions are not well-known, even among Brazilian musicians. His most frequently performed pieces are his series of Choros, his Bachianas Brasileiras, his solo pieces for guitar and piano, his songs and choral music, symphonic works, as well as his pedagogical pieces. In spite of that fact, his early chamber compositions are by no means inferior to his later works in quality or interest. His second Sonata-Fantasia has a special relevance among his early works for two reasons. First, it is relevant because it was featured on the program of the first concert consisting entirely of Villa-Lobos’s works, in November 13 of 1915, in Rio de Janeiro. This sonata opened the concert. Second, the piece has relevance as it was among Villa-Lobos’s works featured during the Week of Modern Art in 1922 in São Paulo, an event of major importance for the history of the arts in Brazil, which had a strong influence on an emerging generation of artists.

In this Segunda Sonata-Fantasia, it is possible to trace Villa-Lobos’s main influences during that period of his life, which are interlaced in his music. Among the influences that can be found in this piece are: Brazilian popular and folkloric music; Romantic pianistic idiom;

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Impressionism, especially in the use of whole-tone scales; highly chromatic writing and use of augmented harmonies; and a motivic treatment that resembles Wagner’s leitmotifs. Chapter 3 of this project discusses the composer’s main influences until the year of 1914, when the *Segunda Sonata-Fantasia* was composed. Villa-Lobos’s compositional devices are also discussed in this chapter. The present dissertation intends to study the elements described and organized by Paulo de Tarso Salles in *Villa-Lobos: Processos Composicionais* and detect which ones can be found in Villa-Lobos’s *Segunda Sonata-Fantasia*. Other important works used in this research are Miriam Bastos Rocha\(^7\) and Tarcísio Gomes Filho’s\(^8\) dissertations about Villa-Lobos’s compositional language, which are dedicated specifically to the composer’s pianistic style.

Chapter 4 provides an analysis of the piece that encompasses its structure and discusses how Villa-Lobos treats the sonata form, his thematic ideas, and harmonic approach. Hepokoski and Darcy’s analytical procedures\(^9\) are used as a foundation for the structural analysis, and to determine whether Villa-Lobos’s formal treatment can be described by one of the modifications of the sonata form proposed by the two authors. Previous works that present a descriptive analysis of the *Segunda Sonata-Fantasia* are scarce. The author found four works that did so: *A Evolução de Villa-Lobos na Música de Câmara* by Eurico Nogueira Santos,\(^10\) which is rather short and doesn’t provide much detail; *The Sonatas for Violin and Piano of Heitor Villa-Lobos*, by Alysio de Mattos,\(^11\) in which the author provides a brief historical context and analyzes the composer’s three sonatas for violin and piano; *Heitor Villa-Lobos’s Use of Indigenous Brazilian*


\(^{11}\) Alysio de Mattos. “The Sonatas for Violin and Piano”.

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Musical Elements in the Sonata-Fantasía No. 2 for Violin and Piano, by Benjamin John Grube, which discusses Villa-Lobos’s ethnic studies of Brazilian indigenous music and his application of indigenous elements in the Segunda Sonata-Fantasía; and Villa-Lobos’s Early Style, As Seen In His Two Violin Sonata-Fantasias, by Minsun Kang, which offers a brief historical context, bibliographic review, and an overview of the composer’s works, followed by an analysis of Villa-Lobos’s two Sonata-Fantasies.

Following the analysis of the piece, Chapter 5 provides suggestions for the performance of the Segunda Sonata-Fantasía. For this performance guide, the author conducted a comparative study of three different recordings. The first recording used is from 2001, performed by the pianist, Nahim Marun, and the violinist, Claudio Cruz. Marun is a professor at São Paulo State University, and his recording with Claudio Cruz received the award of best release of the year by the Iberian and Latin Music Society in London. He received several other awards for his recordings of Brazilian music, which include the Miniaturas of Henrique Oswald and Jardim Noturno, with songs and piano pieces by Claudio Santoro. The next recording used in this research is from 2004, with the pianist, Patrícia Bretas, and the violinist, Jaroslav Šonský. Patrícia Bretas is a retired professor of the Federal University of Rio de Janeiro, and among her most important works is her recording of Brazilian composer Ronaldo Miranda’s compositions for piano, released in 2012. The third recording used in the current study is from 2015, with the

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pianist, Ana Flávia Frazão, and the violinist, Albrecht Breuniger. Frazão is a professor of the Federal University of Goiás, and together with the German violinist she has recorded most of Villa-Lobos’s pieces for violin and piano on their album from 2012, Villa-Lobos: Works for Violin and Piano. During the course of the comparative study, three other recordings were examined and taken into consideration: Ilara Gomes-Grosso and Oscar Borgerth, from 1960; Arnaldo Estrêla and Mariuccia Iacovino, from 1967, and Roberto Szidon and Jenny Abel, from 1982.

Miriam Bastos, in her dissertation about Villa-Lobos’s Trio Nº 1, analyzed three recordings of this piece. This research uses Bastos’ methodology as a foundation for the comparison of recordings. Among the parameters analyzed are, tempi, agogic, dynamic contrast, articulation, pedaling, character, emphasis on descriptive elements and motives, as well as voicing and balance between the instruments. Moreover, Bastos makes a statement that is worth highlighting: “It is not our goal to choose the best or most reliable realization of the score, but to observe how the interpreters achieve their interpretative choices… since there are several possible choices for interpretation.” Similarly, the three recordings chosen for this project are performances of renowned pianists, all with a vast knowledge of Villa-Lobos’s music and with respectable musical views.

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20 Ilara Gomes Grosso, sister of the famous cellist Iberê Gomes Grosso, together with Oscar Borgerth, Arnaldo Estrêla and Mariuccia Iacovino, were personal friends of Villa-Lobos and premiered several pieces by the composer.
Interviews were conducted with each of the three pianists. The intent of the interviews was to discuss the interpreters’ conception of Villa-Lobos’s early style, their views on important features of the piece, including structure, compositional devices, and technical aspects of his piano writing, as well as many interpretative choices. The information gathered during the interviews is combined with the analysis of the piece previously provided and with the author’s own performance views, leading to the final goal of this project, which is to offer a performance guide of the piece, which follows the chapter on analysis of the recordings.

Two scores were used for the writing of chapters 4 and 5. The first is the edition by Max Eschig, published in Paris in 1953.\textsuperscript{23} The second one is an undated manuscript signed by Ivan Azevêdo.\textsuperscript{24} This manuscript was courteously made available by the Villa-Lobos Museum. A third element used for comparison is a small fragment of the second movement, which is the only autograph of the \textit{Segunda Sonata-Fantasia}, signed and dated from July, 1913.\textsuperscript{25} The discrepancies found among the compared sources are gathered in Appendix A.

Finally, Chapter 6 presents final remarks, where the most important aspects discussed during the research are highlighted, as well as the relevance of this study.

Chapter 2. Biographical Context: Villa-Lobos’s Life Until 1915

Without formal musical instruction and with a highly imaginative compositional style and personality, Villa-Lobos was chosen by the Brazilian modernists to represent the new tendencies, even though he was not entirely involved with their activities. Starting his career in the beginning of the twentieth century and being allied with the modernists, Villa-Lobos’s music faced harsh criticism by the bourgeoisie elite and the nostalgic aristocracy, whose conservative lifestyle reproduced nineteenth century European tastes. Villa-Lobos saw himself as having to constantly compromise in order to please the conservative critics in Rio, since he knew the importance of the newspapers and media for his success.

Villa-Lobos’s Second Sonata-Fantasy for Violin and Piano (1914) was the piece that opened the first concert consisting entirely of Villa-Lobos’s works, which happened on November 13 of 1915, in Rio de Janeiro. Besides the sonata, the program included two short pieces for cello and piano, a piece for piano solo, a short piece for cello, five songs, and closed with the Trio in C minor. Although the critics recognized the talent of the young composer, his modernist style resulted in negative reactions. The second concert consisting entirely of Villa-Lobos’s works, was a little more than one year later, on February 3, 1917. The First Sonata Fantasy for Violin and Piano (1913) was featured this time, closing the program.
Figure 1. Program of the first concert consisting entirely of Villa-Lobos’s works (first two pages). MVL 76.14.37.26

The following description appeared in the program for *Segunda Sonata-Fantasia*

(referred to as “*Sonata Phantastica*”):

This sonata is part of the collection of “*Sonatas Phantasticas,*” written for piano and violin, which was given the following numbering: Nº 1 (O35), Nº 2 (O49), Nº 3 (O50). The nº 1 was written from September 9 to November 3 of 1913, the nº 2, from January 5 to April 20 of 1914, the nº 3, from June 10 to August 4 of 1915. The collection is characterized by the form sometimes descriptive, sometimes mystic, sometimes free, always representing the freedom of thought.

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26 Pictures of the program provided by the Museu Villa-Lobos.
Heitor Villa-Lobos was born in Rio de Janeiro, on March 5, 1887. He was the second of eight children, of which four died young. His father Raul Villa-Lobos was a very cultured man, known for his intelligence and kindness. He was a fine sketch artist and cello player and often invited friends over for games of chess and to play chamber music. After working for a few years as a substitute teacher at various schools, Raul Villa-Lobos started working as assistant librarian for the Biblioteca Nacional, and occasionally wrote articles for local newspapers on political subjects. He had quite a large private library, and was especially interested in Brazilian history, geography, and ethnic studies. After noticing young Heitor’s evident interest in music, Raul decided to teach him how to play the cello, and later the clarinet.27

Raul Villa-Lobos was a strict disciplinarian. He caught his son attempting to play a clarinet normally locked in its case with orders for nobody to touch it. He told Heitor to learn how to play a scale by himself28 and only then decided to teach the boy to play the clarinet. In an interview from 1957, the composer explained that he and his father frequently attended concerts, operas, and rehearsals together. He also remembered that his father required him to identify the genre, style, character, and origin of compositions they would listen to, and to quickly identify the exact pitch of daily life sounds.29 Besides giving Heitor a complete foundation of musical instruction, Raul had interest in Indian legends, and told his son many stories about Brazilian folklore, which served as an inspiration for the development of the composer’s personality.30

Although Raul Villa-Lobos died during a smallpox epidemic when Heitor was only twelve years

27 Appleby, Heitor Villa-Lobos, 8.
28 Ibid, 9.
30 Appleby, Heitor Villa-Lobos, 10.
old, Raul certainly played an important role in his son’s development as a musician and in his search for an authentic Brazilian representation in music.

Another event that had a significant impact on the composer's life was a trip he made with his family when he was only six years old. Two events required his father to flee from Rio with his family. He wrote a sensitive political article in the newspaper and was also suspended from his job at the library after being wrongly accused of stealing books. The family spent several months in small towns in the state of Minas Gerais, where the young Heitor enjoyed the lifestyle in the countryside. Besides the freedom to run by himself on the streets and close contact with different plants and animals, Heitor Villa-Lobos was delighted by the new sounds of rural Brazil, such as the strumming of guitars and the homemade instruments made by popular musicians, such as the *rabeca*.

During his youth, Villa-Lobos was excited by the lifestyle of Rio’s popular musicians, together with the natural exuberance of the city. Brazil had a rich folk tradition and a large variety of songs and dances, with a special attention to the *choro*, which had gained great popularity in the salons. After his father’s death, Villa-Lobos’s mother Noêmia Villa-Lobos found her family in a very difficult financial situation, and was afraid that her son would become a musician doomed to be unsuccessful. She therefore made sure her son received a decent education, enrolling him in at Rio Monastery of Saint Benedict for pre-high school studies, and later in the Colégio Dom Pedro II for high school, in a preparatory course for the School of Medicine. Noêmia was concerned, however, about Heitor’s interest in becoming part of one of the groups playing popular music known as the *chorões*. Against his mother’s wishes, Heitor frequently jumped over the back fence to meet with other musicians, stayed out until late, sometimes for the whole night, only to fall asleep in class the next day. After living for a while in
a small house behind the family’s main house, Heitor ended up moving in with an aunt where he had, for the first time, freedom to pursue his inclinations.

Feeling the need to refine his playing, in 1902 Villa-Lobos started taking private cello lessons with Benno Niederberger.\textsuperscript{31} In 1903, at the age of sixteen, Villa-Lobos began performing as a cellist at events in Rio. There is an account of his first appearance as a performer, on January 12 of that year, at a gala concert held at the house of a wealthy resident of the city. In fact, Villa-Lobos was the one who organized the successful concert, gaining quite a bit of popularity on the society page of a city newspaper, \textit{Jornal do Brasil}.\textsuperscript{32} In the following years, the composer performed constantly as a cellist in orchestral concerts, which usually included programs consisting of nineteenth-century European composers and conservative Brazilian composers.

In 1907, Villa-Lobos decided to enter the course at the \textit{Instituto Nacional de Música}\textsuperscript{33}, with the encouragement of his friends. Although not having passed the entrance exams, he did attend the Institute sporadically, and later received lessons with Angelo França and Antônio Francisco Braga, both professors at the Institute.\textsuperscript{34} In 1909, Villa-Lobos was accepted as a cellist in a major orchestra, where he performed in regular productions of operas, a series of concerts with the Ballet Russe, and an extensive repertoire by French and Russian composers.\textsuperscript{35}

Villa-Lobos, despite being an active performer of serious music, still desired to be a member in one of the \textit{Choro} groups. The musicians of such groups were skillful improvisers and frequently had well-paying jobs. Villa-Lobos, a versatile musician who could play several instruments and who was a proficient reader and improviser, eventually joined the most

\footnotesize{\textsuperscript{31} Mariz, \textit{Homem e a Obra}, 56.
\textsuperscript{32} Appleby, \textit{Heitor Villa-Lobos}, 14.
\textsuperscript{33} The \textit{Instituto Nacional de Música} is today the School of Music of the Federal University of Rio de Janeiro.
\textsuperscript{34} Lisa Peppercorn, “The Fifteen-Year-Periods”, 183.
\textsuperscript{35} Appleby, \textit{Heitor Villa-Lobos}, 26.}
important circles of popular musicians of his time. He became quite close to Ernesto Nazareth, the leading popular musician of the era, with whom he developed a close relationship which allowed both to perform together for many years.

Villa-Lobos married his first wife Lucília Guimarães on November 12, 1913. Lucília was an accomplished pianist who helped her husband tremendously in his understanding of the instrument. She also spread awareness of his work by playing his compositions often. They met after a friend invited him to spend the evening at the home of the Guimarães family, a cultured family that enjoyed a high level of music. Villa-Lobos, who had only brought his guitar, received little enthusiasm for his playing, compared to the reception of Lucília’s fine performance. Villa-Lobos suggested that they meet a second time, when he would play his cello. For the second meeting, Villa-Lobos prepared in advance, sending Lucília the piano parts for some of his compositions a few days before so she could practice the accompaniment and play with him.

During the first six years of their marriage, Heitor and Lucília lived in her family’s home. Despite the crowded conditions, Villa-Lobos was able to develop a good relationship with her mother and siblings, who greatly admired him. Villa-Lobos became especially close to Lucília’s eldest brother Juca who was a great improviser at the piano, although unable to read music. Luiz the younger brother later became one of the most valuable helpers during concerts of the composer and Lucília, scheduling and delivering posters, reviews, and programs.

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37 Villa-Lobos had learned how to play the guitar by himself, without the knowledge of his father. By the end of the nineteenth century, the guitar was still considered an instrument of the low culture, associated with bohemia and vulgarity. Carlos Fernando Elias Llanos, “Violão e Identidade Nacional: A ‘Moral’ do Instrumento,” Revista da Tulha II/2 (December 2016): 231.

38 Appleby, Heitor Villa-Lobos, 29.
July 31, 1915 was the first time one of Villa-Lobos’ works was performed at an orchestral concert. The *Suíte Característica* received mixed reviews, but aroused a general admiration for the young composer, due to the prestige of the conductor[39] and the fact that Raul Villa-Lobos was one of the founders of the Sociedade de Concertos Sinfônicos (Society of Symphonic Concerts), which sponsored the concert. A few months later, the Second Sonata-Fantasy for Violin and Piano opened the first concert consisting entirely of Villa-Lobos’s works. This concert was held in the Salão Nobre do Jornal do Comércio (the Noble Salon of the *Comércio* newspaper), in Rio de Janeiro, on November 13, 1915.

Chapter 3. Influences and Compositional Devices

Although Villa-Lobos’s youth was marked by his complete immersion in popular music, his exposure to serious music while his father was alive was intense. It was a custom for his father to invite friends to their house on Saturday nights to play excerpts from recent Italian operas.\(^{40}\) His father, who attended opera performances frequently, especially enjoyed Wagner and Puccini, playing their music occasionally at home for his son.\(^{41}\) Even during his years playing with the *chorões*, Villa-Lobos eventually joined orchestras and had very close contact with orchestral music, even without formal training. There is a program of a 1904 concert in which Villa-Lobos participated as a cellist, when he was just sixteen years old. The repertoire included pieces by Felix Mendelssohn, Saint-Saëns, and Ernest Gillet, as well as the Brazilian composers Francisco Braga, Leopoldo Miguez, and Carlos de Mesquita, all of whom had studied in Paris and were prominent figures at the *Instituto Nacional de Música* in Rio. Two programs from concerts organized by Villa-Lobos from 1908 and 1911 include pieces by Tchaikovsky, Donizetti, Mascagni, Mendelssohn, Fauré, Chopin, Verdi, Caruso, and Carlos Gomes.\(^{42}\)

Figure 2. MVL 76.14.29 Program of the concert realized in April 26, 1908 at the Teathro Santa Celina, Paranaguá, Paraná.

After joining the orchestra of Rio’s Municipal Theater in 1909, Villa-Lobos played for many opera productions and also participated in concerts with the Ballet Russe, featuring works by twentieth-century French and Russian composers. The study of D’Indy’s Course de Composition Musicale gave Villa-Lobos a deeper understanding of the music by the Romantic French composers, such as César Franck and Saint-Saëns. Indeed, by the time Villa-Lobos wrote

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his *Segunda Sonata-Fantasia*, he was experimenting with the cyclic sonata form, which can be seen in his first *Sonata-Fantasia* (1912), the *Pequena Suite* for cello and piano (1913), his first three string quartets (1915-16), and his first symphony (1916). His second *Sonata-Fantasia*, although it does not employ the cyclic sonata form, contains compositional devices characteristic of these Romantic Sonatas, such as the processes of motivic transformation and constant development. The structural aspect of this piece will be discussed in more detail in chapter 4.

Besides playing with the *chorões* and orchestras, Villa-Lobos attended concerts at the homes of musicians or music admirers, such as the composer Henrique Oswald and the professor Leão Veloso. Leão Veloso held a series of *Concertos Íntimos* (Intimate Concerts) between 1907 and 1917 that were also attended by figures such as Arthur Rubinstein and Darius Milhaud. It was at these concerts that Villa-Lobos had contact with much of the piano and chamber music Romantic repertoire, as well as the music of Debussy, Ravel, Fauré, and even Stravinsky, in piano reductions of the *Rite of Spring* and *The Firebird* played by Rubinstein. Nininha Veloso Guerra, daughter of Leão Veloso, frequently played at those concerts, and Villa-Lobos dedicated his piece for solo piano *Kankikis* (1914) to her. In the *Segunda Sonata-Fantasia*, Villa-Lobos already presents a mixture of these influences from Romantic virtuosity, French texture, and Impressionistic idiom.

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48 Rocha, “Reflexões”, 32.
Villa-Lobos and the Choro

The Choro had its rise in the second half of the nineteenth century in Rio de Janeiro and it was not established as a genre until the first decade of the twentieth century. Originally a generic term that referred to the music played by Brazilian serenaders, the chorões included repertoire consisting of European dances such as the polka, the schottische, and the mazurka. Over time, these groups of players incorporated rhythms of African origin developed among the Brazilian slaves, especially the maxixe and the lundu. The mixture of European music played in the salons with African rhythms generated genres such as the polka-choro and the valsa-choro, which were really the nationalization of these European dances in Brazil. Although mainly instrumental, these groups occasionally performed melodies that could be sung or played by a solo instrument, the main styles of which were the modinhas and the serestas. The Chôro, therefore, emerged from the combination of those different types of music, resulting in a style that is highly syncopated, with sentimental melodies, and characterized by improvisation. Villa-Lobos, in a speech given in Paris in 1958, said about the Chôro:

What is a Chôro? The Chôro is popular music. The Chôro of Brazil, as you could perhaps say about the samba or something else, but truly the Chôro, is always of the musicians that play it, of good and bad musicians who play for their pleasure, often

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50 The schottische was a round dance similar to the polka but played slower.
51 The lundu was one of the first afro-Brazilian dances that became popular among European travelers. Because of its movements, it was considered immoral. It was later accepted in the Brazilian salons after the dance was adapted for a more tenuous form. The maxixe was another dance which also presented sensuality in its moves, although the dancing couples maintained a certain distance, in the manner of the polka. In both the maxixe and in the lundu, the music contained strong accents marking both the downbeat and the syncopated rhythms.
52 Modinhas were sentimental songs played in salons and outdoor serenades, often accompanied by flute, guitar, and cavaquinho. Seresta was a term used interchangeably with the modinha, but more associated with outdoor performances.
through the night, always improvising, where the musician exhibits his talent, his technique.\textsuperscript{53}

Besides playing with the \textit{chorões}, Villa-Lobos was fascinated by other aspects of Brazilian popular culture, such as the \textit{Carnaval} and the \textit{samba}. Different from the \textit{choro}, though, the \textit{samba} was still considered primitive and was only tolerated during the \textit{Carnaval}. About this, Negwer said:

During those years, Villa-Lobos belonged to the millions of \textit{cariocas}\textsuperscript{54} of the lively and unbridled street carnival, who went to the streets to have fun. [...] The \textit{samba de roda} happened with energy and gathered the revelers who danced joyfully, but the rough \textit{samba} was restricted to the men and turned into \textit{capoeira}. An ecstatic group of percussionists joined the infinitely improvised chant with their drumming, in which the male dancers would complete their solo work of art and tried to take each other down. During the following years, Villa-Lobos was always seen, in Paris or in New York, practicing some \textit{capoeira} steps, which evoked the carnival experiences that deeply marked his youth.\textsuperscript{55}

Much of Brazilian popular music shares a common aspect, the presence of syncopated rhythms. Richard Miller, in the article “African Rhythms in Brazilian Popular Music: \textit{Tango Brasileiro, Maxixe} and \textit{Choro},” provides an illustration with the most common variations on the basic \textit{choro} guitar patterns (see Figure 2).

\textsuperscript{53} From a speech to the Club des Trois Centres by Villa-Lobos, Paris May 29, 1958, "Qu'est-ce qu'un choros?", recorded and released on disc, EMI 7 PM 14100 M. Translated by Thomas G. Garcia in “The ‘Choro’, the Guitar and Villa-Lobos”, page 58.

\textsuperscript{54} “Carioca” designates anything or anyone related to Rio de Janeiro.

\textsuperscript{55} Negwer, \textit{O florescimento}, 39-40.
In Villa-Lobos’s *Segunda Sonata-Fantasia* there are a few passages where the syncopated rhythm characteristic of Brazilian music can be found. The first one is the primary theme of the first movement, presented first in the piano introduction. Here, the syncopated rhythm is the same as the last example provided by Miller. Villa-Lobos first presents it inverted, with the syncopation happening in the first half of the measure, and later in its usual order. Villa-Lobos places an accent in the syncopation, instructing the performer to emphasize it.

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The second instance of a syncopated rhythm, also in the first movement, is in the secondary theme, where the lyrical melody is accompanied by a pattern that is an augmented form of Miller’s first example, which he calls “the standard *choro* accompaniment pattern.” In the sonata, the pattern is occasionally held back by a *rallentando* which accompanies the climax of the melodic line. This *rallentando* can be regarded as a stylistic example of the free and improvisational style of popular music. It can also be considered an influence from the Italian operas Villa-Lobos heard so often during his childhood and later played in the orchestra. However it is considered, it is interesting that the composer was specific with this marking, and it gives the opportunity to wonder if there is actually space for *rubato* other than on this measure.
Although the chorões were known for their improvisational skills and great freedom in their playing, Miller calls attention to the importance of playing the accompaniment without losing “the metronomic characteristic of the timeline juxtaposed with the rubato nature of the melody.”

Villa-Lobos, in a statement from 1951 about the metronome, which is in fact more philosophical than practical, said:

The heart is the metronome of life. And there are many people in humanity who forget this. Precisely, what humanity needs the most is a metronome. If there was someone in the world who could put a metronome at the peak of the Earth, maybe we would be closer to peace. [People] live in disagreement, disconnected, races and people, because they don’t remember the metronome they keep in their chest: the heart.

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58 “Heitor Villa-Lobos fala”. Accessible at: https://www.youtube.com/watch?v=z3uzM_q4h5k. Villa-Lobos gave this speech in 1951 in the city João Pessoa, and the audio recording is part of the archive of the Museu Villa-Lobos.
The third and last example of the use of a syncopated rhythmic pattern in the Segunda Sonata-Fantasia is in the second movement. The second time the introductory theme is presented, it is accompanied by a syncopated rhythm. Although this time the rhythmic syncopation is very subtle and hidden inside a thicker and more complex texture, it is used repeatedly as an ostinato, which allows for connection with the Brazilian pattern.

Example 3.3. Villa-Lobos, Segunda Sonata-Fantasia. Mov. II, m. 49-54.

Interestingly, after the third exposition of the introductory theme, Villa-Lobos creates a developmental section in which the same countermelody used before is now the main thematic idea being developed, and this time the syncopated rhythm of the accompaniment is diluted in triplets, creating a more fairy tale atmosphere. In this section, the composer uses a fragment of the main theme of the movement as a countermelody on the piano, which he marks sentido. The use of the Portuguese word here is interesting: in the middle of the diluted syncopated rhythm,
the composer places a lyrical fragment that gains a nostalgic character, marked “with feeling” in Portuguese.

Other Rhythmic Devices

Villa-Lobos uses a vast diversity of rhythmic devices to create interest in his themes, as well as to add richness to the textures. In the Segunda Sonata-Fantasia, the composer uses polyrhythm, tuplets, syncopation, hemiolas, and accents in downbeats to achieve independence between the lines and to create tension.

In the first movement, the transitional passage between the first and second thematic sections is marked by the meter change in the piano, from 2/4 to 3/4. The violin, however, remains in 2/4 and continues with the same sixteenth-notes figuration that it had before. The meter change in this passage is a method by which the composer slows down the tempo through the notation, in preparation to the new thematic material, marked Poco meno.


Another example of notated acceleration happens in the Coda of the first movement, with the piano and the violin containing lines in contrary motion and reaching extreme registers.
Villa-Lobos also uses rhythmic complexity to create interest and tension within a phrase, such as in the second movement’s introductory theme. In unison, it starts with a half-note, and in a descending line, through eighth-notes and triplets, it gains energy, reaching the climax in the dotted eighth-note, with an added *acciaccatura* and a notated *crescendo*. The following measure gives the phrase a proper rest and balance, and functions as an echo of the last part of the theme.

Villa-Lobos strove to create exuberant sonorities, which can be seen in other works from the same period, such as his *Trio N° 1* (1913) or *Danças Africanas* (1914-15). Despite being limited by the violin and piano formation, the composer utilizes his resources to reach complex textures with independence between the layers, as can be seen in Examples 3.8 and 3.9.

Villa-Lobos also creates rhythmic interest through the use of *marcato* and *sforzando*, sometimes combined with thicker textures and closed diminished chords (Examples 3.10 and 3.11). The first movement contains more appearances of this device, such as the third thematic motif of the Exposition and the piano accompaniment at the entrance of the violin. The treatment of these accentuated chords by the performer, in the context of a Sonata from the composer’s early period with main traces from French Romanticism and Impressionism, poses a problematic question. How heavy or percussive these passages should sound will depend on the performer’s stylistic view and perception of Villa-Lobos’s early period.


Harmonic Processes

Villa-Lobos, like other composers from the beginning of the twentieth century, searched for alternatives to the tonal harmonic system.\textsuperscript{59} Villa-Lobos’ uses his harmonic language to create tension and color, with the use of augmented and diminished chords and chromaticism.

The first thematic section of the piece contains three different thematic materials, all of which make use of augmented harmonies or the whole-tone scale. The first theme is based on five notes of the whole-tone scale, but it ends with a tonal center in A minor. Villa-Lobos starts the piece in A minor and slowly presents the theme, at first giving only two notes of the whole-tone scale and adding one more note in each measure, until he finally states the entire theme. After he adds tension with a chromatic scalar passage in the accompaniment, the phrase finds its rest again in A minor.


\textsuperscript{59} Salles, \textit{Processos}, 131.
Although not being a harmonic device, it is worth noting that the artifice of presenting a theme gradually was used by Villa-Lobos in other compositions, such as in *Uirapuru* (1917). *Uirapuru* is a symphonic poem inspired by a rare bird from the Amazon, whose theme is gradually unfolded through the addition of notes. In this case, Villa-Lobos does not simply add one more note to the theme each time, but goes back and forth, as well as using rhythmic variations, in order to imitate the singing of the bird. Although more complex, it is still the same device that he used in the Sonata.

Example 3.13. Salles’s reduction of “*Uirapurú’s theme*”.

The second thematic idea starts its melodic pattern in A major, but quickly descends to E-flat, creating an augmented triad with the previous measure (Example 3.14). In the same passage, Villa-Lobos adds an inner voice that descends in parallel augmented fourths with the theme. The addition of the G in the present context briefly creates a mixolydian sonority, which, together with the syncopated rhythm, alludes to the Brazilian northeastern folkloric music.

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60 Salles, *Processos*, 55.

The entrance of the violin presents again the second thematic idea, now with a different color. The theme is now in D-flat major, instead of the previous A major, and the accompaniment contains a sequence of parallel half-diminished seventh chords (Example 3.15). The use of *sforzandi* and *marcato* in the upbeats contribute to a primitive dance character. The third thematic idea is presented first as dense chords that resolve in A major and later in a thinner texture, descending through the same incomplete whole-tone scale as the first thematic idea: A-G♯-F♯-E-D-C. (Example 3.16).


In the third movement, Villa-Lobos also creates a different color between the theme presented by the piano and the same theme presented by the violin, with the latter accompanied by a sequence of augmented chords in the piano. Compared with the manuscript by Luiz Azevêdo, the note circled in red should be A♮, and not C♮. The manuscript also presents accents on the first note of each group of the piano part.
Another important harmonic device is what Salles calls “semitone sliding.”\textsuperscript{61} He points out that Villa-Lobos makes use of this device in a specific manner, with the purpose of expanding or distorting materials.\textsuperscript{62} In the development of the first movement, Villa-Lobos uses this device in all the layers of the piano accompaniment, and the sliding eventually becomes diatonic (Example 3.19). The following section also presents the chromatic movement in the different layers of the piano, with the bass moving faster than the other layers, contributing to a harmonic independence between the two hands of the piano (Example 3.20).

\textsuperscript{61} Salles, \textit{Processos}, 132.

\textsuperscript{62} Salles, \textit{Processos}, 133.
Another device used by Villa-Lobos is the sequence of fourths. In the *Segunda Sonata-Fantasia* this device is used sparingly, but in other works Villa-Lobos uses it abundantly. Some examples can be found in *A Moreninha*, from *A Prole do Bebê Nº 1*, and in *Kankukus*, from
Danças Características Africanas. (Examples 3.21 and 3.22) In the Segunda Sonata-Fantasia, there are three places where the systematic use of a sequence of fourths can be seen: two of them in the second thematic idea of the first movement, where the sequence is based mostly in augmented fourths, (Examples 3.23 and 3.24) and in the coda of the first movement (Example 3.25).


In many cases, Villa-Lobos’s harmonic progressions occur as the result of a sequence of figures created by the use of the topography of the instrument, a process that can be observed in both his music for piano and guitar. In the piano, this device is used through the repetition of a pattern between the black and the white keys, resulting in a sequence with the same hand positions, but often breaking the pattern of intervals. An example of this device can be seen in *Poema Singelo*. This section contains three different uses of the same device. Although the pattern in the left hand is broken occasionally, it is still based in the topography of the instrument. (Examples 3.26 and 3.27).

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63 Salles, *Processos*, 45.
Example 3.27. Villa-Lobos. *Poema Singelo*.
Salles has conducted extensive research on the influence of Wagner in Villa-Lobos, detecting Wagnerian references in Villa-Lobos’s *Uirapuru, Prelude N° 3* for guitar and the *Choros N° 8*. In *Uirapuru*, Villa-Lobos uses the Tristan Chord in a closed position, with syncopations. Salles points out the chromatic melody in the flute, which makes the reference even more evident (Example 3.29). A passage worth noting in the *Segunda Sonata-Fantasia* is in the Quasi lento of the third movement, where the half-diminished chord created by the chromatic lines leads to the dominant seventh, recalling the Prelude of *Tristan und Isolde* (Examples 3.30 and 3.28).

Example 3.28. Salles’s reduction of Wagner’s *Tristan und Isolde*’s Prelude initial measures.  

Example 3.29. Salles’s reduction of Villa-Lobos’s *Uirapurú*.

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Example 3.30. Villa-Lobos, Segunda Sonata-Fantasia. Mov. III, m. 69-76.

Arpeggiated Figures

Villa-Lobos used arpeggiated figures in transitional and conclusive passages, finishing important sections or even pieces with this device, using the resonance of the arpeggio often followed by octaves or a single note. In the Segunda Sonata-Fantasia, this figure appears, for example, right before the first entrance of the violin.

The arpeggiated figure is common in his piano repertoire, but its origin could have been in his guitar playing. Alceo Bocchino, a pianist and friend of Villa-Lobos, tells that during a rehearsal of his Piano Trio no. 1, the pianist was complaining about difficult passages for the piano, to which the composer answered: “Well, in 1911 I didn’t know well the piano!... I based myself solely in the guitar.” This compositional device can already be found in his Piano Trio No.1, as well as in later pieces such as O Plantio do Caboclo (1936) and Poema Singelo (1942).


Paulo de Tarso Salles discusses this compositional device in the section devoted to Villa-Lobos’s cadences. The author distinguishes two different types of endings in Villa-Lobos’s pieces: the “Wagnerian” and the “Varèsián.”⁶⁸ According to Salles, the “Wagnerian” endings appear when Villa-Lobos concludes the piece in octaves, comparing them to the end of Wagner’s *Prelude of Tristan und Isolde*. About this type of ending Salles says that “all the piece’s harmonic agitation concludes in octaves in the low register […] as if this ‘harmonically pure’ ending would warn us about the impossibility to satisfactorily conclude all the chromatic process unfolded until that moment.”⁶⁹

Example 3.35. Salles’s reduction of Wagner’s *Tristan und Isolde*’s Prelude final measures.⁷⁰

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⁶⁸ Salles, *Processos*, 144.
⁶⁹ Ibid, 144.
⁷⁰ Ibid, 145.

![Example 3.36](image)

On the other hand, the “Varèsian” ending is characterized by a final chord built upon the resonances from several dissonances.\(^{71}\)

Example 3.37. Salles’s reduction of Varèse’s *Intégrales* final measures.\(^{72}\)

![Example 3.37](image)


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71 Salles points out that this type of ending “employed by Villa-Lobos is related by kinship (and not succession) with Edgard Varèse’s ‘cadences’, in which the final chord is marked by the resonances and resulting sounds of several aggregate dissonances”. Salles, *Processos*, 145.

72 Ibid, 145.
Salles goes on, observing that in pieces with more than one movement, Villa-Lobos frequently alternated the end of each movement between the two types of endings. Indeed, Villa-Lobos concludes the first and third movements of the *Segunda Sonata-Fantasia* with what Salles designates as the Wagnerian ending, whereas the second movement ends with the Varèseian type.

Undulating Accompaniment

This type of writing is usually accompanied by a Romantic texture and lyrical melody. In the Segunda Sonata-Fantasia, the main theme of the second movement has an undulating pattern in the piano, which appears first in sixteenth notes and later in sextuplets.
Example 3.42. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. II, m. 5-10.

The melody in the violin, marked *espressivo*, has two fragments: one in triplets and another one in eighth-notes, creating a polyrhythm with the piano. This contrast creates a sense of freedom in the melody, referring to the popular music and Brazilian *serestas*, as well as nostalgic feeling in this passage. The second time the theme is presented, the piano contains both the accompaniment in sextuplets and the melody, and Villa-Lobos occasionally uses a texture of alternating thirds and a single note in the right hand (Example 3.44). This type of writing appears later in other pieces, such as *Lembrança do Sertão* (1931) (Example 3.45). The only etude for piano that Villa-Lobos wrote, *Ondulando* (1914), is based on a similar technique (Example 3.46).

Example 3.44. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. II, m. 103.


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Villa-Lobos was fond of this type of undulating pattern in the accompaniment of lyrical melodies. In fact, the influence on Villa-Lobos of Saint-Saëns’ *Le Cygne* from *Le Carnaval des Animaux* is well known due to Villa-Lobos’s paraphrasing of Saint-Saëns in *O Canto do Cisne Negro* ("The Black Swan’s Song").

**Ostinato**

Villa-Lobos extensively explored the use of an *ostinato* figure, creating a static atmosphere as a background layer to a lyrical theme. In later periods of his life, the composer writes entire pieces based in *ostinato* patterns, such as *O Plantio do Caboclo*, *Caboclinha* (third piece from *A Prole do Bebê N° 1*) and *A Baratinha de Papel* (first piece from *A Prole do Bebê N° 2*) (Examples 3.47, 3.48 and 3.49). In pieces such as *A Prole do Bebê* and his later *Cirandas*, Villa-Lobos frequently uses rhythmic patterns characteristic of Brazilian popular music and African dances in the *ostinato*. 
In *O Plantio do Caboclo*, which uses a more static type of *ostinato*, there is no change for three pages, with a very nostalgic melody, until it starts dissolving with chromatic movements, accompanying the development of the melody.


In the *Segunda Sonata-Fantasia*, Villa-Lobos uses an *ostinato* in the first movement to accompany the new thematic section of the development. In this case, however, the pattern only
lasts five measures before the chromatic changes start to appear. Here, the nostalgic feeling is assisted by the inner melody, which has an augmented fourth leading to the next measure (C# - G), suggesting the Lydian mode.


Two-Register Figuration (“Zigzag”)\textsuperscript{74}

Salles points out, regarding the two-register figuration, that “the most remote use of this element in villalobian music that we can trace is probably in the Quarteto de cordas nº 1 (1915)”\textsuperscript{75} However, this device can already be seen in the Segunda Sonata-Fantasia. It is true that it is not used extensively in this piece, but its occasional appearance plays an important role for the texture of the sections in which it is inserted.

\textsuperscript{74} Terminology suggested by Salles, Processos, 114.
\textsuperscript{75} Salles, Processos, 117.
In *A Moreninha* from *A Prole do Bebê n° 1*, Villa-Lobos uses the two-register figuration as a quick and agile *ostinato*, and a few measures later uses the device as a melodic development.


In the *Segunda Sonata-Fantasia*, there are two examples of a relevant use of this device. The first, in the coda of the first movement, serves to reach a climax point, in the manner of a melodic development. Although it is not directly connected to the previous melodic pattern of the piano, its effect is that of an extension of the ascending line of the violin (Example 3.53). The second example is in the third movement, and it has a more significant textural role. It happens both in the right hand of the piano and in the violin while the main thematic idea is exposed, and it is later used in the development of this theme (Example 3.54).

Alternating Chords

The device of alternating chords became famous because of *O Polichinelo*, the second to last piece from *A Prole do Bebê Nº1*, which became known worldwide through the performances of pianist Arthur Rubinstein. The alternating hands technique is widely used in Villa-Lobos’s piano repertoire. Some examples can be found in *Poema Singelo* (1942), *O Cravo Brigou com a Rosa* (from *Cirandas*, 1926), and the famous *O Polichinelo*.


In the *Segunda Sonata-Fantasia*, this device appears in the third movement, at the end of a very busy section where several of the thematic ideas that were exposed before are presented again close together. The alternating thirds appear as a fresh motivic fragment, announcing that a completely new thematic idea is approaching.

Impressionism

Although Villa-Lobos had contact with French Impressionist music for a while before the year he wrote the *Segunda Sonata-Fantasia*, some events made a great impression in the composer’s life. That was the case in September of 1913 when the Ballets Russes appeared in Rio de Janeiro, with Vaslav Nijinsky under the direction of Mikhail Fokine. The Ballet Russes performed works by the Russian Five, such as Borodin’s *Prince Igor*, Balakirev’s *Tamara* and Rimsky-Korsakov’s *Scheherazade*, and also Debussy’s *L’Après-midi d’un Faune*. Villa-Lobos was playing in the orchestra, which deepened his experience.

Impressionistic devices can be seen throughout the *Segunda Sonata-Fantasia*. They play an important role in the construction of themes, texture, pianistic figurations, and color. The use of the whole-tone scale and augmented harmonies are an important part of Villa-Lobos’s harmonic language, and in the *Segunda Sonata-Fantasia* they constitute some of the thematic ideas, playing a significant role in the structure of the piece. In the first movement, the first and the third thematic ideas of the exposition are based in this device. In the second movement, there is a recurrent motif present in transitional passages that is also built upon the whole-tone scale, as well as the introductory motif of the third movement (Examples 3.59 and 3.60).

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76 Peppercorn, “Foreign Influences”, 40.

Example 3.60. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. III, m. 3-4.

The transitional motif of Example 3.59 is repeated in sequence three times, each time a semitone below.

This repetition of musical cells, either in a sequence of transpositions or maintaining the cell intact, is also a common Impressionistic device, and examples in the *Segunda Sonata-Fantasia* can be seen in Examples 3.62 and 3.63.


Another Impressionistic device used in this piece are open fourths and fifths. In the *Più mosso* of the third movement, the piano accompaniment is in a rapid figuration that is similar to the one used by Debussy in *L'Isle Joyeuse*. 


**The Travels from 1905 to 1912 and Roquette Pinto**

Between 1905 and 1912, there are several accounts of Villa-Lobos’ alleged travels. However, the topic of his travels is very controversial. First, because Villa-Lobos claimed a travel itinerary that at the time would be nearly impossible to realize, especially given the composer's young age and inexperience with sailing.\(^77\) Second, his accounts changed

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considerably over time; as the composer got older, he added new fantastic stories and details during his interviews, especially about the time when he was building his career in Paris. According to reports about these travels, Villa-Lobos joined scientific expeditions to the Amazon River and into the depths of the forest. The travels were said to have included several states of Brazil, such as Minas Gerais, São Paulo, Mato Grosso, Espírito Santo, Bahia, Pernambuco, Manaus, Sergipe, Recife, Fortaleza, Belém, and Goiás. The composer claimed to have made contact with many native tribes, from which he collected a great number of melodies. Villa-Lobos enjoyed testing the credulity of his listeners, and more so when he witnessed people trying to reconcile different versions of his stories. Nevertheless, two of those trips are documented in concert programs. The first one is from 1908, when Villa-Lobos visited the city of Paranaguá in the south of the country. The second one is from 1912, when the composer organized a concert in Manaus, in the north.

Edgard Roquette Pinto, a Brazilian ethnologist and physician, participated in the famous expeditions led by General Cândido Mariano da Silva Rondon, which started in 1907 and went until 1915. Roquette Pinto returned with observations, drawings, objects, film clips, and recordings of the Indian tribes. The chants of the tribe Parecis were registered in 1912 on an early recording system made on wax cylinders, and they are the oldest existing audio recordings of the Brazilian native tribes. Villa-Lobos, who cultivated a friendship with Roquette Pinto...
consulted the phonogram collection frequently, borrowed the cylinders, and transcribed the melodies himself.\textsuperscript{84}

Benjamin John Grube made an extensive analysis of the melodic patterns of the Pareci indigenous tribe and applied his findings to Villa-Lobos’s \textit{Segunda Sonata-Fantasia}.\textsuperscript{85} Grube based his research on Roquette Pinto’s publication of three-note groupings that resulted from scales played on the flutes by the Parecis. According to Grube, Villa-Lobos composed passages that “imitate whole-tone scales […] However, Villa-Lobos never fully committed to a passage that consistently used just one of these elements. Whole-tone and chromatic passages are almost always interrupted with major and minor thirds.”\textsuperscript{86} The author goes on to explain that this combination of thirds with the whole-tone scale can be seen in the groupings formed by indigenous instruments, such as the nose flute mentioned above. From the examples suggested by Grube, it is worth mentioning one in particular that occurs in the introduction of the sonata. In the introduction, which starts in A minor, Villa-Lobos develops the first thematic material built upon the notes A-C-D-E-F♯. According to Grube, this material is a quotation of what is called the \textit{grupo agudo} (high-pitch group), the third grouping of the indigenous nose flute.

\begin{flushleft}
\textsuperscript{84} Appleby, \textit{Heitor Villa-Lobos}, 25.
\textsuperscript{85} Grube, \textit{Indigenous Brazilian}, 2014.
\textsuperscript{86} Ibid., 26.
\end{flushleft}
Examine the musical transcriptions in Roquette Pinto’s *Rondônia*, it is interesting to highlight the frequent appearance of *glissandi* comprising an interval larger than an octave. In the same way, Villa-Lobos uses a sequence of *glissandi* of large intervals for the violin, in measures 103-107 of the sonata’s third movement. Although this field of research was not yet much explored, it is relevant to note that Villa-Lobos might have been inspired by Roquette Pinto’s collection when he wrote the *Segunda Sonata-Fantasia*.

87 Ibid., 8.
Figure 5. Musical transcription in Roquette Pinto’s *Rondônia*. 88


Chapter 4. Structural Analysis of the *Segunda Sonata-Fantasia*

At a first glance, the chromaticism and interlaced treatment of themes in the *Segunda Sonata-Fantasia* may give an impression of continuous developmental movements. However, a closer analysis of the piece reveals a solid sonata structure, recurrent in each movement. The present analysis will focus mainly on the structure of the piece and discuss aspects of motivic treatment and tonality. The terms and abbreviations employed are based on the method of analysis proposed by Hepokoski and Darcy\(^89\) combined with specific abbreviations used to suit the present piece.

According to Paulo de Tarso Salles, there is a general belief that reduces Villa-Lobos to a chaotic composer. Criticizing this belief, Salles posits that it arises due to the still scarce research about the composer’s compositional processes.

There are numerous articles and chapters in books that mention the lack of structural rigor in Villa-Lobos. […] The form in Villa is born as a flowing river; it describes a process, its antennae are not tuned in tradition but in new compositional devices […] it is not that box that encloses a pre-established dramatic plan, but it rises procedurally – it runs forward, goes back a few steps, runs again, jumps, suddenly goes back, runs again, and so on.\(^90\)

Many controversial and unexplored aspects in his compositional methods are frequently considered confusing, chaotic, and destitute of interest, which hinders the consideration of Villa-Lobos’s compositional model as one of the important poetics that emerged in the first half of the twentieth-century.\(^91\)

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\(^89\) Hepokosky and Darcy, *Elements*.
\(^90\) Salles, *Processos*, 11.
The *Segunda Sonata-Fantasia* is a piece that already presents this flowing compositional method described by Salles, although timidly. Villa-Lobos’s thematic approach and writing approach is present throughout the composer’s life, and is a hallmark of his style.

Two music scores were used for this chapter: the Max Eschig edition from 1953\(^2\) and a manuscript signed by Ivan Azevêdo. Unfortunately, the autograph by Villa-Lobos was lost and Azevêdo’s manuscript is not dated. Nevertheless, Azevêdo’s copy is a valuable source for comparison, since there are several other pieces by Villa-Lobos that were copied by him, including the *Bachianas Brasileiras N° 2* and *Mandu Çarará*.\(^3\)

**Movement I – Allegro non troppo**

The piece starts with an unusually long piano introduction, which contains three thematic materials. All of them have the same energetic character and emphasize the interval of the tritone. Starting with the left-hand accompaniment only, it gains energy gradually by presenting the first thematic material (I\(_1\)) in fragments. The key of A minor, implicit in the beginning by the omission of the third degree and only made apparent in the third measure, soon has its tonal center reduced by the statement of the first thematic material in its entirety, since it is comprised of five notes of a whole-tone scale. The sixteenth-note figure of I\(_1\) will later serve as transitional in the exposition. (It is not used in the recapitulation because this section suppresses the secondary theme, thus not having a transitional passage, but ending directly on the coda) (Example 4.1).

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\(^3\) The *Museu Villa-Villa-Lobos*’s staff was extremely helpful and found twenty-two items signed by Ivan Azevedo, of which they sent me digital copies of *Bachianas Brasileiras N° 2* and *Mandu Çarará*. 

The second thematic material of the introduction (I₂) is a fragment of what will become the primary theme of the exposition. I₂, in A major, is accompanied by an inner voice that forms the interval of tritone with the main melody. I₂ is stated three times in a row, thus demonstrating the importance of this material (Example 4.2).


Finally, the third thematic material of the introduction (I₃) is more rhythmic than melodic: a sequence of percussive chords. I₃ appears in two forms: the first one with a thicker
texture and with *sforzando*, the second form with a thinner texture and with *marcato* (Example 4.3).


This is recurrent material in the exposition, as well as in the coda. The long introduction by the piano is similar in character to that of a concerto, resembling an orchestral tutti presenting and developing fragments of the exposition’s material, with the soloist’s entrance three pages later.

The primary theme (P) is presented in D♭ by the violin.⁹⁴ In the first measures of P, the piano plays repeatedly the C♭ with a *marcato*, emphasizing the interval of a triton with the major

⁹⁴ The Enharmonic relation between D♭ and C♯ will be the main means of modulation in this movement.
third of the melody, maintaining the harsh character established in the introduction (See P in Example 4.4).

The primary theme zone is dense, with several motivic materials presented in close proximity. While the violin presents \( P \), the piano accompaniment has \( I_3 \), followed by an accompaniment that is similar to what will become the secondary theme’s accompaniment pattern, followed by an anticipation of the secondary theme itself, and finally followed by \( I_2 \). This thematic collage is a common device employed by Villa-Lobos to create the impression of a chaotic and busy atmosphere.

It is interesting to note that the primary theme zone has three transitions. When the listener is expecting new material, \( P \) is exposed again, in its key of \( D\flat \). It is only after the third transition that new material will appear. These repetitions of \( P \) are an augmented form of what happens during the introduction, where the fragment of \( P \) is presented three times in a row. Between each of the three transitions there are medial caesuras\(^{95}\), which are deceptive, since they go back to \( P \) (Example 4.5).


\(^{95}\) Hepokoski and Darcy defines the *medial caesura* as the brief, rhetorically reinforced break or gap that divides the primary and the secondary theme zones. Hepokosky and Darcy, *Elements*, 24.
The real transition that leads to the secondary theme, however, is filled by a tremolo and the accompaniment pattern of the next section\textsuperscript{96}. Here, again, Villa-Lobos anticipates material from the next section as a means of creating a smooth transition. During this transition, Villa-Lobos also presents the secondary theme on the left hand of the piano. Hence, the material of the next section is anticipated twice by the piano during the primary theme zone (Example 4.6).


\textsuperscript{96} The filling of the medial caesural is defined by Hepokoski and Darcy as “the technique of implying that gap but filling it with a brief sonic link in one voice (or, sometimes, more than one)” and it represents “the energy-loss that bridges the vigorous end of the transition to what is frequently the low-intensity beginning of the secondary theme.” Hepokosky and Darcy, \textit{Elements}, 40.
Table 1. Primary Theme Zone Key Scheme

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td>P</td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TR</td>
<td>Energy-gain to B major</td>
<td>Energy-loss to Db</td>
<td>“Fake” Medial Caesura</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TR</td>
<td>Energy-gain to C major; F♯7; B7</td>
<td>Energy-loss to Db</td>
<td>“Fake” Medial Caesura</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TR</td>
<td>Energy gain to F♯m</td>
<td>Energy-loss to F♯m; F♯; F♯7</td>
<td>“Real” Caesura-Fill</td>
</tr>
</tbody>
</table>

The secondary theme (S), in B minor, is comprised of a melancholic melody played by the violin, while the piano exhibits a syncopated pattern characteristic of the Brazilian *choro* (See S in Example 4.6). This section leads to the closing of the exposition, which culminates in syncopated octaves leading to G♯m. These octaves, which start in A major and eventually shift to a whole-tone scale, will become the introductory material of the final movement (Examples 4.7 and 4.8).

Following the exposition, there is a transitional passage built upon a thematic transformation of P. This section leads to the development, which is comprised of a new episode. Two facts confer a free character to the structure, thus supporting the “fantasy” title: the fact that the exposition doesn’t finish with a strong cadence and the fact of a transitional passage with a thematic transformation and development with completely new material. The development is divided in two sections: the first, a dream-like lyrical melody on the violin accompanied by an ostinato on the piano; the second, an interlude for the piano solo. The chromatic development culminates in a false recapitulation, with only a fragment from The recapitulation then returns, this time in Eb (Example 4.9). The key of the recapitulation (Eb) has the relation of a tritone with the main key of the movement (A), reinforcing the attention Villa-Lobos gives to this interval.

The recapitulation is unusually short, suppressing S altogether. It leads, instead, straight to a coda, that, after presenting a fragment of P and a rhythmic diminution of I3 with several repetitions, ends the movement with an A in octaves, marked seco (Example 4.10).

Just as the octaves at the end of the exposition will later be used as the introductory material in the last movement, the diminution of I3 will also appear in the rondo allegro final. This recycling of materials in a different movement is reminiscent of a cyclic sonata. However, since the materials are modified and the appearance of the latter is very short, it works only as an allusion to the material, as it is not a strong enough reference for the sonata to be considered cyclic (Example 4.11). The modified form of I3 that appears in the last movement, embedded with a calmer character, can be considered a minor thematic transformation of this fragment.

Table 2. First Movement Key Scheme

<table>
<thead>
<tr>
<th>Section</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>A minor / A major</td>
</tr>
<tr>
<td>Primary-Theme Zone</td>
<td>D♭ major</td>
</tr>
<tr>
<td>Transition</td>
<td>F♯7</td>
</tr>
<tr>
<td>Secondary-Theme</td>
<td>B major</td>
</tr>
<tr>
<td>Transition</td>
<td>G♯ minor</td>
</tr>
<tr>
<td>Development</td>
<td>Chromatic, unstable</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>E♭ major</td>
</tr>
<tr>
<td>Coda</td>
<td>A minor</td>
</tr>
</tbody>
</table>

The long introduction, the transition before the development, and the truncated recapitulation gives unusual proportions between sections of the movement. Each section, with a considerably high chromaticism, together with an interlaced treatment of the thematic materials and unusual key relations, contribute to a freer character within the movement, thus doing justice to the name *Fantasia*.

**Movement II – Largo**

This movement starts with an introduction played by the piano, marked as largo. The theme of this introduction (I) has an important role as it will later serve as transitional material throughout the movement. The declamatory character that starts the introduction soon gives way to a tone of uncertainty, with the chromaticism between A and A♭ and the subsequent augmented sixth harmony that ends the phrase (Example 4.12). The fourth measure of the introduction
functions as an echo of the question mark produced by the previous measure, but now anticipating the sixteenth-note figure that will be the accompaniment pattern of the next section. This intersection of materials is a device that is used several times in order to create a smooth transition between sections, thus contributing to the character of the Fantasia.


Following the introduction, the first main thematic section (A) is marked moderato. The vague tonality continues, with the use of chromaticism, extended harmonies, and passing tones. The main theme, on the violin, can be divided into two parts. The first one (A₁) is a fragment constituted by a half note followed by an accented melodic contour in triplets. The second one (A₂) is a half note followed by descending eighth-notes. It is important to distinguish between those two parts, since they appear separately later, either as an isolated fragment used as a counter-melody, or as material for development (Example 4.13).
Towards the end of the exposition of A, an abrupt color change from C minor 7th to D major 7th marks the beginning of the development of the A material. The chromaticism in the melody (C - C#) is mediated by the B♭, which makes the color change even more evident. Villa-Lobos emphasizes this passage using a few devices: 1. marking it with a rallentando, 2. marking a glissando for the interval of B♭ - C# on the violin, and 3. using a sudden pianissimo (Example 4.14).

The development of A, a bridge that will lead to the next section, is accompanied by new transitional material ($t_1$), comprised of two ascending arpeggiated figures followed by a descending pattern in a whole-tone scale (Example 4.15). The bridge has an *animando* marking on the violin (with a specific *animato* on the piano part) and ends with a *rallentando*, distinguishing this transition from the exposition of A, which has a stable tempo.


After A, there are three episodes that form the transition to the next main thematic section, two of which are piano solo interludes. The first episode, marked *tempo I*’, is a modified continuation of the developed $A_2$, with a thicker and more virtuosic texture. The right hand contains a harmonic pattern similar to the thematic ideas of the introduction, based on the
incomplete whole-tone scale, where the presence of the A natural creates a tonal center in D major momentarily. At the same time, the left hand plays a rapid chromatic scale figure. The second episode is marked calmo, and it is characterized by a much more static figuration. The third episode, marked largo, reintroduces the violin and also has a rallentando poco a poco. This sequence of tempo markings (tempo I° – calmo – largo – rallentando poco a poco) is a structural rallentando that prepares for the next section, which is marked lento appassionato (Example 4.16).

Section B, such as section A, is comprised of a lyrical melody on the violin and a similar pattern in the piano accompaniment. This time, however, the accompaniment includes three neighbor tones with the bass, whereas in A it consisted of more distant arpeggiated notes. The neighbor tones, together with the slow tempo, create a very melancholic atmosphere (Example 4.17). However, the static and melancholic mood doesn’t last for long. An animando poco a poco is followed by an ascending sequencing of A₁, reaching a high register, followed by the descending pattern and a cedendo (Example 4.18).

At this point, a modified version of I is presented; it is marked *moderato*, *f* and is accompanied by the piano. The faster tempo and the *forte* impose a different character than in the introduction of the movement, now more majestic, while the piano accompaniment resolves the tonal vagueness, now a D minor 7th chord. The piano accompaniment will be used later as thematic material, and here it will be designated as I_2 (accompanyment of the introductory theme) (Example 4.19).

The next section, C, is marked *più mosso quasi allegro* and is the first section up to this point with an agitated character (Example 4.20). Consistent with most of the other sections, this one doesn’t stay with a stable pulse for long. The second measure already has an *animando*. Later, a *poco allargando* precedes the climax of this section, a sequence of chords on the piano marked **fff** (Example 4.21). The section ends with the appearance of $t_1$, marked with a *rallentando* next to a *ritardando*, creating suspense for the return of I (Example 4.22). This time, I is marked *poco lento* and it is played twice by the piano: the first time in G♯ minor and *espressivo* and the second time in Db and *forte*. 

The next section, D, can be divided in two subsections. The first one presents I₂ fully restated as a conversation between the violin and the right hand of the piano, while the left hand modifies the accompaniment. Instead of the syncopated eighth-notes, now the left hand part is comprised of syncopated triplets. The polyrhythm and the shift of the melody between the instruments contribute to a dense texture, with independence between the lines and a fantastical and improvisatory character. Immediately after the restatement of I₂, the piano stands out, recalling a diminution of A₂, ending the first subsection of D (Example 4.23).
The second subsection of D introduces chromatic figures, also switching between the violin and the piano. The chromatic pattern pauses for the piano, again standing out with the A₂ motif. Towards the end of this section, t₁ and a modified form of A₁ return (Example 4.24). The appearance of almost all of the thematic materials, the chromaticism, and the use of polyrhythm make section D the busiest of them all. It ends with a crescendo and animando poco a poco, leading to I again, now fortissimo and in C major, with the violin reaching its highest note so far (Example 4.25).
After the restatement of I in the violin, there is a recapitulation of A played by the piano. The accompaniment, however, is now made of sextuplets instead of sixteenth-notes, with an added inner melody. The violin and the piano thus have switched roles. As opposed to the beginning of the movement, at this point the violin plays the introductory theme and the piano has the subsequent subject. The violin enters a few measures later, answering to the theme on the piano (Example 4.26).

At this point, there is a note missing in the piano part in the Max Eschig edition. In the manuscript signed by Ivan Azevêdo we can see the G included in the piano part (Examples 4.27 and 4.28).


Towards the end of A, there is an abrupt color change that previously was emphasized by a *glissando* in the violin part, followed by the development of A. It is now marked *cedendo* and intersects with a transition to the coda. Therefore, instead of developing A, the end of the main theme merges with a closing section, with a gradual energy reduction until the end of the movement. In the intersection, the violin introduces the material of the coda while the piano
finishes A. At this point, again, there is a note missing in the piano part in the Max Eschig edition, which exists in Azevêdo’s manuscript (Examples 4.29 and 4.30).


In this movement, Villa-Lobos has used several elements to create smooth transitions between each section. Among those elements are the anticipation of thematic materials, the
overlapping of sections, and gradual tempo changes (both in-section *animando* and *rallentando* and gradual structural changes in tempo markings). The abundance tempo changes is one of the main challenges in performing this movement and poses a question of about what these strict markings mean. Are they supposed to be followed exactly, meaning that there is no space for *rubato* other than where the composer explicitly notated? Or, on the contrary, are they simply a hint from the composer that his music should be played freely, with plenty of *rubato*, and not limited by the markings he suggests?

Table 3. Tempo Changes and Thematic Material Overlapping

<table>
<thead>
<tr>
<th></th>
<th>Tempo</th>
<th>Tempo changes within the section</th>
<th>Thematic material overlapping</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Largo</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>A</td>
<td>Moderato</td>
<td><em>animando</em>–<em>rall.</em></td>
<td>——</td>
</tr>
<tr>
<td>Trans.</td>
<td>Tempo I°–<em>Calmo</em>–Largo</td>
<td><em>rall.</em></td>
<td>A₂</td>
</tr>
<tr>
<td>B</td>
<td>Lento appassionato</td>
<td><em>animando</em>–<em>cedendo</em>–<em>rall.</em></td>
<td>A₁</td>
</tr>
<tr>
<td>I’</td>
<td>Moderato</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>C</td>
<td>Più mosso quasi Allegro</td>
<td><em>animando</em>–<em>rall.</em>–<em>rit.</em></td>
<td>t₁</td>
</tr>
<tr>
<td>I’</td>
<td>Poco lento</td>
<td><em>rall.</em></td>
<td>——</td>
</tr>
<tr>
<td>D</td>
<td><em>a tempo</em></td>
<td><em>animando</em></td>
<td>I₂’–A₂–t₁–A₁</td>
</tr>
<tr>
<td>I</td>
<td>Tempo I°</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>A’</td>
<td>Tempo I°</td>
<td><em>cedendo</em></td>
<td>——</td>
</tr>
<tr>
<td>Trans.</td>
<td>Meno</td>
<td><em>rall.</em></td>
<td>A₂–Coda material</td>
</tr>
<tr>
<td>Coda</td>
<td>Lento</td>
<td><em>rall.</em></td>
<td>——</td>
</tr>
</tbody>
</table>
The structure of the piece is, therefore, as follows: I A B I’ C I’ I’ D I A’ coda. The importance given to A in terms of its thematic materials and the fact that it is recapitulated in its entirety imbues it with structural significance. Because of that significance, it is possible to consider this sonata an extended ABA form or a modified Sonata Rondo (Figures 5 and 6). If a Sonata Rondo structure is considered, it is interesting to note that just as in the first movement, the second theme would not be included in the recapitulation.

Figure 6. Mov. II Structural Scheme ABA.

Figure 7. Mov. II Structural Scheme Sonata Rondo.

Movement III – Rondo Allegro Final

Just as in the previous movements, the third and last movement of the sonata starts with a piano introduction. With four measures, it begins with a pedal in G and ends with five notes of a whole-tone scale in octaves and in quarter notes, forming a hemiola in the 6/8 time signature. This rhythmic device of 3:2 will be recurrent throughout this movement (Example 4.31). This motif will be referred to later as “I”.
The next section presents the main theme of the Rondo (A), in C major. The piano, again, introduces the theme, and is joined by the violin eight measures later. It is notable that the accompaniment on the left hand has an accented melodic line. The modification of these two countermelodies (a₁ and a₂) generates later thematic materials, which will be referred to as t₁ (which is used in transitional sections) and C (thematic material of the second episode). As it is clear in Examples 4.32, 4.33 and 4.34, t₁ and C are based on modified inversions of a₁ and a₂.

Example 4.32. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. III, m. 5-12.

![Example 4.33](image)

Example 4.34. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. III, m. 77-80.

![Example 4.34](image)

As the violin enters, the piano plays a sequence of augmented chords, creating tonal instability and leading to a transitional section based on $t_1$ and I (Example 4.35).
After changing the character slightly with a few measures marked as *meno*, it goes back to *a tempo P*, leading to the return of A in a modified form, again in C major. The section based on $t_1$ could be considered a new thematic section, B, followed by the refrain, A. However, Villa-Lobos writes it in a continuous manner, and it can be tricky to distinguish them as separate sections. Therefore, they will be considered different portions of a single section: a continuous
exposition followed by a closing section based on A. Following, there is a new transition based on a thematic transformation of t₁, now with a completely different character; it is marked as *molto meno*, written in choral texture, and includes several half-diminished chords (Example 4.36).

Example 4.36. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. III, m. 32-47

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97 As defined by Hepokoski and Darcy, the continuous exposition “usually fills up most of the expositional space with the relentlessly ongoing, spinning-out of an initial idea or its immediate consequences. […] It is not followed by a genuine secondary theme but by multiple, perhaps varied or expanded restatements of the immediately preceding cadential module.” Hepokosky and Darcy, *Elements*, 51, 60.
Regarding Tempo I', the next section (B) is based on the hemiola figures of the introduction. Although now distinguished as the first episode of the rondo, it also has a transitional character, leading back to A. In C major again, the refrain this time is shorter. In the third measure, it extends the dotted eighth-note figures, followed by a new motif (t₂). This motif appears a few times during this passage and resembles l₃ from the first movement, from which it might have been generated (Examples 4.37 and 4.38).


The next section, marked *quasi lento*, presents new thematic material for the left hand of the piano (C). The figure on the right hand works as a countersubject, since it will accompany this theme in its development, therefore gaining an almost equal thematic importance. Here, \( t_2 \) appears briefly in one measure, to never appear again (Example 4.39). This treatment of thematic materials by Villa-Lobos, sometimes out of context, resembles Wagner’s leitmotif, as if it contained an extra musical significance. Villa-Lobos doesn’t develop it, nor is it used as transitional material. It just appears once as is. This also happened, for example, in measure 86 of the second movement (Example 4.40).


Indeed, during the time Villa-Lobos wrote the *Segunda Sonata-Fantasia* he was also working on his opera *Izaht* (1912-18), where he experimented with the concept of leitmotif. As pointed out by Guérios:

The application of the aesthetic ideas of Wagner, D’Indy, and Saint-Saëns would serve as a proof of Villa-Lobos’s capacity as a composer before the musical establishment in Rio. Nevertheless, according to Villa-Lobos himself in an interview from 1929, several critics would tell him that he could not be considered a ‘composer’ if he didn’t have an opera in his repertoire. The answer, given “to victoriously prove his ability to those who denigrated him,” was *Izaht*, an opera in four acts in which the composer would reflect ‘Puccini’s sensual lyricism’ and the ‘Wagnerian conceptions of leitmotiv.’

The *quasi lento* continues until it lands on a subsection within *C*: *più mosso*, based again in the hemiolas and arpeggiated figures on the piano. After this passage, the developing material of *C* and its subject returns. In measure 103, *C* is accompanied by an *ostinato* based on a cell of

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A, which is repeated first in C♯, then in augmented D, and finally in C, preparing the return of A (Example 4.41).


At this time, A is finally repeated in its entirety. Just as in the beginning of the movement, A here is also a continuous developmental section. However, instead of using only the materials from t₁ and I, Villa-Lobos now combines C as well, creating a rich texture with
several thematic elements in close proximity (Example 4.4). C, instead of being accompanied by the previous countersubject, is here accompanied by arpeggios on the right hand of the piano.


Transitioning to a *quasi a tempo*, the section gradually loses energy. Passing by B♭7 to F♯7, Villa-Lobos gets to the key of B minor, where a new section starts. The contrasting tonality
with what up till now has been C major marks the end of the rondo and the beginning of an extended episode that will lead to the coda (Example 4.43).


In contrast to the playful character of the rondo’s main theme, the *più mosso quasi Allegro* (section D) presents a more dramatic character of grandeur that will persist until the end of the piece. This section works as a *stretto*, because of its rhythmic drive and because its theme is always present, alternating between the two instruments. D can be divided into two subsections, D₁ and D₂. The first presents the theme on the violin first, and then twice on the piano. At the end of the first statement of D₁, t₁ appears in the inner voice of the accompaniment (Example 4.44).
Example 4.44. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. III, m. 159-77.

D₂ starts on measure 189 and is also divided into two parts. After the violin presents it, the piano presents it in the inverted order, starting with the second part and followed by the first part. Below is a scheme representing the thematic treatment in section D (Figure 7).
The coda of the third movement presents a sequence of descending augmented triads and tritones, creating a harsher sonority and recalling the character of the beginning of the sonata. The piece ends with a C unison (Example 4.45).

Similar to the largo, this movement can be considered a sonata rondo. Section A is a continuous exposition, therefore not containing a secondary theme; B, A’, and C are the development; and the recapitulation with the return of complete A. D, a separate episode, leads to the coda. It is also possible to consider B a secondary theme, in which case it would not be included in the recapitulation, repeating the same unusual sonata structure as the previous movements.

\[
\begin{align*}
\text{Intro} & \parallel \, A \, B \, A' \, C \, A \, || \, D_1 \, D_2 \, || \, \text{Coda} \\
& \text{Exposition} \, \text{Development} \, \text{Recap}
\end{align*}
\]

OR

\[
\begin{align*}
\text{Intro} & \parallel \, A \, B \, A' \, C \, A \, || \, D_1 \, D_2 \, || \, \text{Coda} \\
& \text{Exposition} \, \text{Development} \, \text{Recap}
\end{align*}
\]

Figure 9. Mov. III Structural Schemes.
Table 4. Thematic Material Overlapping

<table>
<thead>
<tr>
<th></th>
<th>Tempo</th>
<th>Thematic material overlapping</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Allegro</td>
<td>---</td>
</tr>
<tr>
<td>A</td>
<td>Allegro</td>
<td>$t_1 - I$</td>
</tr>
<tr>
<td>Trans.</td>
<td>Molto meno</td>
<td>$t_1$</td>
</tr>
<tr>
<td>B</td>
<td>Tempo I$^o$</td>
<td></td>
</tr>
<tr>
<td>A'</td>
<td>Tempo I$^o$</td>
<td>$t_2$</td>
</tr>
<tr>
<td>C</td>
<td>Quasi lento – Più mosso</td>
<td>$t_2 - A'$</td>
</tr>
<tr>
<td>A</td>
<td>I$^o$ Tempo</td>
<td>I - $t_1$ - C</td>
</tr>
<tr>
<td>D</td>
<td>Più Allegro quasi Presto</td>
<td>$t_1$</td>
</tr>
<tr>
<td>Coda</td>
<td>Presto</td>
<td>---</td>
</tr>
</tbody>
</table>

**Final Remarks**

After looking at Table 3 and Table 4, it is interesting to note how the thematic materials overlap throughout the second and third movements. In the case of the largo, the section that contains the greatest number of overlapping materials is D, the end of the development. Having the thickest and busiest texture at this section, accumulating tension for the return of A, it emphasizes its sonata structure. In the rondo allegro final, however, the section with the most overlapping material is the return of A. Such a busy and developmental recapitulation, on the other hand, builds up tension for the new episode that comes next, a *moto perpetuo* postlude that leads to the coda.
Another interesting thing to note is that in all three movements almost every section has a new tempo marking. The many expression markings and tempo changes pose a challenge to performers who must carefully examine the piece to decide how they will approach the transitions.

The three movements can be considered some type of sonata form, in which Villa-Lobos omits the secondary theme in the recapitulation. Despite his fragmented treatment of thematic materials, the many transitional sections and tempo changes, which give validity to the name Fantasia, the Segunda Sonata has a solid structure.
Chapter 5. Performance Guide

Three recordings of the *Segunda Sonata-Fantasia* were used as reference for this chapter. The author interviewed the three pianists, Ana Flávia Frazão, Nahim Marun and Patrícia Bretas, who performed in the recordings to discuss their conceptions about Villa-Lobos’s influences, style, as well as specific aspects of the piece. Citations for the interviews refer to the transcriptions, recordings of which are stored in the author’s personal archive.

The Max Eschig edition and the manuscript signed by Ivan Azevêdo were compared and relevant discrepancies were pointed out. All metronome markings present in the Max Eschig edition also appear in Azevêdo’s manuscript. The only autograph remaining contains only an excerpt from the second movement, which includes metronome markings for the Largo introduction ($\text{♩}=60$) and for the following Moderato ($\text{♩}=72$) (See Figure 9). It is likely that the other two metronome markings, for the first and last movements, were also instructed by Villa-Lobos himself. All of the metronome markings attributed to in the recordings are approximate. The performance suggestions in this chapter are based on the aspects discussed with the three renowned pianists as well as the author’s personal choices. They are by no means the only possible alternatives. Performers are encouraged to take the present suggestions into consideration, but also to experiment with new solutions and interpretations. One element reflected in all the interviews was that Villa-Lobos’s music is a space that allows for creation and the interpreter’s own expression.

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99 Appendix A presents all the differences encountered.
Movement I – Allegro non troppo

The long piano introduction settles a rhythmic and energetic character. However, the way each performer chooses to portray this character may vary considerably. Although the metronome marking for this movement is $\text{♩}=112$, both Bretas and Marun choose a slower tempo, while Frazão plays close to the suggested tempo marking. Each pianist’s use of *rubato* in the solo introduction also varies.

Bretas starts the piece slowly and accelerates during the first few measures, settling on an average of $\text{♩}=100$ on measure 7, where $I_1$ is finally presented in its entirety. She plays $I_2$ with a lot of flexibility, with a little *rubato* in almost every statement of this thematic idea. Even $I_3$, which is a more rhythmic thematic idea, is played with *rubato*. When $I_3$ is repeated, Bretas uses the *rubato* to accelerate through the repetitions, creating interest and direction. When the violin enters in measure 48, a more stable tempo around $\text{♩}=100$ is settled again. Still, whenever the piano has a space in which the violin holds a longer note, Bretas takes her chance to play with the tempo, such as in measures 52-53 (Example 5.1).

Despite the slower tempo, the musical phrases are treated with flexibility, moving forward and relaxing at the end. Therefore, there is always energy, and the character of vitality is maintained. Bretas commented in the interview that the transition from the introduction to the entrance of the violin is a challenge. She said:

The challenge of this movement is that you have to deliver [the introduction] to the violinist, and you have to put your head in place when you get to the *a Tempo*. You came from all that *Fantasy*… and after that you have to hand it over. And then it needs to be steady, there is no other way. It is very difficult, already the descending scale… this is the challenge of this piece. You have to let the *Fantasy* flow, you have to use *rubato*, because it is an extremely free Brazilian music, but it also has a rhythmic rigor especially when you are accompanying the violin.

Similar to Bretas, Marun also starts slower and settles the tempo in measure 7. His tempo is a little faster, closer to $J=104$, but it is also more stable, with little *rubato*. Interestingly, when the violin enters, the tempo becomes more elastic and Marun follows the directions that Claudio
Cruz gives to the musical phrases. During the interview, however, Marun mentioned that if he were to play this piece again today, he would probably take more liberties in certain passages:

I would change a little, maybe move forward in certain passages, or hold it back in others… [I asked him to give examples]. On my solos, mainly. I think that if I played it today, I would let it flow completely… I would express myself more through Villa. I don’t know, I think that as we get older, we also dare more.

Frazão is the only who plays the first movement with an average of $\text{♩}=112$. Like Bretas, Frazão’s tempo is more elastic, but moderately so. The faster tempo contributes to the flow of the introduction, without the need to move inside the musical phrases so much. However, Frazão plays Iᵢ without rubato, keeping the rhythmic character of this thematic idea.

Playing the first movement closer to $\text{♩}=112$ certainly contributes to the energetic character of the beginning. However, whatever the tempo performers choose, they need to move, not letting the music lose its energy. About the introduction, Frazão said:

I don’t think it is easy to start this sonata. Suddenly, I am all by myself… it is a long introduction, as it happens also in the third movement. Villa-Lobos uses the piano as the main element. Building this introduction, preparing for the entrance of the violin [is not easy]. He uses the sixteenth-notes figure all the time in this movement. [Frazão is referring to the arpeggiated figure of the accompaniment (Example 5.2).] So it needs to be clear what is the most important element in the beginning. He marks the melody. And these arpeggios should be lighter, I believe. Even the melody, these figures in sixteenth-notes [now referring to Iᵢ], should be lighter, as a longer phrase…. Of course, he will become more dramatic later on, with the sforzandi.
In his statement, Frazão brings out the difference between the *marcato* and the *staccato* used by Villa-Lobos in presenting the first thematic idea (Example 5.3). Acknowledging this difference allowed Frazão to play this phrase faster, since keeping the weight given to the first fragments of the theme with the *marcato* would be an obstacle.

Also commenting about Villa-Lobos’s markings and reflecting about the character of this introduction, Bretas said:

You have seen all Villa-Lobos’s *marcatos*: he has vertical *marcato*, horizontal *marcato*, he has that little thing in bold… *staccato*, tenuto… he has all the touches, it is impressive, he highlights this distinction. So, this Villa-Lobos’s percussive thing is very indigenous, in my opinion. Already in the introduction, for me, it would be something completely
indigenous Brazilian. I think of native influence here…. It doesn’t seem like something that was influenced by African music. It is indigenous.

In order to play the first page effectively, therefore, it is recommended to play the left hand very softly, especially the pedal A on measure 3. The right hand may start with more presence, but should be very soft soon, so the theme with the marcato can be brought out. It is especially important to play the accompaniment softly because the A on the bass should sound during two measures, therefore the pedal will have to be pressed down. Long pedals are very common in Villa-Lobos and occur several times in this piece. During the first page, the pedal may be used for resonance and to aid with the direction of the phrases, with attention given to the sound and changing the pedal if it becomes too much.

When the violin enters, the pianist must be attentive: the declamatory character of the introduction must shift to the ensemble mode, with more rhythmic stability and with caution regarding the volume of the piano. On measure 57, the piano anticipates the lyrical secondary theme while the violin continues with the rhythmic primary theme (Example 5.4).

Example 5.4. Villa-Lobos, Segunda Sonata-Fantasia. Mov. I, m. 52-56.
When asked about how to approach two different thematic ideas happening at the same time and about the balance in sonority, Marun commented:

Both have the same importance. They are so distinct…. One thing is this expressive piano, almost an operatic cantabile. And the other is the violin playing this percussive theme. They are so different that they don’t match, therefore they can coexist. However, since the violin is rhythmic, I can’t play this romantically, with rubato… you have to find a way to be expressive, but without rubato. You have to play this legato, transferring the weight as a melody…. Here both are soloists speaking something important together, and the listener will choose who he will listen to.

About the same passage, Bretas gave a suggestion about how to be expressive in the melody without covering the violin:

You have to use the timbre…. You can’t say the violin doesn’t have something important, since it has the primary theme. And the secondary theme, beautiful, wonderful, melodic, and lyric is on the piano. So you have to use the fingers and timbre… You should not [give] weight so much [to] the harmony, all of the notes. It is something sentido\textsuperscript{100}, melancholic, that needs to be voiced on the fifth finger. And you have to show the chromaticism on the left hand, with that accompaniment as a background. The left hand is only an atmosphere, but both melodies are equally important.

Bretas highlights the tenor line to increase the interest in this passage. In the Max Eschig edition, the $G^\flat$ in measure 59 contains a marcato, while in the recapitulation the notes accented are the downbeat that precedes and the downbeat that follows the respective note. In Azevêdo’s manuscript, the tenor notes with a marcato in the exposition are the $G^\flat$ and the following

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\textsuperscript{100} The word “sentido” in Portuguese means literally “with feeling.” However, the Portuguese word carries a connotation of something painful. This hurtful, melancholic character is associated with the choro, which in turn means “to cry.”
downbeat, and in the recapitulation, it is the same as in the Max Eschig (Examples 5.5 and 5.6).

It is evident, however, that Villa-Lobos wants the performer to bring out the tenor notes.

Example 5.5. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. I, m. 52-56.


In the second entrance of the primary theme on measure 85, the three pianists play the accompaniment in sixteenth-notes *non legato*, as the articulation in the first page of the piece. The pianist may also choose to use a longer pedal on each beat and play these figures more *legato*. In this passage it is important to play the accompaniment softly, showing the chromatic line on the right hand. In the three recordings, the pianists make a crescendo to the second beat on measures 85 and 88, putting more weight on the bass notes, which creates direction and a harmonic base, without being too heavy (Example 5.7).
The secondary theme, with the main melody on the violin, leaves the syncopated pattern to the piano’s left hand, while the right hand has the recurrent arpeggiated sixteenth-notes. While the right hand needs to be very quiet, there is still space to place a little rubato on the first note of each measure. It is important not to accent the second beat, so that the syncopation of the left hand can be felt, adding to the “dancing” character of this choro. One exception is made on measures 143-144, where the inner melody becomes more agitated. The pianists must also play the bass melodically, giving direction to the descending line (Examples 5.8 and 5.9). The violinist may take a long time on the ritardando on measures 132 and 140 (such as in an Italian aria), and the pianist must listen and wait for the violin to continue.


Bretas, when talking about the character of the secondary theme, mentioned that it sounds like authentic Brazilian music, and no other influences cross her mind. Therefore, it must be played sentimentally, with elasticity.

This is completely Brazilian. But I don’t know how to define it. How do I define why this is Brazilian? It is the sadness… it is the melancholy, the sorrow of the minor mode… and a little bit of chromaticism, a little bit of dissonance, a major seventh… ah, beautiful!
On measure 147, \( I_1 \) appears again, this time \textit{legato} on both hands. In this passage, it is important to voice the right hand and the top notes on measures 149-50, keeping the left hand very quiet. While Bretas finishes this passage very \textit{legato} and calmly, Marun and Frazão maintain a strong dynamic until the resolution on measure 151 (Example 5.10).


The \textit{poco meno} that begins in measure 167 has a magical character, with the piano as a background that sets the atmosphere to the ethereal violin line. The inner melody of the piano needs to be brought out, but still softly. Therefore, the sixteenth-note figures must be played \textit{pianississimo}, as softly and \textit{legato} as possible. The accompaniment’s rhythmic stability and evenness of sound in \textit{ostinato} is important. Unlike in the secondary theme, this passage is not the place to bring out chromatic changes, but instead to let them merge with the sound (Example 5.11).

Not holding the right-hand thumb on the inner melody will help control the sound and keep it very soft. The half-notes can be sustained with the damper pedal, therefore requiring the pianist to play even softer, creating a very *legato* sound. A little time can be taken before the inner melody note to help with the voicing, but the sixteenth-notes should be played very steadily. In this passage, while keeping the accompaniment as even as possible, the pianist must listen attentively to any tempo flexibility by the violinist. The accompaniment should not become anxious since the present chromaticism will already build the tension to this section.

The next section dissolves into a solo for the piano that lasts an entire page. Since this passage is completely built upon accented half-note chords, continuing with the sixteenth-note accompaniment, the pianist needs to be careful not to let the music become tedious. The approach taken in each recording varied, but they all share one thing in common: all three pianists voice the top note, playing the rest of the notes of the chord very quietly, therefore interpreting the accent as a direction to bring out the highest note.

Bretas takes a lot of freedom with the tempo, moving it forward up to \( \text{♩}=118 \) where it gets more agitated, such as the moving bass line on measures 205-206 (Example 5.12).

About this passage, Bretas commented:
I did play it faster. Since here there is no interaction with the violin… the rhythmic theme is not present in this passage. It descends chromatically, firstly in the bass notes of the left hand, then it shifts to the thumb. Then, it stays stuck in Eb, which turns into D#. It stays there for a long time. … I thought it would be terrible if I played this in the tempo of the primary theme. [Bretas played the primary theme slower, closer to \( \dot{q}=100 \).] Therefore, I decided to let it flow. I wanted the half-notes melody to be felt, so I approximated them so they would become almost eighth-notes… [laughs] Yes, I did this. I treated this passage as my *cadenza*, and I delivered it to the violin with a character of *grandeur*. I mean, not me, Villa-Lobos delivers to the violin majestically. There it is, something I do not regret.


Frazão also moves the tempo forward in this section, but more moderately. The fact that Bretas plays it faster allows her to use slightly more pedal, while Frazão changes the pedal more frequently. Frazão also brings out the chromatic descending lines and takes the *crescendo* and *descrescendo* in the chromatic scales of the bass as an opportunity to emphasize the *sforzandi*, finishing the section powerfully (Example 5.13).
With a completely different approach, Marun is the only pianist who does not alter the tempo considerably. Interestingly, he chooses to play the sixteenth-notes of the accompaniment non legato, as in I\textsubscript{1} in the beginning of the movement. As a long interlude for solo piano, this passage certainly enables the pianist to create with tempo, dynamic, or articulation, and Villa-Lobos’s music allows for such creativity to flourish.

At the end of the movement, there is a pedal A in octaves with a tie indicating that it sounds for three measures (Example 5.14). Ties such as this are common in Villa-Lobos’s music, although not always practical. At the beginning of the last page, the chords on the left hand and the pedal on the bass have the same ties indicating that they be held until the following measure. However, none of the recordings follow this direction, pedaling each measure of the passage (Example 5.15). These ties may also be interpreted as a pedal marking, for the ‘block of sound’ to be heard throughout, with no pedal change within the measure.
In the case of the last system of the movement, after playing a strong downbeat on measure 270, all three pianists reduce the dynamic in the second beat of measure 271 so they can produce the crescendo that comes in the following measures. The sudden piano also prevents the sound from being overwhelming, allowing the pianist to hold the pedal for a longer time. The
pianist should clear the pedal if it becomes too much, preferably by changing it superficially and gradually, not abruptly.

In the last measure of the piece, it may be difficult to understand what the composer wanted. Bretas commented:

In the first movement, the only thing that we had to rehearse was the last page, to play the A correctly. Because I have a small *ritenuto*, Villa-Lobos was very attentive to details. But why did he write a half-note and *seco*? I think I played this *staccato*... now, looking at it, I ask myself what would be the correct way, because I have never seen a half-note *seco*. It is either *seco* or not.

In addition to the half-note *seco* in the piano part, the violin has a quarter-note with a *crescendo*. The *seco* on the piano may indicate that the pianist is not to use the damper pedal, therefore producing a sound with less resonance, and not to prolong it for more than the written value of the note. Villa-Lobos could have written the half-note for the piano so that the violin had time to produce the *crescendo*. However, examining Azevêdo’s manuscript, the *crescendo* is slightly to the left. Therefore, the question remains if the violinist should do the *crescendo* to *arrive* on the A or on the A (Examples 5.16 and 5.17).


Bretas, as she mentioned during the interview, opts for making the last note shorter, thus not leaving much time for the violinist Šonský to produce the crescendo. On the other hand, both Frazão and Marun hold the A for a longer time, and the violinists Albrecht and Cruz both produce the crescendo on the A. The resulting effect is interesting, and the final decision will be left for the performer. The ensemble must also decide how they will approach the ritenuto, since the piano has the thirds in staccato and after that the violin has the double grace notes before the A, with the crescendo before or after the last note. Marun and Cruz place the grace notes of the violin with the thirds of the piano, while Bretas/Šonský and Frazão/Albrecht place the grace notes after the thirds. The ensemble must discuss and rehearse all of these aspects.

**Movement II – Largo**

The second movement starts with a four-measure introduction that is marked largo. With a declamatory and free character, the decision about how to phrase these measures is very personal. Bretas’s approach to the fourth measure of this introduction is interesting:

This last measure of the largo, I take it a little bit out of the context and I make a question, as if it was something out of place. I even accelerate a little… and then I go back to normal. I think this last measure is similar to the following ones, anticipates them. But he finishes in a suspense harmony, so I think it is out of the curve. Here, you can do whatever you want.

Looking at the only fragment of the *Segunda Sonata-Fantasia* on the autograph, Villa-Lobos placed the fourth measure of the introduction in the same system as the moderato, under the metronome marking of \( \dot{\text{=72}} \), which matches Bretas’s interpretation (Figure 9). Next to the Largo indication, the composer wrote “Sonata Phantastica para Piano e Violino,” dated Rio, July 1913.
This movement is, indeed, the core of this Fantasy Sonata, by virtue of its complexity and beauty. The composer may have intended it as the first or only movement of this work, since this fragment appears separately beside the title; Villa-Lobos possibly added the first and third movements subsequently. About this movement, Frazão commented:
For me, the second movement is the heart of this sonata. It is very beautiful and captivating. Wherever we played it, everybody loved it…. It is so expressive, so Romantic. I think this movement is the most Romantic of all three.

Despite the clear influence of Impressionism, especially with the use of whole-tone scales in certain passages, Villa-Lobos’s writing is Romantic in its texture and virtuosity. About the approach to the sound in his music, Arnaldo Estrella\textsuperscript{101} wrote:

To interpret Villa-Lobos, it is necessary a powerful breath… a dense, deep, “fat” sonority, as Villa-Lobos used to say, without hollows, … key pressed deep down; bow \textit{a la corde}, in the bowed string instruments… intense \textit{legato} and \textit{cantabile}.\textsuperscript{102}

Marun also commented on how to approach this sonata:

The pianism of this sonata is Romantic, with its octaves, arpeggios… It is everything very Romantic. Villa-Lobos’s “Brazilianess” is evident, but still in the Romantic mold. There are many things regarding phrasing that are not written, such as the peaks, where you have to hold and wait a little bit… we have to do those things. It is not only a Romantic language, but a Romantic tradition…. You should make abundant use of the pedal, you can’t let the sound become dry.

The main theme of the movement, therefore, should be treated under the context above mentioned, with a Romantic approach regarding nuances in tempo. The pianist, who has a rather simple accompaniment, must be attentive to the violinist’s phrasing.

The moderato has a metronome marking of $J=72$, although Bretas and Marun play considerably slower. Frazão is the only pianist of the three who plays closer to the suggested

\textsuperscript{101} Arnaldo de Azevedo Estrella (Rio de Janeiro, 1908 – Petrópolis, 1980) was a Brazilian pianist and close friend of Villa-Lobos. Estrella premiered several pieces by the composer, including \textit{Hommage a Chopin} and the Concerto for Piano and Orchestra Nº 3, which was dedicated to him. Arnaldo Estrella recorded the \textit{Segunda Sonata-Fantasia} with his wife, the violinist Mariuccia Iacovino, in 1967.

metronome marking. When asked if there was anything the duo disagreed upon during rehearsals, Bretas said: “I remember that he wanted to play the second movement slower. Then I totally disagreed, because you would lose the effect of the accompaniment. If I played that slower, it would be unbearable…. This was the only thing we disagreed on.”

Being the slowest of the three, with a tempo around $j=52$, Šonský and Bretas still manage to create a long phrase, always legato. Šonský starts on measure 7 very softly, saving for the crescendo on measure 11, where the phrase reaches its peak. Both Šonský/Bretas and Albrecht/Frazão take a lot of time on the eighth-notes in measure 12 (which was referred to as $A_2$ in the analysis and will appear later with the marking sentido) (Example 5.19). When asked to describe this theme, Bretas said:

This is the Brazilian music. This is Cartola\textsuperscript{\textsuperscript{103}} dressed in Classical Music, maybe with some influence by Fauré… but this is not a French style. I think the French wouldn’t play these triplets with rubato… and you wouldn’t have this crescendo. The French would have this accompaniment, it is very compatible. But this melody on the violin is to be wept. This is genuinely Brazilian…. the piano should be pianissimo, bringing out the bass line… you may bring attention to each subtle change in the accompaniment, but it must be very soft. And the violin should not be a torn-out cry…. It is not a dramatic cantabile; this is an introspective melody—it is a cry. Not a cry to scream, but a very hurtful cry.\textsuperscript{\textsuperscript{104}}


\textsuperscript{103} Known as Cartola, Angenor de Oliveira (Rio de Janeiro, 1908 – 1980) was a singer, composer, poet, and guitar player, and is considered one of the main figures in the development of the samba.
\textsuperscript{104} When saying “cry,” Bretas is also making a reference to the Brazilian choro.
Measure 20 starts a transitional passage with an *animando*. Max Eschig’s edition has an *animando* only for the violin, while Azevêdo’s manuscript includes the *animando* in the piano part as well. The next measure contains an *animato* for the descending broken octaves on the piano, while two measures later there is another *animando* in the violin part (Examples 5.20 and 5.21). While Bretas and Marun start the *animando* on measure 20, gradually becoming faster until measure 24, Frazão treats each of the broken chords as a much faster figure, restarting in measure 22 and then again in measure 23, which certainly poses a challenge for coordinating with the violin part.

In the Tempo I°, Bretas, who plays the Moderato more slowly, now moves the tempo forward, relaxing on the pianissimo chords at the end of the phrase (Examples 5.22 and 5.23). Note that in Azevêdo’s manuscript the tenuto markings are always above the chords, whereas in the Max Eschig version, their placement depends on the direction of the stems. Azevêdo’s manuscript reminds the pianist to voice the top note of the chord, therefore being careful with balance in this thicker texture.


The next passages have tempo markings that become slower and slower, progressing through *calmo*, and *largo*, arriving finally at the *lento*. How the musicians finish the *largo*, therefore, determines the tempo on which they will start the *lento*. When asked how she decided the tempo for each section in this transition, Bretas answered:

When I practice, I intend to rationally study with a metronome. I accelerate and slow down within the metronome. When I free myself from the metronome, from this step of internalizing which tempo I want… when I have this inside me, then I forget. Maybe I won’t be as precise, but this is music that comes from the heart.

It is interesting to note that, even though the *largo* has a *rallentando poco a poco* marked through its three measures (Example 5.24), the general approach was to start it very slowly, accelerate a little during the following measure and then slow down only at the end of the third measure. The three pianists accelerate on measure 35, perhaps due to the long note of the violin. Doing so also creates contrast and helps to settle the *lento*. The future performer, however, may experiment with respecting the *rallentando* all the way through the *largo*.

The following table represents approximately how each pianist treated this transition. It is impossible to define each tempo with precision, since all three use a great deal of *rubato* within the passage, in different ways. However, the table provides a general visualization of each pianist’s approach.

Table 5. Movement II – Calmo – Largo – Lento appassionato

<table>
<thead>
<tr>
<th>Calmo</th>
<th>rall.</th>
<th>Largo</th>
<th>rall. poco…</th>
<th>…a poco</th>
<th>Lento</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frazão</td>
<td>62</td>
<td>slows down</td>
<td>41</td>
<td>accelerates</td>
<td>slows down</td>
</tr>
<tr>
<td>Bretas</td>
<td>64</td>
<td>slows down</td>
<td>42</td>
<td>accelerates</td>
<td>slows down</td>
</tr>
<tr>
<td>Marun</td>
<td>55</td>
<td>slows down</td>
<td>36</td>
<td>accelerates</td>
<td>slows down</td>
</tr>
</tbody>
</table>

Marun is the only among the three pianists who actually plays this section in accordance with a *lento* marking. By playing this section more slowly and waiting until measure 41 to start the *animando*, Marun creates a character that is much more melancholic and the dramatic effect at the peak of the phrase becomes more effective. Similarly, the performers may take this pianist’s lead by producing the *crescendo poco a poco* gradually, not becoming loud too quickly, saving the energy to the climax on measure 45 (Examples 5.25 and 5.26).

The pianist, therefore, may keep the *lento appassionato* very calm, letting the “passion” belong to the violin line, until the *animando*. Then, the piano part will naturally become more intense as well. Although having played the *lento* much faster, when asked about this section’s character, Bretas commented:

This is the story of Villa-Lobos’s markings. Another thing that doesn’t match is *lento* with *appassionato*. It doesn’t make sense; it is like the *seco* with the half-note. Therefore, the only thing that can be *appassionato* here, in this D minor which is so sad, is to make a little *rubato*, to bring out these accents well… but this is not *appassionato*. [Maybe the *appassionato* belongs to the violin?] Yes, [the violinist] can strike the A, produce vibrato, make a *crescendo* and *diminuendo* on the same note… we can’t! You have to stay very slow. This is a feeling of restraint, you have to be somber, so you can let the violin cry.

In the *lento appassionato*, it is important to weight the bass note of each group and play the rest very softly, voicing the top note of the chords at the upbeats. The second note of each group must be given special attention by playing it very softly, to avoid becoming messy. Frazão pointed out the importance of balance in measure 43, due to the register of both instruments (See Example 5.26). At this moment, therefore, the pianist must be especially careful with the left hand and play it even more softly, bringing out only the top note of the right hand.

In the following *moderato*, the pianist should be careful not to rush the sextuplets and septuplets, maintaining a clear sound. In fact, in measure 56 there is the indication *calmo* (Example 5.27).
The *più mosso quasi allegro* is energetic, and it must contrast with what came before. Villa-Lobos marks *crescendo animando*, therefore the phrase needs to move forward, and the musicians should not let it stagnate. The pianist may choose to hold back the tempo at the end of a phrase, which would be possible in measure 62, but soon must let the music move forward again (Example 5.28). Allowing the music to drag in this section may also make it more difficult for the violinist, who is playing syncopated rhythms in measures 58-60. Frazão commented about this section:
Carrying this phrase is not very natural; you have to be careful to make it interesting. The piano needs to move, since the violin has those rests. The piano needs to lead.


Measure 81 initiates a section that has a magical, fanciful character, and should be played calmly. Again, both the violinist and the pianist should be careful not to rush in the sextuplets (Example 5.29). The chords in the accompaniment should be light, voicing the highest note. The pianist may weight the first chord in the group of triplets, playing the next two very softly, as if echoing the first chord. To aid with this ethereal character, the pedal may be held for as long as the harmony does not change in the accompaniment. On measure 86, the nostalgic fragment of
the main theme comes back. Marked *forte* and *sentido*, the pianist must emphasize it, playing it quite strongly. Bretas commented about this fragment:

You have to play this slower. If you are playing this section *a tempo*, this should not be too slow. So you have to take a little bit of time to play... [measure 86] You can’t play those sixteenth-notes *a tempo*. Here the violinist must wait. In this case, “*sentido*” is more dramatic, freer.... This is equivalent to Schumann’s *espressivo*, where you let it out. Different than the *dolce*, which you hold inside.

Frazão commented that this section, especially the following page, is challenging to put together, therefore needing special attention during rehearsals (Example 5.30).

The pedal should be long and these chords shouldn’t be very well defined… then it can become difficult for the violinist to understand the rhythm. And after that the melody shifts to the piano. It is challenging to fit with the violin, and later continue with the right effect of playing these blurred chords with the melody at the same time…

Example 5.30. Villa-Lobos, Segunda Sonata-Fantasia. Mov. II, m. 89-96.
The recapitulation of the main theme has all the complexity of the exposition, but in the piano part. This section is certainly one of the most complex passages of the movement for the pianist. It is necessary to control the sextuplets, which should be played as softly as possible, weight the basses, and bring out the inner melody. All that, of course, is singing out the main theme at the top (Example 5.31). Bretas, who would have preferred to play the exposition faster (she played around \( \text{\textit{J}=52} \)), now plays the recapitulation at around \( \text{\textit{J}=72} \):

This must be fast, it must flow. It has to be a perfect tempo so it will fit as a suit on the shoulders, in the right measurement. Otherwise, it becomes loose, it becomes a caricature. You have to find the right tempo so these sextuplets can sound as the wind… and then you have to highlight these melodies…. You have to play this many times to find the correct way. Technically, it is not difficult. But you have to play this three hundred million times, until it becomes beautiful.

Example 5.31. Villa-Lobos, Segunda Sonata-Fantasia. Mov. II, m. 102-05.

Note that in Azevêdo’s manuscript, the notes of the right hand in measure 105 are B-G-B, and not B-B-D, as in the Max Eschig edition (Example 5.32). Azevêdo’s manuscript, therefore,
matches the theme as it appears in the exposition. In the Max Eschig edition, two other notes are missing in the piano part, on measures 110 and 114 (Examples 5.33, 5.34, 5.36 and 5.37).

*MVL 1993-21-0462*. Mov. II, m. 104-05.


Example 5.34. Villa-Lobos, *Segunda Sonata-Fantasia*, copy by Ivan Azevêdo. 
*MVL 1993-21-0462*. Mov. II, m. 110.

![Example 5.33. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. II, m. 110.](image)  
![Example 5.34. Villa-Lobos, *Segunda Sonata-Fantasia*, copy by Ivan Azevêdo. *MVL 1993-21-0462*. Mov. II, m. 110.](image)
Adding to the challenge of the passage, Frazão highlights the emotional tension that builds up in measures 110 and 111, when the piano is joined by the violin (Example 5.37). She points out that the pianist may need to focus on keeping control emotionally, so the passage can be executed with precision, without rushing.
In the coda, Villa-Lobos writes dissonances that should keep sounding through pedal changes, which the pianist must respect. The C♭ in measure 117 must keep sounding through the next measure. The same happens with the G in measures 118-119 (Example 5.38). The pianist may play those notes with the right hand, in order to hold them while changing the pedal. The top notes must also be voiced and keep sounding through the group of notes. The sextuplets, evidently, should be extremely soft.
Movement III – Rondo Allegro Final

Just as in the first movement, the piano opens with a considerably large introduction, exposing the main theme. Technically brilliant and vivid, it may be the most difficult of the three movements. In general, the final should be fluid, with the passagework light and well-voiced, especially where there are long pedals. The three pianists interviewed commented that this movement was the most complicated to learn. Musically, however, their opinions differed—while Marun mentioned that it is fluid and simple, Bretas and Frazão stated that it was not very easy to reach the desired character.
I remember that the third movement was the most difficult technically. But after learning the notes, it was not difficult musically nor ensemble-wise. It was very simple, because it is more fluent, it moves… On the other hand, the first and the second movements have more variety of touch, tempo and agogim. (Marun)

I think the third movement was the most difficult. The introduction, for example, wasn’t so difficult technically. But the character of the theme was a little difficult with the busy left hand. The piano is alone in the introduction, and you have to prepare the atmosphere, the character. The way you approach it will define what comes next. (Frazão)

The last movement is the most difficult, and very diverse. It is the most brilliant, technically…. This movement must have the character of Chopin’s Polonaise…. It must have a lot of character. You have to think of a crazy waltz; it must have intrepidity, accelerando. And after that, there is something else: Villa-Lobos writes something that is Chopinian… this is difficult to interpret, everything is difficult. (Bretas)

The movement has a metronome marking of $\mathbf{j}=84^{105}$. While Frazão and Bretas play it at around $\mathbf{j}=78$, Marun plays closer to the suggested tempo. By playing closer to $\mathbf{j}=84$, the pianist may be able to hold the pedal through each beat, which will provide movement and enhance the vivacity and fuller sonority (Example 5.39). In case the pianist decides to pedal through the beat, the right hand needs to be the voice at the top and the left hand should be soft, despite the accents. The pianist may treat the accents in order to weight the top notes of the left hand a little more, but they should not become too heavy, otherwise it may sound messy. In measure 8, the pianist should be careful to play the ascending scale with direction, but without rushing through it.

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105 The metronome marking of the third movement will be considered as referring to the dotted quarter-note in the 6/8 time signature.

In measure 13, the violin enters and plays the theme, while the piano plays descending arpeggios. These figures should be very light and well-voiced at the top, especially in measure 13, where the long bass requires a pedal for the entire measure (Example 5.40).


In measures 20-22, the piano again plays the introductory theme in hemiola, while the violin continues with the binary subdivision of the measure (Example 5.41). Here, the effect of
the hemiola must be heard; the violinist should not be carried away by the ternary subdivision on the piano. Instead, the violinist may stress the quarter notes, but not the eighth-notes, nor should they be played equally. This way, the displaced downbeats between the piano and the violin may be perceived. During these measures, note that the piano has a long pedal, requiring a lighter touch, voicing the top notes. The same polyrhythm happens in measure 31 (Example 5.42), but this time the violin has the hemiola, while the piano has the binary subdivision of the measure. Since now it is marked *meno*, it may be more difficult to control the rhythm with the correct stress accurately. Nonetheless, the musicians should be attentive to this rhythmic effect.


The following transitional passage contains busy figures with sixteenth-notes and long bass notes again. The sixteenth-notes of the accompaniment should always be very soft (Example 5.43). Again, a long pedal is present at the beginning of the *molto meno* (Example 5.44). In measure 47 of this passage, two note discrepancies were found when comparing with Azevêdo’s manuscript (Example 5.45).


Example 5.44. Villa-Lobos, *Segunda Sonata-Fantasia*. Mov. III, m. 44-47.
On page 32, the pianist should be careful with the bass line, which should be treated melodically, with direction, but still soft (Example 5.46). In places requiring a long pedal, such as in measures 50, 52, and 56-57, the pianist should again be careful with voicing, not playing too loudly. Note that in measure 57 the E♮ should be Eb, as in Azevêdo’s manuscript (Example 5.47).
Example 5.46. Villa-Lobos, Segunda Sonata-Fantasia. Mov. III, m. 48-60.

During the *quasi lento*, a declamatory character contrasts with the rondo’s lively theme. The piano presents the new thematic idea in the left hand, which is accompanied by an expressive figure in the right hand (Example 5.48). In this passage, the pianist should decide how to treat the right hand, which might be a subject of equal importance as the left hand, thus playing those sixteenth-notes melodically and expressively; or the pianist may treat it as a mere accompaniment, without valuing it as a countersubject, therefore playing it very lightly. In neither case should the right hand be loud enough to overpower the left hand, which still carries the main theme of the section. Frazão commented about Villa-Lobos’s accents in this passage:

Villa-Lobos always writes these accents in the left hand… This writing is very common in his music. I don’t think it is a percussive accent. It is supposed to be voiced.... He meant to be expressive, melodically. And what is above should be lighter.


In measure 79, the violin has the accompaniment figure in *mezzo-forte* (Example 5.49). The violinist will play this motif expressively, and not particularly softly, such as the pianist could have done before. The pianist ought to be careful, since this passage has a complex texture—the violin playing expressively, the theme on the right hand of the piano, repeated chords with dissonances in the left hand, and a prolonged bass requiring a long pedal. The chords
in the left hand, therefore, should be especially soft. In the first measure of the *quasi lento*, there is a flat sign missing as pointed out in image 12 (Examples 5.50 and 5.51).


The following section, marked as *più mosso*, can be problematic when rehearsing. Although a faster tempo is indicated, the pianist may tend to rush the sixteenth-notes, and the violinist may tend to rush through the long notes (Example 5.52). The piano part must sound brilliant and rushing through this figure will obscure the desired effect. However, it is important that it not sound rigid. This passage, therefore, needs to be rehearsed thoroughly until the tempo
flows naturally for both players. Frazão commented that this section was complicated to rehearse, and highlighted that the pianist should be careful with balance when the violin plays in the low register:

This is a passage that I think is difficult to balance and to put together. We worked though it, playing slowly, so we could listen to each other well. What happens is that the violin goes to a low register, and the piano has a lot of notes. And although being in a piano dynamic, you have the accents…. So you have to voice these chords, and the arpeggio flows from this sonority. You must play these arpeggios very lightly, with the pedal pressed down through two measures.


During the following two pages, between measures 93 and 119, the tension builds, arriving at the climax of this movement, which happens right before the main theme is stated for the last time. In this passage, the theme of the quasi lento comes back, this time with a more
energetic character, switching between the violin and the piano. In measures 95-96, the sixteenth-notes of the left hand must be played with energy, especially the first group of three chords (Example 5.53). Although they are repeated notes in a fast tempo, the pianist should seek to play these chords rhythmically and with energy.

Example 5.53. Villa-Lobos, Segunda Sonata-Fantasia. Mov. III, m. 94-96.

In measure 97, the theme shifts to the left hand of the piano (Example 5.54). Frazão pointed out that when disclosing the theme, the pianist should be careful not to play it harshly. She also mentioned that since there is a high amount of tension building up in this passage, the musicians must have emotional control and be careful not to rush:

In this passage, the accents are meant to be expressive. Villa-Lobos wants you to bring out the melody, but not harshly. This passage sits well in your hands, but it is easy to rush, since you have the emotional tension. It is not so difficult technically, but you have to control the emotion… It needs to be clear, and you can’t lose the melody in the left hand.
In measures 103-106, Frazão changes the pedal every beat, since the bass can be held with the fifth finger of the left hand, and plays those measures lightly. In measures 107-110, she shifts to one pedal per measure, playing each time louder and putting more weight in the first beat, taking a little time especially before the first bass in octaves, in measure 109. Frazão started the chords strongly in measure 113, but in measure 115, where there is a long pedal, she starts the chords more softly in order to produce a crescendo (Example 5.55).
Marun also starts the passage changing the pedal every beat. Marun, however, continues changing the pedal per beat until measure 110. The more frequent change of pedal accompanies a lighter approach to these measures, and although applying weight to the bass in measures 109
and 110, Marun is careful not to play them too loudly. In measures 113 and 114, Marun still changes the pedal every beat, not yet letting the sound accumulate. In measure 115, Marun finally plays the bass very strongly and leaves the long pedal, as indicated in the music. Like Frazão, Marun started these chords lightly to produce the crescendo (Example 5.56).

Bretas, with a very different approach, uses longer pedals for each measure from the beginning of the passage. Bretas may clear the pedal within the measure, but never lets the sound become dry. This way, the character of the repeated notes becomes very dramatic and intense. By using more pedal, the sound of each measure is bigger and fuller, leading to very strong basses in measures 109-110. It is clear that the pianist must be aligned with the violinist and may only play with such intensity if the violinist is also treating these measures with the same magnitude. In both measures 113 and 116, Bretas starts the repeated chords softly in order to produce the crescendo, holding back the tempo the second time to increase the tension (Example 5.57).

The intensity that each group of musicians gives to this section depends on different factors. First, it will depend on how they interpret the character of the movement generally: for instance, one musician may treat the rondo’s theme with a light and playful character. At the same time, another musician may treat the same theme with a more dramatic, vigorous character. Considering that the repeated figures between measures 103 and 119 are created upon fragments of the main theme, the approach the musicians take to the rondo’s refrain may affect the treatment of this section as well. It is imperative that the players are in consonance regarding this matter.

Another factor that may influence the treatment of this section is how the musicians interpret the structure of the movement. Considering a sonata rondo form, this section would be the end of the development, leading to the recapitulation. Therefore, it is natural that this passage would contain a culminating point. However, after the recapitulation, Villa-Lobos wrote a long episode, entirely based on new materials. Since this new episode has a considerable structural weight, the musicians may perceive another passage as the culminating high point of the
movement, perhaps even the energetic coda. It is important, therefore, that the duo be in accordance regarding the structural elements of the movement.

Example 5.57. Villa-Lobos, Segunda Sonata-Fantasia. Mov. III, m. 103-19.
The recapitulation contains several different articulation markings for the piano part, and is certainly a challenge for the pianist in an attempt stay true to the indications (Example 5.58). In the Max Eschig edition, the first six measures of this section should have a treble clef for the left hand of the piano part, which can be seen in Azevêdo’s manuscript (Example 5.59).

Prior to the new episode, there are a few measures marked *quasi lento*, where the energy settles down as a last breath before the new section. However, the performers may be tempted to decrease the energy from measure 141, as the texture becomes less dense (Example 5.60). It is important to keep the energy, especially in the four measures where there are alternating chords in the piano part.

The alternating thirds are written above a long bass, and the pianist may experiment using the sostenuto pedal to create the desired effect in this section. Due to the inconsistency of the sostenuto pedal in different pianos, however, many pianists prefer not to risk it. Frazão commented on this passage:
We end up not using it [the sostenuto pedal]. Sometimes, the piano in which you play doesn’t even have the pedal. We need to be realistic, in Brazil… you use what is left from the bass, or what you can hold with your hands, or with the damper pedal. In this section, you must play it very lightly, not very actively. You must be delicate with these accents.

Example 5.60. Villa-Lobos, Segunda Sonata-Fantasia. Mov. III, m. 139-54.

The pianist, however, may experiment with the sostenuto pedal, if available, and may find it interesting to play these chords more cleanly and energetically.
The last, long episode is based always on the moving eighth-notes and the musicians should never let the tempo drag (Example 5.61). The pianist should always play the eighth-notes very lightly, bringing out the melody in the first beat of each measure. Special attention may be given to measures 165-67, where the inner voice has the recurrent thematic idea $t_1$. When the theme shifts to the piano, the performer should be careful not to play all the octaves too loudly (Example 5.62). These octaves should have direction, and the pianist may find it helpful to start each group softly in order to shape them properly. During these measures, Frazão mentioned the challenge in obtaining a balanced sonority:

This is a section that I love! … I think it is not very easy. Especially when you have the octaves, with this filling made of arpeggiated chords in the left hand. The balance there [is not easy to achieve]. The bass and the melody should be more… and the rest softer. But the sound shouldn’t be compact.

Moving ahead to measure 227, the pianist must be careful with the repeated chords in the left hand (Example 5.63). These chords were already happening in the previous few measures. However, they require special attention from measure 227 on, as the texture becomes more complex; the piano has the theme on the right hand and the violin has double stop arpeggios, therefore playing the left hand too loudly would cause this passage to become chaotic.
The last measure before the final presto may be tricky to rehearse (Example 5.64). Since the violinist will be conducting the ritenuto, the pianist needs to be attentive to the violin part in the midst of the ascending arpeggio, so that the last, accented notes of the measure are played together with confidence. Frazão commented that the pianist may keep the energy throughout the presto:

The presto is more energetic. The violin has the fortissimo with the repeated notes, so it projects well. I think the pianist can play with a lot of energy in this moment. I do, however, start measure 254 softer, so I can make a new crescendo.
Final Remarks

The comparative study of the recordings resulted in a better understanding that there is not one right way to execute a piece of music. An interpretative choice results in a chain of other choices, so it can work and be musically consistent. For instance, determining the amount of energy at the peak of a phrase will have implications such as the preparation for the peak (which may result in aspects such as more or less pedaling and crescendos within musical cells) and the balance between both instruments, to be certain both players agree with the musical choice. The critical listening of the recordings helped enhance perceptions of why certain musical choices
only work in determined circumstances. In the end, however, the solutions and tastes are personal and performers will find the way that is true to themselves.
Chapter 6. Conclusion

It was interesting to see that most of Villa-Lobos’s compositional devices studied and organized by Paulo de Tarso Salles in his research, “Villa-Lobos: Processos Composicionais” (2011), are evidenced in the Segunda Sonata-Fantasia. Among the compositional devices Salles discussed were: treatment of thematic motives, use of ostinato, zigzag figures, chords of fourth, Wagnerian and Varèsián endings, chromaticism, augmented chords, and diversity of rhythmic devices, which included Brazilian rhythms, hemiola, meter changes, polymeter, written accelerando, and structural rallentando.

The structural analysis of the Segunda Sonata-Fantasia revealed a composer grounded in a clear musical form. It also revealed that through a great command of the structure, Villa-Lobos had the ability to work in a unique and inventive way. The Segunda Sonata-Fantasia is filled with transitions, tempo changes, and superposition of themes, as well as colorful harmonies, with a vast use of chromaticism, enharmonic modulations, and augmented chords. With a Romantic writing approach, Villa-Lobos explores in depth the physical possibilities of both the piano and the violin, creating thick textures and dense sonorities, always with melodic interest.

Performers’ awareness of Villa-Lobos’s major influences and main compositional devices may help to guide interpretative choices and enhance the performance of his work. In the Segunda Sonata-Fantasia, the knowledge of Brazilian popular music of the time, the proper emphasis in certain rhythmic patterns, and the freedom needed to interpret this type of music may result in a more profound and captivating performance of several passages. The awareness of all thematic materials and how they appear throughout the movements may enhance musical interest in bringing out certain thematic fragments and may also help with determinations of hierarchy between the layers within the texture. Seeing how Villa-Lobos’s devices are used in
different pieces helps create a better understanding of the composer’s music while fostering a deeper relationship with it.

Further research encompassing a deep analytical approach to Villa-Lobos’s music is encouraged, especially tracing the elements through which his major influences appear in his music, as well as how Villa-Lobos contributed to form the Brazilian musical identity. For that, comprehensive comparative studies might in future be conducted with Villa-Lobos’s own compositions, tracing the development of his compositional techniques, as well as a comparative study between Villa-Lobos and other Brazilian composers, tracing compositional devices and influences. Future study about the indigenous influences in Villa-Lobos’s compositional techniques are also encouraged, even though there is a substantial lack of known sources.

The critical analysis of the recordings resulted in important reflections about the significance of such study. It was often difficult to determine the exact aspects of each recording that caused reactions in favor or against the performance. The study was tremendously helpful in enhancing critical listening abilities, as well as to deepen the knowledge of the piece. Therefore, comparative studies with musical recordings are highly recommended for future research. Methodologies for the comparison of recordings from the perspective of performers may be an interesting field for further study.

Likewise, the interviews were important in gaining understanding about how successful musicians with vast experience with Brazilian repertoire perceive Villa-Lobos’s music and especially the Segunda Sonata-Fantasia. Their descriptions of their feelings and interpretative choices, together with listening analytically to their recordings, resulted in a better comprehension of how to produce certain desired musical ideas and how to solve possible problems in the rehearsal and performance of the piece. Having the opportunity to conduct these
interviews and to ask specific questions of the three selected pianists was an enriching experience, and more studies with a similar approach are recommended. Although the general approach to Villa-Lobos’s music revealed in the interviews was that it should be played with intense feeling, with abundant use of pedal and rubato, each passage was discussed in detail and, on several occasions, the performers needed to find other elements to be expressive such as dynamic interest, voicing, and rhythmic accuracy.

Finally, several editorial errors were found in the Max Eschig edition. Editorial mistakes are very common in Villa-Lobos’s musical scores, and although most performers can intuitively correct a great number of such errors, a comparison with available manuscripts is highly recommended.

I think that this sonata… I read somewhere that it is more fantasy than sonata. That Villa-Lobos has a freedom, and there are so many changes… we certainly have to respect [his choices]. After all, he writes indications, such as allegro quasi presto, moderato… but I don’t think too rigidly. We are flexible, not too rigid. (Ana Flávia Frazão)

When I play Villa-Lobos, I never am too rigid. Unless he writes something toccata-like, such as The Polichinelo, where you don’t have space for rubato. But this sonata has this dramatic character, almost tragic sometimes. You can’t play it coldly, in the metronome. (Patrícia Bretas)

I believe that Villa-Lobos’s personality can be fully perceived in this piece…. Villa-Lobos always inspires me to the Brazilian nature. I think he brings images to his music; this is his style. Images such as the forests in the symphonic poem Uirapurú, or the dolls in A Prole do Bebê… in the sonatas, he is still stuck in the Romantic language. But he has such a command of this language, it is astonishing. But I believe that even in this period he brings up the imaginary from his trips during his youth… Villa-Lobos’s music provides us opportunity for creating these images, and I think that his mind was like that. These violin sonatas are gems that must be played. (Nahim Marun)
Appendix A. Score Discrepancies in the Piano Part of the
Segunda Sonata-Fantasia

Abbreviations:
M.E.: Max Eschig Edition
I.A.: Manuscript by Ivan Azevêdo
R.H.: right hand
L.H.: left hand

Movement I
m. 60: M.E. does not include the accent on the g♭ at the first down beat

Movement II
m. 5: M.E. f-e-d; I.A. f-e-d
m. 6: M.E. e-d-c; I.A. e-d-b♭

Movement III
m. 14: M.E. d♭-c♮-f; I.A. d♭-a♮-f
m. 47: M.E. c♭-b♭♭- d a; I.A. eb-b♭♭-d-a♭

m. 120-125: M.E. bass clef; I.A. treble clef
m. 140: M.E. b♯; I.A. g♯ (L.H. second-to-last note)
Appendix B. Institutional Review Board Study Approval Letter

LSU Office of Research & Economic Development

TO:         Curt, Michael  
LSUAM | Col of HSE | University Leb School
FROM:  Paul Mooney  
Associate Chair, Institutional Review Board
DATE:   06-Apr-2021
RE:     IRBAM-21-0390
SUBMISSION TYPE: Initial Application
Review Type: Exempt
Risk Factor: Minimal
Review Date: 08-Apr-2021
Status: Approved
Approval Date: 06-Apr-2021
Approval Expiration Date: 07-Apr-2024
Re-review Frequency: (three years unless otherwise stated)
Number of subjects approved: 3
LSU Proposal Number:

By:         Paul Mooney, Associate Chair

Continuing approval is CONDITIONAL on:

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects*
2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved
3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins): notification of project termination
4. Retention of documentation of informed consent and study records for at least 3 years after the study ends
5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent
6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study
7. Notification of the IRB of a serious compliance failure
8. SPECIAL NOTE: When emailing more than one recipient, make sure you use bcc. Approvals will automatically be closed by the IRB on the expiration date unless the PI requests a continuation.

* All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in this office or on our World Wide Web site at http://www.lsu.edu/research

Louisiana State University O 225-578-3833
131 David Boyd Hall F 225-578-5983
Baton Rouge, LA 70803 http://www.lsu.edu/research
Appendix C. Interview Consent Scripts

Consent Script

1. Study Title: Villa-Lobos’ Segunda Sonata-Fantasia for Violin and Piano: an Analysis and Performance Guide

2. The purpose of this research project is to detect Villa-Lobos’ compositional processes on his Segunda Sonata-Fantasia and to provide a performance guide for the piece. The purpose of the interviews is to collect different opinions and performance choices regarding the composer’s style by renown pianists who recorded his work. The questionnaire will be sent via email and we will meet once via video call.

3. There are no risks involved in participating in the study.

4. Questions about this study can be sent directly to Maira Braga Cabral at mbragacabral@gmail.com or +1 225-270-7843.

5. Subjects may choose not to participate or to withdraw from the study at any time

6. Results of the study may be published, together with the names of the persons interviewed.

7. This study has been approved by the LSU IRB. For questions concerning participant rights, please contact the IRB Chair, Alex Cohen, at 225-578-8692 or irb@lsu.edu.

8. By continuing to this interview, you are giving consent to participate in this study.

9. Information collected as part of the research, even if identifiers are removed, may be used or distributed for future research.

   X

   _____ Yes, I give permission

   _____ No, I do not give permission

   [Signature]

   [Name]

   Profa.Dra. Ana Flávia Frazão
   Universidade Federal de Goiás
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7. This study has been approved by the LSU IRB. For questions concerning participant rights, please contact the IRB Chair, Alex Cohen, at 225-578-9802 or irb@lsu.edu.

8. By continuing to this interview, you are giving consent to participate in this study.

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☐ Yes, I give permission

☐ No, I do not give permission
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X Yes, I give permission

___ No, I do not give permission

Patrícia Beatriz de Oliveira da Rosa.
Bibliography

Manuscripts


Music Scores


Sound Recordings


**Interviews**


**Secondary Sources**


Vita

Maíra Braga Cabral grew up in the city of Campinas, Brazil where she began playing the piano since a young age. In 2008, Maíra began her college studies in Piano at the University of Campinas, under the guidance of the pianist Maurício Martin. In 2013, she went to Ohio University to pursue her master’s degree in Piano Performance, with the pianist Christopher Fisher. In 2015, she started her doctoral degree in Piano Performance at Louisiana State University, studying with the pianist Michael Gurt.

In Brazil, Maira taught piano in her private studio and in music schools, as well as secondary piano at the University of Campinas. She also accompanied many instrumentalists, performing in recitals frequently, and participated in several competitions and music festivals, receiving prizes for outstanding performance.

In Ohio, Maíra taught group piano and accompanied the Ohio University Women’s Ensemble and Choral Union as part of her assistantship. Besides several solo recitals, she collaborated with many fellow OU instrumentalists, performing large works of the chamber music repertoire. In Ohio, Maíra also worked for one year with Katherine Fisher, co-author of the method Piano Safari, teaching piano for several children during this period.

In Louisiana, Maíra has an extensive participation as collaborative pianist, accompanying several choirs in the Baton Rouge area. Maíra taught piano in her private studio, as well as for the music program of the East Baton Rouge Parish School System. During the years 2016 and 2020, Maíra was the accompanist for the choirs at the LSU Laboratory School.

Maíra has adjudicated for the Pró Música National Piano Competition in her home town for three consecutive years, and has been an active performer in several cities of the state of São Paulo.