# Uncovering the Stylistic Traits of Romantic Leopoldo Miguéz: An Analysis of his *Allegro Appassionato*

Desvendando os traços estilísticos do romântico Leopoldo Miguéz: uma análise estrutural de seu Allegro Appassionato

## Desirée Johanna Mesquita Mayr

Universidade Estadual da Bahia

Abstract: Leopoldo Miguéz (1850-1902) was a pioneer of absolute music in Brazil, composing the first Brazilian symphony, symphonic poem, violin sonata, and nocturne. Despite his prominent position in historical accounts of the late-nineteenth century in the country, his music has received little analytical attention to date due to its lack of Brazilian elements. Here I conduct an in-depth examination of Miguéz's compositional practices and stylistic preferences through a detailed analysis of the thematic material, tonal relations, harmony, and form (Caplin 1998. Hepokoski; Darcy 2006. Hepokoski 2021) of one of his most popular piano works: Allegro Appassionato op. 11 (1883). Miguéz reached the peak of his national popularity during Brazil's change of regime from monarchy to republic in 1889, and the resulting shift in musical aesthetic preferences from Italian opera and sacred genres to German instrumental music. While Wagner, Liszt, and Zukunftsmusik have long been known as influences on Miguéz's compositional style, I suggest that Beethoven, Brahms, and the formalist-organicist tradition also permeate his works. The last part of this paper consists of a comparative analysis of analytical findings for the Allegro Appassionato and a group of parameters identified as potential markers of Miguéz's compositional style: use of protothemes, mediant regions, roving harmonies, smooth voice leading, and motivic economy.

**Keywords**: Leopoldo Miguéz. Brazilian Romanticism. German instrumental music. Formal and harmonic analysis. Stylistic characterization.

**Resumo:** Leopoldo Miguéz (1850–1902) foi um pioneiro da música absoluta no Brasil, sendo o primeiro compositor brasileiro a escrever uma sinfonia, um poema sinfônico, uma sonata para violino e piano e um noturno. Apesar de sua posição de destaque histórica no final do século dezenove no país, sua música recebeu pouca atenção analítica, possivelmente devido à falta de elementos típicos nacionais. Neste artigo conduzo um exame aprofundado das



Revista da Associação Brasileira de Teoria e Análise Musical Journal of the Brazilian Society for Music Theory and Analysis @ TeMA 2021 – ISSN 2525-5541 práticas composicionais e preferências estilísticas de Miguéz através de uma análise detalhada do material temático, relações tonais, harmonia e forma (Caplin 1998. Hepokoski; Darcy 2006. Hepokoski 2021) de uma de suas populares obras para piano: *Allegro Appassionato* op. 11 (1883). Miguéz atingiu o auge de sua popularidade nacional durante a troca de regime da Monarquia para a República em 1889, que envolveu uma mudança de preferências estéticas musicais da ópera italiana e gêneros sacros para a música instrumental germânica. Embora Wagner, Liszt e a *Zukunftsmusik* sejam considerados influências no estilo composicional de Miguéz, sugiro que a tradição formalista-organicista de Beethoven e Brahms também permeiam suas obras. A última parte deste artigo consiste em uma análise comparativa entre os resultados da análise de *Allegro Appassionato* e um grupo de parâmetros previamente identificados como potenciais marcadores do estilo composicional de Miguéz: uso de proto-temas, regiões mediânticas, harmonias *roving*, condução de vozes econômica, e economia motívica.

**Palavras-chave:** Leopoldo Miguéz. Romantismo brasileiro. Música instrumental germânica. Análise formal e harmônica. Caracterização estilística.

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Leopoldo Miguéz is a true representative of the short and often overlooked Brazilian Romantic period in music. This period occurred roughly between 1850–1910, and bridges the more frequently researched Colonial and Nationalist eras (Volpe 2001).<sup>1</sup> Lack of information from this period could suggest that musical production was negligible as the country changed from a monarchy to a republic in 1889, but this is far from the case. Romanticism set in motion some very important changes to art music in Brazil, shifting from reliance on Europe to achieving its own "musical voice." Despite Miguéz's prominent position in historical accounts, his music has received very little analytical attention both in Brazil and beyond, possibly because it is perceived as lacking "nationalist" characteristics while its Germanic influences are clear. Many scholars have classified Miguéz as a follower of Wagner and Liszt (for example, Kiefer 1982); I (2018) have found strong evidence that he followed the organicist-formalist tradition of Beethoven and Brahms. I aim to further explore that argument through an analysis of his piano piece *Allegro Appassionato*, op. 11. At the heart of

<sup>&</sup>lt;sup>1</sup> The Colonial period is considered to be roughly between 1600–1820, having its apogee from 1750, and characterised by the music of Lobo de Mesquita (1746–1805) and Padre José Maurício (1767–1830). The nationalist music aesthetic never disappeared, but predominated roughly between 1910 and 1970.

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this study lies my intention to better understand the compositional processes at work in this piece and in doing so, to show evidence of other possibilities for Miguéz's stylistic influences. A secondary intricately bound up goal is to see how the work does or does not adhere to the principles of the German music aesthetic.

As we begin this stylistic investigation, it is worth noting that the information of Miguéz's compositional training is sparse, provide little detail on how he acquired the skills to become a pioneer of "absolute" musical genres in Brazil, as I argue in this article. As will be discussed below, it can be explained at least partially by the political context of his times. Given the absence of models and a living tradition of Brazilian art music, it is impressive and surprising that Miguéz acquired the knowledge and mastery to create works which manage to be in accordance with romantic practice, while also considerably personal and even unconventional. The imperial court and the aristocracy had a taste for romanticism shaped by Italian aesthetics. The compositional practice of the second half of the nineteenth century reflects their high regard for opera. During this period, the most renowned Brazilian composer was Carlos Gomes (1836-1896), who studied and lived in Milan and wrote a number of successful operas (most with librettos in Italian) like Il Guarany, Fosca, and Il Schiavo. His international fame inspired a generation of new Brazilian opera composers. In this context, Miguéz's propensity for writing absolute, German-oriented music around the 1870s, at the beginning of his compositional career, was unusual. Yet, the proclamation of the republic, in 1889, was a turning point; the republican government's cultural project for modernization included abandoning the "decadent" and "outmoded" Italian aesthetic for the new airs of the Zukunftsmusik (music of the future). Thus, Miguéz became one of the most important composers of this new period.<sup>2</sup>

The Brazilian nationalist movement, predominant between roughly 1910 and 1970, was formed by composers such as Heitor Villa-Lobos (1887–1959), Lorenzo Fernandez (1897–1948), Francisco Mignone (1897–1986), Camargo Guarnieri (1907–1993), and César Guerra-Peixe (1915–1993), among others, and created a path to a new aesthetic era. Writer Mário de Andrade (1883–1945), the intellectual leader of the nationalists, promoted the idea that, for a Brazilian

<sup>&</sup>lt;sup>2</sup> Due to Miguéz's Republican political stance, he was appointed the first director of the new National Institute of Music (currently the School of Music of Federal University of Rio de Janeiro), former Imperial Institute of Music.

composer, any music that did not have "typical" elements (especially including rhythmic figurations, but also modal melodic-harmonic construction, mood, and character) was not worth composing (or studying). This aesthetic (and political) reorientation was applied not only to the epoch in which it arose, but also retroactively, affecting the immediate past. For this reason, knowledge and appreciation of Miguéz's music has been sparse even into the present day.

Yet, as Brazil constructed its voice and musical colors, it never renounced the exploration and absorption of compositional practices that originated overseas. The adoption of foreign musical aesthetics to elaborate on a national music idiom was the norm, according to Cayres de Mendonça (2008, p. 5). The disdain of the nationalist movement for Romantic national composers who used European musical aesthetics raised a barrier to fully understanding the country's musical history.

# 1. Leopoldo Miguéz, German Influence, and the *Allegro Appassionato*

Miguéz's European outlook may have come from living in Porto, Portugal as a young boy, though he was born in Niterói, a city close to Rio de Janeiro, in 1850. His full name was Leopoldo Américo Miguéz and, whilst staying in Porto, he had private lessons in violin with Nicolau Ribas and counterpoint and harmony with Giovanni Franchini, in the Italian tradition. He did not train at a conservatoire. His father insisted that he work in commerce, but his interest in music did not cease. When Miguéz returned to Brazil in 1871, he continued to invest in his musical skills, composing and studying scores while working for his father's business.<sup>3</sup> He was known for his diligence and aptitude, which lead to his conducting debut in 1876, at the age of 26. Soon after that, in 1882, he conducted his Symphony in B-flat major before the Brazilian Emperor, Pedro II: certainly a privilege and an honor. Most likely as a result of this performance, Pedro II wrote a letter of introduction for Miguéz to the French composer Ambroise Thomas, director of the Paris Conservatoire, where Miguéz soon

<sup>&</sup>lt;sup>3</sup> His earliest known surviving work is an unpublished autographed manuscript dated November 17, 1867, when he was living in Portugal, which he labeled op. 19. It is stored in the Alberto Nepomuceno Music Library, Federal University of Rio de Janeiro.

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traveled. During his stay in the French capital, Corrêa affirms that Miguéz contacted renowned composers such as Vincent D'Indy and César Franck (Côrrea 2005, p. 28).<sup>4</sup> Miguéz remained in Europe for nine months.<sup>5</sup> The experience made an impression on him. Upon his return to Rio, as a devout follower of the republican party, he helped organize various activities for the city's music scene, mostly associated with the so-called Zukunftsmusik. His late start as a full-time musician and early death may have prevented him from having a more prolific output, yet Miguéz wrote two symphonies, two operas, several orchestral pieces, three symphonic poems, along with several songs, chamber music, and works for piano solo.

Miguéz's work life was enhanced by the Brazilian political moment, which increased his popularity. On November 15, 1889, after 67 years of monarchy, Brazil became a republic. Just a week later, the new government announced a contest for a new national anthem. Miguéz won the contest, but there was public outcry against replacing the traditional Brazilian anthem (composed in 1881 by Joaquim Osório and Francisco Manuel da Silva). As a result, the traditional hymn, which is popular to this day, was kept, and Miguéz's composition was given the title Anthem of the Republic.

The same year, Miguéz was appointed the first director (and violin professor) of the National Institute of Music (Instituto Nacional de Música, INM). He revised its program and philosophy substantially. During the imperial years, the Institute had been primarily dedicated to training musicians to perform at theatres and churches. Miguéz promoted instrumental music, both chamber and symphonic, especially based on the German and French traditions (Magaldi 1994, p. 13–14). In 1895, he traveled to Europe again and visited sixteen conservatoires

<sup>&</sup>lt;sup>4</sup> No record of these supposed encounters can be found.

<sup>&</sup>lt;sup>5</sup> Although Gerard Béhague's article in The New Grove asserts that Miguéz traveled to Belgium in 1882, there is no known evidence of the trip. There is, however, a comment in the newspaper "A Gazeta Musical" about Ambroise Thomas' reaction to Miguéz's B minor symphony for four hands at the piano in Paris, as well as a number of French newspaper articles on the same symphony, which confirms his presence in the French capital. Miguéz conducted a concert at the Novo Cassino Fluminense, Rio de Janeiro, on the 10th of September 1882, so he must have traveled after this date. Concerning the return date, Béhague writes "upon his return to Rio in 1884." Yet, there are reports of him at Rio de Janeiro's premiere of Wagner's Lohengrin in September 1883, and he wrote a letter to Carlos de Mesquita from the Brazilian capital dated November 30, 1883, which leads us to believe that the dates in Corrêa's book are correct.

in four countries (France, Belgium, Germany, and Italy). His main purpose was to collect information for a detailed report for the educational authorities in Brazil, outlining a model for the Institute. In this report, Miguéz criticizes the Italian conservatoires for their lack of discipline and those in Paris for "promiscuity" between male and female students. He praised the German and Belgian schools for their "order and discipline, and rigor in the control of the school's statistics" (Vermes 2004, p. 5).<sup>6</sup> We may interpret this Italian/German pedagogical duality as it is reflected in the field of musical aesthetics. Specifically, the Italian school (linked to operatic production) was associated with the principles of the monarchy for Miguéz and the republicans, while the instrumental music of the German orientation expressed the new political ideals. The latter was the new European value in pedagogy that Miguéz aimed to implement.

Curiously, the profound francophilia that persisted in Brazil from the last quarter of the nineteenth century until the end of the 1910s mediated the preference for instrumental music, Germanism, and Wagnerism (which together represented the concept of the music of the future) (Andrade 2013, p. 111). Paradoxical though it may seem, a strong German influence (in music and other fields) arose in part of the French people after their humiliating defeat in the Franco-Prussian War of 1871. This influence emerged from profound introspection on the causes of the French loss at a time when France was the most powerful European nation, and a deep examination of conscience (Andrade 2013, p. 153–155). Some French analysts believed that the discipline, rigor, morality, determination, and education of the Germans as compared to the reputed decadence, immorality, and indiscipline of the French were decisive factors for the Prussian victory.

Richard Wagner was arguably the most important German musical influence on French musicians. He profoundly inspired both D'Indy and Franck. There is evidence to suggest that as a result of the months Miguéz's spent in Paris in 1882–3, his compositions were influenced by these two composers. Thus, the germanization of French musical culture made an impact on his works. But there were also a vast number of musicians who wanted to separate French music from German influence (Strasse, 2001).

<sup>&</sup>lt;sup>6</sup> "da ordem e disciplina, e rigor no controle das estatísticas da escola" (Vermes 2004, p. 5).

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As an alternative to Wagner, as passed through D'Indy and Franck as an important reference for Miguéz<sup>7</sup> (and the Hungarian Franz Liszt is also frequently mentioned), I propose a new possible lineage for his style: the organicist-formalist tradition of German music exemplified by Beethoven and Brahms. This influence was common for nineteenth-century composers in Europe, but not for Brazil. Historical documentation does not lead to this conjecture, yet analytical observation does (Mayr 2018). Focusing on the compositional strategies adopted by Miguéz in the Allegro Appassionato, as a case study, reinforces this claim.

Miguéz composed the Allegro Appassionato op. 11 in 1883, shortly after his return from Europe. Structured as a sonata movement, the work reflects the musical changes of that era, exploring the sound of the piano during a time when domestic musical activity, Hausmusik, had increased. There was a surge in piano ownership, and a great demand for new music. The premier of the Allegro Appassionato took place at the Club Beethoven in 1885 with Miguéz's friend Arthur Napoleão at the piano. The proximity in time of the op. 11's composition date to that of the violin sonata op. 14 (1884) (Cayres de Mendonça 2014, p. 104)<sup>8</sup> is especially relevant for a comparative examination of the constructive processes of these works and suits the objectives of this study. According to Cayres de Mendonça (2014, p. 46, 153), the Allegro Appassionato seems to be influenced by Mendelssohn and Schumann, and is one of the few works by Miguéz that requires virtuoso, bravura techniques in impassioned passages, contrasting with calm, lyrical sections throughout. However, the formal structure Miguéz uses resembles that of the Beethoven tradition.

<sup>&</sup>lt;sup>7</sup> See for example Neves (1981, p. 18), and especially Norton Dudeque, who analyzes the symphonic poem Promethée composed by Miguéz in 1899, comparing it to the symphonic poem of the same title by Liszt, written in 1850 (Dudeque 2014, p. 1-8). In his study, Dudeque points out several similarities in structure, compositional procedures, and harmonic/thematic construction in the two pieces, suggesting an influential relationship that may be more than purely aesthetic, involving also harmony, form, and thematic structure.

<sup>&</sup>lt;sup>8</sup> The opus numbering does not follow a regular order. As mentioned by Cayres de Mendonça, there are several inconsistencies in this aspect of Miguéz's *oeuvre*.

# 2. Formal Analysis of Romantic Music

Brazilian musicologists<sup>9</sup> have long maintained that the music of certain European Romantic composers, especially Liszt and Wagner, motivated Miguéz's compositional style.<sup>10</sup> I (2018) argue that Beethoven and, notably, Brahms are also models for him, and not only aesthetically. Several characteristic constructive aspects reinforce this claim, such as a preference for traditionally classical formal structures (especially sonata, but also scherzo and rondo, among other types), tonal plans encompassing remote regions connected by intense chromaticism and privileging mediant relations, and economic elaborations of motivic-thematic material including the use of developing variation.

According to Hepokoski and Darcy, Classical formal theory is relevant when analysing music of the late nineteenth century. As they affirm,

the *Elements of Sonata Theory* [...] provides a foundation for considering works from the decades to come – late Beethoven, Schubert, Weber, Mendelssohn, Schumann, Liszt, Brahms, Bruckner, Strauss, Mahler, the 'nationalist composers', and so on. [...] [the late-eighteenth-century] sonata norms remained in place as regulative ideas throughout the nineteenth century" (Hepokoski; Darcy 2006, p. vii).

This is further reinforced by Hepokoski (2021, xiii), "Sonata Theory's principles for the high-classical and early-romantic eras are extendable, albeit with appropriate modifications and nuances [...] to later composers."

This provides a solid basis for analysing Miguéz's compositions using new-Formenlehre ideas as lens. Rather than having an organic and solid adherence to the normative characteristics of a classical formal practice, Miguéz's compositions introduce, with sophistication and originality, "deformations" in the formal and tonal structures, a characteristic trait of Romantic practice. Janet Schmalfeldt, author of *In the Process of Becoming*, also endorses the analytical methods used in the eighteenth-century repertoire for examining Romantic works, as long as they are filtered through a "deformational" perspective. For her, "Classical formal functions and theme types continue to thrive in music of the Romantic generation" (Schmalfeldt 2011, p. 17). Thus, it is worth noting that Miguéz, a pioneer of absolute music in Brazil, could assimilate and adapt the

<sup>&</sup>lt;sup>9</sup> See, for example, Kiefer (1982), Volpe (2001), Andrade (2013), and Dudeque (2014).

<sup>&</sup>lt;sup>10</sup> For more on this, see Vidal (2012) and Avvad (2009).

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principle of deformation even without the exposure to it that contemporary European composers had.

Steven Vande Moortele warns that specific tools are needed to properly address Romantic music. Commenting on Schmalfeldt's book, he states that she "has analysed Romantic music in Classical terms," and adds "but at the same time, things of course happen in Romantic music which are unheard of in Classical music. And unless one develops a theory of early nineteenth-century music, the only way to account for those is by understanding them as deformations of Classical norms" (Vande Moortele 2013, p. 408).

When Schmalfeldt analyses of Chopin's A-minor Mazurka, Op. 17 No. 4, and compares it with her earlier analysis of the Mazurka in F minor, Op. 6 No. 1, Vande Moortele comments

The tacit methodological shift behind this is quite fundamental: Chopin's own oeuvre, not the Classical repertoire, becomes the primary context within which to interpret one of his works; the dialogue is no longer (or not only) between a nineteenth-century piece and a Classical norm, but (also) between a nineteenth-century work and a nineteenth-century norm (Vande Moortele 2013, p. 412).

The present article aims, at a certain level, to contribute to this theoretical discussion, since the analytical results suggest that Miguéz, despite making the *Allegro Appassionato* formal-tonal plan adhere to the Classical norm (in Vande Moortele's terms), also introduced personal (even idiosyncratic) elements, following the practice of Romantic European composers. These procedures, classified generically by Hepokoski and Darcy as "deformations", can be seen as a basis for the establishment of specific and solid Romantic norms, a theory still in formation. In this sense, the most recent book by Hepokoski (2021, chapter 12) proposes the use of new *Formenlehre* in the music of the nineteenth century, extending the authors' arguments mentioned above, and supporting the theoretical-methodological framework adopted in this study.<sup>11</sup>

Hepokoski is careful in endorsing the use of Sonata Theory (Hepokoski; Darcy 2006) complemented by Caplin's form functional theory and Schmalfeldt's process theory. I particularly agree with this view and use it as basis for my analysis (without straying from Vande Moortele's main arguments). Further, as

<sup>&</sup>lt;sup>11</sup> For other examples of studies of nineteenth-century works that have adopted these tools see Horton 2017, Schmalfeldt 2011, and Monahan 2011.

the frontiers of this "disputed territory" are not yet precisely and formally delimited, I think that the most adequate analytical approach for the *Allegro Appassionato* is to combine both views (i.e., considering classical and romantic perspectives), highlighting and commenting on the "traditional" and "innovative" aspects when necessary. With this in mind, I also present in the end, a dialogue of the compositional procedures employed in Miguéz; the *Allegro Appassionato* op. 11 and three other compositions. In this case, the Romantic oeuvre will dialogue with the Romantic norms of other works by the same composer.

### 3. Analysis of the Allegro Appassionato, Op. 11

Structured as a unique sonata-form movement of 174 measures, the *Allegro Appassionato* is in the key of A minor. The analysis of the piece considers interactions between thematic structure, form, harmony, and tonal organization. According to Hepokoski (2021, 2) "Sonata Theory's core concept is that of dialogic form." By using it in the analyses here, Miguéz comes "into a dialogue with the contextually relevant, normative expectations of a once-in-place, takenfor-granted genre." In the analysis, we "reanimate this implicit dialogue" (Hepokoski and Darcy 2006, p. 605) telling the work's story as a singular sample of the genre. The sonata form should not be seen as a set of rules that restricts the composer, but as "freedom, with some limits, to alter individual aspects" (Hepokoski 2021, p. 4). So, we embark on a "musically narrative journey."

This study considers as comparative parameters five compositional procedures that I have identified in a previous analysis of Miguéz's violin sonata, op. 14 (2018). I will consider these as candidates for compositional characteristics of Miguéz's personal style, or his stylistic tendencies. They are, namely, the use of proto-themes, mediant regions, connections between remote tonal regions through roving harmonies, smooth voice leading, and motivic economy.<sup>12</sup> In section 4, a brief comparison takes place and finding these parameters in the *Allegro Appassionato* will further endorse them as characteristics of Miguéz's style.

<sup>&</sup>lt;sup>12</sup> These will be explained later in the study.

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I will consider the thematic material and the harmonic formal process as "two equal partners working together, thereby generating a synoptic view of a piece's structure: its 'real form'" (Hepokoski 2021, p. 14).

#### 3.1 Thematic Structure

The most distinctive aspect of the motivic-thematic organization of the Allegro Appassionato is the treatment of the main theme. A kind of provisional thematic structure, that I will call a *proto-theme*, <sup>13</sup> precedes its entrance.<sup>14</sup> This is an incomplete and unstable version of the main theme of a piece or movement, whose entrance it prepares for a number of measures.<sup>15</sup> Due to its "embryonic" nature, the proto-theme normally fails in its successive attempts to establish itself as an autonomous idea, which may eventually result in brief digressions toward related tonal regions and avoidance of proper closure. Eventually, a more expressive, stable, and complex<sup>16</sup> theme almost naturally replaces the prototheme. As well as preparing the definitive arrival of the main thematic idea, proto-themes introduce essential motives that will be elaborated throughout the piece. Miguéz's use of proto-themes can be associated with the notion of "thematic becoming," proposed by Janet Schmalfeldt (2011) in her processual approach to musical form explaining a distinctive trait of Romantic music. As the author explains, "the expression 'introduction becomes main theme': rather than favouring the notion of a main theme as the final verdict, [it] suggests that what has become preserves our memory of the original conflict" (Schmalfeldt 2011, p. 50). This definition nearly describes the function of a proto-theme.<sup>17</sup>

<sup>&</sup>lt;sup>13</sup> Labeled as "embryonic theme" in Mayr 2018.

<sup>&</sup>lt;sup>14</sup> An alternative interpretation would be to consider mm. 1–12 as P and mm. 13–37 as TR.

<sup>&</sup>lt;sup>15</sup> Here I do not mean an "incomplete and unstable" theme in its structure, but from a broader perspective, as a musical idea. In this sense, P<sup>1.1</sup> seems in my interpretation to be "realizing" the implications present in the proto-theme, becoming more "centrifugal" and connecting with TR.

<sup>&</sup>lt;sup>16</sup> Evidently, this adjective can be associated with several attributes, for instance, thematic structure (e.g., tight-knit x loose), harmony, melodic contour, rhythmic configuration, etc. In the present case, the complexity of P<sup>1.1</sup> lies mainly in its centrifugal tendency, when compared with the more centripetal P<sup>1.0</sup>.

<sup>&</sup>lt;sup>17</sup> Another way to approach this is as a reverse Schoenbergian liquidation, a consolidation process.

The twelve-bar proto-theme of the *Allegro Appassionato* shows these characteristics (Ex. 1). For a formal, analytical designation, let us label it  $P^{1.0}$ , adopting Hepokoski and Darcy's terminology.<sup>18</sup> Miguéz builds it using sequential treatment such as mm. 1–2 sequenced in mm. 3–4 and m. 5 in the following 6 measures, with harmonic variety maintaining interest. Proto-theme  $P^{1.0}$  has a simple structure based on two asymmetrical segments, whose characteristics can be described as follows:

- Segment 1 (mm. 1–5): An inflection toward the subdominant (as if preparing for a more consistent tonicization to take place in the main theme) follows the introduction of the basic motive x (located at the weak beats of measures 1 and 3). A broken-chord melodic profile initially animates the characteristic rhythmic configuration of x.<sup>19</sup> Harmonically, the unusual presence of a German-sixth chord in the first bar draws some attention;<sup>20</sup>
- Segments 2 and 3 (mm. 5–8 and 9–12): Motive *x*, assuming a distinct melodic contour (ascending leap followed by a descending step), is relocated from the weak to the strong metric position. It recurs more frequently, appearing in all of the following measures except the last.<sup>21</sup> In the harmonic domain, the alternation of a diminished-seventh with D in the bass and the return of the German sixth in mm. 5–8 seems to prepare a premature cadence. However, a return of the diminished sonority

<sup>&</sup>lt;sup>18</sup> Although the notion of proto-theme does not exactly match the concept of "introductory modules" as defined in Hepokoski and Darcy's sonata theory, the functional similarity of the structures justifies the use of the label (2006, 86). According to the original convention, the zero in the superscript of "P<sup>1.0</sup>" indicates that the proto-theme does not close with a cadence, "suggesting its function as a more "necessary" preparation for the particular P<sup>1.1</sup> that follows it." Hepokoski (2021, p. 182–184) uses P<sup>0</sup> for the introductory theme of Schubert's Quartet in D minor since its function is more introductory than "becoming" and has a close supported by a fermata in m. 14. However, similar to the *Allegro Appassionato*, the P1.1 initiates a "more forward-driving vector."

<sup>&</sup>lt;sup>19</sup> The melodic transformations of motive *x* involving both the proto- and main theme will be examined below.

<sup>&</sup>lt;sup>20</sup> The appearance of this chord at such an early moment (and its recurrence throughout the piece) certainly exemplifies a "deformative" preference in Miguéz's treatment of harmony.

<sup>&</sup>lt;sup>21</sup> The eighth-note figure that follows x will become motive y in the main theme.

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follows the German sixth, this time represented by the chromatic sequence  $G^{\circ7}$ – $G^{\sharp^{\circ7}}$  over a pedal on A, avoiding closure.



**Example 1**: Miguéz's *Allegro Appassionato* op. 11, reduction (mm. 1–12): Proto-theme P<sup>1.0</sup> subdivided into three segments (basic motive *x* is highlighted)

Ex. 2 depicts the main theme (labeled  $P^{1.1}$ ). It begins at m. 13, and the stability it brings is emphasized through repetition in m. 14, as the left-hand starts playing an arpeggiated accompaniment. A point of interest in this passage is the impression of metrical displacement it creates through a restatement of motive *y* at the second quarter-note span of m. 15 and 18 where motive *x* was expected. It is in m. 22 that  $P^{1.1}$  ends and the transition (TR) begins, so we can say that section

P merges with TR, a relatively common situation (Hepokoski and Darcy 2006, p. 95), or the main theme becomes transition in accordance with Schmalfeldt. This strategy favors a continued elaboration of the pair of motives *x* and *y*.



**Example 2**: Miguéz's *Allegro Appassionato* op. 11, reduction (mm. 13–33): Theme P<sup>1.1</sup> and part of TR

Ex. 3 provides a simple analysis of the two metamorphoses that motive x undergoes in P<sup>1.0</sup> before reaching its definitive configuration at the head of the main theme. In its first manifestation (m. 1), x is located at the second quarternote span of the bar. Observe how contrary-motion semitones, before and after, link the extremities of the motive, denoting: B<sub>3</sub>–[C<sub>4</sub> – A<sub>3</sub> – A<sub>4</sub>]–G#4. A sort of permutation of this collection takes place in segment 2 (m. 5): A<sub>4</sub>–[G#4–C<sub>5</sub>–B<sub>4</sub>]. Moreover, as mentioned, this transformed version of the motive (labeled  $x_1$ ) is relocated to the strong beat in m. 5, where a rhythmic idea foreshadowing motive

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*y* follows it. With the entry of theme  $P^{1.1}$  (m. 13), motive *x* returns to the original, weaker metrical position and assumes its definitive scalar melodic profile. The contour of *x* has gradually "compressed" during  $P^{1.0}$ .



**Example 3**: Transformations of motive *x* 

#### 3.2 Formal Structure

The *Allegro Appassionato* is structured as a sonata-form movement. Tab. 1 presents the basic layout of the piece. The work's structure corresponds to the scheme of Hepokoski and Darcy's Type-3 sonata. Three rotations of thematic material form this type, matching the traditional section labels of exposition, development, and recapitulation. Disregarding the expected differences in tonal organization (examined below), the expositional and recapitulatory blocks of Miguéz's piece are almost identical in their material (considering both main and subsidiary melodic lines, as well as textural organization and accompaniment) as seen in the score.<sup>22</sup>

<sup>&</sup>lt;sup>22</sup> The scores of both the *Allegro Appassionato* and the violin sonata are available on the IMSLP homepage (see References for details).

Basic sections	Bar numbers	Rhetorical elements
EXPOSITION	1-12	P <sup>1.0</sup>
	13–21	P <sup>1.1</sup>
	22–37	TR
	37–49	S <sup>1.1</sup>
	49–60	S <sup>1.2</sup>
	61–65	Sc
DEVELOPMENT	66–74	Core
	75–83	"false-recapitulation effect"
	84-87	RT
RECAPITULATION	88–99	P <sup>1.0</sup>
	100-108	P <sup>1.1</sup>
	109–119	TR
	120–132	S <sup>1.1</sup>
	132–143	S <sup>1.2</sup>
	144–148	S <sup>C</sup>
CODA	149–161	Subsection 1
	162–174	Subsection 2

Table 1: Basic formal organization of Miguéz's Allegro Appassionato op. 1123

The tonal plan of the *Allegro Appassionato* is imaginative and relatively complex. For a clearer analysis, I have subdivided the work according to the three main sonata sections, or, as Hepokoski (2021) names them, broad action zones: exposition, development, and recapitulation.

Fig. 1 presents a graphical representation of the tonal relations in the exposition. In this scheme, letters inside squares denote the formal sections, whereas letters inside rectangles denote the keys, with capital letters representing major keys, and lowercase letters minor keys. The vertical positions of the rectangles in the diagram represent the order of first appearance of each key. The passage of time is shown in the horizontal dimension, divided according to the most important formal designations.

<sup>&</sup>lt;sup>23</sup> The rhetorical elements present in Table 1 are labeled according to terminology and symbology proposed by Hepokoski and Darcy (2006).

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**Figure 1**: Graphical representation of formal-tonal correlations in the exposition of *Allegro Appassionato* (mm. 1–65)

The primary theme zone or P section is basically in the key of A minor. It touches upon D minor for three measures in mm. 16–18, but it moves back to A minor, via a Neapolitan sixth chord, staying in A minor until the start of the transition at m. 22.

P<sup>1.1</sup>, a nine-measure-long structure, can be viewed as a compound presentation = c.b.i. + c.b.i. (in Caplin's terminology). As shown in Ex. 4, the first compound basic idea (mm. 13–15), comprises the basic idea in its "tonic form" (accompanied by a tonic pedal) followed by a compressed contrasting idea. The second compound basic idea (from m. 16 to the first beat of m. 22) begins in the corresponding "subdominant form" (instead of the more common "dominant form"), with the basic idea tonicizing D minor. Here, the contrasting idea is two measures long, when at m. 18, a first-inversion B<sub>b</sub> major triad (VI in D minor) brings the tonic bank as its Neapolitan sixth. This is followed by a two-measure extension that leads to the end of P<sup>1.1</sup> on the first beat of m. 22.<sup>24</sup>



**Example 4**: Miguéz's *Allegro Appassionato* op. 11, reduction (mm. 13–21): The structure of theme P<sup>1.1</sup>

<sup>&</sup>lt;sup>24</sup> I am grateful to Gabriel Navia for suggesting this perspective.

In fact, at m. 22, P<sup>1.1</sup> as a compound presentation *becomes* (==>) TR as a dissolving continuation, in accordance with Schmalfeldt's terminology (2011).<sup>25</sup> This interpretation is based on the rhythmic-melodic acceleration and the process of fragmentation introduced from m. 22 on as well as the lack of a cadence to mark the boundary between P and TR. Reinterpreting retrospectively, P<sup>1.1</sup>*becomes* TR as part of one large module.

Again, sequence treatment is seen in m. 22 and m. 23. The first half of the passage (mm. 22–25) ends on a largely expanded cadential 6/4 C-major triad that suggests the approach of a cadence. A point of closure with a clearly articulated PAC takes place at m. 33 (rather than the 1<sup>st</sup>-level default HC MC), where the medial caesura occurs, "a breath-like break," which is then followed by a caesura-fill in mm. 33–37. This type of medial caesura is one of the Romantic aspects of Miguéz's piece, where the most common tonal destination in a minor-mode sonata exposition is the major mediant (III). However, this is not the goal, since Miguéz surprisingly uses the caesura-fill to modulate to F major (the submediant region), the key in which the S module takes place, after the MC articulation in a normative key.<sup>26</sup> In retrospect, C major as I in m. 33 could be understood as V of the key of F.

Ex. 5 presents an analysis of the entire S module. After 12 measures in F major as S<sup>1.1</sup>, the second part of the S module, S<sup>1.2</sup>, goes to the major home key of the piece, A major, at m. 49, led by a melodic reference to motive x. By m. 52, through the typical effect of "lights-out" (according to Hepokopski and Darcy's terminology) A minor is inferred, forming a passage that seems to have the function of closing the section (this passage is labelled "continuation" in Ex. 5). This return of the tonic at the end of the S area is a somewhat rare event. This "reference to the main tonic [...] within the context of secondary key" is seen by Burstein (2002, p. 69) as creating "a dream like impression" of memory. One eventually expects the phrase to end with a PAC, to drive towards a cadential close back to F major in m. 61, but the cadence is thwarted, eliding with a varied repetition of the previous passage. The new bid for closure in F is then prepared,

<sup>&</sup>lt;sup>25</sup> Like the "dissolving continuation" in Mozart's sonata K. 545.

<sup>&</sup>lt;sup>26</sup> For the use of similar strategies in the music of Schubert, MC preferences in in minor-mode works and tonal choices for the secondary theme zone, see Navia 2016, p. 52–66. See also Darcy 2007, p. 256–277, considering deformations in Bruckner's sonatas.

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suggesting that the expected EEC will finally take place. However, it is replaced by the tonally unstable, bridge-like passage (shown in Ex. 6). I interpret this passage as S<sup>c</sup>, which, according to Hepokoski and Darcy (2006, p. 190–191) is an "apparent C-zone in the absence of an EEC [...] when S breaks down without producing a PAC [...] followed by decisive, contrasting, potential 'C-like' theme [bestriding] both the S- and C-concept." They more precisely define S<sup>c</sup> as "an Stheme [...] in the style of a pre-planned C-theme."



Example 5: Allegro Appassionato, mm. 38-60 (reduction)



Example 6: Allegro Appassionato, mm. 60-66 (reduction)

The normative 19<sup>th</sup>-century sonata-form cadential practice contrasts with Miguéz's treatment of the main structural cadences of the piece, which he evades. As explained by Hepokoski and Darcy (2006, p. 117, 232), the *essential expositional closure* (EEC) and the *essential structural closure* (ESC) articulate the boundaries of the secondary and conclusive sections of a sonata form (p. 117). While the EEC's main function is to confirm the secondary key as a new tonal pole, the ESC is responsible for resolving the "structural dissonance" (Rosen 1998), bringing the long-expected gravitational confirmation of the tonic near the end of the movement. Miguéz subverts these elements in this piece which suggests a conscious strategy. In fact, he uses *roving-harmony* progressions to replace the expected structural cadences at the end of the S module, in the exposition, as seen here, and also in the recapitulation. Roving harmonies (a term coined by

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Schoenberg) are (normally short) harmonic passages formed by a sequence of *vagrant chords* (i.e., chords of multiple meanings, like symmetrical or ambiguous structures), in which any tonal determination becomes fruitless, or at least highly uncertain, as in the present case.<sup>27</sup> This suggests that Miguéz intended to provide smooth connections between the two instances of the secondary theme S<sup>1.2</sup> and their respective subsequent sections (development and coda), probably motivated by a compositional intention to blur formal boundaries.<sup>28</sup> There is no EEC – nor ESC – in the piece, forming what Hepokoski and Darcy refer to as "failed exposition." Ex. 6 shows the organization of the exposition-development connection (mm. 60–66), which departs from the use of modal-mixture between the keys of F major and F minor, and reaches the very remote key of A-flat minor (the region of flat-minor tonic) after the roving progression.

The development section has a tripartite internal organization: core, "false-recapitulation" effect, and retransition. The core (mm. 66–74) works with material from the S<sup>c</sup> section.<sup>29</sup> It uses sequences mm. 66–67, rises by a semitone in mm. 68–69, and then by another semitone in mm. 69–70, this time with variation. The "false-recapitulation effect" (mm. 75–83)<sup>30</sup> (Hepokoski; Darcy 2006, p. 226–228) elaborates material from the proto-theme P<sup>1.0</sup>, while new material makes up the retransition (mm. 84–87), harmonically anchored by a firm dominant preparation, as expected. Notice the use of the model from mm. 75–76, sequenced up a fourth in mm. 77–78, and m. 79 up a tone in m. 80, and up another tone in m. 81. The second half of m. 81 is then liquidated in mm. 82–83, going into the retransition with both hands playing in sixteenths. In terms of the tonal structure, the same key that ends the exposition (A-flat minor) is harmonically present as a chord in the launch of the development (Fig. 2), followed by two sequentially ascending chromatic modulations to A minor and B-flat minor.<sup>31</sup> The core closes

<sup>&</sup>lt;sup>27</sup> For more information on this concept, see Schoenberg 1969, p. 156–167.

<sup>&</sup>lt;sup>28</sup> Under a strict point of view, neither passage could not be classified as "conclusive sections," since they act as transitions. Hepokoski and Darcy recognize that, in some cases, the conclusive section is absent.

<sup>&</sup>lt;sup>29</sup>An alternative interpretation is to consider the S<sup>c</sup> as a pre-core.

<sup>&</sup>lt;sup>30</sup>This could also be interpreted as a new core.

<sup>&</sup>lt;sup>31</sup> Actually, the perception of the three keys is in someway weakened, not only by the brevity of their durations, but also by the fact that the respective tonics are displayed in second inversion.

with a chain of roving chords. The "false-recapitulation effect" section, entirely based on  $P^{1.0}$ , coincides with a return to A-flat minor, after which a modulation to D-flat minor takes place, roughly reproducing the tonal scheme of the beginning of the exposition, a semitone lower. Instead of the expected return to the initial harmonic level, however, a new roving passage appears, leading to a diminished-seventh chord built over a G<sup>#</sup> bass (see details in Ex. 7), which substitutes for the V of the home key, properly initiating the retransition with a normative dominant preparation to the recapitulatory section.



Figure 2: Graphical representation of formal-tonal correlations in the development of *Allegro Appassionato* (mm. 66–87)



Miguéz connects these remote keys using diminished-seventh chords, resulting in an intensely chromatic passage.

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The recapitulation of the P area (encompassing P<sup>1.0</sup> and P<sup>1.1</sup>) reproduces the exposition almost exactly apart from a few superficial reformulations concerning chordal inversions and textural treatment (see Fig. 3).<sup>32</sup> The beginning of the transition brings the first surprise: a roving passage formed by a sequence of dominant-seventh and diminished-seventh chords leads to E major (corresponding to C major in the exposition). However, this time a MC does not take place, since a pedal on B is kept from m. 113 until the end of the section.

The difference between the medial caesuras of the exposition and the recapitulation is quite striking and should be looked at in greater detail. The equivalent occurrence of the medial caesura in the recapitulation is at m. 119, but it is approached quite differently from the exposition. Comparing the two occurrences, the music in mm. 26 - 33 is mostly transposed a major third up in mm. 112 - 119, except that where there is a resolution to a root-position C major chord in m. 33, the harmony remains on a second-inversion E major chord in m. 119, with no true resolution. The first half of m. 120 in the recapitulation – ½ of a measure – substitutes for what was m. 34 – the first half of m. 37 in the exposition (3 ½ measures).

From a large-scale perspective, the key of E major that ends the transition functions as a high-level dominant preparation for the goal of the whole passage: the normative major tonic, A, starting the S zone, which proceeds similarly as in the exposition, transposed a major third higher. Also, as previously noted, the structural cadence (ESC in this case) is evaded, replaced by a roving bridge. What originally functioned as a blurring of the boundary between exposition and development, now introduces the coda.<sup>33</sup> This begins as a dominant preparation in the tonic region, giving the impression that the final cadence is approaching. However, a new roving progression emerges, leading surprisingly to B minor, a key that has not appeared before. Subsequently, a progression of chromatic harmonies brings the tonic back, followed by the cadential passage that closes the piece.

<sup>&</sup>lt;sup>32</sup> As a matter of fact, a new 2-bar thematic introduction at mm. 98-99, formed by an arpeggiated A-minor triad is inserted between the end of the proto-theme and P<sup>1.1</sup>.

<sup>&</sup>lt;sup>33</sup> The coda is almost entirely P<sup>1.1</sup>-based, a procedure considered as normative by Hepokoski and Darcy.



**Figure 3**: Network diagram of tonal relations in the recapitulation of *Allegro Appassionato* 

Ex. 8 illustrates the chromatic paths that Miguéz employed to connect A minor and B minor, and then back to the tonic. Interestingly, in both connective passages he explores non-normative resolutions of German sixth chords, as referring to the events of the initial bars (see Ex. 1). Voice-leading graphs are added beneath the reductions, in order to evidence the smooth melodic linkages, predominantly chromatic and in contrary motion.<sup>34</sup>



**Example 8a**: *Allegro Appassionato* (harmonic reduction and voice-leading graph): modulation A minor – B minor (mm. 158–162)

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<sup>&</sup>lt;sup>34</sup> These graphs, originally conceived by Carlos Almada, aim to map the relative motions of the chordal voices acting on an abstract pitch space. The width of the rectangles is proportional to the duration of the respective note. For the sake of visual clarity, the rectangles are alternatively colored as grey and white and the exact vertical distances between the voices are not considered.

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**Example 8b**: *Allegro Appassionato* (harmonic reduction and voice-leading graph): modulation B minor – A minor (mm. 162–163)

One impressive aspect of the piece's tonal plan is the number of different keys employed: twelve, as shown in Fig. 4.



Another remarkable feature revealed in the tonal analysis of this piece is the role that mediant relations play. Fig. 5 shows a graphic scheme demonstrating third-based relations between the *tonic-complex* (i.e., the combination of A minor and A major into a referential unity) and important keys that make up the tonal plan of the piece. The Neo-Riemannian R (Relative), L (Leading-Tone Exchange), and LP (composition of L and Parallel) model some of the main tonal relations in the exposition and recapitulation. Interestingly, mediant linkages are not present in the development.



**Figure 5**: Mediant relations between the tonic complex and main keys in *Allegro Appassionato* considering the main sections of the Exposition (right) and Recapitulation (left)

The use of sonata form implies that Miguéz was engaged with the expectations of the genre, but also with realizing his own ability in applying it. His work is in dialogue with pre-existing works in the sonata form that had established and then digressed from the norms; they opened the way for him to elaborate and create his own compositional "voice." Conscious of all the possibilities that the genre provides, Miguéz (like any composer) changed the conventions and found his own way of telling the story, which listeners can hear and interpret.

# 4. Toward a Stylistic Characterization

Considering a group of works by Miguéz, including *Allegro Appassionato*,<sup>35</sup> it is possible to list some most salient features of his compositional style, in order to define the characteristic traits of his music:

- 1. *Proto-theme*: As in the *Allegro Appassionato*, an unstable version or proto-theme prepares the entrance of the main theme in the first movement of the violin sonata, op. 14. The proto-theme in op. 14 is longer (34 measures) and more structurally complex (a compound period) than in op. 11. A simpler and shorter proto-theme is also present in the Nocturne op. 10. In spite of differences, these proto-themes have essentially similar structural functions in their respective contexts. Namely, they serve as an "embryonic" version of the main idea, gradually preparing its entrance, and to introduce the basic motivic ideas of the piece.
- 2. *Mediant regions*: Third-based relations (both diatonic and chromatic) play a meaningful role in the tonal structure of the four works;
- 3. *Roving harmonies*: Many of the modulations in elaborative passages in the violin sonata are accomplished through imaginative explorations of the inherent ambiguity of certain harmonic structures (especially diminished-seventh and German-sixth chords), as it was also seen in the *Allegro Appassionato*. Roving harmonies connecting relatively remote regions in transitional passages are also present in the two nocturnes. This characteristic element is intrinsically associated with the next;
- 4. *Smooth voice leading*: The chords that form roving passages seem to result from a basic need for highly economical voice leading (frequently chromatic and in contrary motion), rather than functional considerations.
- 5. *Motivic economy*: A special aspect of Miguéz's violin sonata is its organic thematic construction, reflecting the use of derivative techniques (eventually associated with the Schoenbergian principle of developing variation) applied to a group of elements that form the

 $<sup>^{35}</sup>$  These pieces are the violin sonata op. 14 (1884) and the piano nocturnes op. 10 (1883-4), and op. 20/1 (1892–4).

*Grundgestalt* of the piece (another concept introduced by Schoenberg). Although less exuberant, motivic derivation and transformation are also present in the *Allegro Appassionato* and in the nocturnes (perhaps because of their relatively shortness, compared to the sonata), suggesting that economy of material could be a compositional concern for Miguéz.

This list may be used as a starting point for further investigation. Clearly it is far from definitive, but it gives us some information on Miguéz's stylistic tendencies.

#### 5. Concluding Remarks

This article offers a detailed investigation of the compositional practices found in Leopoldo Miguéz's piano piece *Allegro Appassionato*. The findings contribute to a large-scale, systematic mapping of his style, detecting structural procedures and preferences in some of his works. With this paper, I suggest that comparative analyses can be used effectively to confirm or refute potential characteristics of Miguéz's compositional style. In addition, this paper extends the use of new *Formenlehre* tools to analyze music from a native Brazilian composer, fostering diversity and inclusion in the field.

As evidenced throughout this study, Miguéz demonstrates a remarkably solid knowledge of sonata construction, tempered by decisive personal interventions (such as his sophisticated tonal plan), at a time when his Brazilian contemporaries would have been steeped in opera rather than "absolute" music. At the same time, the manner in which he balanced normative procedures and idiosyncratic, imaginative "deformations" indicates his alignment with Romantic compositional practices.

These findings are important considering the almost complete lack of information about Miguéz's compositional training and the absence of a formalist tradition in Brazil or national models that could have inspired him. He was not in dialogue with local musical traditions in the particular genre that he could easily embody and extend. In light of this fact, his acquisition of compositional skills and, especially, his resourcefulness in the creative use of the sonata form as well as the clever manner in which he defied its norms is quite surprising. Miguéz's personal strategies and ingenious solutions are remarkable and original achievements, suggesting that further, deeper investigation into his music will be particularly fruitful.

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