

Program, Tonality, and Sonata Deformation in Leopoldo Miguéz's Symphonic Poems

Programa, tonalidade e deformação da forma sonata nos poemas sinfônicos de Leopoldo Miguéz

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Abstract: The aim of this text is to address Leopoldo Miguéz (1850–1902) approach to sonata form in his three symphonic poems. Each one of these works presents a different approach to the rhetorical musical discourse of sonata form and a specific “deformation” of the form. The normative model of sonata form to be considered is presented by Hepokoski and Darcy (2006) and by comparing each one of Miguéz's works with this model we may identify his approach to the form. In addition, characteristics of tonal and thematic compositional practice of the late 19th-century German music such as double-tonic complex and thematic transformation may be observed in these works, suggesting that Miguéz was aware of and willingly adopted such procedures in his music.

Keywords: Leopoldo Miguéz. Symphonic poem. Sonata form. Brazilian Romanticism. Musical analysis.

Resumo: O objetivo deste texto é abordar a forma sonata nos três poemas sinfônicos de Leopoldo Miguéz (1850–1902). Cada uma dessas obras apresenta uma abordagem diferente do discurso retórico musical da forma sonata e uma “deformação” específica da forma. O modelo normativo da forma sonata a ser considerado é apresentado por Hepokoski e Darcy (2006) e, comparando cada uma das obras de Miguéz com este modelo, podemos identificar sua abordagem da forma. Além disso, características da prática composicional tonal e temática da música alemã do final do século XIX, como o complexo de tônicas-duplas e transformação temática, podem ser observadas nessas obras, o que sugere que Miguéz estava consciente e voluntariamente adotou tais procedimentos em sua música.

Palavras-chave: Leopoldo Miguéz. Poema sinfônico. Forma sonata. Romantismo brasileiro. Análise musical.



Brazilian music of Romanticism has received more attention by researchers in the last two or so decades. Many studies concentrate on biographical and historical aspects of composers. However, there still is a lacuna in what concerns an analytical approach that considers structural-compositional aspects of these works. Among the many genres approached by Brazilian composers of the period, symphonic poems were not much preferred. The most known examples of the genre in 19th-century Brazilian music are Leopoldo Miguéz's three symphonic poems, *Parisina* Op. 15, composed in 1888, *Ave, Libertas!* Op. 18 in 1890, and *Prométhée* Op. 21 in 1891. The present text approaches a specific aspect in these works, the sonata form and the approach taken by the composer. In addition, I consider aspects of tonality and thematic transformation and development.

At the end of her book on Liszt's symphonic poems, Cormac (2017) asks about the definition on the nature of a symphonic poem. She answers from different viewpoints. The first, considering Liszt's own aesthetic theory, would define a symphonic poem as a lyrical form dealing with poetry and the intimate world of exceptional characters. The content is "ideal", that is, it deals with the movements of the soul, the absolute, but it is not expressed in a mimetic or descriptive way. It is expressed lyrically using different musical means. The program only reveals the composer's initial inspiration, and the form of the work is linked to its content. The second, Cormac expresses the viewpoint in which the symphonic poem can be seen as an alternative to symphonies. Thus, the heritage of the Beethovenian symphonic tradition is emphasized, through compositional practices such as thematic transformation, organic approach to form, innovation in approaching traditional forms, and a loosening of program function (Cormac 2017, p. 336–337).

In her conclusions, Cormac argues that Liszt's symphonic poems involve a dialogue with sonata form and possible modifications that occur throughout the works. Thus, sonata form, which is easily noticeable in *Prometheus* (1850–56) is not so in *Tasso* (1847–57) or *Festklänge* (1853–61). In Cormac's argument, interpretations of Liszt's symphonic poems that are based on sonata form are mistaken, and works such as *Tasso*, *Orpheus* (1853–54), and *Hamlet* (1857–58) have little to do with sonata form, or if they do, they must be forcibly accommodated in this formal scheme. However, the works in question are of a processual nature in form, and we can say that even when they are based on sonata form, they are

modified according to the composer's compositional needs, which is to say, to heighten the dramatic content through the use of contrasts and recitativo-like passages for example. Furthermore, the innovative aspect of Liszt's symphonic poems depends on their dramatic character which includes and relates, for example, a dramatic overture to the opera in *Tasso*; a mimetic and visual style in *Prometheus*; and recitative and melodramatic contrast in *Festklänge*, among others. Thus, the symphonic poem, in Cormac's view, is outlined as a dramatic genre freed from the post-Beethovenian heritage (Cormac 2017, p. 336–339).

Relevant to this discussion is Hepokoski's view of sonata form. For him, musical form is dialogic, that is, it results from the understanding that a musical form is "essentially the task of reconstructing a procedural dialogue between any individual work and the network of generic norms, guidelines, possibilities, expectations and limits provided by the implied gender in question". In other words, dialogic form is in dialogue with historically conditioned compositional options (Hepokoski 2009, p. 71–72). That is to say that musical form depends on the listener's, or analyst's perception of form, as well as the composer's. In addition, this understanding excludes more traditional notions of musical form, such as the "conformational form", that is, the idea that a musical work must be adapted to a pre-established form; and "generative form" which proposes that musical form is a development of motivic and contrapuntal processes. Both conceptions are contradictory to Hepokoski and Darcy's understanding that sonata form is not a fixed scheme or set of rules, instead it is dialogic. Hence, Hepokoski and Darcy delineate that

Sonata form is neither a set of "textbook" rules nor a fixed scheme. Rather, it is a constellation of normative and optional procedures that are flexible in their realization — a field of enabling and constraining guidelines applied in the production and interpretation of a familiar compositional shape. Existing at any given moment, synchronically, as a mappable constellation (although displaying variants from one location to another, from one composer to another), the genre was subjected to ongoing diachronic transformation in history, changing via incremental nuances from decade to decade (Hepokoski and Darcy 2006, p. 15).

Therefore, the perception of musical form, and specifically sonata form, is established through the dialogical relationship between norms and guidelines appropriate to the compositional style and the perception of how the composer

accomplishes his musical idea, which takes form in his musical work as the final product (see Hepokoski 2009, p. 71–72).

In its most typical form, sonata form can be considered as a binary structure composed of two parts: 1) The exposition and 2) The development and the recapitulation. In fact, the binary structure can also be seen as a formal space delineated in three major moments: exposition; development; and recapitulation, or in a such formal schema as A : | | B A'. The exposition consists of two strategies, one harmonic and the other thematic-textural, or rhetorical as argued by Hepokoski and Darcy. The first, harmonic, must delimit the tonal space of the tonic followed by a tonal movement to the secondary key. In pieces in major mode, the normative tonal movement would be towards the dominant (V) which would have the function of generating tonal tension. For works in minor, it would often move towards the relative major (III), and less frequently to the minor fifth degree (v). The second strategy, thematic-textural, provides an arrangement of themes and textures on which the development and recapitulation sections will be based. The exposition begins with the presentation of the primary theme (or idea) (P) in the tonic. It is followed by a transition section (TR) that presents an “energy gain” and directs to a caesura (MC) approximately in the middle of the exhibition. The secondary theme (S) area is in a new key. The secondary theme (S) is directed towards the essential expositional closure (EEC) which is characterized by a perfect authentic cadence (PAC). A non-mandatory closing (C) section follows, which confirms the new tonic through perfect cadences, but which can sometimes present elements of connection with S. The development section is an elaboration of thematic elements already presented in the exposition. In general, the development presents fragmentation of themes, harmonic sequences, and a general “modulatory” character, however, it moves towards the dominant (V) (see also Caplin 1998, p. 139–159).¹ The recapitulation resolves the tonal tension generated in the exposition by the dichotomy between P and S tonalities. By presenting the thematic-textural (rhetorical) elements in the tonic, the tonal conflict is resolved, and the synthesis of the rhetorical presentation is carried out. Even though there are cases of reordering of the

¹ Schoenberg argues that the designation of “development” for this section is misleading. This term suggests the idea of germination and growth, that is, the development of new musical ideas. Thus Schoenberg suggests *Durchführung*, thematic elaboration as more appropriate (see Schoenberg 1967, p. 200, footnote 1).

thematic material in some sonatas, often, the order of the exposition is respected. At the end of the recapitulation one can find the optional coda. Considered by Schoenberg as an “extrinsic addition” (Schoenberg 1991, p. 224), some codas can be classified, for example, according to Hepokoski and Darcy, as discursive and feature long duration as that represent an extra conclusion of the main event, the sonata form.² Also important are the optional sections located prior to the beginning of the sonata form. These are designated as “introduction” and may range from short segments of a few chords and large sections that provide “a sense of anticipation and formal preparation for a rapid-tempo sonata-to-come” (Hepokoski and Darcy 2006, p. 292). Frequently these larger introductions are in a slow tempo, present some distant thematic relationship to the sonata form themes, and closes on the dominant harmony as to prepare the fast primary theme on the tonic (see Hepokoski and Darcy 2006, p. 292–305).

Fig. 1 shows an adaptation of Hepokoski and Darcy’s graphic representation of a generic layout of sonata form (without the introduction section). This representation will provide the basis from which the sonata form found in Miguéz’s symphonic poems will be evaluated.

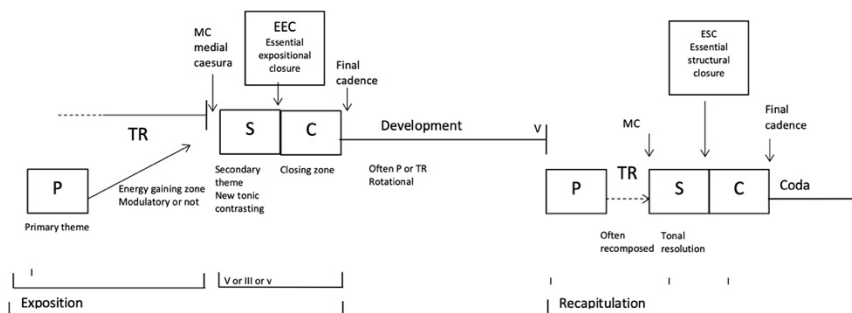


Figure 1: Sonata form scheme, adapted from Hepokoski and Darcy 2006, p. 17

Essential for the argumentation in this text is what Hepokoski and Darcy have referred to as “deformation” of sonata form. Such a concept should be perceived as alterations in the rhetoric of the form but maintaining a solid and recognizable basis of sonata form. Deformation is not to be understood as a concept in negative sense of something distorted, but simply a technical term

² For a broad discussion of sonata form, see Hepokoski and Darcy 2006, Chapter 2, p. 14–22; Chapter 13, p. 281–292; Hepokoski 2009; e Caplin 1998.

which introduces the sense of modification of a normative musical form. Hepokoski and Darcy clarify that

We use the term “deformation” to mean the stretching of a normative procedure to its maximally expected limits or even beyond them—or the overriding of that norm altogether in order to produce a calculated expressive effect. It is precisely the strain, the distortion of the norm (elegantly? Beautifully? Wittily? Cleverly? Stormily? Despairingly? Shockingly?) for which the composer strives at the deformational moment. The expressive or narrative point lies in the tension between the limits of a competent listener's field of generic expectations and what is made to occur—or not occur—in actual sound at that moment. Within any individual exemplar (such as a single musical composition) operating under the shaping influence of a community-shared genre-system, any exceptional occurrence along these lines calls attention to itself as a strong expressive effect. As such it marks an important event of the composition at hand. A deformation may occur either locally, producing a momentary or short-range effect, or broadly, over the large-scale architecture of a piece of music as a whole (Hepokoski and Darcy 2006, p. 614).

Hepokoski also comments that the procedures of “deformation” of sonata form during the 19th century occur in the works of Berlioz, Schumann, Liszt, and Wagner, among others. In addition, he lists the most common deformation procedures: 1) *The breakthrough deformation*. An unexpected modification with a new event at or near the end of the “development zone” redefines the character and course of the movement and transforms a normative symmetric recapitulation in invalid; 2) *The introduction-coda frame*. The procedure has the effect of subordinating the “sonata activity” to the contents of an encasing from the introduction and coda; 3) *Episodes within the development space*. Interpolated episodes that occur in the developmental space and may or may not have motivic relationships with the material already presented; 4) *Various strophic/sonata hybrids*. Large multi-themed stanzas that simultaneously articulate the modification of the sonata form; 5) *Multimovement forms in a single movement*. A single work in one movement that internally has characteristics of a work in several movements (see Hepokoski 1993, p. 5–7).³ In this last category, Vande

³ Hepokoski expresses his view on the application of Sonata Theory to music of the late 19th and early 20th centuries. Firstly, he recognizes that his theory is flexible and may not be applied solely to music before 1820 or 1830. Second, the Sonata Theory is “updatable” when considering music from the late decades of the 19th century. Third, sonata deformations are “almost” common characteristic in romantic music, and the perception of what has been modified, and how it was, is possible only in relation to the earlier norms (see Hepokoski 2020, p. 233–237).

Moortele explores what he calls two-dimensional sonata form, that is, “the combination of movements of a sonata cycle⁴ with sections of the sonata form at the same hierarchical level of a composition in a movement” (Vande Moortele 2009, p. 23). Finally, Kaplan also addresses sonata form modifications. The object of his study is Liszt’s symphonic poems. By examining five symphonic poems that use the sonata form as a basis, Kaplan concludes and lists some of the form modification procedures that thwarts the perception of the traditional sonata form. He lists: 1) the lack of repetition of the exposition; 2) the lack of harmonic sectional closure, that is, most themes do not present cadences and the exposition sections overlap the development sections (or end in dominant harmony); 3) to delimit the sections, Liszt uses formal delimitation resources of the “tempo and meter change” type, and of transition passages of recitative type, often with instrumental solo (Kaplan 1984, p. 144–146). These are just some common cases that occur in sonata deformations, but they do not exhaust all possibilities.⁵

In addition to sonata deformation, thematic transformation and the use of double-tonic complex are procedures that contribute to the uniqueness of these works. Thematic transformation is defined as “the process of modifying a theme so that in a new context it is different but yet manifestly made of the same elements” (Macdonald 2001, n.p.). Commonly used in cyclic forms, aiming at continuity between the various movements, this thematic process was privileged during 19th-century music, particularly in programmatic and operatic music. Thematic transformation does not imply a new theme, therefore, procedures such as rhythmic changes by free augmentation or diminution, melodic contour modification, timbre (orchestration), dynamics, tempo, among others, are common in the thematic transformation process. This thematic procedure is often related to the music of Franz Liszt and examples are in his symphonic poems *Eine Faust-Symphonie* (1854–57) *Les Preludes* (1848), and the *Sonata* in B \flat for piano (1852–53). Complex cases of thematic transformation are exemplified by the use

⁴ Vande Moortele uses sonata cycle to refer to the movements of a sonata: first movement, middle movement, finale. This nomenclature is derived from A. B. Marx’s conception of the sonata with various movements (see Vande Moortele 2009, p. 18–19).

⁵ For example Darcy proposes other deformations that occur in Bruckner’s work. Among these are modifications of the secondary theme; recapitulation without tonal resolution, and in the codas of Bruckner’s symphonies (see Darcy 1997, p. 140–207).

of *leitmotif* in Richard Wagner's operas. For example, in *Tristan und Isolde* (1857–59) and *Der Ring des Nibelungen* (1853–74) various *leitmotifs* are thematically related and derived in order to occupy the dramatic function in the various situations of the musical drama. In this sense, Dahlhaus argues that the technique of motivic transformation is related, even if indirectly, to the programmatic content of the symphonic poem, being a source for the abrupt contrasts of tempo and atmosphere relevant to the interpretation of the program. So, thematic transformation is not only a formal principle intended to unify the different musical atmospheres, but also it is an attempt to confer a syntax (as if it were a language), through a sophisticated and precise internal nexus, to programmatic music when its program occasionally fails in the intended expression (Dahlhaus 1989, p. 241–242).

Another important feature in Miguéz's symphonic poems is the double-tonic complex. Bailey initially observed this technique in Wagner's *Tristan und Isolde* and defines the "double-tonic complex" as "the new feature in *Tristan* with the most far-reaching consequences for large-scale organization is the pairing together of two tonalities a minor 3rd apart in such a way as to form a 'double-tonic complex'" (Bailey 1985, p. 121). Bailey clarifies that the pair of tonics, A minor and C major for the entire first act may have originated from the close relationship of A minor and C major. However, the idea of a double tonic goes far beyond the simple procedure of starting in a minor key and ending in its relative. In fact, it deals with "chromatic" A mode and a "chromatic" C mode, as to cause "the two elements are linked together in such a way that either triad can serve as the local representative of the tonic complex. Within that complex itself, however, one of the two elements is at any moment be in the primary while the other remains subordinate to it" (Bailey 1985, p. 122). This clarifies possible doubts about the difference between bitonality and "double-tonic complex". Bitonality implies the superposition of two distinct and simultaneous tonalities, while the "double-tonic complex" assumes that one of the tonics is predominant at some point in the work, acquiring the status of tonic, and consequently not occurring the superposition of distinct tonalities. In fact, it is the juxtaposition of two keys that most defines the double-tonic complex. Kinderman suggests that this affects the formal organization of a work. He argues that the "double-tonic complex suggests the juxtaposition of two keys that together form the tonal centre for a large formal section of music" (Kinderman 1980, p. 102, f. 4).

Kinderman further conjectures that Wagner uses the double-tonic complex as a structural element to solve the problem created by the great temporal expansion in his music. Wagner's solution was to base large sections of his operas on the tension between two tonal centres that reflect the tension of the musical drama, that is, to highlight the psychological conflict between characters (Kinderman 1980, p. 106). Logically, the use of double-tonic complex in sonata form is coherent since it highlights the contrast between primary (P) and secondary (S) themes. Finally, it should be noted that the use of double-tonic is one of the striking characteristics in the compositional practice in German music of the late 19th century.

Miguéz's symphonic poems present types of sonata deformation, also present examples of thematic transformation, and have instances of tonal organization by "double-tonic complex". The following discussion on these works will show how the composer adopted and adapted late 19th-century German music compositional practices.

1. *Parisina*, Op. 15 (1888)

The formal design of *Parisina* Op. 15 is completely determined by the literary program, and for this reason, the work's structure reflects the dramatic narrative organized in distinct scenes, one of them, an emphatic sonata form. The program story, reported by Larson, describes the love tragedy between Niccolò III, Marquis of Ferrara, Parisina Malatesta, his wife, and Ugo, his illegitimate son.⁶

The tragedy centered on Niccolò III d'Este, Marquis of Ferrara, his wife, Parisina Malatesta, and his illegitimate son, Ugo. Acknowledged as a capable and pious ruler, Niccolò was also known as a habitual womanizer. Married before, but without issue, he wed Parisina when she was only fifteen, amid the general expectation that this new marriage would provide the state with a legitimate heir, and at the same time bring some order to Niccolò's life. That was not to be, however, and it is assumed that partly in reaction to her husband's infidelity, Parisina, who was famed for her beauty and accomplishments, began an affair with her stepson, who was two years older and similarly celebrated. It is not certain exactly when the liaison commenced, although the supposition is that it was in the spring of 1424. Sometime later it was discovered by a gentleman of the court, who at once informed the Marquis. Niccolò's reaction to the news of the affair, which

⁶ I addressed the programs of Miguéz's symphonic poems in Dudeque 2016, 2021a, and 2021b.

according to the thinking of the time constituted not just adultery but incest as well, was swift. He ordered the arrest of the guilty parties and convened a tribunal, which shortly pronounced a sentence of death. Soon afterward, on the twenty-first of May, 1425, both Ugo and Parisina were led to the block and beheaded (Larson 2015, p. 1).

Larson argues that this plot establishes a narrative in three moments (or scenes): transgression, discovery, and punishment (Larson 2015, p. 2). Transgression occurs when love (incestuous) between Parisina and Hugo blossoms. The discovery takes place at night, when Parisina dreams of her lover and mentions his name, which Azo hears. Determined to punish the lovers, Azo brings the love between Parisina and Hugo to trial. Hugo is sentenced to death by decapitation and Parisina disappears madly. The story was also recounted in the poem *Parisina* (1816) by Lord Byron. Miguéz's program was based on this poem as expressed in the score. Despite Miguéz never having the program published, it was the Portuguese critic Antonio Arroyo (1865–1934), by occasion of a concert that took place in O Porto in 1896, that published his version of the program in a critical essay on Miguéz's work (Arroyo 1896). In Table 1, the program presented by Arroyo (my translation) is in the second column. In the first column there is the scenes delimitation, the thematic materials in the third column, followed by measure numbers and corresponding formal functions for each scene.

Ex. 1 illustrates the motivic figures that predominate at the beginning of the work in the first scene. The tonic pedal, A, provides the static basis for the twilight scene. To this is superimposed a trill on the flute that represents the song of a bird. Motivic figure A, bracketed and presented by the oboe in mm. 3–6, represents Parisina and will serve as a motivic basis for the theme that will represent Azo. Motivic figure B (horns), mm. 6–7, and C (bass), mm. 12–16, are important only within the context of scene 1. By structuring this section of the work with motivic figures that appear but are not fixed as structural elements for the entire work, the composer aims at the characterization of reminiscences, memories, seeking to evoke in the listener the feeling of an unfinished and ephemeral atmosphere.

Scene	Program plot	Thematic materials	Measures	Formal function
Scene 1 transgression	It's twilight time. There is a confused murmur of the breeze that lightly lashes the foliage, and the waves splashing on the beach. It's time for evocations and nostalgia. Parisina, fleeing from the court's gallantry and the caresses of her husband who had deprived her of Hugo, goes to seek, in the solitude of the forest, relief from the pains that torture her. Cruel fatality! Hugo is there too. In a sweet colloquy, they recall together past joys and deplore the present and hopes lost forever.	Motivic figure A, B and C Theme I (Parisina) Transition <i>recitativo</i> Theme II (love duet) (Parisina and Hugo) Theme III (Hugo) Motives of Azo's theme (frag.)	1–43 44–55 56–59 60–79 79.2–92 103–120	Episode 1 (free)
Scene 2 discovery	It's night. Prey of emotions, Parisina falls asleep. Dreams; and in broken phrases she lets her suspicious husband hear the name of the one she loves. At the height of despair, Azo, Parisina's husband, decides to take revenge by having Hugo condemned to the scaffold.	Theme IV (Azo) Transition oneiric ⁷ Motivic Fig. A Parisina Theme III Transition	121–130 131–144 145–148 149–162 163–168	Episode 2 (free) TRp-
Scene 3 punishment	Appearing before the judges, Hugo recounts his father's treacheries to steal his mistress. He is sentenced to death. Parisina goes mad. In her delirium, the ideas of past happiness and the bitterness of the grim present reality clash. Hugo on to the scaffold; and when his head rolls, decapitated by the executioner's axe, a piercing scream drowns the murmur of the haunted mob! From Parisina there was never any more news.	Motivic Introduction Theme IV (Azo) Theme Ia (derived from theme I) Theme V Andante-Grave (Hugo's condemnation) Theme IV (Fugato) Theme IV (Azo) in the tonic Theme V (tonic) Transition oneiric (towards scaffold) Theme IV (Azo) agitato Presto (Hugo's decapitation, Parisina screams) Adagio (<i>codetta</i>) oneiric-final	169–175 176–227 228–258 259–288 287–288 289–370 371–387 383–387 388–451 452–502 503–528 529–573 574–596 597–620 621–624 625–632	Sonata form P TR' TR' MC S TRp EEC Development Recapitulatory P TR' Recapitulatory S TRp- Coda <i>Codetta</i>

Abbreviations: P primary theme; S secondary theme; TR transition; TRp. transitional passage; C closing section

Table 1: Scenes, program, themes, and formal function in *Parisina* Op. 15

⁷ The term oneiric is intended to characterize the transitional passage (TRp^{on}) according to the program intent. The mediant progressions set the dreamlike atmosphere that characterizes the scene representing Parisina's dream.

1 **Lento**

fl. *pp*

6

ob. *p*

Mot. Fig. A

Mot. Fig. B

hrn. *pp*

8

Mot. Fig. C

Db. *pp*

Example 1: *Parisina* Op. 15, mm. 1–16

The theme shown in Ex. 2 is related to motivic figure A. The representation of Parisina who is threatened by her husband, but who lived a great love with Hugo is represented by the tonal vagueness of the theme, it starts in C# minor and moves to F# minor/A major. The lack of a perfect cadence V–I, replaced by vii^{o7}–I⁶, suggests the inconclusive characteristic of the theme. Ex. 3 presents the theme of the duet. This is centred on F# minor, the key that characterizes Hugo, and presents two distinct moments. The first represents the “colloquy” between Parisina and Hugo (Ex. 3a, mm. 60–79), the second (Ex. 3b, mm. 80–92) presents the theme of Hugo still in the context of the duet. Ex. 3c presents a summary of the tonality in the first scene. It is centred in A major with the presentation of Parisina’s theme in C# minor (iii) in mm. 44ff., leading to a transition between mm. 54 and 59 and resolving in the presentation of Parisina and Hugo’s love theme in F# minor in m. 60. Finally, there is a return to the tonic through V⁹ and the restatement of the motivic figure of Parisina in m. 103.

44 *Parisina's theme*

cordas *p*

pp

c#: i V i

48

V i fr: V I V I V/V

51

fr: V vii°/ii ii V I vii°⁷ I⁶

Example 2: *Parisina* Op. 15, mm. 44–53

a)

Andante Parisina and Hugo (duet)

60 *ob.* *p* *fr:* *cl.*

66

Example 3a: *Parisina* Op. 15, mm. 60–71

b)

Hugo (duet)

79

strings

p

mf

Example 3b: *Parisina* Op. 15, mm. 79–87

c)

Scene I

1 44 54-55 56-59 60 93 103

A: I iii V V/vi vi V⁹ I

Example 3c: Tonality summary in scene I

Scene 2 is brief, and Ex. 4a shows the beginning of Azo's theme (mm. 121–127) with a tense setting established by the *tremolo* in the violins and the presentation of the theme in violoncellos. The key begins in C# minor, passing sequentially through D major, D# major, C# minor, and extending the dominant of the dominant (vii⁹/V) of G major. Ex. 4a shows the beginning of Azo's theme. A brief transition follows with mediant progressions (Ex. 4b) in *tremolo* in the strings and leading to a reiteration of motivic figure A (Parisina) in B major. By relating the presentation of Azo's theme to the motivic figure of Parisina by way of a mediant progression, the composer suggests a dreamlike setting (TRp^{on}) when Parisina mentions the name of her lover. The scene is characterized by fragmented presentations of themes that suggest the mention of Hugo's name during Parisina's dream. Thus, the scene ends with the abbreviated restatement of Hugo's theme in G minor, representing the mention of his name. Ex. 4c presents a summary of the tonal movement in the second scene, which starts in C# minor with the presentation of Azo's theme, followed by the presentation of the motivic figure of Parisina in B \flat major (=A \sharp , submediant of C \sharp) followed by the Hugo's theme in G minor (m. 149).

a) Moderato

Example 4a: *Parisina* Op. 15, mm. 121–125

b)

c. 131–144

Example 4b: Harmonic progression summary of mm. 131–144

c)

Scene II

Example 4c: Tonality summary in scene II

The third scene is the biggest and most dramatic of the work. This scene is structured as a sonata form, or rather, an adaptation of the structural and rhetorical norms of the form. The main dramatic feature of this scene is the alternation of contrasting themes that suggests the reality of the lovers' judgment, their condemnation, and delusions and memories of happiness of their love. The normative contrasting primary (P) and secondary (S) themes form the structural core of this scene. The themes are vastly contrasting, in different tonalities, A minor and C major in the exposition, and A minor and A major in the recapitulation. The main theme with tempo *Allegro agitato*, presents a marked, almost martial rhythm. This theme represents Azo and his status as a betrayed lord who will judge and punish the lovers. Ex. 5a illustrates the primary theme. The secondary theme (S) has the necessary contrast to emphasize the dramatic quality of the scene. It is in C major and has a broad, lyrical melody (Ex. 5b).

a) Allegro agitato

176 *Azo*
strings *mf*
p
a: #vi iVI ii vii° i vii°

180
i

Example 5a: *Parisina* Op. 15, mm. 176–183

b) Tempo I

295 *vls.* *mf*
va.
Vc.
Db.
pp
C: V I⁶ vii°/V V I V vi V

Example 5b: *Parisina* Op. 15, mm. 295–302

Between P and S presentations, the normative transition (TR¹) occurs, with a small transitional insertion (marked as TR²) also occurring between the end of TR¹ and the S presentation. At the end of TR² there is a caesura (MC) characterized by the fermata on the Dominant chord of C major (mm. 287–288) establishing the closure of P zone. Transitions have an important function related to the work's program. They are the sections where the atmosphere changes to represent Parisina's delusions as she recalls her lover. In the second transition (TR²), between P and S in the exposition of the sonata form, the composer presents a theme derived from the continuation of Parisina's theme (Ex. 6a) modified by thematic transformation and free rhythmic augmentation (mm. 259–264). Harmonically the section starts in B major, moving to A \flat major then to the secondary key of C major (Ex. 6b).



Example 6a: Thematic transformation and rhythmic augmentation, mm. 93–95 and mm. 259–264 in *Parisina* Op. 15



Example 6b: harmonic reduction, mm. 259–288 in *Parisina* Op. 15

Two transitional segments lead to the development. The first segment leads to a chord of A \flat major (mm. 371–377); the second (mm. 378–387) leads to a diminished seventh of G followed by octaves in the low strings to a G natural and a long rest (mm. 383–387). This functions as EEC delimiting the expository space. It is followed by the development section.

The most dramatic point of the sonata form in the work occurs at the beginning of the development section. The *fugato*, on theme IV (Azo), establishes the severity and seriousness that the drama requires. The section begins with the presentation of theme IV followed by its imitations, which engender a thickening of the texture (Ex. 7a). The culmination of this dramatic effect takes place between mm. 407 and 431 where theme IV is again presented, but with a dense texture in the accompaniment, after which there is a loosening of the texture until the presentation of a free augmentation of theme IV (Ex. 7b) that ends the development.

The recapitulation presents P in A minor and S in the parallel key (A major). However, there is no ESC, instead the music progresses straight to a new transitional passage (TRp^{on}) that leads to the coda. The transitional passage again represents a change of atmosphere, from memory of affections to one of despair and death, when Hugo is beheaded and Parisina screams in despair. This transition, based on that of mm. 131–144 (see Ex. 4b), presents a mediant progression with arpeggios on the bass and *tremolo* on the high strings. Ex. 8a

shows a harmonic reduction of the passage. This is centred on B \flat minor, passing through D \flat major, D minor, B \flat minor, and finally fixing on F major, and returning, in the coda, to A minor. Thus, it also reflects the type of harmonic progression that refers to a dreamlike atmosphere, but which is abruptly interrupted by the coda. Finally, at the end of the coda, a diminished seventh chord on D \sharp symbolizes both Hugo's decapitation and Parisina's cry of despair. The final passage of the work, again with a harmonic progression of mediant (Ex. 8b), symbolizes Parisina's disappearance, it is an inconclusive progression (no V–I cadence) that leaves Parisina's fate unresolved.

a) **Moderato assai**

388

395

Vi.

Va.

Vc.

f sfz p

f sfz p

Example 7a: *Parisina* Op. 15, mm. 388–400

b)

444

f sfz p

Example 7b: *Parisina* Op. 15, theme IV, and its rhythmic augmentation

The third scene, therefore a sonata form, presents P in A minor proceeding through the transition, which is subdivided into two segments: TR¹, based on material from P, and TR², with material derived from the transition from scene II and passing through B minor, A^b major, D^b major, G major as dominant of C, and stabilizing in C major in S. The recapitulation section reiterates P in the tonic, A minor, S in A major, thus resolving the tonal normative dichotomy of sonata form. There follows a transitional passage (TRp^{on}) that starts in B minor and ends in F major (m. 591), later returning to A minor in the coda. Ex. 8c presents a summary of tonal relationships in scene III.

a)

574

b: i vii°7 III D: I vii°7/iii I

585

d: i V i b: vii°7 III V F: I

591–596

Example 8a: *Parisina* Op. 15, harmonic reduction, mm. 574–596

b)

Parisina disappears

626

a: iv ♭II VII v V/♭VII ii i

Example 8b: *Parisina* Op. 15, harmonic reduction, mm. 626–632

c) Scene III

Exp. P TR¹ TR² S Develop. P S Recap. P S Coda P

176 258 259 263 267 273-288 289 452 529 591 597

a: i C: I a: i A: I b: V a: i

Example 8c: Harmonic summary of scene III

Finally, Fig. 2 schematically illustrates the sonata form in scene III.

SCENE III (punishment) sonata form

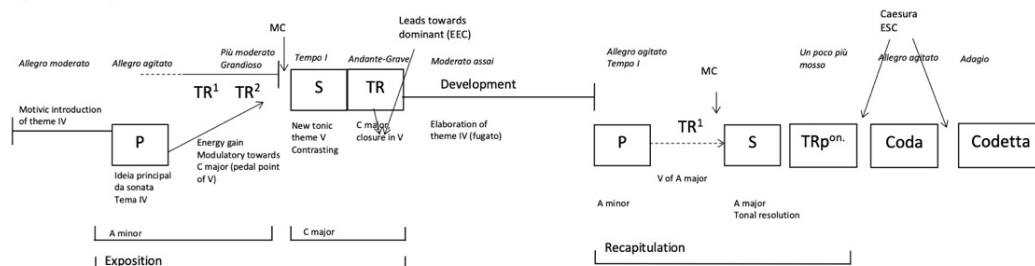


Figure 2: graphic scheme of scene III (sonata form) in *Parisina* Op. 15

* * *

The two scenes introduced before the core of sonata form are essential for the dramatic effect that the program needs. More specifically, scenes I and II frame scene III in the beginning by introducing important thematic material that is reorganized and developed in the sonata form, and the final coda, which represents the most dramatic passage of the sonata, also, surrounds the whole sonata form at the end. These sections subordinate the sonata form rhetoric to their formal function by establishing important thematic material and dramatic atmospheres of the program.

2. *Ave, Libertas!* Op. 18 (1890)

Ave, Libertas! Op. 18 does not have a specific program. However, the work is intended as an "homage to Marechal (Marshal) Manuel Deodoro da Fonseca, proclaimer of the Brazilian Republic, and commemorating the first anniversary of the Proclamation of the Republic of the United States of Brazil", as presented in the printed cover of the score.

Miguéz's *Ave, Libertas!* presents three facets that should be noted. The first refers to how the composer uses sonata form, not in the traditional Beethovenian approach, but as a reinterpretation of the form adapted to the composer's goal. The second facet concerns the compositional practices related to Liszt and Wagner's music. The traditional notion of thematic transformation and elaboration, the tonal planning of the work through a double-tonic complex and

mediant harmonic relations are characteristics of the work and denote Miguéz's perception of compositional practices in German music of the second half of the 19th century. The third aspect refers to the second part of the work, *Tempo di marcia*, a military march that refers to the homage intended by the composer.

Miguéz's work is subdivided into two parts as a sort of multimovement work shaped into one movement. The first part can be interpreted as a sonata form. The second part is a military march characterized by a free episodic form based on thematic materials used in the first part and treated by thematic transformation.

The first part, the sonata form, is outlined through the following characteristics: 1) the primary theme (P) is presented in the tonic (D major); 2) this is followed by the transition (TR) that leads to the secondary theme (S); 3) the contrasting S is presented in a new key (F# major); 4) the articulating elements of sonata form are clearly presented, the MC after the transition is clearly marked in mm. 87–89, but EEC is not present (as cadential point), instead it leads straight to the closing space (C) which begins with S-material in A major, in m. 135, and is delimited by a cadence to the dominant in m. 161 causing a superposition of EEC to C (as shown in Fig. 3). The development section elaborates the thematic material already presented. In particular, the primary theme (P) undergoes thematic transformation, and the entire section is characterized by modulation, notably treated by model and sequence. In the recapitulation section, P is reintroduced in the tonic. The transition is condensed (the articulating MC is omitted) and leading to the recapitulation of S. However, the normative practice of recapitulating S in the tonic, and as presented in the exposition, is not observed by the composer. In fact, S is modified by thematic transformation, and presented in E minor generating the non-resolution of the tonal problem characteristic of the sonata form. Miguéz reserves this resolution for the second part of his symphonic poem. Thus, after the presentation of S, follows a transitional passage (TRp.) that leads to part II of the work, *Tempo di marcia*. Finally, before the core of the sonata form there is an introduction where material of the primary theme (P) is presented twice, in D major and in F# minor. Fig. 3 adapts the original scheme by Hepokoski and Darcy (Fig. 1) and schematically illustrates the sonata form in the first part of *Ave, Libertas!*

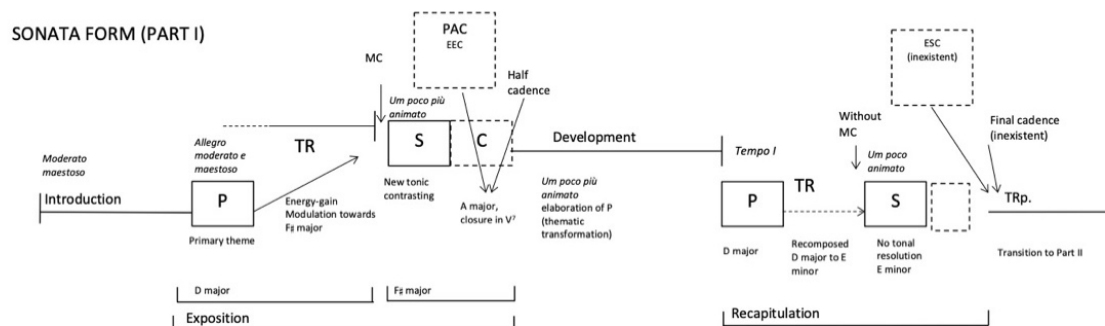


Figure 3: graphic representation of sonata form in *Ave, Libertas!* Op. 18

The second part of the work is greatly referenced by the military topic that directly denotes the tribute the composer aims. The March is organized as an alternation between thematically transformed presentations of the primary theme (P^m)⁸ and episodes of elaboration of the presented material. Thus, a trumpet call is featured in the short introduction along with a rhythmic martial figure. The P^m of this part of the work is presented by the horns as a fanfare and is directly derived through thematic transformation of P from the sonata form. This section presents episodes of elaboration and fragmentation of this theme. In the *Grandioso* section, the S of the sonata form is restated in the tonic tonality, D major, which accomplishes the missing tonal resolution in the recapitulation of the first part of the work. In the *Allegro molto* section, the primary theme of the sonata form is reintroduced in the tonic, but again with thematic transformation. This section is followed by an elaboration that leads to the prolongation of dominant with augmented fifth. The last section, *Adagio*, summarizes the military topic by presenting P^m and P (modified by thematic transformation) themes in a triumphant statement. The formal segmentation of the March is represented in Fig. 4.

⁸ It is important to clarify that the main theme of the march is a thematic transformation of P, therefore the designation of P^m for this theme. The P^m abbreviation refers to the main theme of the march.

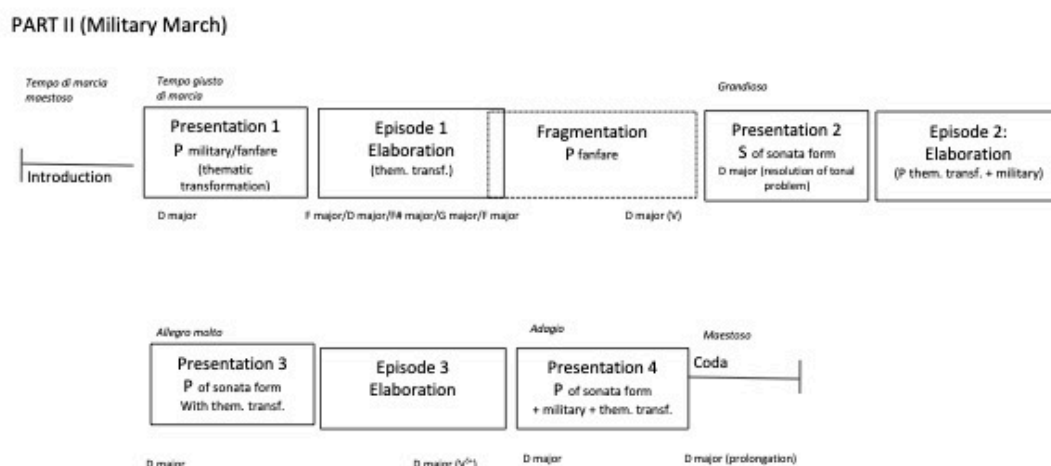


Figure 4: Graphic representation of *Tempo di marcia*, in *Ave, Libertas! Op. 18*

In Table 2 the constituent elements and formal segmentation of the work are detailed.

Section	Measures	Thematic materials	Tonality
Part I (sonata form)			
Introduction	1–36	P (mm. 1–18) P (mm. 19–36)	D Major F# minor
Exposition	37–161	P (mm. 37–53) TR (mm. 54–89) S (mm. 90–134) C (mm. 135–161)	D major D major/F major (=E#) F# major A major
Development	162–202	P (them. transf.)	Modulatory–sequential D minor–E _b minor–vii ^o /B–vii ^o /A
Recapitulation	203–240	P (c. 203–218) TR (mm. 219–232) S (them. transf. mm. 233–240) TRp. (mm. 241–267)	D major E minor
Tempo di marcia–(Part II)			
Introduction	268–299	P. (martial/trumpet call)	D major
Presentation 1	300–336	P _o (them. transf.) fanfare	D major
Episode 1 Elaboration	337–386	P _o (them. transf.)	F major/D major/F# major/G major/F major
	387–399	P _o fragm.	D major
Presentation 2	400–408	S (resolution of tonal problem)	D major
Episode 2 Elaboration	408–423	P _o + P (them. transf.)	
Presentation 3	424–440	P (them. transf.)	D major
Episode 3 Elaboration	441–497	P (them. transf.)	D major => V _{tr}
Presentation 4	498–501	P+P (them. transf.)	D major (vii ^o /V)
Coda	502–512		D major (I)

Abbreviations: P primary theme; S secondary theme; TR transition; TRp. transitional passage; C closing section; P_o trumpet call introduction; P_o main-theme March; them. transf. = thematic transformation

Table 2: Formal segmentation of *Ave, Libertas! Op. 18*

The presentation of P in the sonata form is traditional (Ex. 9), that is, it is presented as a period. The antecedent begins with the presentation of the basic idea (mm. 37–39) followed by the contrasting idea (mm. 39–41). Harmonically it projects I→V. In the consequent, there is a modified repetition of the basic idea (mm. 41–43) in the tonic. The concluding phrase (mm. 43–46) of the consequent emphasizes the subdominant, G major, through its secondary dominant (V/IV), but progresses to the dominant generating the necessary momentum for the extension of the period. This continuation, mm. 46–54, already presents thematic material elaborated from the basic idea, but it is fully centred on the tonic through progressions that emphasize the basic harmonies of I, IV, V of the tonality. The thematic presentation ends through a cadential segment that tonally closes P (mm. 52–54).

Antecedent 38

bas. id.

contrasting id.

D: I V I V I V

Consequent 42

repetition BI modified

Conclusion

continuation

I V/V V I IV V/IV IV V V/V V

47

V V/IV V V/IV V V/IV IV V

51

cadential closure

follows to TR

I ii I ii I⁶₄ ii V I

Example 9: Presentation of primary theme (P) in *Ave, Libertas!* Op. 18, mm. 38–54

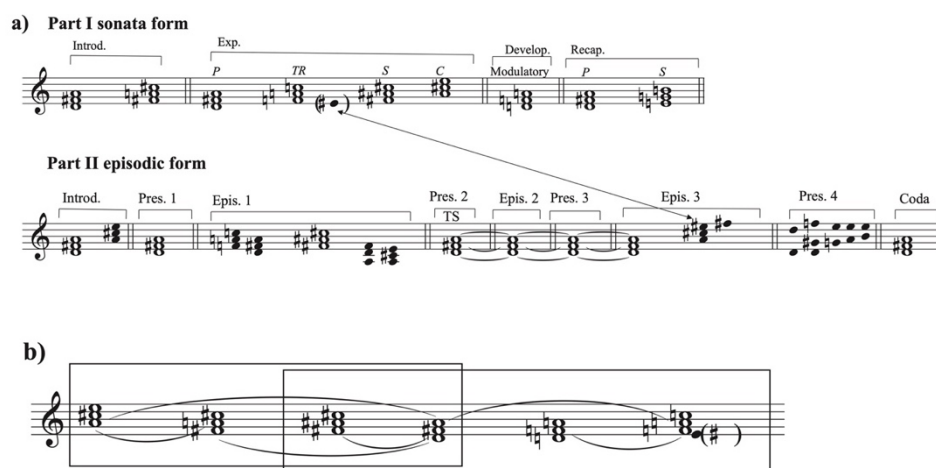
If, on the one hand, the thematic structure as a period, with the support of harmonies centred on the tonic, characterizes a stable thematic formation, on the other hand, the continuation of the period, despite the stable harmonic support, is unstable because it uses thematic elaboration from the basic idea and adds chromatic inner melodic lines (see mm. 46–49 in the internal parts) causing the need of continuity. If compared to the presentation of P in the introduction of the sonata form, there is a dichotomy in terms of the form of presentation: in the introduction, P is presented sequentially, whereas in the exposition of the sonata form, it is presented in a traditional way as a period. This mixture, in the form of the presentation of the musical material, reveals aspects of the large-scale tonal organization and compositional design that emphasize practices of the music of the late German Romantic period. In contrast, the secondary theme (S) is presented more loosely. It consists of a sequence of two-measure phrases articulated by superimposing the last note of each phrase as the first of a new phrase (indicated by the square brackets in Ex. 10). The secondary theme (S), in F# major, presents tonal instability emphasized by the pedal point C#, leaving the tonal articulation unstable. Also, the insertion in mm. 96–97 of a phrase in D major, refers to the work's tonic and suggests the compositional practice of "double-tonic complex" as discussed above.

Example 10: Presentation of secondary theme (S) in *Ave, Libertas!* Op. 18, mm. 90–102

In this viewpoint, composers like Miguéz adhere to the practice of the double-tonic complex out of the desire to adopt a contemporary trend of their time, nevertheless, this practice is not fully integrated in the structure of his work. There is indeed a large-scale planning of tonal relations that adheres to the practice of double-tonic and mediant progressions, but there is also the use of traditional progressions, at the distance of a fifth, in the surface structure of the work. In *Ave, Libertas!* Miguéz begins and ends his piece in D major. However, by presenting, in the introduction, the primary-theme material (P) in two consecutive keys (P is presented in D major and then in F# minor), the composer establishes the importance of the two tonal poles for the rest of the work. These tonics are emphasized through prolongations, the first, in D major, projects the following progressions, I–ii⁷–V^{13/7}–I (mm. 2–5) and I–ii⁷–I (mm. 6–10), followed by secondary dominants that suggest both the dominant (V) and the subdominant (IV and ♭II) in the progression vii^o/V–vii^{o7}/V–ii⁷–vii^{o7}/IV–V/♭II–V⁷–I (mm. 11–17). The next segment, in F# minor, is presented as a sequence (mm. 19–36) and follows the progressions of the D major presentation. Of course, the sequential thematic presentation is reminiscent of the Wagnerian practice of presenting themes sequentially.

Tonality mapping in *Ave, Libertas!* is graphically represented in Tab. 2 above. Ex. 11a illustrates the chronological arrangement of tonalities in the first (sonata form) and second parts (March) of the work. The double-tonic complex of D and F#, is predominant, from it other tonal centres are derived. In the introduction, P material is presented in D major and followed by F# minor. In the exposition of the sonata form, P is presented in D major, passing through TR with an emphasis in F major. It is worth clarifying here that, although not respelled as E#, F# enharmonically becomes the functionally active leading note of F# (see mm. 83–89). Hence the indication in the example of E#. S follows in F# major and then the closing section (C) in A major (relative to F# minor). The development section starts in D minor but is modulatory in its entirety. It presents passages leading through D minor, and implying the keys of E minor, B minor, and A major, the latter serving as a connection to the tonic, D major. In the recapitulation, there is the normative reiteration of P in the tonic. However, there is no restatement of S in the tonic, as already mentioned. S is restated in a modified form in E minor. After the presentation of S there is also the transitional passage (TRp.) that leads to the second part of the work.

In the second part of the work, D major is the predominant key, both in the introduction and in most episodes. Exception is the first episode where the role of tonal mediants emphasizes F major, D major, and F# major. From Presentation 2 onwards, there is a great tonic prolongation (D major) until the end of Episode 3 when the dominant with its augmented 5th (E#) is emphasized by its prolongation. At this point the composer seems to clarify the important function of E# (or F#) as the leading note of F# (in the example this relationship is indicated by an arrow connecting the notes). Thus, the importance of the double-tonic complex, D and F#, is explained by the work's own formal articulation. Ex. 11b shows a summary of the tonal relationships of *Ave, Libertas!* From the D major tonic towards its right is its parallel D minor, which in turn is related to F major. From F# major, towards the left, is its parallel minor, F# minor, and A major, the relative of F# minor and dominant of D major. The D/F# double-tonic complex is represented at the intersection of the rectangles and shows the mediant relationship between the two triads.



Example 11a-b: Tonality mapping of *Ave, Libertas!* Op. 18

From this charting, we can verify the internal modulatory progressions in the work. For example, in TR (see Ex. 12a–harmonic reduction) there is a modulatory process to F# major, passing through F major. The progression starts in m. 84 with the dominant of F major followed by its tonic resolution. In mm. 85–86 there is an emphasis on the F# note which is played in octave doubling by violins and woodwinds. This note is essential for the next key as it works, enharmonically, like the leading note of F# major (E#). In the harmonic reduction, the enharmonic relationship is indicated with the note E# in parentheses and its

resolution in F \sharp (indicated by an arrow). Thus, in the last beat of m. 86 we can already see that vii^{o7} (fifth omitted) of A minor, in F major becomes vii^o of F \sharp major.

After the presentation of S in F \sharp major, there is a brief modulatory episode, but it moves towards the same key, F \sharp major. In Ex. 12b a harmonic reduction of the passage is shown. It begins with a V–I cadence in F \sharp major passing through, in m. 107, B \flat major. The next segment suggests G \flat major, which is followed by the tonic of B \flat major but with its augmented fifth (F \sharp). This chord is important as it can also be interpreted as the dominant with augmented fifth of G major, the tonic of the next segment in mm. 114–117. Finally, there is a return to F \sharp major in mm. 118–121 which is followed again by a modulatory passage starting in F major at m. 122 and leading to closing section (C) in A major. In addition, the composer delineates its progressions by mediants, F \sharp –B \flat (=A \sharp)–G \flat (=F \sharp)–B \flat (=A \sharp)–G–F \sharp . Finally, in Ex. 12c, at the end of episode 3 of the second part of the work, the composer elaborates the return to the tonic, D major, through a prolongation of the dominant with augmented fifth. The progression begins at m. 481 with \flat VI⁵⁺ followed by V⁵⁺. It should be noted that, as in the TR of the sonata form, the note F \natural is enharmonically the leading note of F \sharp , in this passage the note E \sharp , the fifth of the V chord, also resolves to F \sharp as the third of the D major triad. Thus, the importance of F \natural =E \sharp is emphasized in this part of the work as well.

Therefore, the composer delineates harmonic relations of mediants on a large and small scale and gives his work one of the harmonic characteristic practices of late 19th-century German music. The double-tonic complex, in the present case, demonstrates the use of two tonics at the distance of a third and with structural importance for the work's formal design.

a)

84 90

F: V⁷ I⁶ vii^{o7}/iii F#: vii^o F#: I

Example 12a: Harmonic reduction mm. 84–90

b)

102 107 114-117 118-119 122

F#: V^7 I Bb: I Gb: $vii^\circ 7/vi$

Bb: I^{5+} G: V^{5+} I V^7 F#: I V^7 F: I

Example 12b: Harmonic reduction in mm. 102–122

c)

481 482-489 490-497

D: bVI^{5+} V^{5+} I

Example 12c: Harmonic reduction in mm. 481–497

A final illustration concerns thematic transformation of P and S. Ex. 13 shows the main transformations of the primary theme (P). In Ex. 13a the primary theme is illustrated, as it appears in the Introduction, it is summarized in four measures, which can be subdivided into two motives: *a*, which presents the thematic figure that undergoes most transformations, and *a'*, which complements and closes the thematic figure. This is the predominant motivic figure in the primary-theme (P) presentation of the sonata exposition. The first thematic transformation that the figure undergoes is shown in Ex. 13b, in the anacrusis of m. 104. The modification consists of a free rhythmic augmentation and a passing note between the two final notes of *a*, thus generating the motivic figure *a1*. In the following bars, the motivic figure *a1* is modified into *a2* and *a3*, and from a fragment of *a2*, indicated as *b1*, the motivic figure that characterizes the fanfare theme (*b2*) as P of the military march is shown in Ex. 13d. A new modification of motive *a* is shown in Ex. 13c. This figure, *a4*, is presented in the sonata development section and elaborated sequentially for much of the section (m.

164ff.). In Ex. 13d the main theme of the march (P^m) is illustrated, presented as a military fanfare. This theme is made up of the derived motives $b2$ and $a5$ and accompanied by the motive c , which establishes the character of a military march (Ex. 13e). Motives a , b , and c are also superimposed in sections of elaboration (Ex. 13e), representing the synthesis of thematic transformation. Finally, Ex. 13f illustrates the sonata primary theme in thematic transformation by rhythmic augmentation and in Ex. 13g a motivic synthesis of motives c and a is shown.

a) 1
 a a'

b) 103
 $a1$ $a2$ $b1$ $b\text{ frag.}$
 $a3$

c) 164
 $a4$

d) 300
 $b2$ $a5$

e) 408
 a $b3$ c (triplet)

f) 441
 a

g) 498
 $c1$ a

Example 13a–g: Thematic transformations of P

In Ex. 14a, S is presented in F# major and is composed of motives *d*, a descending octave, followed by motive *e* characterized by the arpeggio interspersed with passing notes, motive *f*, an ascending scale, and motive *g*, the syncopation motive. In Ex. 14b, S is elaborated through the inversion of motive *f* and presented in E minor. Here it corresponds to the recapitulation of S of the sonata form, which normatively should be presented in the tonic to solve the tonal problem, but the composer, by not doing so, drives the musical discourse forward, since this presentation of the modified S leads to a transition to the march. Finally, in Ex. 14c–d the motives *d* and *e* of the S can be perceived as generating the ascending arpeggio of the figures in mm. 408–411.

Example 14a-d consists of four musical staves, each showing a different thematic transformation of motive S. Staff (a) shows motives *d*, *e*, *f*, and *g* in F# major. Staff (b) shows an inverted version of motive *f* (*f inv.*) in E minor. Staff (c) shows variations of motives *d* and *e* (*d var.* and *e var.*) in E minor. Staff (d) shows further variations of motives *d* and *e* in E minor.

Example 14a-d: Thematic transformations of S

* * *

According to the common types of sonata deformation listed by Hepokoski (1993), the multimovement work would shape the sonata form in one movement. Obviously Miguéz's *Ave, Libertas!* is not shaped in this way. However, it certainly represents a sort of multimovement work with a sonata

form as its first part. It suggests an alternative formal design and could be included in Hepokoski's list of sonata deformations. In addition, the second part, *Tempo di marcia*, presents a close thematic relationship to the primary theme of the sonata form, being for this reason at the same hierarchical level as the sonata form *per se*, characteristic that indicates a multimovement work as deformation of sonata form.

3. *Prométhée*, Op. 21 (1891)

Prométhée op. 21 pays homage to the newly founded Brazilian republic through its program, it invokes the myth of Prometheus as the character (the object) of the work's program. The program was published for a series of concerts dedicated to Miguéz's works in 1897, and was reproduced in the periodical *Jornal do Commercio* (Pereira 2018, p.146–147):

Prometheus will be punished for having pained from the ignorance and misery of mankind. Faced with the severity of the penalty, the gods pity the Titan's luck and implore Jupiter for mercy, inflexible, however, to their entreaties. Chained to a cliff, listening to the painful woes of the Oceanids and the beating wings of vultures flying overhead, Prometheus keeps his pride and ignores the pains that afflict him, suffocates the bitterness of the present and foretells his future glory. And when rejecting the counsels and threats of Jupiter's messenger, he is caught up in the maelstrom, surpasses the cataclysmic roar of the lament of the gods who deplore him (printed in *Jornal do Commercio* Jun. 6, 1897; my translation).

The promethean myth helped Miguéz to express his political bias in favour of the newly created republic. The titan who created and gave knowledge (represented by fire) to mankind, represents the republic and its heroes who are victorious over the decadent empire, represented by the gods of Olympus. In the program the dichotomy between the figures of Prometheus and the Oceanids are set as contrasting musical ideas by the composer, a crucial aspect for shaping the sonata form.

Miguéz's symphonic poem is structured according to a "deformation" of traditional sonata form. Nonetheless, three aspects connect the work to the traditional rhetoric of the form: (1) the resolution of a tonal dichotomy; (2) thematic duality, i.e., contrasting themes; and (3) a recapitulation section with the resolution of the tonal dichotomy. Nevertheless, the process of defining the form

of the work is not evident. The traditional features of sonata form, such as a repeated exposition and delimitations of themes through caesuras and cadences are not to be found. In fact, the presentation of thematic ideas is often followed by sequential passages that obscure its formal function. Perhaps to compensate for this lack of clear demarcation of formal functions, Miguéz uses other types of strategies. For example, sections are delimited by tempo changes such as those between the introduction and exposition and between the primary and secondary themes, and also by cadential gestures.

Fig. 5 illustrates the elements of the sonata form in *Prométhée*, op. 21. In Miguéz's symphonic poem there is the addition of the introduction (*Lento*), the section presents Prométhée's theme 1 followed by a brief imitative section and a final section that introduces the main motive of P, Prométhée's theme 2. MC clearly delimits P zone and the beginning of S. However, the deletion of the closing space (C, marked with dotted lines) and EEC, both replaced by a final cadential gesture (see Ex. 20), obscures the closure of expository space. The primary and secondary themes are restated in the recapitulation section, however, the cadential gesture does not occur at the end of C. ESC is also omitted and S is followed directly by the Coda, which is organized in three different episodes.

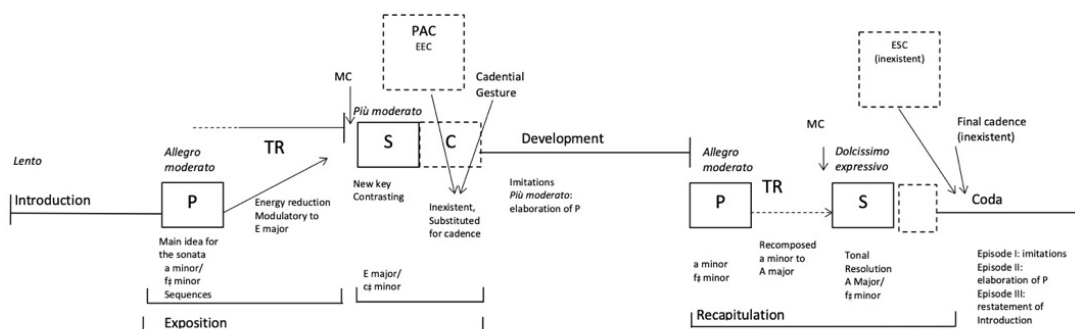


Figure 5: Graphic representation of sonata form of *Prométhée* Op. 21

In Table 3, we observe the formal segmentation of the work. The introduction in Miguéz's work does not present tempo changes, but there is a structured subdivision with the presentation of new material. In his work Miguéz uses in the exposition of the primary theme (P) a harmonic fluctuation that revolves around A minor and F# minor, followed by a sequential episode and the *Più animato* episode representing the birds attacking Prometheus. The

secondary theme (S) is characterized by a tempo change (*Più moderato*) and the tonality fluctuates between E major and C# minor. The development section is characterized by successive segments of imitative presentation of the primary theme in the strings and by two sections elaborating P. In the recapitulation section, the work corresponds to the exposition of a sonata form including the proper resolution of tonal dichotomy. However, the final coda of the work presents final climactic episodes, a restatement of the introduction in Miguéz's piece representing the redemption of Prometheus as the hero of mankind.

Section	Measures	Thematic material	Tonality
Introduction	1–63		
		Section 1 Prométhée theme 1 (mm. 1–29)	A major
		Section 2 Imitations: new theme followed by its inversion (mm. 30–40)	Towards Dominant (E major)
		Section 3 Fragments of P; transition to exposition (mm. 41–63)	Towards Dominant
Exposition	64–211		
		P Prométhée theme 2 (mm. 64–130)	A minor/F# minor
		<i>Più animato</i> Sequential episode (mm. 131–145)	
		TR (mm. 146–155)	Towards E major
		MC (mm. 156–159)	
Development	212–291	S (<i>Più moderato</i>) Oceanid's theme (mm. 160–211)	E major
		Cadential gesture for conclusion (mm. 202–211)	
		Imitations (mm. 212–251)	
Recapitulation	292–418	P (m. 252–263)	
		P <i>Più moderato (quasi Andante)</i> (mm. 264–291)	
		P (mm. 292–349)	B minor/F# minor
		TR (mm. 350–367)	A minor to A major
Coda	418–482	MC (mm. 368–371)	
		S (mm. 374–418.1)	A major/F# minor
		Episode I imitations (mm. 418.2–450)	A major
		Episode II Elaboration of P (mm. 451–470)	
		Episode III Restatement of the Introduction (<i>Lento come prima</i>) (mm. 474.1–482) Prométhée redemption	

Table 3: Formal design of *Prométhée* Op. 21

Ex. 15 shows the main theme of the sonata form, which is characterized by its diffused tonality, having no assertive clear tonal centre. The constant harmonic fluctuation between A minor and F# minor shows how the composer uses locally the procedure of double-tonic complex. Following the exposition of the theme, there is a lengthy sequential passage (mm. 76–95; see Ex. 16) that destabilizes the notion of a primary theme as a traditionally treated structure, i.e., with well-defined tonality and form.

Allegro moderato

64

70

75

a: V^7 i f#: V^7 i

a: V f#: i

Example 15: Primary theme (P) in *Prométhée* Op. 21, mm. 64–75

Ex. 16 shows the first sequential passage that follows the presentation of the primary theme in the exposition. The sequence, in mm. 80–87, emphasizes the harmonies i^6 and iv . It is followed by fragmentation of its material and projects the progression of $vii^{o7}/V-V-vi^6-i$. Thus, passage between mm. 88–95 moves directly to the dominant of A minor, and the sequence characterizes a cadential progression that reaches resolution in the stable tonic in mm. 96–97. This is emblematic for concisely representing the double-tonic complex, A minor/F# minor, indicated by arrows in m. 93 and m. 97, and for the first time presenting the tonic, A minor, in root position in the exposition of the sonata form. Although the harmonic progressions are essentially diatonic, the chromaticism on the music surface is limited to ornamental notes, appoggiaturas, and chromatic passing notes.

80

a: i 6

84

iv

88

vii° 7/V

93

vi 6 V 5 vi 6 v V i

Example 16: Sequential passage, mm. 80–97, in *Prométhée* Op. 21

Ex. 17 shows another passage which is characterized by motivic sequences. Although the elements that make up a phrase are fragmented, the passage leads to the dominant of A minor, however, it does not resolve to the tonic. The passage is characterized by motivic sequences, mm. 116–120, and by sequential figures, mm. 121–128, since they quickly change any reference to the tonic, they produce a temporary suspension of tonality. The passage, in regard to formal function, is close to the transition in the exposition of the sonata form but is still part of P zone. The *Più animato* episode that follows represents, within

the work's program, the attack of the birds (vultures) on Prometheus and is followed by a transition to S in E major.

116

motivic sequence

121

sequential figures

125

Più animato

129

mf

mf

mf

a: vii^{o7}

V

Example 17: Sequential passage, mm. 116–131, in *Prométhée* Op. 21

The transition to S is accomplished through a modulation to E major. Ex. 18 shows the progression that projects a prolongation of V⁷ of the new key. This section shows a marked change of texture (strings and flutes), and of rhythmic

movement: the strings sustain long chords while the solo flute performs eighth-note arpeggios. These modifications produce a formal functional closure required for the large zone of P and tonally prepare the presentation of S through the modulating TR to E major, in this case it is characterized by a reduction of energy, instead of a gain, caused by the change in texture and tempo of S. At the end of the section, MC (mm. 156–159) is accomplished by the cadence in E major, V⁷–I (m. 160).

The musical score excerpt consists of four systems of music, each with a solo flute part and a string ensemble part. The flute part features eighth-note arpeggios, while the strings sustain long chords. The key signature is E major (one sharp).

- System 1 (mm. 146–149):** The flute plays an eighth-note arpeggio. The strings sustain a chord of E major (E, G#, B). The label "E: v⁷" is placed below the first measure.
- System 2 (mm. 150–153):** The flute continues with eighth-note arpeggios. The strings sustain a chord of E major (E, G#, B). The label "v²" is placed below the second measure.
- System 3 (mm. 154–157):** The flute continues with eighth-note arpeggios. The strings sustain a chord of E major (E, G#, B). The label "v⁷" is placed below the second measure.
- System 4 (mm. 158–159):** The flute continues with eighth-note arpeggios. The strings sustain a chord of E major (E, G#, B).

Example 18: Excerpt from transition section (TR), mm. 146–159, in *Prométhée* Op. 21

Ex. 19 shows the secondary theme (S). This is also tonally unstable and fluctuates between E major and C# minor forming a double-tonic complex related by thirds. The contrasting theme represents the woeful song of the Oceanids and the flight of birds over Prometheus, represented by the figures in eighth notes. Ex. 20 shows the end of the secondary theme (S) that closes with a cadential gesture based on the progression of A major–F# minor–G# major–E major–C major–G# major, a progression that sums up the importance of mediant relationships used in the exposition. However, if this progression is classified in E major, it would read IV–ii⁷–III (or V/vi)–I– $\frac{1}{2}$ V–III (or V/vi), a progression that presents no defining tonal cadence of tonal directionality or even the resolution of a secondary dominant (V/vi). Therefore, the passage is characterized more by its cadential gesture than by its tonal aspect. This cadential gesture replaces both the closing zone (C) as well as the essential closing of the exposition (EEC). Thus, the formal delimitation of the exposition of the sonata form is complete.

160 Più moderato

p

E: I V V I

166

c#: V i V i

Example 19: Excerpt of the secondary theme (S), mm. 160–171, in *Prométhée* Op. 21

202

E: IV ii⁶ ii⁷ III (or V/vi)

207

I ♯VI III (or V/vi)

Example 20: Cadential gesture, mm. 202–211, in *Prométhée* Op. 21

The resolution of the tonal dichotomy presented in the exposition is resolved during the restatement of P and S in the recapitulation section. According to Table 4, the double-tonic complex A minor/F# minor of P is maintained as A minor/F# minor in the recapitulation, but the harmonic complex E major/C# minor of S is “resolved” as A major/F# minor in the recapitulation. Hence, the composer’s broad plan of the tonal complex is summarized in Table 4:

EXPOSITION		RECAPITULATION
Primary theme A minor /F# minor	➔	A minor/F# minor
Secondary theme E major/C# minor	➔	A major /F# minor

Table 4: Tonal relationships in *Prométhée* Op. 21

Finally, Ex. 21 graphically illustrates a representation of the tonal complex in the exposition of the sonata form and its resolution in the recapitulation.

Exposition

P

a: V i f#: V i

S

E: V I c#: V i

Recapitulation

P

a: V i f#: V i

S

A: V I f#: V

Example 21: Summary of the tonal structure in *Prométhée*, op. 21

The final coda is, structurally, subdivided into three sections: 1) the first presents the imitative procedure that characterized the beginning of the development section; 2) the second section presents a sequential fragment of the primary theme (P) in the strings; 3) the final section, restates material from the introduction in a great orchestral tutti representing Prometheus redemption as the hero of mankind. Thus, the coda, in general, has a recapitulatory function by restating material and procedures of the work.

* * *

Prométhée Op. 21 is Miguéz's symphonic poem that most adheres to the traditional sonata form. Nevertheless, it also presents characteristics of sonata deformation in what concerns the introduction-coda frame. The introduction is the first and the last sections of the work in such a way as to frame the whole piece. The last structural section, the coda, summarizes and restates important passages such as the beginning of the development section, superposes the birds-flying-over-Prometheu figure on a Prometheu's theme fragment and, as mentioned, restates material from the introduction. In addition, the lack of a complete exposition repetition (the recapitulation is modified) also contributes to

the “deformation” version of sonata form. In sum, *Prométhée* Op. 21 may be classified as a case of introduction-coda frame.

4. Final Remarks

Each of the three symphonic poems by Leopoldo Miguéz presents a characteristic sonata deformation. The composer was aware of innovative compositional procedures of the late 19th-century German music, among these were included harmonic double-tonic complex, reported by Bailey, thematic transformation and, the focus of this text, sonata deformations as argued by Hepokoski and Darcy. In addition, sonata deformation in symphonic poems is a way to achieve the dramatic effect the program suggests. Of the three works examined, *Parisina* Op. 15 is the most evident case of this strategy: the composer highlights the drama by designing the form in three scenes, the most dramatic of them being a sonata form (and its deformation). *Ave, Libertas!* Op. 18 may be categorized as a multimovement work that has sonata form as part of its formal design. In fact, the composer shapes the work as a sonata form followed by a military march in a way as to highlight the intended programmatic homage. Finally, *Prométhée* Op. 21, perhaps the most traditional of the three works, also presents sonata deformation to emphasize the drama suggested by the program and intended by the composer. These works are also exemplary in the use of double-tonic complex and thematic transformation. If in *Parisina* Op. 15 we may perceive a less emphatic use of these techniques, in *Ave, Libertas!* Op. 18 and *Prométhée* Op. 21 they are essential for the structural unfolding of the pieces. This may suggest an evolution in the composer's skills and style of composition. Finally, these three symphonic poems are evidence of how important late 19th-century German music was for Miguéz. In fact, so important as to not only influence his compositions but also to guide some of his activities as conductor and educator (for example, see Dudeque 2021a and b, and 2016).

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