

**THE WORKS OF MANUEL QUIROGA:  
A CATALOGUE**

A Monograph

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## **ABSTRACT**

Manuel Quiroga Losada (1892-1961), violinist, composer, and artist, was one of the foremost figures of the first half of the 20th century. This study tries to bring to light his musical legacy, a long overdue task. Until now, all attempts to rediscover the figure of Quiroga have centered mainly on his career as a violinist, his recordings or his paintings, however not on his compositions. This document is an inventory of the forty-four pieces for violin solo, violin and piano, and violin and orchestra written by Quiroga.

Manuel Quiroga mainly wrote for the violin in the form of short pieces (dances and arrangements), cadenzas, and etudes. Some of his musical works were published during the 1920's and 1930's, but they are now out of print and difficult to locate.

The monograph begins with a section on the structure and contents of the catalogue. Chapter II traces the life and career of Quiroga as well as his influence and relationships within the musical world of his time. The catalogue itself (Chapters III to VIII) classifies the pieces by genre and musical content in six different categories: Works on Spanish themes; Other original works; Transcriptions; Cadenzas; Etudes, caprices and variations for solo violin; and Concertos.

These pieces have been thoroughly studied from both print and manuscript sources. For each entry the catalogue covers the following issues: title, genre, date and place of composition, date of publication and publisher's name, date and place of first performance, recording, dedication, duration, information about the manuscript, formal description, and technical commentary. A glossary on the specific terms used to describe the technical content of the pieces is given at the end.

## CHAPTER I INTRODUCTION

Manuel Quiroga Losada (1892-1961) was one of the greatest Spanish violinists of all time, and was repeatedly billed by music critics as “the finest successor of Pablo de Sarasate.” A violinist, composer, and artist, he was soon separated from his main artistic activity (the violin) when an accident brought his career to a sudden stop in 1937. Nevertheless, his relatively short international career still earned him the reputation as one of the best violinists of his time.

Although little remembered for the thirty years following death, since 1992, after the centenary of his birth, there have been some valuable initiatives to bring Quiroga’s figure back to light. In that year the City Museum of Pontevedra (Quiroga’s birthplace, in Galicia) organized a series of commemorative acts such as an art exhibition of his paintings and drawings and some musical homages. Also in 1992, a compilation of some of his autograph scores was published by the musical institution *Música en Compostela* (in the city of Santiago de Compostela). His biography was published in 1993 by Fernando Otero Urtaza. A compact disc with the violinist’s best recordings was issued by Symposium Records as volume V of the series “The Great Violinists” in 1996. Finally, the special Iberian issue of *The Strad* in July 1998 traced the career of Quiroga with an article by Tully Potter.

However, until today no serious study had been done to catalogue Quiroga’s music. His musical manuscripts, together with his paintings, drawings, caricatures, and other memorabilia, were donated by the family in 1972 to the city museum of Pontevedra. The purpose of this monograph is the realization of an inventory of the forty four pieces for violin solo, violin

and piano, or violin and orchestra by Quiroga. The study has been done with materials found in the *Museo de Pontevedra* as well as with the published pieces that are still available to the public.

The main part of the paper is a catalogue. This is preceded by a first section about the life of Quiroga and his relationships with friends and colleagues like Enrique Granados, Georges Enescu, and José Iturbi, and a study of his influences on other artists and other musicians. The catalogue focuses on the clarification of issues of genre, form, dates, dedicatees, premieres, editions, locations of manuscripts, accounts of technical details in the pieces, and discography. It pays special attention to the reflection of Quiroga's playing style in his own compositions. Quiroga mainly wrote for the violin in the form of short pieces (dances and arrangements), cadenzas, and etudes. His compositions are generally very simple: with regular rhythm, short phrases, and tonal simplicity: major/minor contrast, and tonic-dominant relationships. They are especially interesting for the use of many "Kreisler-like" and "a la Sarasate" technical devices.

Until now, attempts to rediscover the figure of Quiroga have centered on his career as a violinist, his recordings or his paintings, however not on his compositions. This study will attempt to explore and bring to light the musical legacy of one of the foremost figures of the Ysaÿe-Kreisler era. The catalogue identifies and describes each of Manuel Quiroga's musical compositions and its parts, trying to systematize his production of both printed and manuscript sources. There was a great confusion among different sources when naming the pieces; no one had an idea of the total number of compositions and often the same piece appeared in different sources under different names.



## Structure and Contents of the Catalogue

The catalogue contains forty four entries. This is the number of pieces that we can now account for with certainty. A total of twenty-eight pieces were published and five from the same group were recorded during Quiroga's lifetime. A group of fifteen (only three of them unpublished) were chosen for publication in facsimile in a recent compilation.<sup>1</sup> Thus, only thirty-one of the forty-four can be found outside the archive at Pontevedra in either manuscript or edited format. These works are now out of print and difficult to locate. There are a total of seven pieces found in the Museum in manuscript form with missing piano accompaniment parts, and three for which neither original or printed parts are present. For these three pieces we have other proof of their existence through concert programs or publication data. All together, there are four complete works among the forty-four pieces that have probably never before been looked at in any form (either for recording, publishing, or study).

The pieces have been grouped in six categories (chapters III-VIII), divided mainly by genre and instrumentation. Those categories are:

### III. Works on Spanish themes

Formed from a group of dances and song settings of various types of Spanish music of folkloric background. They appear in the catalogue divided in three subsections:

3.1. Spanish Dances: based on popular music of different regions of Spain like Andalucía, Aragón, and the Basque country. These pieces recall those by Quiroga's predecessor Pablo Sarasate.

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<sup>1</sup>Antonio Iglesias, "Manuel Quiroga: su obra para violín," Cuadernos de "Música en Compostela," no. 6 (Santiago de Compostela: "Música en Compostela," 1992).

3.2. Cuban and Argentinian Dances: music of a different rhythm, tempo, and mood from the Spanish dances, but certainly influenced by the popular music of Spain. Quiroga was familiar with the music of Central and South America through his several trips to Cuba and Argentina. The rhythms of the guajira, habanera, and the tango were very fashionable at that time.

3.3. Hymns and Songs to Galicia and Spain: these pieces form their own group and are connected to Quiroga's patriotism and his love for his native land, Galicia. They were highly appreciated by audiences both in Galicia and abroad, and by the Galician intelligentsia of the time.

#### IV. Other original works

Original works not otherwise mentioned. They are mainly Kreisler-like short character pieces.

#### V. Transcriptions

Versions for the violin of music by Mendelssohn and Scarlatti. A compositional device very much in vogue with the performers of the Quiroga's generation and before (Sarasate, Kreisler, Heifetz, etc.).

#### VI. Cadenzas

Quiroga wrote a total of ten cadenzas for some of the main works of the violin repertoire. In these pieces he included many of his favorite technical tricks, following the tradition of playing your own cadenza with your personal playing style. Almost all of them were published, with the exception of a second cadenza to Paganini's first concerto and "Cadenza to a Fantasia," a piece for which we have not been able to find a model.

## VII. Etudes, caprices, and variations for solo violin

These are other main musical genres in which the violinist-composers of the past wrote. The solo violin pieces in form of etude-caprice come from the Corelli-Tartini-Paganini-Wieniawski tradition. Jesús de Monasterio (1836-1903), a Spaniard, though from the Franco-Belgian school, is along with Quiroga, the only Spanish violinist who wrote for the violin in the Etude-Caprice genre.

## VIII. Concertos

Manuel Quiroga wrote two concertos for violin and orchestra. The first was performed often by the composer, almost always in his arrangement for violin and piano. This piece has been recently rediscovered and recorded by the Galicia Symphony Orchestra, but has not yet been published. The second concerto is probably lost in its complete form, though the Museo de Pontevedra has a manuscript of the first few bars of the piece. Only the existence of one concerto could be fully verified, the one executed in La Coruña (March, 31, 1925) under the name *Concerto de Intrata*. But, the posterior change of name made by Quiroga of this piece to *Primer Concierto en el estilo antiguo*, dispels any doubts of the existence of a second work of this kind.<sup>2</sup>

The organization of each entry and the data distribution go from the identification of the piece to the chronology, and ends with musical and technical information. Some of the entries will be more extensive if the piece is especially interesting in violinistic matters or when one of the subsections contains relevant information about the composer. There are eleven subsections for each piece in this order: title, genre, date and place of

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<sup>2</sup>Antonio López Prado, "Manuel Quiroga, violinista universal. Análisis de sus ocho conciertos en La Coruña," *Abrente* no. 3 (La Coruña: Real Academia de Bellas Artes, 1971), 86-87.

composition, publication, premiere, recording, dedication, duration, manuscript, formal description, and technical commentary.

-Title: if a piece appears under different names in different sources, those names are listed in the following order separated by a slash sign: autograph name, published name, others (bibliographic citation of a piece, recording, etc.).

-Genre: since most of the pieces belong to the same genre of light encore pieces for violin and piano, this section mostly addresses issues related to style and folklore idiom that differentiate one piece from another.

-Date and place of composition (Composed): in some cases only an approximated date of composition has been given. When known, the place of composition is included also.

-Publication: includes the publisher's name and the date of publication.

-Premiere: date and place of the first performance. All the pieces were performed for the first time by Quiroga, usually accompanied by his wife, Marthe Lehman. This fact should be assumed unless otherwise stated.

-Recording: this section includes non-commercial recordings as well. The performers were always Quiroga and Lehman unless otherwise indicated.

-Dedication: it has been specified when the dedication appears on the published version, when on the manuscript, or on both. In some cases the dedicatee had been changed from the manuscript to the edition.

-Duration: given on the basis of the tempo marking set for the piece, if any. It is always an approximation.

-Manuscript: all autograph scores are in the Museo de Pontevedra. For some of the pieces more than one manuscript exists. Some of these sources

have given interesting information, such as corrections from the published version, changes of dedication, and performance hints by the composer.

- Description: a study on the sections of the piece, length, overall structure, key, tempo markings, etc.

- Technical Commentary (Technique): account and commentary of violin techniques involved in each piece. The terms and expressions used in this section have been collected from and contrasted with leading texts on analysis of violin performance. A glossary on bowing and left hand technical terms used in this section is given at the end of the monograph.

## CHAPTER II

### MANUEL QUIROGA: HIS LIFE AND ASSOCIATIONS

#### 2.1. The Life of Manuel Quiroga<sup>3</sup>

Manuel Quiroga Losada was born on April 15, 1892, on Calle del Comercio nº 15, today named Calle Manuel Quiroga, in the Galician city of Pontevedra. He started his violin studies at the age of six with the local amateur violinist Juan Sayago, but soon after changed to a more qualified teacher, Benito Medal. In 1900, Quiroga gave his first public concert. Other early concerts followed at Pontevedra's "Café Moderno" and at Santiago's "Círculo Mercantil" (1903 and 1904).

At age twelve, in June 1904, Quiroga received a grant from the *Diputación Provincial de Pontevedra* to study at the Royal Conservatory in Madrid with the leading Spanish violinist of the time, José del Hierro, an exponent of the Franco-Belgian school, and successor of Fernández Arbós as

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<sup>3</sup> Sources consulted for the writing of this biography:

-Alfredo García Alén, "Manuel Quiroga: vida y obras. Catálogo de la Exposición de los Bienes donados por Emilio Quiroga al Museo de Pontevedra en 1972," Revista del Museo de Pontevedra 22, 1973, 199-213.

-Leonor Alonso Otero, "El estilo de la pintura de Manuel Quiroga," Catálogo de la Exposición "Manuel Quiroga Losada 1892-1961" (Pontevedra: Museo de Pontevedra, 1992), 157-163.

-Antonio Iglesias, "Manuel Quiroga: su obra para violín," Cuadernos de "Música en Compostela" no. 6 (Santiago de Compostela: "Música en Compostela," 1992).

-Antonio López Prado, "Manuel Quiroga, violinista universal. Análisis de sus ocho conciertos en La Coruña," Abrente no. 3 (La Coruña: Real Academia de Bellas Artes, 1971), 86-87.

-Fernando Otero Urtaza, "Apuntes para una biografía musical," Catálogo de la Exposición "Manuel Quiroga Losada 1892-1961" (Pontevedra: Museo de Pontevedra, 1992), 145-155.

-Fernando Otero Urtaza, "Manuel Quiroga. Un violín olvidado" (Pontevedra: Concellería de Educación e Cultura, 1993).

-José Filgueira Valverde, "Galicia y Quiroga," Catálogo de la Exposición "Manuel Quiroga Losada 1892-1961" (Pontevedra: Museo de Pontevedra, 1992), 139-143.

-Tully Potter, "Rise and fall of a Spanish star: The Career of Manuel Quiroga," The Strad 109, no. 1299 (July 1998): 738-745.

-Xoan M. Carreira Antelo, "Músicos da Galiza," A nosa terra no. 331, 15 January 1988, 19.

chair of violin at Madrid's Conservatory. Two years later, the Mugártegui family gave him a gift of a 1682 Amati violin. This is the instrument Quiroga used in his debuts in the Teatro del Liceo (Pontevedra) and the Teatro de la Princesa (Madrid).

From 1907 to 1909 more concerts followed in Madrid and in different cities of Galicia while Quiroga was completing his formative period of study in Spain. His ascending career as a musician found a parallel with his beginnings as an amateur painter: some of his early drawings and caricatures were published in the magazine *Galicia*, Madrid, 1907.

After concluding his studies with Hierro on October 14, 1909, Quiroga left Spain with his father in order to go to Berlin to study with Fritz Kreisler, the contemporary violinist he most admired. This however never happened. At their first stop, in Paris, they decided to stay and audition for an opening at the Conservatoire. Quiroga gained entry, being the first among hundreds of aspirants. He studied under Edouard Nadaud for two consecutive years, and also received lessons from Jacques Thibaud, one of the foremost violinists of the time, in 1911.

In Paris, Manuel Quiroga had a close circle of friends, like cellist Juan Ruiz Cassaux (from Cádiz) and pianist Marthe Lehman (his future wife). The Lehman family helped him financially and introduced him to the social world of Paris.

On July 4, 1911, at nineteen years of age, he won the first prize of the Paris conservatoire in violin ("Première Prix violon, premier nommé") performing in front of a jury composed of such notables as Gabriel Fauré, Jacques Thibaud, Fritz Kreisler, Jules Boucherit, Lucien Capet, and Martin Marsick. The Paris Press extensively reviewed the event. Quiroga was the

first Spaniard to win the prize since Sarasate. Other awards given him while in Paris were “Prix Sarasate,” “Prix Jules Garcin,” and “Prix Monnot.”

Soon after receiving this prize, Quiroga returned to Pontevedra. On August 26, he gave a concert in his hometown’s Teatro Principal to celebrate his success; Enrique Granados was his piano accompanist. Before the end of the year Quiroga married Marthe Lehman, who would remain his piano accompanist throughout most of his career.

Quiroga based his residence in Paris where he met musicians like Paul Paray and Darius Milhaud. Manuel Infante and Joaquín Nin were among his friends from the extensive Spanish artistic community: Falla, Viñes, Turina, Casals. It was through Pablo Casals that Quiroga met Enrique Granados and George Enescu.

From 1911 until the beginning of the First World War, Quiroga frequently played in Spain’s philharmonic societies (Bilbao, Lugo, Valencia, Oviedo) and in the main concert halls of Paris, consolidating his career on both the Spanish and French musical scenes. In 1912 he made a musical tour of Spain, performed as soloist with the Paris Conservatory Orchestra, and had great success at leading concert series like Concerts Lamoreaux, Concerts Ysaÿe, and Salle Gaveau. He played duo recitals with pianists José Iturbi and José Cubiles and trios with Juan Cassaux.

As a result of the immediate recognition achieved, Quiroga began recording and also signed a lucrative contract with an international promoter. On April 1912 he made his first discs in Paris for the Gramophone and the Typewriter Company (the forerunner of HMV)<sup>4</sup>, and on October 1913 signed a five year contract with Jos J. Schürmann, promoter of artists

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<sup>4</sup>Tully Potter, “Rise and fall of a Spanish star: The Career of Manuel Quiroga,” The Strad 109, no. 1299 (July 1998): 743.



like Jan Kubelik, Paderewski, Isadora Duncan and the Lamoreaux orchestra. With the beginning of the first world war, and after the cancellation of a troubled European tour with Iturbi (in which Quiroga was arrested in Austria and charged with espionage), Schürmann passed his rights to Schuwer & Company of New York for three years (five months each season and four concerts a week).

1914-15 and 1915-16 were the years of Quiroga's first tours of the United States. His New York debut was at the Hippodrome before an audience of 5000 people. Later concerts occurred at the Schubert Theater and Palace Theater. Great figures of the violin of the time like Mischa Elman, Efrem Zimbalist, and Albert Spalding were among the audience members at these first concerts. Quiroga played with his wife (he had married Marthe Lehman on July 21, 1915), and with compatriot pianist José Cubiles and cellist Juan Ruiz Cassaux.

Quiroga made four trips to America during the war years, achieving great popularity. He was billed as "The new wizard of the violin" and appeared on the vaudeville circuit. Quiroga traveled from New York to San Francisco and in Canada (Toronto and Montreal). In 1917, Quiroga refused the offer of a new American tour. He was afraid of the dangers of the trip since his friend Granados had recently perished when his ship was struck by a torpedo.

He went back to Paris and spent the following year, 1918, on a major tour of Spain and several Portuguese cities. That year Quiroga made his debut in the main concert centers of Spain like Barcelona's Palau de la Música Catalana. Especially successful were his concerts in Galicia (Orense, Santiago, Pontevedra, and La Coruña) where philharmonic societies and organizations like The Press Association of La Coruña hailed the violinist as

the most notable Galician artist, at times even used him as a symbol for the Galician nationalistic movement.

1919 was a year of many recitals in association with José Iturbi. Quiroga continued touring Spain during the winter months and concertized abroad the remainder of the year. He was named honorary member of Madrid Philharmonic Orchestra and became one of King Alfonso XIII's court musicians.

During the following years until 1924, his career continued in: England, Scotland, France, Spain, Portugal, Germany, Belgium, and Switzerland. He played on his own Guadagnini and on a borrowed Stradivarius. During this period, Quiroga made his debut in London (at Wigmore Hall in April 14, 1920), and was presented at the Ysaÿe Concerts in Brussels and at the Salle Gaveau in Paris. His music first appeared in print in 1921, when J. Hamelle published his transcriptions of pieces by Mendelssohn and Scarlatti.

With the growth of his fame Manuel Quiroga found himself the dedicatee of many works by colleagues and friends. In 1920 Edouard Nadaud dedicated to him the fifth of his *Six Etudes de Concert*. Marcel Samuel Rousseau wrote for him *Les Promis*, a piece which Quiroga played at the Salle Gaveau on May 15, 1920. In 1922 he also premiered the Sonata for Violin and Piano by Paul Paray with the composer as pianist. One of the few pieces dedicated to him that Quiroga never performed in public was Ysaÿe's Sixth Sonata for Unaccompanied Violin.

The next fifteen years (1924-1938) were the peak of his career. From this period comes one of his best paintings, the 1930 oil self-portrait. During the winter months of 1924 Quiroga visited North America, giving several concerts in Carnegie Hall, and in 1925 appeared as soloist with the London

Symphony under Sir Thomas Beecham. At the same time original works by Quiroga were being published by Editions Maillachon (Paris): "Habanera" and "Scherzo-Jota N° 1" in 1924, "1ª Guajira," "2ª Guajira," "Playera y Zapateado," "Terra à nosa," "Emigrantes Celtas," and "Alborada" in 1925, and the Primer Concierto en el Estilo Antiguo in 1926. In June 1925 Manuel Quiroga was admitted into the Société des Auteurs, Compositeurs et éditeurs de Musique de Paris.

Quiroga returned to the US early in 1928. In the meantime he had gone on a very successful South American tour of Argentina and Uruguay. For this tour he used a Stradivarius instrument from 1713 belonging to J. Jannete Wallen. During the months of February to May of 1928, Quiroga gave several recitals at Wanamaker Auditorium in New York and in Philadelphia, invited by Rodman Wanamaker. He played this series of recitals on a 1737 Guarnerius del Gesù own by John Wanamaker, with his wife at the piano. In between this series of concerts, Quiroga made his first electric recordings for Victor in Camden, New Jersey: four of his original compositions and arrangements with his wife at the piano, on two ten-inch discs. Soon after, Quiroga's last recordings were also made, this time for Pathé in Paris. Pieces by Sarasate, Falla, Albéniz, and Kreisler were included in this his third sequence of recordings.

Until 1930 Quiroga continued touring South America and Europe. He visited Cuba, Mexico, Argentina and Uruguay for a second time. He would still have a third tour of Uruguay and Argentina in 1933, this time appearing in Uruguay with the S.O.D.R.E. Symphony Orchestra and the conductor Lamberto Baldi.

Manuel Quiroga spent the last years of his career concertizing in the United States. This time he earned better reviews and was praised as an

outstanding figure: "The Philharmonic-Symphony Orchestra concerts will bring two famous Spanish artists as soloists: Gaspar Cassadó and Manuel Quiroga. Quiroga will play *Laló* under Enesco on February. He made his début in America twelve years ago, but his activities with the Philharmonic this season mark his debut here as a mature artist."<sup>5</sup>

In 1937, at 45, Quiroga's career as a violinist prematurely ended. On June 8th 1937 a vehicle knocked him down in Time Square and left him handicapped for a time. Quiroga apparently recovered, but a short time after started to lose the feeling and movement in his left hand. (Fritz Kreisler suffered a similar accident four years later, on April 16 1941, also struck by a passing truck on a New York street). That year Quiroga had performed extensively: besides his several appearances with Enesco and the New York Philharmonic, he also had performed recitals with pianists Iturbi and Mischa Levitzki, and played at Carnegie Hall and at Town Hall. He had premiered two more compositions of his own, "*Danza Argentina*" and "*Canto y Danza Andaluza*," the latter published by G. Schirmer that same year.

Unable to play the violin, Quiroga found refuge in painting and composing. From 1938 to 1949 he traveled to Paris and Valencia, meeting famous painters Zuloaga and Sorolla. He also participated in amateur art exhibits and painted two more self portraits. In 1940 he made an extraordinary series of caricatures of his friends: Casals, Chávez, Kreisler, Segovia, Iturbi, Rubinstein, Ysaÿe, Capet, Viñes, Thibaud, and others. As a last compositional effort, in a three year period Quiroga published a good number of his pieces: "*Rondalla*," "*Danza Argentina*," and *Tres Caprichos* in

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<sup>5</sup> "Quiroga will appear under Georges Enesco," New York Times, 11 October 1936, X, 7:3.

1939, cadenza to Paganini concerto N° 1 in 1940, and cadenzas for concertos by Mozart, Beethoven, and Brahms and “Bruissement d’Ailes” in 1941.

Manuel Quiroga spent the remainder of his life in Santiago and Pontevedra. He died in his birthplace on April 19, 1961.

## **2.2. Associations: Influence from and on Other Artists**

In spite of his short career, Manuel Quiroga is remembered as one of Spain’s greatest violinists, alongside Pablo de Sarasate (1848-1908) and Juan Manén (1883-1971). He was respected and appreciated in Spain and abroad and collaborated extensively with artist-friends in Europe and America. His artistic versatility allowed him to take part in all sorts of cultural circles, from art exhibits to concert halls.

Quiroga had a close relation to France because of his musical studies, his marriage, and the establishment of his residence in that country. This made him a part of the rich Spanish artistic community in Paris after the 1910’s, where figures like Manuel de Falla, Pablo Casals, Ricardo Viñes, and Enrique Granados were living. From this circle of artists came Quiroga’s collaboration with pianists José Iturbi and Enrique Granados and with composer Joaquín Nin. With Nin he shared the preoccupation for the promotion of the music of 18th century Spain. The two worked together on the revival of Baroque violin sonatas by Spanish composers like José Herrando. However, Quiroga always programmed more modern Spanish music in his recitals, that of Sarasate and Turina, and arrangements of Falla and Albéniz. He performed extensively Turina’s 1934 Sonata “Española,” Op. 82, in his New York concerts of 1936-1937 (the piece was not premiered in Spain until 1941).

It was in Spain that Quiroga was most appreciated for his two other artistic facets, painting and composition. His musical compositions were very well accepted by audiences everywhere and many times asked for by the public as encores to his recitals. But for the people of Galicia these works carried a deeper meaning because of their nationalistic connotations. Quiroga was the first to extensively use Galician folklore as the basis of classical music compositions. With pieces like “Emigrantes Celtas,” “Muñeira,” or “Alalá,” Quiroga achieved great popularity amongst the Galician people.

An important number of intellectuals considered his violin playing as an expression of the Galician nationalistic spirit. His playing was defined as “a real hope for Galician artistic awareness” and as “a musical evocation of Galician landscape.”<sup>6</sup> The famous Spanish writer Valle Inclán dedicated the poem *¡Del Celta es la Victoria!* to Quiroga, a poem that was printed and handed out as nationalistic exaltation propaganda at a 1918 concert of Quiroga in La Coruña. He was constantly paid homage by politicians, writers, and other Galician intellectuals like writers Pardo Bazán and Fernández Mato. Numerous portraits, busts, and drawings of him were made by relevant artists of the time, such as Valentín de Zubiarre, Asorey, and Castelao. The work of Francisco Asorey was a bust the people of La Coruña erected in Quiroga’s honor in 1950.

Manuel Quiroga’s talent for the fine arts led him to a parallel career as a painter. He painted landscapes and still life paintings, but his best works were portraits. He was also a master of caricatures, giving in this way his vision of many of the great active musicians of his time: Falla, Casals,

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<sup>6</sup>José Filgueira Valverde, “Galicia y Quiroga,” Catálogo de la Exposición “Manuel Quiroga Losada 1892-1961” (Pontevedra: Museo de Pontevedra, 1992), 141-142.

Segovia, Iturbi, Viñes, Kreisler, Ysaÿe, Thibaud, Toscanini, and others. He was a friend of contemporary artists Campo, Sobrino, Zubiarre, sculptors Asorey and Aronson, and had a long friendship with Sorolla and Zuloaga.

Quiroga's painting style was also influenced by Galician folklore, the primitive art of Castelao and Asorey, the postimpressionism of Sorolla and Juan Luis, and the expressionism of Zubiarre.<sup>7</sup> The Museo de Pontevedra possesses the collection of the violinist's pictorial works: over 33 original paintings and drawings. The Museum has recently established a permanent exhibit in one of its halls with Quiroga's best works.

Outside Spain, Manuel Quiroga was most appreciated as a performer; he was admired for his violin playing by Enesco, Kreisler, Heifetz, and Ysaÿe, the greatest violinists of the era. Quiroga belongs to the new school of violin playing that arose after the technical contributions of Paganini favoring brilliance of execution and musicality. His violinistic genealogical tree goes back to Viotti and through the French school of violin playing: Baillot, Habeneck, Léonard, Marsick, and Thibaud. Nonetheless, Quiroga was greatly influenced by both Sarasate and Kreisler. He achieved Sarasate's reliable intonation, flawless tone, and technical precision, and aimed towards Kreisler's expressive style, emotion and sincerity. The three of them, as many of the violinists of the time, used to include melodic and bravura audience-pleasing bagatelles in their recital programs, and often played transcriptions, showpieces, and encore numbers selections of their own.

Manuel Quiroga's musical output is quite similar to that of Kreisler and Sarasate. They mainly wrote short pieces, violinistic and bravura-oriented compositions that are well constructed, thematically inventive, and

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<sup>7</sup> Leonor Alonso Otero, "El estilo de la pintura de Manuel Quiroga," Catálogo de la Exposición "Manuel Quiroga Losada 1892-1961" (Pontevedra: Museo de Pontevedra, 1992), 160.

calculated to enchant audiences. Like his predecessors, Quiroga continued the tradition by also transcribing short encore pieces from other musical mediums into violin and piano settings. Like Sarasate, he wrote settings of Spanish dances in order to popularize them in the concert hall. He also composed cadenzas to the major violin concertos of the repertoire, as did Kreisler.

Quiroga was the dedicatee of many violin compositions, some of which he premiered and performed during his career. These include: Nadaud's fifth of his *Six Etudes de Concert*, Marcel Samuel Rousseau's *Les Promis*, Roger Penau's *Air de Danse*, Jacques Arnay's *Fragment Lyrique Op. 11*, César Espejo's *Fileuse Op. 12*, J. M. Fernández's *Quiroga (Pasodoble) por...*, Eduardo Fabini's *Fantasía para violin y orquesta*, and Joaquín Nin's *Sur un air de danse de Pablo Esteve, 1779*, the fifth of *Cinq commentaires*. However, the most significant piece dedicated to Manuel Quiroga is Ysaÿe's Sonata for solo violin N° 6 in E Major "To Manuel Quiroga." Ysaÿe dedicated his six violin solo sonatas to his most admired violinists colleagues: N°1 to Szigeti, N° 2 to Thibaud, N° 3 to Enesco, N° 4 to Kreisler, N° 5 to Crickboom, N° 6 to Quiroga. He wrote each of the 1924 sonatas with the hope of incorporating aspects of the recipient's musical personality in the work intended for him. "It is in remembering the Spanish violinist's playing style, which reminded him of Sarasate, that the master conceived his last Sonata for unaccompanied violin. Here, even more than in the others, the master endeavors to adapt the violinistic writing to the playing of the artist to whom the work is dedicated."<sup>8</sup> "Ysaÿe admired Quiroga's prodigious technique. The passage work in this sonata indicates his technical expertise.

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<sup>8</sup> Antoine Ysaÿe, *Historical account of the six sonatas for unaccompanied violin Op. 27 of Eugene Ysaÿe* (Brussels: Editions Ysaÿe, c. 1968), 16.



Considered the most difficult to play of the six, this sonata is required in many of the top violin competitions.

Ysaÿe's sonata shows a great display of virtuoso effects such as: rapid execution of octaves, tenths and other double stops, bowing demands of rapid triple stops, up and down bow staccato, rhythmic energy of dotted rhythms, 32nd note passages, and the writing of the theme in thirds.<sup>9</sup> All of these are technical devices Quiroga often used in his own compositions. Sadly, this Sonata has possibly been the principle medium through which the musical legacy of Manuel Quiroga has been preserved on the international violin scene. He had been partly forgotten after being forced to abandon public appearances. The decline of his fame after the accident was in Spain due in part to the coincidence of that event with the beginning of the Spanish civil war.

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<sup>9</sup> From the musical analysis found on Bertram Greenspan's *The six sonatas for unaccompanied violin Op. 27 of Eugene Ysaÿe* (Diss., Indiana University, 1969), 116-117.

## CHAPTER III WORKS ON SPANISH THEMES

### 3.1. Spanish Dances

Title:	<b>Canto y Danza Andaluza</b>
Genre:	Andalusian Dance for violin and piano. "Danza Española N° 1." <sup>10</sup>
Composed:	1936, Paris.
Publication:	G. Schirmer, Inc. New York, 1937.
Duration:	ca. 4 minutes.
Premiere:	March, 5, 1937, New York. Manuel Quiroga with José Iturbi.
Recording:	None.
Dedication:	"À mon grand ami Georges Gould," as appears on the published part.
Manuscript:	Four different scores, all of them at the Museo de Pontevedra. The manuscript found in the folder "Apuntes para violín, 1938," one of the several manuscript music folders of the Quiroga archive at the Museo, is a version of the score that has particular interest. It includes many performance, articulation and tempo markings added by the composer to those in the published part (new bowings, fingerings, rubato marks, etc.). It has also some differences from the published score in notes and note-values like the addition of double stops for some passages.
Description:	In 3/4. 138 measures long. Allegretto non troppo-Più lento-Tempo I. Clearly divided into two parts different in character, tempo and rhythm. The first section, Canto (mm.1-87), is in D minor and begins with a slower section which later introduces the danza rhythm. This rhythm becomes the main element of the second large section of the piece: Danza (mm. 88-138), in D Major.
Technique:	This is a piece of a high level of technical difficulty. It involves many different techniques both for the bow

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<sup>10</sup> Manuel Quiroga chose twelve of his compositions for a collection of Spanish Dances. Possibly he intended the publication of this set. He numbered the chosen pieces in the following order:

N° 1	<i>Canto y Danza Andaluza</i>	N° 7	<i>1ª Habanera</i>
N° 2	<i>1ª Danza Argentina</i>	N° 8	<i>Jota nº 1</i>
N° 3	<i>2ª Guajira</i>	N° 9	<i>Zortzico</i>
N° 4	<i>Zapateado</i>	N° 10	<i>Alborada</i>
N° 5	<i>Jota nº 2</i>	N° 11	<i>Muñeira</i>
N° 6	<i>Playera y Zapateado</i>	N° 12	<i>1ª Guajira</i>

and the left hand. As an outstanding feature it uses runs of consecutive fifths in double stops. The violin part is a very ornamented one, with appoggiaturas as far as five notes long and eight to twelve notes long runs. Other techniques used are: For the left hand: string climbing (sul D, sul G), double stop melody (thirds, sixths, octaves), glissando, chromatic scale, pedal double stops, artificial harmonics, trills, left hand pizzicato (single, double, triple stops), and double trill. For the bow arm: détaché lancé, flying staccato, return spiccato, reflex ricochet, collé, singing spiccato, hammer stroke, and pizzicato.

Title:	<b>Jota n° 1 (Scherzo)/ "La Jota" (Danse aragonaise)</b>
Genre:	Dance, especially characteristic of Aragón, in northern Spain, but widely disseminated throughout the Spanish peninsula. In rapid triple time and harmony alternation between V/I, usually in groups of four measures of each. <sup>11</sup> It is set here for violin and piano. "Danza Española N° 8."
Composed:	1925, Paris.
Publication:	Editions Maillolchon. Paris, 1925.
Duration:	ca. 2.5 minutes.
Premiere:	March, 29, 1925, Vigo.
Recording:	None.
Dedication:	None.
Manuscript:	One copy. It has a repeat sign for the first sixteen measures when in the published part the repetition has been written out. It is less detailed in bowing and articulation marks. The violin part ends with a pizzicato eight note instead of the dotted half note fermata of the published version.
Description:	In 3/4. 125 measures long. Allegro-Piú Moderato-Tempo Primo. D major. ABA form: A parts (mm. 1-67 and mm. 103-125) being fast and marked with the performance indication "valiente"(brave, fearless), and section B (mm. 68-102) being slow with the indications <i>sonore</i> and <i>marcato</i> .
Technique:	This is not a technically difficult piece even though it uses a great variety of techniques. The basic bow stroke is a singing spiccato or thrown bow, but the bow arm has also to perform some passages on accented détaché, singing détaché, staccato volante,

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<sup>11</sup> *The New Harvard Dictionary of Music*, 1986 ed., s.v. "Jota."

accented legato, down bow chains and reflex ricochet. Other techniques in this piece are: mordents and trills, natural and artificial harmonics, pizzicato chords, left hand pizzicato, double stop melodies (in sixths, fourths, and thirds), double stop glissando, glisser or chromatic glissando, G string climbing and pedal double stops.

Title:	<b>Jota n° 2/ "Scherzo-Jota"</b>
Genre:	Violin and piano setting of the Jota dance form. <sup>12</sup> "Danza Española N° 5."
Composed:	1936, Paris.
Publication:	None.
Duration:	ca. 2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	Three different copies of only the violin part. The piano part is missing. In one of the versions the violin part has been copied into an empty piano score. This version has the marking Piu Lento for the middle section. The violin part has some revisions by Quiroga like the specification of bowings and fingerings and the addition of glissandi and schnellers.
Description:	In 3/4. 134 measures long. Allegro- Cantabile molto meno-A Tempo. G major. It is written in the ABA form plus an introduction and a coda. The introduction is a small cadenza-like violin solo. A sections are quite long: mm. 2-58 and mm. 76-131. They are bipartite, second parts being a developmental section on the Jota theme."B" is the slow singable section of the dance. It is marked <i>sonore</i> .
Technique:	The piece makes an extensive use of up bow staccato volante and other virtuoso bow strokes like reflex ricochet, up bow return spiccato, and collé. Legato, double stop sostenuto, spiccato, accented legato and détaché porté are the rest of the many strokes of this Jota. The left hand is a little bit easier except for the double stops (thirds, sixths, and consecutive tenths), glissandi, harmonics, and ornaments (mordents and schnellers).

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<sup>12</sup> See Jota n°1 (Genre).

Title:	<b>Lamento Andaluz</b>
Genre:	Romanza <sup>13</sup> for violin and piano.
Composed:	1936, Paris.
Publication:	None.
Duration:	ca. 3.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	There are five copies of the piece, but only of the violin part.
Description:	In 3/4. 67 measures long. Lento. In ABA' form. In C minor. It has a seven bars introductory cadenza in pizzicati and a second cadenza at m. 49, before the re-exposition of A. A (mm. 8-30) is a series of three phrases over the main theme, B (mm. 31-48) is marked dolce-sonore and modulates to C major and F minor, and A' (mm. 50-58) is a single statement of the theme. The piece ends with a succession of five fermatas that constitutes the Coda.
Technique:	The main techniques are pizzicato and double stop sostenuto playing. There are pizzicato chords and a lot of left hand pizzicato. The double stops are mainly thirds and sixths. There is pedal double stop playing and self accompaniment, legato, portato, inner accent stroke, détaché porté and up bow return spiccato. Other technical devices are: glissando, fast runs of thirty-seconds, artificial harmonics, left hand tremolo, string climbing, and mordents, trills and schnellers.
Title:	<b>Playera y Zapateado (Danza Andaluza)/ La "Playera" y El "Zapateado"</b>
Genre:	Andalusian flamenco song and dance setting for violin and piano. "Danza Española N° 6." The Playera, also known as "seguiriya gitana," is a lament imbued with the pessimism and profound fatalism of "cante jondo." <sup>14</sup> It is marked by the alternation of measures in 3/8 and 3/4 time and it makes a frequent use of vocal portamento. The Zapateado is a flamenco

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<sup>13</sup>An instrumental work of lyrical character in a slow tempo, often in ABA form. *The New Harvard Dictionary of Music*, s. v. "Romanze."

<sup>14</sup>Cante Jondo (deep song) is a characteristic style of singing of the repertory of music of Andalusia in southern Spain. The term is sometimes applied to the flamenco music repertory as a whole. *The New Harvard Dictionary of Music*, s. v. "Flamenco."

	dance, the stamping and tapping of the feet with rhythmic virtuosity. <sup>15</sup>
Composed:	1925, Paris.
Publication:	Editions Maillolchon. Paris, 1925.
Duration:	ca. 3.5 minutes.
Premiere:	March 25, 1925, Vigo.
Recording:	None.
Dedication:	None.
Manuscript:	It seems to be a later version to the published one. It has some changes of articulation, bow techniques, and note lengths. The cadenza passage on artificial harmonics at bar 82 has been suppressed and two pizzicato chords have been added in bars 56 and 64. Other changes are: the simplification of the last three notes from artificial harmonics/left hand pizzicato to regular pizzicato/regular chords and the slight change of rhythm in the cadenza of bar 38.
Description:	In 3/4 and 6/8. 114 measures long. Moderato-Allegro vivace-Presto. The Playera corresponds to the Moderato section mm. 1-37 and it is in ABA form. A (mm. 1-9) introduces the slow theme in G minor, B (mm. 10-28) is a more rhythmic part of the playera in D minor and A' (mm. 29-37) is the slow theme in a high, less dark register, and in the principal key of D major. There is a scherzando cadenza after the fermata of measure 38 and before the Zapateado part. The Zapateado has a very rhythmic refrain and a more cantabile section that alternate. The Presto section at measure 72 is the more rhythmically vivid section. There are two more little violin cadenzas over fermatas in the piano part: the second one at measure 82 and the third at 90.
Technique:	Techniques for the left hand: string climbing (sul G, sul A, sul D), mordents and appoggiaturas, self accompaniment, double stops (thirds and sixths), natural harmonics, artificial harmonics (many throughout the piece), and long runs of thirty second notes (example: 35 notes long run at bar 90). The bow strokes for the Playera part are legato, portato, and accented détaché. Hammer stroke, flying staccato and spiccato are the ones used in the Zapateado section.

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<sup>15</sup> Gilbert Chase, *The Music of Spain* (New York: Dover Publications, Inc., 1959), 225, 250.

The big difficulty of the piece is the continuous and fast alternation of techniques within a single musical phrase.

Title:	<b>Rondalla</b>
Genre:	Andalusian dance setting for violin and piano. The Rondalla or Rondeña is a dance, a variant of the fandango which is named after the town of Ronda, in Andalusia. It belongs to the same group as the Granadina and Malagueña. <sup>16</sup>
Composed:	Unknown.
Publication:	Editions Salabert. Paris, 1939.
Duration:	ca. 3 minutes.
Premiere:	Unknown.
Recording:	Victor. Camden, New Jersey. May, 1928. This recording can be also found in a recent compilation: Symposium Records 1131, "The Great Violinists" vol.V, England, 1996.
Dedication:	None.
Manuscript:	Two different copies, both earlier to edition versions. The first one is the one that was recorded. It bears the inscription "Disco Victor Gramófono" at the heading of the page. It is a less detailed copy: it misses ties, articulation marks and some dynamics. The central part of B sections (mm. 45-60 and mm. 143-156) differs from the other versions. There are also differences in note lengths and rhythms, and the left hand pizzicato passages are here marked return spiccato.
Description:	In 3/4. 190 measures long. In G major. Moderato-Allegro-Piu lento-Allegro vivace. In a quaternary ABA'B form, with a nervous staccato rhythm presented in an introductory "scherzando" motif and interrupted by the lyrical sections A and A'. There are no links between sections, all of them end on fermatas or are separated by empty rests. The slow sections are in D major.
Technique:	Almost the entire piece is written in double stops, with chordal execution, down bow chains of chords, and self accompaniment. Other techniques for the bow arm are: reflex ricochet, up bow return spiccato, accented legato, sostenuto, portato, pizzicato, accented détaché, and spiccato. The left hand has to perform string climbing (sul G, sul D), pizzicato, and fast runs of up to 27 notes of length.

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<sup>16</sup> Chase, 157, 227.

**Title:** **Zapateado/ "Danse du solier"**  
**Genre:** Flamenco Dance setting for violin and piano where quite intricate rhythmic patterns symbolize the stamping of the feet of the Dance from which the name has been taken. "Danza Española N° 4."  
**Composed:** 1939, Paris.  
**Publication:** None.  
**Duration:** ca. 2.5 minutes.  
**Premiere:** Unknown.  
**Recording:** None.  
**Dedication:** None.  
**Manuscript:** Three copies of the violin part alone.  
**Description:** In 3/4 and 6/8 alternation. 133 measures long. Allegro molto. In D major. In ABA' form, with introduction and coda. The Introduction (mm. 1-4) is in 6/8 and is marked "Scherzando". A has two statements of the Zapateado theme and A' just one. Section B (mm. 36-108) is quite long and it does not necessarily contrast in character with A sections; it gives harmonic colour with modulations to remote keys like Ab major or B major. It is in itself tripartite: mm. 36-46, mm. 47-69, and mm. 70-108.  
**Technique:** The bow is almost always off the string with the following strokes: up bow return spiccato, collé, hammer stroke, and spiccato. There is also portato, sostenuto, accented détaché, détaché porté, and bariolage. The techniques for the left hand are: double stops, natural and artificial harmonics, string climbing, left hand pizzicato, ornaments, and passaggi in consecutive fifths.

**Title:** **Zortzico (Danse Basque)**  
**Genre:** Violin and piano setting of a Basque Dance. The Zortzico is the most famous of all Basque Dances. Somewhat similar to the Castillian "rueda" and the English hornpipe, it is characterized by its irregular 5/8 rhythm.<sup>17</sup> "Danza Española N° 9."  
**Composed:** Unknown.  
**Publication:** Publications Raoul Breton. Paris, 1928.  
**Duration:** ca. 2 minutes.  
**Premiere:** March 25, 1928, New York.  
**Recording:** None.  
**Dedication:** None.

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<sup>17</sup> Chase, 234, 256.



Manuscript:	One copy. It is identical to the published part except for some differences in bowing.
Description:	In 5/8. 92 measures long. In A minor. Moderato. Simple binary form AA'. Each section has three differentiated parts, the middle one being in the relative major key. Mm. 1-47 is A and mm. 48-92 is A'.
Technique:	Without technical difficulties besides its sul G and D melodic lines, the double stop playing of the melody, some mordents and appoggiaturas, and natural harmonics. The bow is always legato.

### 3.2. Cuban and Argentinian Dances

Title:	<b>1ª Guajira/ La "Guajira" (Danse Cubaine)</b>
Genre:	Cuban Dance for violin and piano. The Guajira is a traditional song style of rural Cuba. "Danza Española N° 12."
Composed:	Unknown.
Publication:	Editions Maillochon. Paris, 1924.
Duration:	ca. 4 minutes.
Premiere:	November, 1924. <i>Gaveau</i> Concert Hall, Paris.
Recording:	None.
Dedication:	None.
Manuscript:	The manuscript has the following inscription by Quiroga: "Hay en este texto rectificaciones que no publica el ejemplar en circulación." <sup>18</sup> The corrections Quiroga talks about are: nine bars completely rewritten (mm. 18-19, 25, 33, 46, 70, 158-160), tempo marking changed to Allegro, trills changed into schnellers, inclusion of more double stops in some passages, performance hints (bowings, hairpins, glissandi), and addition of a final left hand pizzicato chord on the second half of the last bar, not present in the violin part of the published score.
Description:	In 6/8 with some alternation of 3/4 meter typical of the guajira rhythm. 183 measures long. Allegro vivace. Simple harmonic structure of D major-G minor-G major-D major, I-iv-IV-I succession. The piece is a sequence of 10 line stanzas of the song (of around 15 measures long each) <sup>19</sup> pasted together by links of a length of 2 to 12 measures.

<sup>18</sup> "There are corrections in this text not published by the issue in circulation."

<sup>19</sup> The Guajira was often in combination with the singing of "Décima" texts. The Décima is a variant of the Spanish popular ballad and it is made up of ten line stanzas.

Technique:	Left hand pizzicato and glissando are the predominant effects. It has also many trills and double stop mordents and schnellers. Other difficulties for the left hand are: artificial harmonics (in single and double stops), single string climbing (sul D, sul G), pedal double stops, melodic double stops passages in thirds and sixths, and double string climbing in thirds and tenths. As bow strokes it features: singing spiccato (used throughout the piece), returned spiccato, reflex ricochet, legato, and portato.
Title:	<b>2ª Guajira (Danza Cubana)</b>
Genre:	Cuban Dance for violin and piano. "Danza Española N° 3."
Composed:	Unknown.
Publication:	Editions Maillochon. Paris, 1925.
Duration:	ca. 2 minutes.
Premiere:	March, 25, 1925, Vigo.
Recording:	Victor. Camden, New Jersey. May, 1928. This recording can be also found in a recent compilation: Symposium Records 1131, "The Great Violinists" vol.V, England, 1996.
Dedication:	None.
Manuscript:	Four different manuscript copies, one of them only of the violin part. There are no major changes in them, just a few articulation differences in the violin part.
Description:	3/4-6/8 alternation. 79 measures long. Allegro. It is in ternary ABA' form and the harmonic scheme is based in a continuous major/minor key alternation. The piece starts with a solo violin introduction "sonoro a piacere." Section A (mm. 2-29) is in the typical guajira rhythm, in eighth note writing, and it goes through the keys of G major and G minor. B (mm. 30-56) is the cantabile section of the piece. More in consonance to the mellow character of the introduction, it is formed by three parts, from seven to twelve bars in length and respectively in the keys of C major/ C minor/ C major. B section ends with another solo violin "a piacere" cadenza. The last big section, A' (mm. 57-80), is again more rhythmic and has a long coda written in sixteenth notes as a perpetual motion until the end.
Technique:	There is a great variety of bow strokes on and off the string: from jeté, reflex ricochet, collé, return spiccato and sautillé, to legato, sostenuto, portato, accented

détaché, chordal execution, inner accent stroke, and bariolage. For the left hand the main techniques are: string climbing (sul G, sul D), self accompaniment, pedal double stops, artificial harmonics, mordents, and left hand pizzicato.

Title:	<b>1ª Habanera/ La "Habanera"</b>
Genre:	Cuban Dance for violin and piano. The Habanera is a nineteenth century Cuban song and dance form, in slow to moderate tempo and in double meter, its name derived from that of the country's capital city of Havana. <sup>20</sup>
Composed:	Unknown.
Publication:	Editions Maillolchon. Paris, 1924.
Duration:	ca. 2.5 minutes.
Premiere:	March, 13, 1928, La Habana.
Recording:	None.
Dedication:	None.
Manuscript:	Two copies. One of them seems to be a later than the publication version, showing changes in the rhythmic value of some notes and the omission of the empty measures 20 and 80 of the published version. The other manuscript version has only two notes of different values when compared to the published one, and, only m. 80 has been omitted. Both of them have one more note added to the down beat of the next to last measure.
Description:	In 2/4. 86 measures long. Moderato. Ternary ABA' form. A (mm. 1-38), B (mm. 39-60) and A' (mm. 61-86). The piece starts with three measures of piano solo and then the violin is added at bar 4 to complete the cantabile introduction that continues to m. 20. The Habanera starts at m. 21 and it is set in a two sentence period until m. 38. The same structure of two sentences has section B until m. 54, where a small codetta starts, ending on a fermata at 60. A' is a repetition of mm. 1-24 plus two measures of cadential material. There is a lot of mixture over the key of G minor / major / minor / major.
Technique:	The difficulties of the piece mainly fall on the left hand with techniques such as string climbing (sul A, sul D), big leaps, glissando in single and double stops, trills, natural and artificial harmonics, double and triple stop left hand pizzicato, left hand double tremolo, double stop playing of thirds and sixths, mordents and appoggiaturas, and

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<sup>20</sup>*The New Harvard Dictionary of Music*, s.v. "Habanera."

runs of sixteenths and thirty seconds of seven to eleven notes in length. The bow is mostly in legato, but there are also passages with portato, accented détaché, up bow return spiccato, collé, inner accent stroke, and staccato volante.

Title:	<b>2° Habanera</b>
Genre:	Cuban Dance for violin and piano. <sup>21</sup>
Composed:	Unknown.
Publication:	None.
Duration:	ca. 2 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One manuscript copy of the violin part alone. It is very difficult to read, in small writing and with ink stains.
Description:	In 2/4. 68 measures long. Without specified tempo marking. In D minor. ABA'B' form: A (mm. 9-25), B (mm. 26-52), A' (mm. 53-60), and B' (mm. 61-64). A' and B' are much shorter versions of A and B. Mm. 1-8 are an Introduction and mm. 65-68 a Coda. A, A' and the Coda share the Habanera rhythm while the Introduction, B and B' are written in continuous sixteenth notes figurations.
Technique:	It is not too difficult. It has a good variety of techniques considering its length. They are: collé, up bow return spiccato, double stop playing (mainly thirds and sixths), legato, spiccato, pedal double stops, hammer stroke, glissando, natural and artificial harmonics (in double stops), string climbing, and schnellers.
Title:	<b>1ª Danza Argentina/ "Danza Argentina"</b>
Genre:	Argentinian Dance (Tango) <sup>22</sup> for violin and piano. "Danza Española N° 2."
Composed:	Unknown.
Publication:	Editions Salabert. Paris, 1939.
Duration:	ca. 3.5 minutes.
Premiere:	April, 5, 1937, New York.

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<sup>21</sup> See 1ª Habanera (Genre).

<sup>22</sup> "The music of the Argentine tango (though not its choreography) reached Buenos Aires from Andalusia via the Zarzuela. The tango of Cádiz, mixed with African and Cuban influences, appears to have engendered nearly the whole of South American music. The 2/4 rhythm that forms the basic pattern of the tango, as of the habanera and the milonga, was not entirely a product of Creole influences, since it was known in Europe much earlier." Chase, 262.

Recording:	Victor. Camden, New Jersey. May, 1928. This recording can be also found in a recent compilation: Symposium Records 1131, "The Great Violinists" vol.V, England, 1996.
Dedication:	None.
Manuscript:	There are three different manuscript versions of the piece. The first one is entitled "Danza Española (Argentina)." It begins without tempo indication and without bar lines. It has more trills, mordents and "hairpins" written out. Some passages are presented in a different octave, have a different rhythmic value or are written for a different technique (there are many more artificial harmonics). The second version is incomplete, with the beginning marked "tranquilo" and with piano accompaniment. The third manuscript is also the third version in time, and it has some additions that make it closer to the published version but still not similar to it.
Description:	In 2/4 with some passages in 3/4. 153 measures long. Lento a piacere-Allegro moderato-Lento-Tempo. In G major. In ABA form. It has a long solo violin Introduction (mm. 1-26) marked Lento a piacere, in G minor and 3/4 meter. This section is repeated before the second statement of A with piano accompaniment (mm. 97-121). A sections (mm. 27-57 and mm. 122-153) present the rhythmical elements of the Tango. Section B (mm. 58-96), using the same rhythmical material, creates tension and a certain sense of speed. It also modulates through D major/minor and F major.
Technique:	According to the character of the different sections of the dance, each part has its own idiomatic techniques. Lento sections: ondeggiando, portato, inner accent stroke, spiccato, collé, string climbing (sul G, sul D), double stops, 18 notes long runs, mordents, and appoggiaturas. Allegro sections: natural and artificial harmonics, pizzicato, trills, left hand double tremolo, 24 notes long runs, double stops, pedal double stops, chordal execution, self accompaniment, down bow chains, up bow return spiccato, and détaché.
Title:	<b>2ª Danza Argentina</b>
Genre:	Argentinian Dance (in between Tango and Habanera) for violin and piano.
Composed:	Unknown.
Publication:	None.
Duration:	ca. 2 minutes.

Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy of only the violin part.
Description:	In alternating 3/4-6/8 and 2/4 meters. 75 measures long. Without general tempo marking at the beginning and later sections labeled marcato-tempo-lento. It has a mixed form ABB' plus an Introduction. The introductory section has two parts: one in 3/4-6/8 (mm. 1-4) that will be repeated before B', and a second one in 2/4 (mm. 5-10) and in form of a small cadenza in pizzicato. Section A (marcato) has the habanera rhythm and sections B are closer to the tango. Big sections always end with fermatas. The harmonic content is a constant leading motion from D Major to G Major, the central part going through Eb, g, and d.
Technique:	There is a difficult passage of left hand pizzicato and pizzicato chords combined. The rest of the piece is more simple, even though it is almost entirely in double stops. The bow strokes are: hammer stroke, portato, down bow chains, and up bow return spiccato. The techniques for the left hand are: schnellers and appoggiaturas, double artificial harmonics, glissando, and string climbing.

### 3.3. Hymns and Songs to Galicia and Spain

Title:	¡¡ESPAÑA!! (himno)
Genre:	Hymn (national anthem) <sup>23</sup> for violin and piano.
Composed:	Unknown.
Publication:	None.
Duration:	ca. 2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	Two copies, but none of them with the piano accompaniment part.
Description:	In 4/4. 77 measures long. No tempo marking. In F major. It follows the Rondo form scheme ABACA. B (mm. 22-39) is in C major and C (mm. 48-73) modulates to Bb and C minor. There is not a clear contrast in character between sections, but the refrain is more legato and cantabile.

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<sup>23</sup> Spain has a national anthem, "Marcha real," adopted since 1770. This is not an arrangement of that music.

Technique:	Easy piece, written in a very comfortable range and tempo, and with no special technical difficulties. The bow is either legato or détaché, and the left hand has only some ornaments to decorate otherwise more plainly written melodies.
Title:	<b>Galicía (himno)</b>
Genre:	Hymn (national anthem) for violin and piano.
Composed:	1938.
Publication:	None.
Duration:	ca. 2 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	Three copies. Two of them are very similar. The other one is a manuscript of a violin part, also called allegro marcia and in the same key, but with different tunes and shorter in length than the rest.
Description:	In 2/4. 91 measures long. Allegro marcia. In Bb major. ABAACA form. It starts with three measures of piano chords as Introduction. B (mm. 21-28) it is a small modulating contrasting section while C (mm. 59-76) is a developmental, bigger episode.
Technique:	Very simple writing and easy tempo with legato, sostenuto, staccato, and détaché as bow-strokes, and no special left hand techniques.
Title:	<b>Alalá<sup>24</sup></b>
Genre:	Galician song setting for violin and piano.
Composed:	Unknown.
Publication:	None.
Duration:	Unknown.
Premiere:	March, 31, La Coruña.
Recording:	None.
Dedication:	Unknown.
Manuscript:	None.
Description:	Unknown.
Technique:	Unknown.

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<sup>24</sup> Galician folksong, always homophonic and quite brief. Its rhythm is free and the tempo can oscillate between moderato and adagio. The character of the alalá is melo and melancholic. *Diccionario de la Música Española e Hispanoamericana*, s.v. Alalá.

Title:	<b>Alborada (Galicia)/Alborada (Danse Celta)</b>
Genre:	Song setting for violin and piano. Based on the famous melody " <i>Un adiós a Mariquiña</i> " by José Castro González ("Chané"). <sup>25</sup> The Alborada is a purely instrumental form of the Galician folk song played on the Galician bagpipe. <sup>26</sup>
Composed:	1925, Paris.
Publication:	Editions Maillochon. Paris, 1925.
Duration:	ca. 3 minutes.
Premiere:	March, 31, La Coruña.
Recording:	None.
Dedication:	None.
Manuscript:	One manuscript copy at the Museo de Pontevedra. It is probably earlier than the published copy because the endings of both sections of the dance part are in a much simpler form. In the manuscript copy, a half note harmonic appears instead of the chromatic glissando in artificial harmonics seen in the published version.
Description:	17 bars of introduction in 2/4. The rest is an alternation of binary and ternary meters, 6/8-9/8. 80 measures long. Larghetto. It has four differentiated parts: An introduction in E major (mm. 1 to 17), a transitional more vivid part in E minor (mm. 18-42), and two more sections that form what it is the dance. The first section of the dance (mm. 43-58) being in the key of D minor and the second (mm. 59-80), an expanded replica of the previous one, in D major.
Technique:	The piece in general is not too hard but it requires the mastering of continuous double string playing, staccato, and artificial harmonics. As techniques unique to this piece we have: the playing of unisons (being one of the notes an open string and thus imitating the sound of a bagpipe drone), glissando triller, and chromatic glissando in artificial harmonics. Détaché and legato are the basic bow strokes. Other techniques involved are: down bow staccato, tied hook, double stop melody (in thirds and sixths), string climbing (sul G, sul D, sul A), pedal double stops, and many ornaments (mordents, appoggiaturas, schnellers, etc.).

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<sup>25</sup> Composer, choir conductor and scenic musician. Santiago de Compostela 1856 - la Habana 1917. Author of four Galician melodies following the technique initiated by Marcial del Adalid of application of prosodic criteria from the French *mélodie* to songs of Galician text (language of seven vowel sound phonemes). With "*Un adiós a Mariquiña*" he achieved such a popular acceptance that the song remains as part of the Galician heritage.

<sup>26</sup> Chase, 232.



Title:	<b>"Emigrantes"/ Emigrantes Celtas (Lonxe d'a terriña...! Lonxe d'ó méu lar...!)"<sup>27</sup></b>
Genre:	Fantasia for solo violin. Based on the famous Galician theme "Lonxe d'a terriña...Lonxe d'ó méu lar..." <sup>28</sup>
Composed:	1924, Paris.
Publication:	Editions Maillouchon. Paris, 1925. Published together with "Terra...A Nosa! as a set of two pieces for solo violin.
Duration:	3 minutes.
Premiere:	March, 29, 1925, Vigo.
Recording:	None.
Dedication:	None.
Manuscript:	Three different manuscript copies of the piece. The first one seems to be the oldest, a previous to publication copy dated 1924, signed and dedicated. It has the introduction marked Adagio, "A" sections Allegro recitativo, and Prestissimo at the end. It has also much more descriptive performance terms like: "franco ma misterioso," "forte con pasion," "sempre intenso," "pleine" and it has changes in the value of some notes and a significant simplification of the last passage (from a run in perfect fifths to a single note run). The other two manuscripts are closer to the published part. One of them must be a later version with simplified difficult excerpts: more frequent bow changes in some of the long runs and the parts on down bow chains of chords turned into double stop bariolage passages.
Description:	3/4-4/4 alternation. 47 measures long. "Recitado" (recited) as tempo marking even though the term is more of a character indication. It is full of rubato indications as: longa, presto, misterioso, con anima, pesante, etc. In C minor. It is in ternary form: A(mm. 2-13) B(mm. 14-34) A(mm. 37-46). Measure one is a free introduction in pianissimo, measures 35 and 36 are a small cadenza before the recapitulation of "A" and measure 47 is a small addition to "A" that serves as a virtuosic closing of the piece.
Technique:	It is technically difficult. It is full of very violinistic virtuoso effects. The recitativo parts have a lot of string

<sup>27</sup> In "Gallego", Galician language. It means "away from the motherland..., away from home."

<sup>28</sup> "The 19th and early 20th centuries were inundated with fantasias, capriccios, and rhapsodies that draw upon popular songs, pseudo-folk melodies, and patriotic airs to evoke exotic landscapes, or that to quote themes from familiar operas. These range from modest salon pieces to virtuoso vehicles by and for showmen such as violinists Paganini, Bériot, Vieuxtemps, and Sarasate." *The New Harvard Dictionary of Music*, s.v. "Fantasia."

climbing for the playing of the melody (sul G or sul D with G string as a pedal), as well as double stop playing in octaves, sixths and thirds. The basic bow stroke is legato with some portato. Techniques in the “A” sections are more virtuosic: 13 to 20 notes long “presto” runs, self accompaniment, pedal double stops and chords, artificial harmonics, inner accent stroke, single and double stop glissando, etc. And, unique to this piece: down bow chains of chords (major sixth + diminish fifth chords) in glisser or chromatic glissando and 12-18 notes long runs in perfect fifths. One more difficulty is the huge dynamic range within which the piece is written: from ppp to ffff.

Title:	<b>Muñeira/ “Terra!!... Á Nosa!!”<sup>29</sup></b>
Genre:	Galician Dance for solo violin. Based on one of the most popular muñeiras of the Galician folklore. <sup>30</sup> The Muñeira is a Galician folksong in 6/8 time that is both sung and danced to the accompaniment of the “gaita gallega” (bagpipe). <sup>31</sup>
Composed:	1924, Paris.
Publication:	Editions Mailllochon. Paris, 1925. Published together with “Emigrantes Celtas” as a set of two pieces for solo violin.
Duration:	ca. 2.5 minutes.
Premiere:	March, 29, 1925, Vigo.
Recording:	None.
Dedication:	None.
Manuscript:	Only incomplete sketches.
Description:	In 6/8. 116 measures long. Allegro vivace. The piece has a long introduction of 37 bars of length, in A Major and built over the imitation of the bagpipe drone sound and the progressive incorporation of voices. Mm. 1-4 only have the tenuto drone in unison with the E string, in mm. 5-20 a voice in tied 3 plus 3 eight notes is added. In mm. 21-28 the drone sound stops, a second voice is added and the eight notes are now short. Mm. 29-37 are in chords at three voices and dotted rhythm. The Muñeira Dance itself starts at 38 after a fermata. It is in G major and it has three sections: mm. 38-53, mm. 54-68 and mm. 69-88. There is also a long Coda: mm. 89-116 that goes through the relative minor before the end.

<sup>29</sup> In Galician, it means “the motherland...our motherland.”

<sup>30</sup> Antonio López Prados, “Manuel Quiroga, Violinista Universal. Análisis de sus ocho conciertos en La Coruña.” *Abrente* n°3, 1971.

<sup>31</sup> Chase, 232.

Technique:

The main difficulty of the piece falls on the continuous use of double or triple stop playing as: unisons, double stops (thirds, sixths), pedal double stops, chordal execution, double pedal chords, double stop glissando, and double stop artificial harmonics. There are also mordents, appoggiaturas, natural harmonics, left hand pizzicato, string climbing, and various bow strokes like: accented détaché, collé, reflex ricochet, staccato, and ondeggiando.

## CHAPTER IV OTHER ORIGINAL WORKS

Title:	<b>Canto Amoroso or Lento amoroso</b>
Genre:	Original composition (song) for violin and piano.
Composed:	Unknown.
Publication:	Publications Raoul Breton. Paris, 1928.
Duration:	ca. 2 minutes.
Premiere:	1928, New York.
Recording:	Victor. Camden, New Jersey. May, 1928. This recording can be also found in a recent compilation: Symposium Records 1131, "The Great Violinists" vol.V, England, 1996.
Dedication:	None.
Manuscript:	Four different manuscript copies at the Museo de Pontevedra.
Description:	In 6/8. 40 measures long. Moderato. There is a nine bar long violin solo introduction in B minor marked "Recitato a piacere." The first section of the Moderato is in Bb major and dolce (mm. 10-26). The second section, in G major, is marked <i>dolcissimo</i> (mm. 27-37). The piece ends with a small cadenza in tempo Presto.
Technique:	Relatively easy piece, even though it is all written in double stops: thirds, sixths, octaves, tenths, etc. The bow stroke is always legato, singing <i>détaché</i> or <i>sostenuto</i> . There is also some <i>portato</i> . It is a very ornamented part, with trills, <i>schnellers</i> , runs, and <i>appoggiaturas</i> . Other difficulties are: self accompaniment, pedal double stops, string climbing ( <i>sul A</i> ), and double artificial harmonics.
Title:	<b>Viena/ "Vieneses-Valse"</b>
Genre:	Original composition, a dance (waltz) for violin and piano.
Composed:	Unknown.
Publication:	None.
Duration:	ca. 3.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	Two copies. Both are copies of only the violin part. One of them is under the name "Vieneses-Valse." The other one also has the violin part copied to an empty piano score in very clean writing, more explicit in bowings and articulation marks. In this version, the

Description:	<p>violin particella was revised by Quiroga. It has some changes of notes written over the original.</p> <p>In 3/4. 135 measures long. In C major. Tempo de Valse. In ABA form. Like early waltzes it consists of repeated eight measures periods. A parts have two sections each: mm. 1-33/mm. 34-49, and mm. 103-119/ mm. 120-135. B (mm. 50- 102) can be also divided into two parts, one in the tonic (mm. 50-81) and another in Ab major (mm. 82-99). B ends on a “Presto” cadenza in G major.</p>
Technique:	<p>Full of mordents, schnellers and appoggiaturas. With continuous double string playing, string climbing, glissando, and regular and left hand pizzicato. The bowing techniques are: legato, up bow return spiccato, collé, and spiccato.</p>
Title:	<b>Bruissement d’ailes</b>
Genre:	<p>Etude Caprice for two violins. Arrangement for two violins of a Caprice for violin solo also by Quiroga (Caprice No. 4).</p>
Composed:	1941, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	ca. 1.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	<p>“Á Ventura Montroig,” as appears on the published part.</p>
Manuscript:	<p>One copy. Probably prior to publication. It does not have the introduction, starts directly on measure 6 that is marked here Allegro molto instead of Allegro Moderato. There are no tempo changes indicated. Written in separated notes, ties were added later in pencil.</p>
Description:	<p>4/4-2/4. 37 measures long. Allegro Moderato-Allegro molto-A Tempo. It has the same form as the original Caprice No. 4, being the second violin part during mm. 7-35 almost identical to the bottom voice of the double stops of the original version in mm. 2-29 with only some changes of tesitura. There are completely new things in this arrangement, like the addition of a second voice to the introductory “a piacere” section, the change in note values and elimination of some rests of this same introduction, and the simplification of the Coda into two fermatas. The piece ends “calando”</p>

	instead of the bravura and very elaborated ending of the solo violin caprice.
Technique:	The bow is always legato except for a couple of bars in the introduction and the coda that have some detached notes. It is a difficult key with accidentals like a#, f#, or fx. It has trills, glissando, appoggiaturas and mordents, and left hand tremolo. It is quite difficult writing for two violins because of the homophony, and the (at times) hard to tune intervals between the two voices (fourths, sevenths, fifths, octaves).
Title:	<b>Scherzando</b>
Genre:	Etude Caprice for two violins. Arrangement for two violins of Quiroga's Caprice No. 6.
Composed:	Unknown.
Publication:	None.
Duration:	ca. 2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy.
Description:	In 6/8. 70 measures long. Scherzando-Presto. In E minor. With the same structure and form that the original caprice: AA'. The first violin part is almost identical to the upper voice of the original work, with some rhythm changes, octave transcription of some passages, different notes at m. 19, and new articulations and bowings marks. The second violin part comes from the bottom voice of the original double stops version with added mordents, appoggiaturas, octave displacements, and also newly composed passages like: m. 19, m. 33, and mm. 64 to 70.
Technique:	It still has some passages in double stops in the second violin part (thirds, and sixths). Harmonics, mordents, and appoggiaturas are other techniques for the left hand. The bow-strokes are: détaché, spiccato, legato, and up bow return spiccato. It has some pizzicato.

## CHAPTER V TRANSCRIPTIONS

Title:	<b>Allegriissimo de Scarlatti/ "Allegriissimo" (Scarlatti-Quiroga)</b>
Genre:	Transcription or arrangement for solo violin.
Composed:	Unknown.
Publication:	J. Hamelle, Paris, 1921. Published in a collection of three pieces: "M. Quiroga. Transcriptions et arrangements pour Piano et Violon."
Duration:	ca. 2 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy. Identical to published part.
Description:	Cut time. 115 measures long. Allegriissimo. A Major. Except for the five first measures, this is a "perpetuum mobile": the rhythmic motion of the composition is in a single note value (eight note) at a rapid tempo and continuous from beginning to end. <sup>32</sup> It modulates to the dominant and relative minor keys.
Technique:	It is an easy and simple piece. The first bars are to be played détaché with some double stops (thirds and sixths) and the rest is spiccato. There are some natural harmonics, certain moments of bariolage, and a final four note chord.
Title:	<b>Allegro de Scarlatti/ "Allegro" (Scarlatti-Quiroga)<sup>33</sup></b>
Genre:	Transcription or arrangement for violin and piano.
Composed:	Unknown.
Publication:	J. Hamelle. Paris, 1921. Published in a collection of three pieces: "M. Quiroga. Transcriptions et arrangements pour Piano et Violon."
Duration:	Unknown.
Premiere:	Unknown.
Recording:	None.
Dedication:	Unknown.
Manuscript:	Not found.

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<sup>32</sup> *The New Harvard Dictionary of Music*, s.v. "Perpetuum Mobile."

<sup>33</sup> There is no manuscript version of this piece in the Quiroga's musical archive of the Museo de Pontevedra. The published part has been impossible to locate. However, the piece is listed in the collection of transcriptions published by J. Hamelle in 1921.

Description:	Unknown.
Technique:	Unknown.
Title:	<b>Andante Cantabile de Mendelssohn/ “Cantabile” (Mendelssohn-Quiroga)</b>
Genre:	Transcription or arrangement for violin and piano.
Composed:	Unknown.
Publication:	J. Hamelle. Paris, 1921. Published in a collection of three pieces: “M. Quiroga. Transcriptions et arrangements pour Piano et Violon.”
Duration:	2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy; almost identical to the edition, with just a couple of bow changes.
Description:	In 4/4. 44 measures long. Andante Cantabile. B major. In AABA stanzaic structure.
Technique:	An easy song-like piece with very calm melodic lines in a quite narrow register span: except for the last note, a b <sup>'''</sup> , the violin part flows in between e <sup>'</sup> and d <sup>'''</sup> . There is no use of G string, and the dynamic changes are very subtle, almost always in <i>mezza voce</i> . The bow strokes are legato, portato, and détaché. The only difficulty could be the continuous vibrato mode needed in a song-like piece like this one.



## CHAPTER VI CADENZAS

Title:	<b>Cadenzas to Beethoven Concerto in D Major, Op. 61</b>
Genre:	Cadenza for solo violin.
Composed:	1941, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	I. Maestoso: ca. 2.5 minutes. II. Andante: ca. 30 seconds. III. Rondeau: ca. 1.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	"À mi hermano Carlos," as appears on the published part.
Manuscript:	One manuscript copy at the Museo de Pontevedra. The Maestoso cadenza in this autograph has four bars of introduction before the octaves of the first solo, small changes of notes, addition of dynamic marks, and slight differences in fingerings and bowings in comparison to the published version. The cadenza for the second movement also gives more fingering instructions. The only difference in the Rondeau cadenza is that its last five bars are here marked Presto.
Description:	Three cadenzas, one for each of the movements of the concerto (Allegro ma non troppo-Larghetto-Rondo). I. Cadenza to Allegro ma non troppo: 72 measures long. In 4/4 with some 2/4 alternation. Maestoso. It has three sections, differentiated by the themes quoted in each one. Mm.1-26: quotation of the first four bars of the violin solo entrance and runs and triplets from the first thematic group. Mm. 28-48: use of the principal motive of the concerto (five repetitions of the same note) mixed with trills. M. 49 to end: second theme group material. II. Cadenza to Larghetto: 8 measures long. 4/4, 2/4 and 12/8 meters. Andante. Recitative-like. It consists of a double sentence phrase plus an improvisatory introduction over the originally written fermata. It acts as link between second and third movements. III. Cadenza to Rondo: 31 measures long. 6/8. Rondeau. Ternary ABA form where "A" is written over the refrain of the rondo and "B" over motives of the episodes.

Technique:	<p>I. Maestoso: the bow strokes used go from legato to accented détaché when playing on one string. There is also use of bow strokes over several strings like: self accompaniment, ondeggiando, arpeggiando, and slurred rolling arpeggios. For the left hand the difficulty is based on the extensive use of the double stops, mostly octaves, but also thirds, fifths, sixths and tenths. Other techniques are left hand tremolo (triller), natural harmonics, mordents, and block fingering.</p> <p>II. Andante: legato and accented détaché again as basic bow strokes, plus glissando, natural harmonics, appoggiaturas, and double mordents.</p> <p>III. Rondeau: great variety of bow techniques: down bow chains, martellato, return spiccato, simple spiccato, and a combination stroke form out of bariolage and jeté. There are long passages in double stops (thirds, sixths, fifths and fourths), mordents, and double natural harmonics for the left hand.</p>
Title:	<b>Cadenza to Brahms Concerto in D Major, Op. 77</b>
Genre:	Cadenza for solo violin (for the first movement of the concerto: Allegro non troppo).
Composed:	1940, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	ca. 3 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	"Á María Galvani," <sup>34</sup> as appears on the manuscript copies and the published part.
Manuscript:	Two copies. Both are almost identical to the published part; they have only a few bowing changes.
Description:	In 3/4-4/4 alternation. 63 measures long. It is a very elaborate cadenza. It has five sections. Mm. 1-2 act as introduction and are made up of material from the second theme group (of the first movement). The second section (mm. 3-15) starts with a quotation of the beginning of the solo violin part and also has material from both the first and the second theme groups. Mm. 16-33 is a transitional section to the next big section: mm. 34-51, that starts with the down bow chain of chords

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<sup>34</sup> "María Galvany [María Galván], Pinos Puente (Granada) 1878- Río de Janeiro 1949. Coloratura soprano. From 1899 on, she made an international career singing in the best Opera houses of Europe and America. She did numerous recordings (1903-1908). *Diccionario de la Música Española e Hispano Americana*, Sociedad General de Autores y Editores de España, 1999.

	of the first theme group and follows with the elaboration of material from the development section of the concerto. The last section (mm. 52-63) is a closing section that links to the main theme and the entrance of the orchestra.
Technique:	Many of the technical devices used by Quiroga are taken from Brahms-Joachim solo violin part such as the passages in tenths and the down bow chains of chords. Other techniques employed are: double stops, bariolage in double or single stops, accented détaché, mordents and appoggiaturas, double stop natural and artificial harmonics, chordal execution, block fingering, string climbing (sul D, sul A), grand détaché, leaps, pedal double stops, and self accompaniment.
Title:	<b>Cadenzas to Mozart Concerto in G Major No. 3, K. 216</b>
Genre:	Cadenza for solo violin.
Composed:	1939, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	I. Allegro: ca. 1.5 minutes. II. Adagio: ca. 45 seconds. III. Rondeau: ca. 15+10+4+5=34 seconds (total playing time)
Premiere:	Unknown.
Recording:	None.
Dedication:	"À mi hermano Emilio," as appears on the published part.
Manuscript:	Four manuscript copies. For the first movement they have more dynamics indications, and a second option (ossia) for mm. 24-25. Second and third movements are similar to the published version.
Description:	Three cadenzas, one for each of the movements of the concerto: Allegro-Adagio-Rondeau(Allegro). I. Cadenza to Allegro: 32 measures long. In 4/4. In binary form AB. A develops harmonically and technically the first period of the solo violin part of the concerto, with phrase and bar structure remaining the same. B treats material from the second theme group. II. Cadenza to Adagio: 14 measures long. In 4/4. In D major. Two five bars long sections and a coda. Each sections refers to the first and second theme of the movement respectively. III. Cadenza to Rondeau: four excerpts that serve as connections for the different sections of the Rondeau.

Technique:	<p>They are small cadential passages over fermatas of 18, 8, 4, and 5 measures of length respectively.</p> <p>I. Allegro: There is a lot of double stop playing related techniques like pedal double stops, self accompaniment, block fingering, double left hand tremolo, double stops down bow chains, chords, and scales in consecutive thirds. There is also staccato volante, accented legato, and rolling chords.</p> <p>II. Adagio: it has long runs of thirty-second notes, natural harmonics, trills, glissando, ondeggiando, legato, détaché, and double stops (thirds, sixths, and tenths).</p> <p>III. Rondeau: technically easier, with legato and détaché as only bow-strokes, it has some string climbing (sul A, sul D), double stop mordents, harmonics, and trills.</p>
Title:	<b>Cadenzas to Mozart Concerto in D major No. 4, K. 218</b>
Genre:	Cadenza for solo violin.
Composed:	1940, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	<p>I. Allegro: ca. 1.5 minutes.</p> <p>II. Andante cantabile: ca. 45 seconds.</p> <p>III. Rondeau: ca. 15 seconds.</p>
Premiere:	Unknown.
Recording:	None.
Dedication:	"À mi hermano José," as appears on the published part.
Manuscript:	Two copies. The first movement is almost identical to the published version with slight differences in bowing, rhythmic values, and a couple of note changes. In the second movement there are some missing double stops. It also shows that the published part has a couple of misprints: on the second beat of m. 3 the last double stop should be a/c# instead of g/c#, and the second beat of m. 6 should be in thirty-second notes instead of sixteenth notes. The third movement is remarkably similar to the published part.
Description:	<p>Three cadenzas, one for each of the movements of the concerto: Allegro-Andante cantabile-Rondeau (Andante grazioso-Allegro ma non troppo).</p> <p>I. Cadenza to Allegro: 36 measures long. In 4/4-2/4 alternation. AB form. A (mm. 1-17) and B (mm. 18-36) are in themselves bipartite: the first part of A is based on the second solo entrance and the second part on transitional material; B quotes the violin entrance</p>

	<p>motive and material from the second theme group.</p> <p>II. Cadenza to Andante cantabile: 17 measures long. In 3/4 and 2/4 meters. It contains three phrases divided by two fermatas. None of them clearly quote any motive directly. It is based on rhythms, figurations and note designs from the original movement.</p> <p>III. Cadenza to Rondeau: 9 measures long. In 2/4. Very short, just a florid fermata with trills and runs over an A major chord.</p>
Technique:	<p>I. Allegro: the most significant techniques are a bariolage movement with double and single string alternation and the use of whipped bow or jeté. The rest is written in legato, portato, détaché, hammer stroke, slurred rolling arpeggios, and chordal execution for the bow and double stop playing, pedal double stops, string climbing, harmonics, and glissando on the left hand.</p> <p>II. Andante cantabile: it also has the bariolage-brisé in double strings alternating with single, double stops (including unison playing), self accompaniment, portato, double left hand tremolo, harmonics, runs, and trills.</p> <p>III. Rondeau: it is always in legato (at times accented legato) with runs, trills, mordents, and harmonics.</p>
Title:	<b>Cadenzas to Mozart Concerto in A major No. 5, K. 219</b>
Genre:	Cadenza for solo violin.
Composed:	1940, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	<p>I. Allegro: ca. 1.15 minutes.</p> <p>II. Andante: ca. 1.10 minutes.</p> <p>III. Rondeau: ca.10 seconds.</p>
Premiere:	Unknown.
Recording:	None.
Dedication:	"À mi hermana Pilar," as appears on the published part.
Manuscript:	Two copies with the following differences with the published part: the first cadenza has more glissandi and a different (more active) rhythm at bar 21, the second has the performance indications "animato" and "dolce" and slight note differences, and the last one is marked sul D string.
Description:	Three cadenzas, one for each of the movements of the concerto: Allegro aperto-Adagio-Rondeau (Tempo di menuetto).

	<p>I. Cadenza to Allegro aperto: 23 measures long. In 4/4. Allegro. It has a tripartite form: mm. 1-7, over first solo violin entrance, mm. 8-10, with material from both first and second theme groups (the latest in diminution), and mm. 12-23, based on the last part of the second theme plus a coda.</p> <p>II. Cadenza to Adagio: 23 measures long. In 2/4. In E major. Andante (recitato). It is a small piece in itself, it does not have literal quotations from Mozart's solo violin part. It has references to the main theme and the second phrase of the solo. The first measure is a cadential passage ending on a fermata. The rest can be divided into three sections: mm. 2-8, mm. 9-14, and mm. 15-23.</p> <p>III. Cadenza to Rondeau: 5 measures long. In 3/4. It is a little passage in improvisatory style written between two fermatas.</p>
Technique:	<p>I. Allegro: it has a great variety of techniques like ondeggiando, return spiccato, chordal execution, détaché, accented détaché, portato, and accented legato as bow-strokes and mordents, harmonics, double stops (sixths, thirds, octaves, and tenths), pedal double stops, trills, sul A string climbing, double left hand tremolo, double glissando, and appoggiaturas as left hand technical difficulties.</p> <p>II. Andante: Bowing techniques: legato, portato, détaché, self accompaniment, return spiccato. Left hand techniques: double stop playing, string climbing (sul A, sul D, sul G), glissando, mordents, and appoggiaturas.</p> <p>III. Rondeau: only uses four techniques: portato, accented legato, appoggiaturas, and sul A string climbing.</p>
Title:	<b>Cadenza to Mozart Concerto in Eb major No. 6, K. 268<sup>35</sup></b>
Genre:	Cadenza for solo violin (for the second movement of the concerto: Un poco Adagio).
Composed:	1940, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	(1): ca. 12 seconds. (2): ca. 30 seconds.
Premiere:	Unknown.
Recording:	None.

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<sup>35</sup> Piece put together by the violinist J. F. Eck from some sketches Mozart hastily wrote. The second movement was entirely made up by Eck.

Dedication:	"À mon ami Firmin Touche. Professeur au Conservatoire National de Paris," as appears on the published part.
Manuscript:	One copy. The manuscript part specifies that this cadenza is for the second movement of the concerto: "Un poco Adagio."
Description:	Two fragments, before the second and third statements of the movement's main theme. The first fragment (1) is at the first fermata, at m. 36. It is a five measures long arpeggiation over a fully diminished A seventh chord. The second fragment (2) is longer (ten measures) and it is a more harmonically and technically developed passage that goes from vii to I of Bb major.
Technique:	The techniques found in the first fragment are: legato, accented legato, portato, mordents, and a long run of 64 thirty-second notes. The ones for the second fragment are: legato, inner accent stroke, appoggiaturas, sul A string climbing, trills, and double and triple stops (including unisons).
Title:	<b>Cadenzas to Mozart Concerto in D major No. 7, K. 271 a<sup>36</sup></b>
Genre:	Cadenza for solo violin.
Composed:	1940, Paris.
Publication:	Editions Salabert. Paris, 1941.
Duration:	I. Allegro maestoso: ca. 1.5 minutes. II. Andante: ca. 1 minute. III. Rondeau: ca. 15 seconds.
Premiere:	Unknown.
Recording:	None.
Dedication:	"À mon ami J. Walen," as appears on the published part. "A mi amigo Antonio Núñez Vila." As appears on the manuscript part.
Manuscript:	One manuscript copy. For the first movement it has a couple of missing notes in some double stops and slight rhythmic value changes at measures 5 and 20. The second movement has here more performance indication than the published version, such as: glissando indication at m. 4, and ritardando markings at measures 6 and 8. The third movement cadenza is similar to the published version.
Description:	Three cadenzas, one for each of the movements of the concerto: Allegro maestoso-Andante-Rondeau.

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<sup>36</sup> Attributed to W.A. Mozart. It has some anonymous revised parts.

Technique:	I. Cadenza to Allegro maestoso: 32 measures long. In 4/4-2/4 alternation. It has three main sections: mm. 1-6, mm. 7-19, and mm. 20-32. The cadenza is built on the harmonic progression iv-v/V-I.
	II. Cadenza to Andante: 12 measures long. In 3/4. It is a series of four florid fermatas on the main notes of the key. It is structured as follows: 4+2+2+4 measures.
	III. Cadenza to Rondeau: 8 measures long. In 2/4. Very short; consisting of a two steps progression on the rhythmical cell of the Rondeau and a descendent-ascending scale towards the theme.
	I. Allegro maestoso: it has a lot of double stops (sixths, tenths, and thirds), chordal execution, self accompaniment, and pedal double stops. Other difficulties for the left hand are mordents, trills, double trills, fast runs of notes, and natural harmonics in single and double stops. The main bow strokes are portato, détaché, and accented legato.
Title:	II. Andante: The bow is always legato or portato. It has trills, left hand tremolo, and some string climbing (sul A).
	III. Rondeau: it has a couple of high natural harmonics, fast détaché, and return spiccato.
Genre:	<b>Cadenza to Paganini Concerto N° 1 in D Major, Op. 6</b>
Composed:	Cadenza for solo violin.
Publication:	1940, Paris.
Duration:	Editions Salabert. Paris, 1940.
Premiere:	ca. 3 minutes.
Recording:	Unknown.
Dedication:	None.
Manuscript:	"A mi hermano Carlos," as appears on the published part.
	"A Esperanza Mayor de Quiroga." As appears on one of the manuscript versions.
Description:	Four copies. Parts are inverted: the "ossia" versions appear at the bottom and the first version in the upper staff. If compared to the manuscripts the published part has a missing bar line in between measures 37 and 38. All the copies are almost identical to the publication. However, there are a few passing notes and mordents that do not appear in the published version.
	4/4-2/4-3/4 alternation. 61 measures long. Maestoso-Presto. At times there are two, three, or even four



	options to the same passage (“ossia” or alternative versions) written on upper staves. They are almost always easier options than the original bottom part. It is divided into four sections (mm. 1-10, mm. 11-19, mm. 24-26, and mm. 47-60) plus a small transition of four bars between the second and third sections. The first three sections are periods of two phrases each.
Technique:	There is a great variety of violin techniques in this piece: it is quite demanding for both the left hand and the bow arm. It is written to be played with a great facility and velocity. Techniques employed: thrown accent, return spiccato, accented détaché, regular détaché, portato, inner accent stroke, flying staccato, chordal execution, slurred rolling arpeggios, double stops (tenths, sixths, and thirds), pedal double stops, long runs of rapid thirty second notes, string climbing in single and double stops (sul D, sul A, sul G), natural and artificial harmonics (at times in double stops), block fingering, left hand tremolo, chromatic glissando (in tenths), big leaps, and consecutive octaves scales.
Title:	<b>Cadenza to Paganini Concerto N° 1 in D Major, Op. 6 “1921”<sup>37</sup></b>
Genre:	Cadenza for solo violin.
Composed:	1921, Paris.
Publication:	None.
Duration:	ca. 2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy. Signed, dated and with the following inscription: “Rêne su bord de l’eau (E. S.).”
Description:	In 4-4. 62 measures long. No tempo marking. In ternary ABA’ form. “A” sections are based on the very first motive of the solo part of the concerto. A (mm. 1-10) has two statements of the motive of five measures of length each. B (mm. 11-40) treats different material on each of its three sections: mm. 11-22, mm. 23-30, and mm. 31-40. A’ (mm. 41-62) uses again the main violin motive for a series of sequences that lead to a final Coda at m. 54.

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<sup>37</sup> Totally different to the later 1940 Cadenza for the same concerto. This earlier unedited piece is more conservative in form and it has more evident quotations from Paganini’s music.

Technique.:	Big leaps, double stops (tenths, sixths, thirds, octaves), down bow staccato in tenths, chordal execution, and left hand/bow pizzicato are the techniques characteristic to this piece. There is also some use of other technical effects like: chromatic glissando, block fingering, string climbing (sul D, sul G), natural and artificial harmonics, appoggiaturas, hammer stroke, spiccato, legato, and bariolage-brisuré.
Title:	<b>Cadencia para una Fantasía</b>
Genre:	Cadenza for solo violin.
Composed:	Unknown.
Publication:	None.
Duration:	ca. 2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	Two copies. The first one is a much cleaner version. The second copy is an earlier version, with some rhythmical differences, not as many metrical changes and without expression or performance markings.
Description:	In 2/4. 67 measures long. In E major. No tempo marking. It is written in an improvisatory, free style, but it has three differentiated sections: mm. 1-29, mm. 30-53, and mm. 54-67. The first part is a group of three statements of the main theme or motif. The second part is a more developmental section that concludes with an internal cadenza mm. 41-53. The third section is marked "espressivo," and with more legato and longer note values which calm down the piece until a three bar long pedal E at the end.
Technique:	There is no real difficulty for the bow arm that plays legato, portato, or détaché, except for some chordal execution and self accompaniment passages. The left hand techniques are more abundant: double stop playing (even of mordents, left hand tremolo, and chromatic glissando), big leaps, long runs of thirty-second notes, continuous tenths, sul A string climbing, trills, harmonics, and appoggiaturas.

## CHAPTER VII

### ETUDES, CAPRICES, AND VARIATIONS FOR SOLO VIOLIN

Title:	<b>Estudio</b>
Genre:	Studies for the violin. In the manner of Sevcik or Schradieck, studies for promoting finger articulation, stretching and general left hand dexterity.
Composed:	Unknown.
Publication:	None.
Duration:	ca. 3.5 minutes (total time for the four exercises on the four strings).
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy.
Description:	Divided into four exercises, each one to be repeated on all strings. In A major, all written on the G string as example. No. 1: 1-2 finger stretching. In 2/4. 7 measures long. Lento. Melody from Kreutzer's second Etude transposed to A major. No. 2: 3-4 finger stretching. In 4/4. 3 measures long. No. 3: 2-3 finger stretching. In 2/4. 8 measures long. No. 4: 2-3 finger stretching with block fingering 1-4. In 2/4. 4 measures long.
Technique:	It promotes the stretching of all fingers, extensions, silent position changes, and horizontal slides of fingers. It is written always in legato, and it also has string climbing in all strings, extended positions and chromatic scales.
Title:	<b>Tres Caprichos/ "Trois Caprices "</b>
Genre:	Etude-Caprices for solo violin.
Composed:	No. 1 and No. 3: 1936, Paris. No. 2: 1937, Paris.
Publication:	Editions Salabert. Paris, 1939.
Duration:	No. 1 and No. 2: ca. 1.5 minutes. No. 3: ca. 4 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	No. 1: "À Rogelio Huguet y Tagell," as appears on the published part.

	No. 2: "À Eduardo Fabini," <sup>38</sup> as appears on the published part.
	No. 3: "À Enrique Caroselli," as appears on the published part.
Manuscript:	Five manuscript copies of the collection of three caprices. In some of them, the chronology of etudes number 2 and 3 appear exchanged. Only two out of the five manuscript versions give something new or different. One of them seems to be a less elaborate and unrevised earlier-than-publication copy and the other a later one. The latter has interesting changes and additions as the specification of Etudes 1 and 2 as Etude in thirds and Etude in tenths respectively. In this version, the consecutive octaves passages of the first etude come in staccato volante, the second etude includes one more passage in thirds, and there are a couple of glissandi and schnellers added to the text of the third etude, as well as some differences in bowings.
Description:	No. 1: In 2/4. 63 measures long. Allegro Vivace. In ABA' ternary form. A (mm. 1-27) is in D major, A' (mm. 28-46) in G major and B (mm. 47-69) links both modulating through D minor and G minor. No. 2: Mostly in 3/4 with some interpolation of 6/8 and 2/4. 50 measures long plus an "ad libitum" or "à piacere" introduction. Allegro. D major. ABA structure. No. 3: 2/4, 3/4, 2/4-3/4 alternation. 120 measures long plus an introduction marked "ad libitum." Andantino-Scherzando-Allegro Molto. It is divided into two parts. The first part, in B minor (introduction to m. 25), is cantabile and free: Ad libitum-Andantino-Scherzando. The second part, in G major (m. 26 to end), is fast and a tempo: Allegro molto. Each subsection is a variation on the theme of the introduction.
Technique:	No. 1: As specified by Quiroga in one of the manuscript copies, this is an "Etude in thirds"(Estudio en Terceras). It is almost entirely written in double stops (mainly thirds, but also sixths, fifths, tenths, and fourths). It is not hard for the bow, it has some inner accents, but the stroke is almost always two plus two tied eight notes.

<sup>38</sup> "Eduardo Fabini Bianchi, Uruguay 1882-Montevideo 1950. Composer, violinist and pianist. Friend of Manuel Quiroga from his time of student at Brussels, he dedicated his *Fantasía para violín y orquesta* of 1929 to the Spanish violinist." *Diccionario de la Música Española e Hispano Americana*, s.v. Eduardo Fabini.

The left hand is more demanding, it has trills, mordents, pizzicato, artificial harmonics, consecutive octaves, string climbing, and satellite position.

No. 2: "Etude in tenths." It is written in thirds or tenths in staccato volante and return spiccato. Other bow strokes in this etude are: accented legato, bariolage-brisuré, and collé. There are some schnellers and artificial harmonics.

No. 3: It uses a great variety of techniques, mainly in the first part of the piece, where we find mordents, natural and artificial harmonics, single and double trills, string climbing (sul A), and pizzicato for the left hand; and accented détaché, accented legato, reflex ricochet, and staccato as bow strokes. The most difficult passage of this first section is a triller (tremolo) passage over pedal double stops (mainly fourths, thirds, and some seconds). The second part of the piece is entirely in spiccato with some return spiccato and a passage on chromatic glissando.

Title:	<b>Seis Caprichos<sup>39</sup></b>
Genre:	Etude-Caprices for solo violin. Set of six caprices from which the first three are the same as the edited set of Three Caprices.
Composed:	No. 4: 1941 No. 5 and No. 6: 1942, Paris.
Publication:	Partially published in a set of three (Caprices 1-3) by Editions Salabert. Paris, 1939. The rest are unpublished.
Duration:	No. 4: ca. 3 minutes. No. 5: ca. 2 minutes. No. 6: ca. 2.5 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	No. 4: Two manuscript versions. One of them includes an optional shorter version of the introduction and a slight change of notes at bar 18. The other one is a version in single note writing marked Allegro molto, the bottom double stops omitted throughout. It could have been written as an etude previous to the caprice,

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<sup>39</sup> Set of six caprices from which the first three are the same as the edited set of Three Caprices (previously analyzed).

	<p>or just as an easier version of the piece given the high grade of difficulty of the double stops.</p> <p>No. 5: One copy. There is a second option of bowing that is penciled in: staccato volante in groups of three plus eight notes.</p> <p>No. 6: One copy.</p>
Description:	<p>No. 4: In 4/4 and 2/4. 31 measures long. Allegro Moderato. In E major. It has cadenza-like passages serving as Introduction and Coda. The main body of the Caprice is made up of continuous sixteenth notes in double stops. This main central part has the following phrase structure: abc-a'b'd-ab'.</p> <p>No. 5 "Tarantela": In 2/4. 133 measures long. Presto. In E minor. All written in triplets in the style of the rapid 6/8 Italian folk dance. ABA structure. The middle section is in four episodes or variations built on melodic sequences.</p> <p>No. 6: In 6/8. 70 measures long. Allegro Scherzando-Presto. in E minor. In simple binary form AA'. Very similar writing to the "Tarantela" caprice (same key, triplets) with the addition of some ties, appoggiaturas, accented notes, double stops, and eighteen notes passages.</p>
Technique:	<p>No. 4: It is a very difficult piece because of the fast, continuous and very high register playing of double stops (4ths, 5ths, 6ths, 3rds, 10ths, 7ths, 8ves) in thirty second notes. It also has trills, glissando, mordents and appoggiaturas, double left hand tremolo and pizzicato. The main bow stroke is a brushed stroke but there is also some legato.</p> <p>No. 5: Fast tempo and no rests. The bow stroke could be either détaché or spiccato. There are some passages in a very high register. There is a complex passage in block fingering in double stops (unisons plus sixths). There are natural and artificial harmonics and left hand pizzicato.</p> <p>No. 6: Shorter Caprice but full of difficulties: double stop playing throughout (except for the Coda), mordents and appoggiaturas, détaché, spiccato, legato, and left and right hand pizzicato.</p>

Title:	<b>9 Variaciones sobre el Capricho No. 24 de Nicolo Paganini/ Neuf Variations sur un Thème de Nicolo Paganini<sup>40</sup></b>
Genre:	Theme and variations for solo violin.
Composed:	Unknown.
Publication:	Publications Raoul Breton. Paris, 1928.
Duration:	ca. 6 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy, an earlier to publication version. It has shorter versions for some of the variations, and differences in bowings, techniques, notes, and rhythms.
Description:	<p>Theme and variations. Sectional, strophic, independent set of nine variations.</p> <p>Theme: In 2/4. 24 measures long (8+16). In A minor. Two reprise structure of four and eight measures of length each. (After Paganini's caprice, the second section is not repeated).</p> <p>Var. I: 12 measures long (4+8). The first part is a variation, in diminution, over the upbeat rhythm of the theme line. The second part has the triplets of Paganini's Var. I. It preserves the theme's melodic outline over a different harmony.</p> <p>Var. II: 16 measures long (8+8). Over the first beat of the theme line with the dotted rhythm changed into eighth note triplets. The rest of the rhythmical figures are similar to Paganini's Var. I.</p> <p>Var. III: 32 measures long (16+16). Theme in augmentation with constant harmony. Variation of Paganini's Var. II.</p> <p>Var. IV: 8 measures long. Theme in diminution, in groups of twelve thirty-seconds. Constant harmony. Similar to Paganini's Var. IV in the chromatic scales idea, but Quiroga writes them ascending.</p> <p>Var. V: 16 measures long (8+8). Theme's bar structure and harmony remains. It has some similarities to Paganini's Var. VIII. (both are written in three notes chords).</p> <p>Var. VI: 10 measures long (4+6). Different structure from the theme, without its melodic lines.</p>

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<sup>40</sup> Quiroga's name for the piece is more adequate than the edition name since informs of the fact that his nine variations are on Paganini's whole Caprice. Not only its theme is varied, also some of its eleven variations and the Finale are subject to variation.

Harmonically more elaborate. It has been written on the same principle as Paganini's Var. VI.

Var. VII: 25 measures long (12+13). Varied over an original idea, it does not keep the structure of the theme. Harmonically is similar to Var. I of this set. The last five bars are marked *Prestissimo*.

Var. VIII: 16 measures long (8+8). Constant harmony and structure. Very similar melodic lines and same techniques as Paganini's Var. IX, but with triplets instead of four eighteenth notes figuration.

Var. IX: it has two versions because of an "ossia" ending option. It can be 30 or 36 measures long (12+12+6/12). It is a free-structured variation. The second option for the coda is in augmentation. The two codas are Quiroga's own variations on the "Finale" section of Paganini's Var. XI.

#### Technique:

Paganini made quite a few important technical innovations and used a greater concentration of techniques than ever before. Quiroga's piece is also full of technical devices:

Theme: ending *sul D* and *G*, dotted rhythm in hooked bowing.

Var. I: *legato*, extended positions, and string climbing (*sul G*, *sul A*).

Var. II: double stop playing, pedal double stop, *appoggiaturas*, *collé*, up bow flying staccato, *détaché*, string climbing (*sul A*, *D*, *G*), a lot of shifting, and big leaps.

Var. III: *ondeggiando* for the whole variation, string climbing (*sul D*, *A*, *G*), and consecutive octaves, unisons, and tenths.

Var. IV: chromatic scales, natural harmonics, and runs of twelve thirty-seconds.

Var. V: chordal execution, down bow chains of chords, and harmonics.

Var. VI: runs of 64th notes in consecutive thirds, double stops throughout, trills, mordents, *appoggiaturas*, fingered octave scales, *legato*, and *détaché*.

Var. VII: *spiccato* for the entire variation, *bariolage-brisuré*, string climbing (*sul G*, *D*), and artificial harmonics.

Var. VIII: left hand *pizzicato*, and *pizzicato-vibrato*.<sup>41</sup>

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<sup>41</sup> Name given by Manuel Quiroga to a curious technique resulting from the combination of *pizzicato*, *vibrato*, and left hand *glissando*. See Glossary of technical terms.



Var. IX: legato, portato, double stops passages (thirds and sixths), consecutive tenths scale, natural harmonics, left hand double tremolo, and runs of thirty-second notes.

Title:	<b>12 Variaciones sobre el Capricho No. 24 de Nicolo Paganini<sup>42</sup></b>
Genre:	Theme and variations for solo violin.
Composed:	1942, Paris.
Publication:	None.
Duration:	ca. 7 minutes.
Premiere:	Unknown.
Recording:	None.
Dedication:	None.
Manuscript:	One copy, dated and signed by the composer.
Description:	Theme and variations. Sectional, strophic, independent set of twelve variations. Theme: 16 measures long (8+8), the second half does not repeat. Var. I: Similar to Var. I from "9 Variaciones" except for a change in notes in mm. 2-5. Written in a much higher range, it is a more virtuosic version. Var. II: New variation. 24 measures long (8+16). Both sections with first and second endings. It is all written in eight note triplets. It keeps the theme's harmonic structure. Var. III: Similar to Var. III from "9 Variaciones." Only m. 30 is different. Var. IV: Similar to Var. IV from "9 Variaciones" except for some changes in notes at mm. 4-5. Var. V: New variation. 25 measures long. Same structure and harmony as theme with the repetition of the second section written out. It has some similarities to Paganini's Var. V: the octave playing and the chromaticism. Var. VI: similar to Var. VI from "9 Variaciones" but in rhythmic diminution. 8 measures long. It has more unity and speed than the original. Var. VII: some similarities to Var. VIII from "9 Variaciones": same rhythmic value of notes, structure, and harmony but different techniques. It also has some resemblance to Paganini's seventh variation.

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<sup>42</sup> This is a later set of variations. It is based not only on the Theme, but also on Paganini's variations (as the previous set) and on Quiroga's own variations from "9 Variaciones." Variations I, III, IV, and VI have been taken from the previous set.

Var. VIII: a revised version of Var. V from "9 Variaciones." 17 measures long (8+9). Differences in the note content some of the chords, and a slight change of harmony.

Var. IX: a revised version of Var. VII from "9 Variaciones": simplified and condensed. 13 measures long. Without artificial harmonics and no Presto ending section.

Var. X: very similar to Paganini's Var. IX: in the writing, structure, and techniques (left hand and bow pizzicato). Both are second to last in their sets. Quiroga's has a different harmony and no repeats.

Var. XI: some similarities to Paganini's Var. X (both are next to last in their sets). 20 measures long. The very high register of Paganini's variation is here achieved through continuous artificial harmonics.

Var. XII: revised shorter version of Var. IX from "9 Variaciones." 24 measures long. Mm. 1-12 are almost identical in both versions. Mm. 13-24 modulate to A major, like the coda of the previous version.

Technique: Theme: ending sul D and G, dotted rhythm in hooked bowing.

Var. I: legato, string climbing, extended positions, natural harmonics, and a very high register.

Var. II: collé, accented staccato, up bow return spiccato, mordents, and double stops (thirds and tenths).

Var. III: ondeggiando for the whole variation, string climbing (sul D, A, G), and consecutive octaves, unisons, and tenths.

Var. IV: chromatic scales, natural harmonics, and runs of twelve thirty-seconds.

Var. V: accented détaché, bariolage, natural harmonics, consecutive octaves, and block fingering.

Var. VI: double stops throughout, trills, mordents, appoggiaturas, fingered octave scales, legato, and détaché.

Var. VII: legato, big leaps, and sul A string climbing.

Var. VIII: chordal execution, down bow chains of chords, harmonics, and single and double stop mordents.

Var. IX: spiccato for the entire variation, bariolage-brisuré, and string climbing (sul G, D).

Var. X: left hand and bow pizzicato and mordents.

Var. XI: artificial harmonics, legato, and détaché.

Var. XII: legato, ondeggiando, double stops, pedal  
double stops, and mordents.

## CHAPTER VIII CONCERTOS

Title:	<i>Primer Concierto en el Estilo Antiguo</i> or <i>Concerto Antico I</i> or <i>Concerto de Intrata</i>
Genre:	Concerto for violin and chamber orchestra. Also arranged for violin and piano. Neoclassic style.
Composed:	Unknown.
Publication:	Editions Maillolchon. Paris, 1925. In its version for violin and piano.
Duration:	ca. 10 minutes. The first movement is four minutes long and the second and third movements are three minutes long each.
Premiere:	The violin and piano version was first performed on March 31, 1925 under the name "Concerto de Intrata."
Recording:	Ludwigsburg, 1990. Herwig Zack, violin/ Stuttgart Chamber Orchestra/ Maximiliano Zumalave, cond.
Dedication:	None.
Manuscript:	Three copies in each of the versions: vl/p and vl/orch. In one of the vl/p manuscript versions Quiroga added interesting changes in the violin part: much more dynamic and articulation marks for the first movement, a more ornamented melodic line with many passing notes added (less static melody, less sostenuto) in the second movement, and shorter note values at the ending of the phrases or motives of the third movement.
Description:	In three movements: Allegro con brio- Grave- Presto. Italian Baroque concerto form. I. Allegro con brio: in 2/2. 151 measures long. D major. It has the structure ABABA plus an introduction and a coda (both of eight bars of length). It modulates through B minor and E minor during the "B" sections and the last statement of "A" before the closing section is in G major. II. Grave: in 3/2. 46 measures long. D minor. In ABA form with nine bars of orchestra introduction. The middle section goes through the keys of G minor and C major in its two phrases of seven and eight measures of length. This section serves as a set of two variations of the main theme, "A." III. Presto: in 3/4. 104 measures long. D major. Also in ABA form ending with a little cadenza similar to the introduction of the first movement. It has a marked

	<p>Celtic dance character, it is all written in triplets: two tied notes and a staccato note. The “A” sections start with a pedal note or drone sound in the bass part of the orchestra. The middle section modulates to B minor. The thematic material alternates constantly between violin and orchestra.</p>
Technique:	<p>Since the piece is in Baroque style, the writing is very transparent and clear and does not require a high technical level of execution. The techniques involved in each movement are:</p> <p>I.: Chordal execution, détaché, bariolage, legato, ondulé, martelé, and self accompaniment for the bow and trills, schnellers and natural harmonics for the left hand.</p> <p>II.: The bow stroke employed throughout is a legato-sostenuto stroke. String climbing (sul D, sul A, sul G) and trills are the left hand difficulties.</p> <p>III.: Foutté or Whipped bow as the main bow stroke, legato, collé or return spiccato, chordal execution, and double stop melodic lines in sixths and fifths for the bow arm, and double natural harmonics, mordents, and several passages marked “restez” for the left hand.</p>
Title:	<b>Segundo Concierto en el Estilo Antiguo/ 2º Concerto Antico</b>
Genre:	Concerto for violin and chamber orchestra.
Composed:	Unknown.
Publication:	None.
Duration:	Unknown.
Premiere:	Unknown.
Recording:	None.
Dedication:	Unknown.
Manuscript:	It has only come to us as a fifteen measures excerpt of the first movement: Allegro moderato.
Description:	Unknown.
Technique:	Unknown.

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## GLOSSARY OF TECHNICAL TERMS

**Accented détaché:** A broad détaché stroke characterized by a sudden thrust of horizontal motion across the string at the beginning of each stroke.

**Arpeggiando:** Multiple string arpeggios where only one note is played on each string in its turn. When this effect is executed with tied notes is called slurred rolling arpeggios.

**Bariolage:** An extended and cyclic alternation of strings where one of the strings is unfingered (open).

**Block fingering (reiterated finger patterns):** The repetition of a finger pattern in a lateral or vertical direction to the fingerboard.

**Brisuré:** Bow stroke associated to bariolage. It combines the alternation of stopped and open strings with string leaps.

**Brushed stroke:** Elongated spiccato.

**Chromatic glissando (glisser):** A method of sliding up or down the string with a finger of the left hand, distinguishing in so doing each semitone of the slide.

**Collé:** Stroke that combines the action of fingers and wrist producing a sound similar to staccato-martelé but executed in the lower half of the bow.

**Combination stroke:** A complex bow stroke that is actually several strokes linked together by a certain interdependence. It involves both separate and slurred notes as part of the complete stroke.

**Détaché:** Literally, “detached,” that is played short. The basic bow-stroke in which notes are taken one per bow.

**Détaché lancé:** Short and very fast détaché stroke characterized by the initial speed of the bow.

**Détaché porté:** stroke made by an initial swelling of the tone followed by a lightening of pressure.

**Double trill:** A rare and difficult trill execution being a trill upon both notes of a double stop. It must be distinguished from reference to the double stop trill which indicates a trill on only one note of the double stop, a much less difficult trill execution.

**Down bow chains:** A series of down bows required for the execution of a passage (usually chords).

**Extended position:** An extending of the hand beyond its usual span.

**Fouetté (jeté or whipped bow):** A thrown accent at the tip of the bow executed by a sudden release of pressure when reaching the tip (supported by a gentle lift as well) and immediately followed by striking the bow downward onto the string as the up stroke is begun.

**Inner accent stroke:** A stroke containing an accent (thrust) at some point during its course after the stroke has begun.

**Left hand tremolo (triller):** Left hand technique made of a combination of chromatic glissando and a long trill.

**Martelé (martellato or hammer stroke):** A type of percussive bow-stroke characterized by its sharp initial accent and post-stroke articulation. It can be played at any section of the bow and it is indicated by an arrowhead.

**Ondulé (ondeggiando):** A stroke in which the bow alternates between two adjacent strings, either in the same bow stroke or within a slur.

**Pedal double stops:** A double stop passage where the double stops are alternated with a recurring single note (usually lower than the double-stop) giving the effect of a pedal.

**Pizzicato vibrato:** A curious technique marked with a curved convex line over the usual left hand pizzicato sign. It is used when a passage ends on two notes on left hand pizzicato that are a minor second apart. The second sound is achieved by sliding the pressed finger after the plucking of the first note, using the vibrato to enhance and elongate the sound of the pizzicato.

**Portato:** A bowing in which two or more notes are played in the same bow stroke, but detached. It is indicated by dots (or strokes) under a slur.

**Reflex ricochet (jeté):** Bow stroke in which the upper third of the bow is “thrown” on the string so that it bounces a series of rapid notes on the down bow.

**Return spiccato:** Spiccato of only one direction, down bow or up bow. The bow always comes back to the same place thanks to a circular movement of the hand from the wrist and with the forearm.

**Ricochet:** Technique that involves at least two notes being played in the same bow stroke, up and down, the bow being “thrown” on to the string and the relevant notes articulated through the natural “bounce” of the stick.

**Satellite position:** That condition of the left hand where the thumb remains in a previous position, but the fingers -with the main body of the hand- temporarily assume a position a tone or semitone higher.

**Sautillé:** A short, rapid bow stroke played around the middle of the bow so that the bow bounces slightly off the string. It is indicated by dots.

**Schneller:** Inverted mordent. A single cycle trill.

**Self accompaniment:** Bowing technique for double stop playing of a passage in which one of the two voices played needs to be emphasized and the other acts as accompaniment. It involves pressure control and a balance of the bow.

**Singing détaché:** A broad vigorous détaché stroke. It is indicated by lines appearing above or below the notes.

**Singing spiccato:** Bouncing stroke of a longer contact of the hair with the string than regular spiccato.

**Sostenuto (sustain stroke):** A sustaining of equal pressure of the hair against the string, regardless of the location of the point of contact (lower part of the bow or at tip). The beginning of each new stroke must be at the same dynamic level as the ending of the previous stroke.

**Spiccato:** Bow stroke in which the bow is dropped on the string and lifted again after each note at a relatively slow pace.

**Staccato:** A disconnected, well articulated stroke. Usually indicated by a dot (or stroke) over (or under) a note.

**Staccato volante (flying staccato):** A number of martelé strokes played rapidly in one bow stroke allowing the bow to spring slightly from the string.

**String climbing:** Technical requirement for the execution to be done all on one string, or possibly on two adjacent strings. The pitch level of the passage may be ascending or descending, or both.

**Thrown bow:** The slowest of the spiccato bowings. Each stroke has a deliberated throwing motion of the hand.

**Tied hook:** A hooked bowing where the hair always remains in contact with the string.

**Vibrato mode:** Continuous vibrato over a passage-work activity of the hand and fingers, the impulses of the vibrato cycles coinciding with the dactyl impulses.

## VITA

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