

DMA Option 2 Thesis and Option 3 Scholarly Essay
DEPOSIT COVERSHEET
University of Illinois Music and Performing Arts Library

Date:

DMA Option (circle): 2 [thesis] or 3 [scholarly essay]

Your full name:

Full title of Thesis or Essay:

FLORENTIN GIMENEZ'S CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR: TRACING
THE STRINGS OF PARAGUAYAN FOLK AND WESTERN CLASSICAL STYLES

Keywords (4-8 recommended)

Please supply a minimum of 4 keywords. Keywords are broad terms that relate to your thesis and allow readers to find your work through search engines. When choosing keywords consider: composer names, performers, composition names, instruments, era of study (Baroque, Classical, Romantic, etc.), theory, analysis. You can use important words from the title of your paper or abstract, but use additional terms as needed.

1. Violin
2. Concerto
3. Gimenez
4. Folk
5. Classical
6. Nationalism
7. Paraguay
8. _____

If you need help constructing your keywords, please contact Dr. Tharp, Director of Graduate Studies.

Information about your advisors, department, and your abstract will be taken from the thesis/essay and the departmental coversheet.

FLORENTIN GIMENEZ'S CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR:
TRACING THE STRINGS OF PARAGUAYAN FOLK AND WESTERN CLASSICAL
STYLES

BY

MARIA ARRUA GONZALEZ

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctoral of Musical Arts in Music
with a concentration in Performance and Literature
in the Graduate College of the
University of Illinois Urbana-Champaign, 2021

Urbana, Illinois

Doctoral Committee:

Professor Nelson Lee, Chair
Professor Michal Silvers, Director of Research
Professor Stephen Taylor
Professor Charlotte Mattax Moersch

ABSTRACT

In this project I analyze Florentín Giménez's *Concerto for Violin and Orchestra in D major*. I consider Giménez's background as a Paraguayan folk musician as well as his immersion into Western classical forms later in life and trace elements from both worlds in this piece. At this point, there have been a total of four performances of the piece. I am doing a comparison between three different versions of the concerto, sharing my critical edition of the solo part and a list of suggested corrections to the score. A tribute to the composer is included at the last section of this paper. With a life dedicated to the development of music and musicians of his country, Giménez was a crucial influence in the musical careers of numerous Paraguayans. A few of them agreed to share a few words in his honor.

ACKNOWLEDGMENTS

First of all I would like to thank my research adviser, Dr. Michael Silvers, who supported this project from the beginning and offered invaluable advice throughout the process. I would also like to thank Prof. Nelson Lee, my committee chair, for his continuous teachings in violin as well as his help in my preparation of Giménez's violin concerto. I am grateful to Dr. Stephen Taylor and Dr. Charlotte Mattax Moersch for their time, support, and advice in this project and beyond, and to the University of Illinois at Urbana-Champaign for the invaluable learning experience it offered during my studies as well as its support with a travel grant that made possible the completion of this project.

My appreciation also goes to Juan Carlos Dos Santos and the Orquesta Sinfónica Nacional for agreeing to prepare, perform, and record Giménez's violin concerto, and to Willian Aguayo, for his hard work preparing the score and parts. To Miguel Angel Echeverría, Alfredo Colman, Diego Sanchez Haase, Luis Alvarez, Ada Antunez, Silvio Rodriguez, and Gloria Mena de Giménez, I am grateful for their continuous support in this project.

To my husband, and our families in Paraguay and the U.S.

TABLE OF CONTENTS

PREFACE	1
CHAPTER 1: GIMENEZ'S STYLE AND INFLUENCES	3
CHAPTER 2: PARAGUAYAN FOLK AND WESTERN CLASSICAL MUSIC IN GIMENEZ'S VIEW	10
CHAPTER 3: CONCERTO FOR VIOLIN: ANALYSIS	16
CHAPTER 4: CRITICAL EDITION OF THE VIOLIN SOLO PART	55
CONCLUSION	63
TRIBUTES	65
BIBLIOGRAPHY.....	78
APPENDIX A: PROGRAM NOTES WRITTEN BY GIMENEZ.....	81
APPENDIX B: CRITICAL EDITION OF THE VIOLIN SOLO PART.....	85

PREFACE

Many lives were transformed in Paraguay after the opening of the National Conservatory of Music in 1997. Founded by Florentín Giménez, it was a new institution offering free musical education to the youth in Paraguay. This was a milestone for the country: a unique offering of something that students up to this day do not receive in general school.

I was admitted to the conservatory in 1999, when I was ten years old. I went in with the goal to learn to play violin as a hobby. A professional music career was not in the common person's mind in Paraguay at the time. In the conservatory, I learned that every student was required to take Music Theory and *solfège* in addition to weekly instrumental lessons. Not long after that I found myself going to the conservatory every day after school, taking choir, orchestra, harmony, music history, folk music classes (where we learned about form, rhythm and the main characteristics of traditional Paraguayan genres), and more which helped build a strong musical foundation. The perspective towards a musical profession was shifting in many of the minds of students and parents at the conservatory, becoming a much more viable option.

In 2004, Florentín Giménez achieved another milestone for Paraguay: the creation of the National Symphony Orchestra or Orquesta Sinfónica Nacional (OSN). I was only 15 years old and was placed assistant concertmaster. Right after the audition, my violin professor Silvio Rodriguez told me that Giménez was looking for someone to learn his violin concerto. I decided to take the opportunity and learn a Paraguayan violin concerto. Little did I know that 17 years later I would be writing my doctoral thesis on that piece.

Silvio Rodriguez was the concertmaster of the Orquesta Sinfónica de la Ciudad de Asunción (OSCA) during the premiere of the concerto in 1985. The violin concerto was dedicated to Miguel Angel Echeverría, the associate concertmaster of OSCA who performed the solo part at the premiere. This motivated me to ask him for a lesson. I remember going to Echeverría's house in San Lorenzo and learning violin tips on the piece as well as his memories of learning and performing the piece in 1985.

In November of 2004, the OSN performed the concerto twice during a weekend tour in Brazil, with Giménez conducting. The soloist was Elvio Di Rito, an Argentinian violinist who was a guest professor at the conservatory. Even though I did not end up performing the solo part at the time, I truly enjoyed the experience of learning it and playing it from the orchestra. Today I am grateful to have the opportunity to share it with the world through this project and through my performance and recording of the solo part with the OSN, in August 24 and 25 of 2021.

This document will begin with a section where I discuss the biography and compositional influences of Giménez followed by an analysis of the concerto movement by movement. Then, I examine Western classical and Paraguayan folk influences in the concerto. After that I introduce a comparison between performances. I conclude with a number of tributes written to Giménez following his passing. The four appendices include Giménez's program notes, specific differences between performances, suggested corrections to the score, and a critical edition of the violin part.

CHAPTER 1: GIMÉNEZ'S STYLE AND INFLUENCES

Florentín Giménez was born in 1925 in the countryside of Paraguay. He would call himself a *campesino* (farmer) and his family was traditionally appreciative of music: his father played the guitar, and Florentín and his siblings enjoyed singing. In 1937, he moved to the capital, Asunción. He spent years in and out of school, living on the streets and getting temporary housing and jobs. When he was fourteen years old, an older cousin who was a police captain, Damián Giménez, enabled Florentín to enter the police band as an apprentice.¹ The police band was one of the only institutions in Paraguay that cultivated music. It had a few musicians hired from abroad to teach music and lead the ensemble. The music director, Salvador Déntice, was from Italy. Giménez took lessons on clarinet, percussion, guitar, and piano. He also took theory and *solfège* lessons with Felix Fernández, who would later become one of the most famous poets and composers of Paraguayan folk music. The police band featured the country's best musicians at the time. Many of the most important composers, poets, and performers in Paraguay passed through it as members or as visiting guests, including Emiliano R. Fernández, Cayo Sila Godoy and Carlos Lara Bareiro.²

Giménez used to play the guitar at dances or *bailables*. Through this, he learned the rhythms of waltzes, tangos, dances, and traditional Paraguayan genres like *polca* and *kyre 'y*.³ In 1943, Giménez was accepted into a prestigious group conducted by Severo Rodas to play

¹ Florentín Giménez, *Historia sin tiempo*, (Asunción: Editorial Salem, 2008), 42.

² Giménez, *Historia sin tiempo*, 52.

³ Giménez, *Historia sin tiempo*, 53.

drums.⁴ The musical selections and arrangements were more elaborate, and this motivated him to develop his knowledge of harmony. He decided to take lessons from a renowned maestro in Paraguay, Otakar Platil, a cellist and composer from the Czech Republic.⁵ These harmony and composition classes motivated Giménez to start writing his first musical arrangements.

At the end of 1945, when he was only 20 years old, he decided to leave the police band to further develop as a professional musician.⁶ He applied for a scholarship to the *Asociación de Músicos del Paraguay*, to become a professional pianist.⁷ The *Asociación* was an institution where Paraguayan musicians living in the country and abroad discussed ways to support the development of music in Paraguay and looked for funds to organize concerts, build up audiences, and raise awareness of folk traditional music—things that the government did not support at the time.⁸ They formed a volunteer orchestra with musicians drawn from the whole country. Through the orchestra, people in Asunción were able to hear Paraguayan folk music in a more symphonic style, with more individuals playing a wider variety of musical instruments rather than the traditional small ensemble of guitars, violin, bandoneon, bass, and singer. That experience transformed Giménez's perception of Paraguayan national music.⁹ He received a scholarship to study at the School of Music "La lira" with Pepita Faella.¹⁰ In three years he received a diploma

⁴ Giménez, *Historia sin tiempo*, 56.

⁵ Giménez, *Historia sin tiempo*.

⁶ Giménez, *Historia sin tiempo*, 57.

⁷ Giménez, *Historia sin tiempo*, 59.

⁸ Giménez, *Historia sin tiempo*.

⁹ Giménez, *Historia sin tiempo*, 58.

¹⁰ Giménez, *Historia sin tiempo*, 59.

of Elemental Professor of Piano, Music Theory, and *solfège*.¹¹ During his studies he composed two simple pieces in the Paraguayan folk style *guarania*: “Romance de Abril” and “Che Año mi Jave.”¹²

Giménez lived through turbulent political times in Paraguay. He blamed the slow development of musical culture in Paraguay to the lack of support by the government.¹³ The 1940s were especially chaotic, when President Higinio Morinigo suspended the constitution and political parties. In 1946, after World War II, he decided to allow for freedom of expression and for political parties to reform. Some of the top artists who had been in exile accused of “communist tendencies” (an accusation commonly given to people who protested the government), were allowed back into the country. Many of them continued to rise up against the government while also trying to teach young musicians the richness of Paraguayan folk music and what its development could promise for the future.¹⁴ Numerous uprisings against the government continued and led to a Second Civil War in 1947. Cracking down on the potential revolution, the government asserted its power, resulting in even more restrictions and corruption throughout the country. In 1953, Giménez was arrested by the police on unsubstantiated claims and detained for being a “communist.”¹⁵ After a few days he was taken to Clorinda, Argentina. He stayed there for more than three months, and with the help of friends he was able to return. Back in Paraguay, he decided to start a new orchestra focusing on Paraguayan music exclusively.

¹¹ Giménez, *Historia sin tiempo*, 59.

¹² Giménez, *Historia sin tiempo*.

¹³ Giménez, *Historia sin tiempo*.

¹⁴ Giménez, *Historia sin tiempo*, 60.

¹⁵ Giménez, *Historia sin tiempo*, 78.

Giménez's method for creating transcriptions for his orchestras was to use a phonograph to write down the best orchestral recordings of a variety of popular genres. As he notes, it was also a great way to practice musical dictation.¹⁶ His groups went on tour to Argentina and Brazil several times.

In 1956, Giménez decided to leave Paraguay in search of a better future.¹⁷ He went to Buenos Aires to continue his music studies and met many musicians from Paraguay living there. He was able to publish music with the Editorial Fermata and had the opportunity to meet famous musicians who showed interest in his music.¹⁸ Giménez studied at the Conservatory Carlos Lopez Buchardo for a few years and later took individual lessons for nine years with a renowned Italian violinist and pianist, Cayetano Marcolli.¹⁹ He first studied exercises by Rimsky-Korsakov and later used a French method in harmonization, which developed his creativity and improvisation.²⁰ In 1967, Giménez asked his professor about the possibility of composing something other than folk and popular music. Marcolli told him that he had studied all the tools for this and suggested that he get the composition book by Joaquin Turina. Every week after that, Giménez was assigned to compose in a different classical form.

During his stay in Buenos Aires, Giménez attended master classes, concerts, and open rehearsals of orchestras conducted by internationally renowned musicians such as Leopold

¹⁶ Giménez, *Historia sin tiempo*, 78.

¹⁷ Giménez, *Historia sin tiempo*, 90.

¹⁸ Giménez, *Historia sin tiempo*, 97.

¹⁹ Giménez, *Historia sin tiempo*, 103.

²⁰ Giménez, *Historia sin tiempo*, 104.

Stokowski, Bruno Walter, Herbert Von Karajan, and Silvestre Revueltas.²¹ As part of a cinematographic event, he heard the music of Astor Piazzola.²² The *Grand Canyon Suite* by Ferde Grofé inspired him to compose his symphonic poem *Río de la Esperanza*.²³ This exposure to Western classical music with folk elements from different cultures pushed him to explore a similar path using his roots on traditional Paraguayan music and culture.

In 1968, he and his family decided to return to Paraguay. Giménez's dream was to compose new works in a nationalistic style and to create opportunities for a more profound music education for the people in Paraguay. He taught individual lessons and composed music, and he knew that composing was the best way to show his knowledge and transmit it to the people. He composed symphonies, symphonic poems, concertos, zarzuelas, piano works, and suites, all within the realm of Western classical music but keeping his native music as the essence of the works. Giménez passed away after being hospitalized due to COVID-19 on March 11, 2021. It was only a few days before his 96th birthday.

Giménez was an outstanding composer who composed “seven hundred popular songs, preludes and fugues for piano, a Paraguayan folk mass, the opera ‘Juana de Lara’, six Paraguayan zarzuelas, two instrumental suites, four concertos (piano, violin, violoncello or viola, and two guitars), two symphonic poems, and eight symphonies.”²⁴ His work is substantial and rich on many levels.

²¹ Giménez, *Historia sin tiempo*, 126-127.

²² Giménez, *Historia sin tiempo*.

²³ Giménez, *Historia sin tiempo*, 153.

²⁴ Colman, *Personal Transformation in Florentín Giménez's Symphony No. 1/Concertante para piano en Re menor 'Metamorfosis'*, (Unpublished manuscript from paper presented at the AMS-SW Conference, Texas State University, San Marcos, Fall 2012), 2.

The beginning of Giménez's life as a musician was fully devoted to native music in the established forms and genres. As he advanced in his career he expanded the limits of Paraguayan music and developed their essence into Western classical genres. This was inspired in part by the music of some of the greatest nationalistic composers to whom he was exposed during his stay in Argentina. Through attending concerts of their music or by his own score study during private lessons, he learned the music of composers including Astor Piazzolla, Silvestre Revueitas, Joaquín Turina, Nicolai Rimsky-Korsakov, and Ferde Grofé.

The vision of elevating Paraguayan music was also passed down to him from other Paraguayan musicians that went through the Police Band. One example is José Asunción Flores, who is one of the most important composers in Paraguayan history and was a member of the Police Band before Giménez. He saw a value in Paraguayan folk music that was not appreciated at the time and devoted his life to composing folk music that better reflected the air and style of the community and the nation. His love and vision for the Paraguayan music was then shared by his colleagues and passed down to musicians that came after him, including Giménez. As Diego Sánchez Haase mentioned in a recent interview speaking of Florentín Giménez:²⁵ "...An extraordinary musician, his legacy to Paraguay is very big in musical as well as institutional sense. One of the last examples of the great tradition of [José Asunción] Flores, Herminio [Giménez], Moreno González, Remberto [Giménez]...and continues with the same aesthetic. Sometimes a little more advanced like in 'Ritual', but other times would also continue with a post-romantic Nationalism that was embraced by musicians of his generation..."²⁶

²⁵ All translations in this document by the author.

²⁶ Diego Sánchez Haase, Interview with Author (Asunción-Paraguay: August 27, 2021)

The work of Giménez was first inspired by the ideas and dreams of many Paraguayans of his time and earlier, of embracing folk music, composing music that reflected the air and essence of their land, and expanding its essence into Western classical music. His exposure and studies in Argentina later gave him the tools to immerse himself into Western classical forms where he excelled.

CHAPTER 2: PARAGUAYAN FOLK AND WESTERN CLASSICAL MUSIC IN GIMÉNEZ'S VIEW

Giménez devotes a whole chapter in his book *La Música Paraguaya* to the rhythm and form of Paraguayan music. This was also a required class that he used to teach at the National Conservatory of Music.

All Paraguayan folk music is written in 6/8 meter. The bass has a ternary subdivision of the measure, written with three quarters or substituting the middle quarter with two tied eighth notes. The melody is in duple meter and it is often *sincopado*.²⁷ Giménez wrote that it is always *a destiempo* or “out of time.”²⁸ He explained that by either syncopating the melody or emphasizing the duple meter against the ternary bass, the result is a “natural, integrated and inseparable rhythmic contrast.”²⁹

The Paraguayan *sincopado* is different from the syncopation that what we might find in jazz and other music genres. It is sometimes referred to as light or soft syncopation. It is widely used in folk pieces, with the melodies feeling “off” or “displaced” throughout the song. The result is a complete phrase that looks shifted by one eighth note to what would otherwise fit more squarely within bar lines. The phrase flows perfectly and naturally and has been internalized by the community. Even Paraguayans without a musical background can sing it or clap along with no difficulties. The concept of syncopation has been problematic as a way of understanding

²⁷ The concept of syncopation in African and Latin American music differs from the one in Western classical music. Kofi Agawu and Carlos Sandroni have raised concerns about the use of the term to understand African and Latin American Music.

²⁸ Giménez, *La Música Paraguaya*, 58.

²⁹ Giménez, *La Música Paraguaya*.

Soy de la Chacarita

Maneco Galeano

♩ = 76

C Dm7 G7 C/E D7 G7 C

mp

9 C Dm7 G7 C Dm7 G7 C

mf

Fig. 1: Example of *destiempo* through duple vs. ternary subdivision

what happens when you have non-Western musical rhythms mixing with Western ideas about meter. Kofi Agawu and Carlos Sandroni wrote about the differences and problems of syncopation in understanding African and Latin American music, and Sandroni suggests different terms when referring to non-Western styles. All Paraguayan folk music can be written for voice and accompaniment or be purely instrumental.

Acuarela Paraguaya

Luis Alberto del Paraná
Arnaldo Peralta

Arreglos: Pedro Burian Jr.

Polca Canción ♩ = 100

Piano

6

Pno.

www.portalguarani.com

Fig. 2: Example of *destiempo* through *sincopado*.

Many transcriptions to writing of Paraguayan folk music contain inaccuracies due to the complexity of its rhythms. Giménez explained that in the past, composers who aspired to have their music published in *Río de la Plata* would submit their music for revision.³⁰ This process was usually done by Europeans who would not understand the Paraguayan *sincopado* and would rearrange its format, sometimes even writing it in 3/4 meter, losing its singular characteristic.³¹ He goes on to explain: “This pieces were edited always outside the country, because outstanding composers went, either looking for a better future, a better education, or for political reasons.”³²

José Asunción Flores was a leader and champion in “fixing” Paraguayan folk music. He went on to create a new genre of music inspired by native music that reflected the essence of Paraguay and its people: *guarania*.³³

There are three main genres in Paraguayan folk music: *guarania*, *polca*, and *kyre’y*. The main difference between them lies in the speed and character in each form. *Guarania* is the slowest of all, very reflective and often nostalgic in nature. Flores chose the name which was inspired by the Indigenous population native to the country: the *Guaraníes*. *Guaraní* is also their language, which is still spoken today by the majority of Paraguayans and it is one of two official languages in Paraguay. Giménez suggested a metronome marking of dotted quarter equals 60.³⁴ “*Guarania* is simple and equated in its thematic structure,” wrote Giménez.³⁵ He went on

³⁰ Giménez, *La Música Paraguaya*, 66.

³¹ Giménez, *La Música Paraguaya*.

³² Giménez, *La Música Paraguaya*, 71.

³³ Almada Roche, *José Asunción Flores: Compañero Del Alma, Compañero* (Buenos Aires: Ediciones El pez del pez, 2004), 68.

³⁴ Giménez, *La Música Paraguaya*, 64.

³⁵ Giménez, *La Música Paraguaya*, 82.

explaining that the motives in phrases should remain closely related, only varying in their endings.³⁶ Their tonality and harmonization are also simple and conservative, making sure they

The image shows a musical score for a piece titled "Ka'aty Guaranía". The score is in 6/8 time and has a tempo marking of quarter note = 55. The composers are Rigoberto Fontao Meza and José Asunción Flores, with the lyrics by Asunción Cantero and María Arrúa Sheppard. The score includes staves for Violin, Piano, and Violin (Vln.), with piano accompaniment (Pno.) including chords (C, Am, Dm) and dynamics (p, f).

Fig. 3: Example of *guaranía*

use only closely related modulations and the end is always in the tonic.³⁷

Polca is faster than *guaranía*, and *kyre'y* is the fastest of the three, with a metronome marking of dotted quarter equal 112-120.³⁸ The name *polca* derives from the European dance but it has no other relation to it. *Polca* has a playful spirit and is often used at events and dances.

One difference between the structure of *guaranía* and *polca* lies in the beginning of phrases. In *guaranía*, all phrases in a section should remain consistent; if the music started with a

³⁶ Giménez, *La Música Paraguaya*, 82.

³⁷ Giménez, *La Música Paraguaya*.

³⁸ Giménez, *La Música Paraguaya*, 65.

A don Carlos SOSA

CUARAJHY OIQUÉ...YAVÉ

(CREPUSCULO)

Remberto GIMÉNEZ
op.3

Allegro non troppo

VIOLON

Cantando a dúo

PIANO

Fig. 4: Example of *polca*

pickup, the same type of entrance should continue for the remainder of the section.³⁹ In *polca*, phrases within a section may vary their beginnings.⁴⁰

Kyre 'y, also known as *polca kyre 'y*, is the most vivacious and energetic of all Paraguayan genres.⁴¹ Its name comes from *guaraní* and it means vigorous. Giménez related this style to the scherzo in symphonic music.⁴² Cardozo Ocampo described it as “light polca, animated, and happy,” and it often includes small jumps as dance steps.⁴³

³⁹ Giménez, *La Música Paraguaya*, 83.

⁴⁰ Giménez, *La Música Paraguaya*.

⁴¹ Giménez, *La Música Paraguaya*, 65.

⁴² Giménez, *La Música Paraguaya*, 116.

⁴³ Cardozo Ocampo, *Mundo Folklórico Paraguayo* (Asunción, Paraguay: Editorial Cuadernos Republicanos, 1988): 51.



Fig. 5: Example of *Kyre'y*

Giménez's view of Western classical music was shaped mostly by his studies in Argentina. The groundwork of this style was already seeded in Paraguay. In his autobiography, he considered the work of Flores and other Paraguayan composers before him a start into a new musical trend.⁴⁴ He wrote "In them was flowering what at that time was already being offered as a new alternative: Villa-Lobos, Carlos Chávez, George Gershwin, Aaron Copland, and others in America, and Joaquín Turina, Béla Bartók, Smetana, Ravel, de Falla, Kachaturian, Mussorgsky, Borodin, and others in European countries."⁴⁵ He was referring to the Nationalistic style in music, of using folk elements in Western classical forms. This trend in composition gained popularity in Paraguay in the 20th century. Giménez's appreciation for Paraguayan folk music plus his vision and desire to compose bigger works made it the perfect path for him. In Argentina he was exposed to the music of nationalistic composers mentioned earlier which motivated him to follow a similar path using Paraguayan folk elements.

⁴⁴ Giménez, *Historia sin Tiempo*, 61.

⁴⁵ Giménez, *Historia sin Tiempo*.

CHAPTER 3: CONCERTO FOR VIOLIN - ANALYSIS

I said to a Spanish priest who knew music, I wanted to make myself international by writing this concerto...and the priest laughed and said...yes but it is definitely a Paraguayan symphonic piece. He said it had my style.⁴⁶

The decision by Giménez to write a work in concerto-form implies Western classical influence from the start, it being a very traditional and popular genre. This violin concerto was written in a standard three movement form (fast-slow-fast), using sonata form in the first movement and rondo form in the third. The work is about 36 minutes long, similar to other violin concertos in the romantic and post-romantic periods. He chose to write it in D major, as did many other composers in Western classical violin concertos, to help the soloist resonate over the orchestra. His use of form, motivic elements, and orchestration in this piece are all typical of western classical music. Giménez also requested that Echeverría write a cadenza for each movement, a common practice in the concerto form.

It was the composer's intention to write a work in Western classical form. This piece was his first attempt at writing a concerto, and with it he had the desire to enter the international field.⁴⁷ From the conception he was focused on writing a western classical concerto carefully following all the standard guidelines. The result is a beautiful masterwork in western classical style, with original elements in a standard framework.

⁴⁶ Giménez, Interview with Author.

⁴⁷ Giménez, Interview with Author.

Along with being a Western classical violin concerto, this work in its essence portrays elements of *paraguayidad*, or Paraguayan identity.

The main motive of the first movement features syncopation. It is not exactly the same as Paraguayan folk syncopation, but the effect—and the affect—is similar. In multiple occasions, the 4/4 meter develops a ternary subdivision reminiscent of a 6/8 meter, traditional in Paraguay.

The main theme in the second movement, a beautiful and lyrical melody, is the inspiration for a *guarania* that appears near the end of the third movement.

The principal motive rambles, the whole orchestra bursts into an air of “guarania,” as if suddenly trying to say that the whole piece is genuine fruit of the expression of a Paraguayan, not with the vernacular but with its essence, what is most singular and proper to us.⁴⁸

Giménez waited until the very end of the concerto to place a *guarania*. As mentioned earlier, Giménez had an impulse to portray the essence of *paraguayidad*, in spite of his original goal of creating a Western classical concerto. He chose the genre of Paraguayan folk music that best reflects the essence of the people and the community. He was careful to keep it subtle; he omitted the traditional bass in triple meter and allowed this section to last for 16 measures only.

The last movement was inspired on the traditional Paraguayan *kyre’y* or fast *polca*.

This part has the goal to imitate that [vigorous air of the rondo] while using the traditional quadruple from “kyre’y,” without the irregular accents in the bass from which

⁴⁸ Giménez, *Historia Sin Tiempo*, 287.

*elements of the genuine expression of Paraguayan folk music emerge. It is common to exaggerate the use of those accents, and without them, the endemic folk musicians may label it as incorrect. The Allegro con fuoco with its vigorous movement, in 2, with the addition of quarter note triplets in the bass, would result in the perfect air of the Paraguayan “polca.”*⁴⁹

This is not something you would immediately recognize while listening to the movement, but as mentioned by Giménez, it was inspired on the vigorous character of the genre. *Kyre’y* often uses quadruples in the melody over the ternary bass. Giménez writes it in cut time and one of the main motivic cells involves four eighth notes per beat. There is no ternary bass to go against it but the intention and inspiration of the *kyre’y* is present.

3.1 THE CONCERTO

Giménez’s *Concerto for Violin in D* represents a strong effort by the composer to stay within the sphere of Western classical music. During my visit in 2016, Giménez described the *Concerto for Violin* as such: “this was my first attempt to write a soloist work...I wanted to enter the international field. I believe this work has a very universal content.”⁵⁰

⁴⁹ Giménez, *Historia sin tiempo*, 286.

⁵⁰ Florentín Giménez, Interview with Author (Asunción-Paraguay: June 18, 2015).

In his autobiography, Giménez explained that in 1984 the United Nations announced that 1985 would be “The Year of the Youth.”⁵¹ He used this as an opportunity to write a violin concerto and dedicate it to a young upcoming violinist at the time, Miguel Angel Echeverría.

Florentín Giménez was the Music Director of the Orquesta Sinfónica de la Ciudad de Asunción (OSCA). He was already a very prolific composer by then and would premiere at least one of his own compositions with OSCA every year.⁵² He had recently hired an outstanding Paraguayan violinist who had spent time in Canada studying violin and in northeastern Brazil performing in a professional symphony orchestra.⁵³ Miguel Angel Echeverría won the Associate Concertmaster position in the orchestra and was appreciated, admired, and supported by Giménez. He later became one of his conducting assistants in OSCA. Echeverría and Giménez would eventually have some disagreements that created some distance between them, but Echeverría remembers how fantastic Giménez was to him.⁵⁴

In 1985, Echeverría was planning to travel to Spain as leader of a new movement called “Jovenes Unidos”.⁵⁵ When Giménez offered him to perform the concerto, he decided to skip the trip and perform the concerto that was dedicated to him.⁵⁶

⁵¹ Giménez, *Historia Sin Tiempo*, 283.

⁵² Sánchez Haase, Interview with Author.

⁵³ Miguel Angel Echeverría, Interview with Author (Asunción-Paraguay: August 23, 2021).

⁵⁴ Echeverría, Interview with Author.

⁵⁵ Echeverría, Interview with Author.

⁵⁶ Echeverría, Interview with Author.

Echeverría wrote the cadenzas and premiered the concerto in 1985, with the OSCA and with Giménez conducting.⁵⁷ Sánchez Haase, another student of Giménez and the current Music Director of the Orquesta Sinfónica del Congreso Nacional del Paraguay (OSIC), remembers attending many of the OSCA concerts during that time, many of them premiering Giménez's works. He was at the premiere of the Violin Concerto and remembers that it was well received and that Giménez was well known and popular.⁵⁸

After 19 years, the concerto was performed during a weekend tour of the newly formed Orquesta Sinfónica Nacional. On November 19, the OSN performed at the Memorial de América Latina in Sao Paulo. Two days later, they repeated the program at the Conservatorio de Tatui. As mentioned in the introduction, Giménez was the conductor and Elvio Di Rito played the solo violin part.

The most recent performance of the piece to this day was in August 24, 2021. I had the pleasure of performing the solo part with the OSN and Juan Carlos Dos Santos conducting. It was part of a program in homage to Giménez, which included the suite from his ballet *Arasy* in addition to the violin concerto.

3.1.1 FIRST MOVEMENT

The Violin Concerto was written in Romantic style. It consists of a standard three movement form (fast-slow-fast) and lasts approximately 36 minutes total. The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and

⁵⁷ Echeverría, Interview with Author.

⁵⁸ Sánchez Haase, Interview with Author.

strings in addition to the violin soloist. It was written in the key of D major, a popular choice for violin concertos due to its resonance and favoring of the open strings.

Giménez included program notes in his autobiography *Historia Sin Tiempo*. They will be used as foundation for the analysis in this paper and can be found in Appendix A. Here is a fragment of Giménez's notes on the first movement.

First movement, Allegro: the first allegro, anticipatedly insinuates one of the fragments from the exposition, preparing it in a concertation between the instrumental groups, going through neighbor tonalities without affirming the formal ranges of the themes, the soloist takes control of one of them. In this way the new elements appear; after a long journey, the violin is satiated with its magnificence. The principal motive, very simple and easy for the listener, creates the initial perspective, which I believe is the way to begin pleasing the audience, with no need to shock right from the start the interest of the people who are listening to this piece for the first time.⁵⁹

3.1.1 Introduction (mm. 0-59)

*measure numbers are used as they appear in the score provided by the composer.

The first movement is Allegro in common time, with a metronome marking of quarter note equal 108. It is written in sonata form, as the composer indicates in his notes. It is about 13 minutes long. The movement starts with an orchestral introduction in the main key of D major. In this section the main motivic ideas are introduced and will be developed throughout the movement. The strings present the first motivic idea which consists of eighth notes alternating with a syncopated rhythm in *piano*:

⁵⁹ Giménez, *Historia Sin Tiempo*, 285.

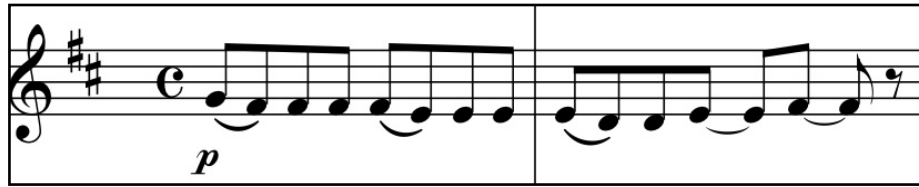


Fig. 6: Motivic Idea (MI) 1, Violin 1, first two measures

This motivic idea, which Giménez calls “simple and easy for the listener”, will become one of the main motives used in the entire movement.⁶⁰ The rhythmic unity of the movement is based on constant alternations between straight eighth notes and syncopation. At the start, this first forms an 8-bar phrase and by measure 6, the whole orchestra joins in *forte* to accentuate the syncopated rhythm of the strings, emphasizing beats 1, end of 2, and 4.

⁶⁰ Giménez, *Historia Sin Tiempo*, 285.

Fig. 7: Motivic Idea (MI)
2, Tutti, m. 6.

The second phrase starts in measure 8, back in *piano*. The first motivic idea is presented this time also with the woodwinds. It is developed a little further, *crescendo* to *forte* at measure 14.

In measure 16, we find a variation of the MI2, a descending stepwise melody outlining beats 1, end of 2 and 4 (MI2A) This motivic idea is first presented in E major and then it continues to flow through different sections in the orchestra and in different keys, as noted by Giménez in his program notes. The syncopation will go on at times for several measures, as in this instance, when it goes all the way until measure 28.

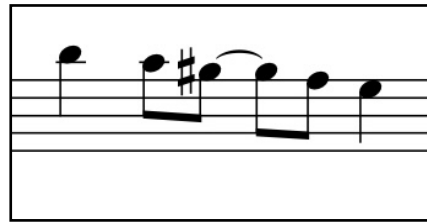


Fig. 8: MI2A, Violin 1, m. 16

In measures 21 to 23, the first violins introduced motivic idea 3. A singing gesture with fast triplets leading to the next downbeat.

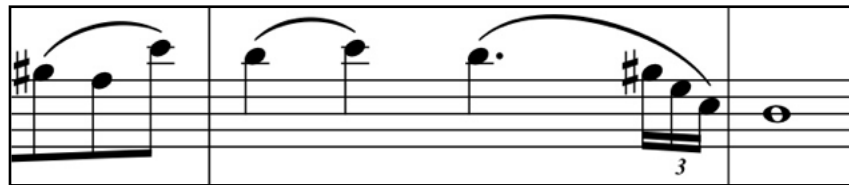


Fig. 9: MI3, Violin 1, 21-23

In measures 24 and 25, the trumpets introduced motivic idea 2B which consists of straight eighth notes with no slurs. They first appear as accompaniment to MI2A.



Fig. 10: MI2B, Trumpets, mm. 24-25

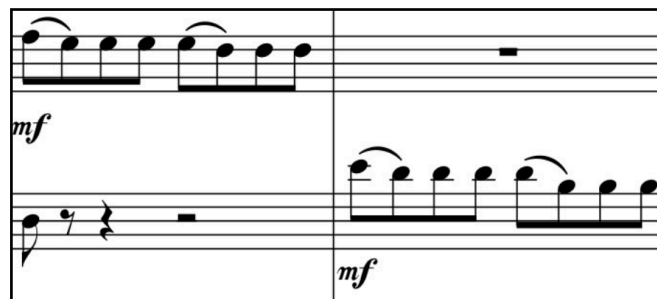
In measure 26 and 27, the whole orchestra comes together in *forte*, bringing back MI2. In measures 28 and 29, motivic idea 4 appears for the first time. It presents eight notes outlining groups of three over a measure and a half.



The image shows a musical score for strings in measures 28 and 29. The score is written for Violin I, Violin II, and Viola. The key signature is two sharps (F# and C#), and the time signature is 3/4. In measure 28, the Violin I and II parts play a series of eighth notes, while the Viola part plays a similar pattern. In measure 29, the Violin I and II parts play a series of eighth notes, while the Viola part plays a similar pattern. The score is labeled with '28' at the beginning of the first measure.

Fig. 11: MI4, Strings, mm. 28-29

In measure 30 and 31, the lower strings transition with music derived from the first measure of motivic idea 1 (MI1A).



The image shows a musical score for lower strings in measures 30 and 31. The score is written for Violoncello and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. In measure 30, the Violoncello part plays a series of eighth notes, while the Double Bass part plays a similar pattern. In measure 31, the Violoncello part plays a series of eighth notes, while the Double Bass part plays a similar pattern. The score is labeled with 'mf' in both measures.

Fig. 12: MI1A, Lower strings, mm.30-31

Motivic ideas 5 and 6 consist of a call and response, each two measures long and alternating between woodwinds and strings:

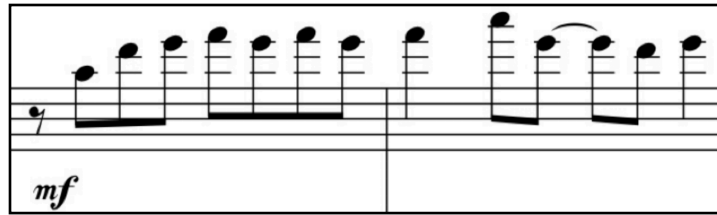


Fig. 13: MI5, Flute, mm. 32-33

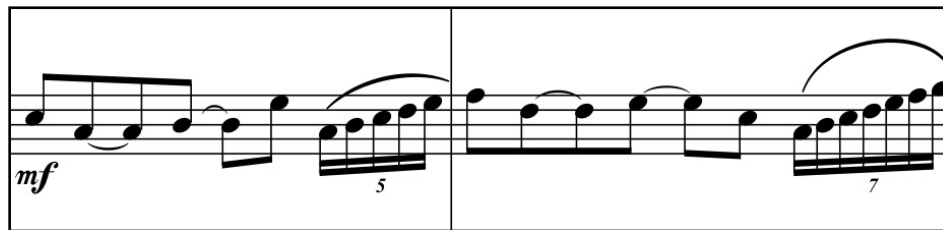


Fig. 14: MI6, Violin 1, mm. 34-35

As this idea expands, more instruments join in the call and response. In mm. 48-49, motivic idea 4A is presented, accentuating the syncopation over more than a measure, with the strings and brass. It almost gives a sense of 6/8 meter, traditional of Paraguayan folk music.

The image displays a musical score for measures 48 and 49 of the piece MI4A, marked 'Tutti'. The score is written in D major (two sharps) and 4/4 time. It consists of several staves: two staves for the upper strings (Violins I and II), a staff for the lower strings (Violas and Cellos/Double Basses), and a staff for the woodwinds (Flutes, Oboes, and Clarinets). The key signature is D major, and the time signature is 4/4. The score shows a transition from a more static introduction to a more active musical texture in measures 48 and 49, characterized by eighth notes in the strings.

Fig. 15: MI4A. Tutti. mm. 48-49

Toward the end of the introduction we hear two more ideas. Motivic idea 7 consists of straight eighth notes in the strings and it starts in measure 50.



Fig. 16: MI7, Strings, mm. 50-51

In measure 54 and 55, a new and more melodic idea starts on the first violins (MI8). The clarinet takes this idea further and closes the introduction.



Fig. 17: MI8, Violin 1, mm. 54-55

3.1.2 Exposition (mm. 60-141)

In measure 60 the soloist starts with the first theme, a melody derived from motivic idea 5. The solo part is immediately developed with trills, runs, and accents to higher registers. It is lightly accompanied only by the strings at first but later also joined by the woodwinds. In m. 72, for two measures the orchestra interacts with the soloist bringing back motivic idea 5.

Immediately after, the accompaniment goes back to *piano* and only the strings continue

playing. In m. 76, the strings become more prominent. They bring back motivic idea 4A from the introduction, reminiscent of 6/8 meter. In measure 89, the flute answered by the clarinet brings back motivic idea 8. The first violins also join until the soloist answers closing the first theme section of the exposition.

In measure 96 the soloist starts the second theme, a more melodic and “even melancholic and sad” melody derived from motivic idea 8, which closed the first theme section.⁶¹ This section starts in contrast to the first theme which was more rhythmic and articulated. The second theme does not stay calm for long. In measure 105 the soloist evolves into 16th note runs that are suddenly interrupted by the orchestra in an unexpected *tutti forte* entrance at m. 110. For two measures the orchestra sings alone without the soloist until in m. 112, when the orchestra and soloist together “take off on a persistent flight”, in music developed from motivic idea 1C.⁶²

The image shows a musical score for strings, measures 112-113. The score is written for five parts: Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 6/8. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. The dynamic marking is *pp* (pianissimo). The score is divided into two measures, 112 and 113, with a double bar line between them. The notation includes eighth notes, quarter notes, and rests.

Fig. 18: MI1C, Strings, mm. 112-113

⁶¹ Giménez, *Historia Sin Tiempo*, 285.

⁶² Giménez, *Historia Sin Tiempo*.

The music develops, starting *pianissimo* and with strings alone. For about 30 measures the music gradually gets louder, adding more and more of the orchestra, building up the tension and excitement. In m. 121, the syncopation of motivic idea 2 makes an appearance but the journey continues until m. 130. The orchestra and soloist arrive to a *forte* after which the music calms back down, preparing for the transition into the development section in m. 142.

3.1.3 Development (m. 142-239)

The soloist restarts playing material from the very beginning of the orchestral introduction, derived from motivic idea 1 but appropriately embellished. As mentioned in the composer's remarks, this time the beginning motive is "proudly outlined in its complete form".⁶³ We are now in the key of A major and for a while the soloist shines with only light accompaniment in the strings. At the beginning of the second phrase in m. 152, the soloist goes an octave higher while the first violins continue singing along in the lower octave. In m. 160, the strings bring back music derived from the motivic idea 2A, this time taking a quick turn to e minor rather than going through a gradual crescendo. In m. 176 the soloist brings back motivic ideas 5 and 6, this time in the same style as in the introduction: a call and response. The soloist starts the call, is answered by the woodwinds, and then the soloist continues with its embellishments. In m. 192, the whole orchestra with the soloist bring back motivic idea 4A, this time in a longer form, starting *piano* and *crescendo* to *forte* after 3 bars.

In measure 204 the soloist restarts reminiscing music from the transition into the 2nd theme of the exposition. In m. 212 the soloist sings the second theme melody this time in A

⁶³ Giménez, *Historia Sin Tiempo*, 285.

major, slightly lower and deeper in the instrument. It soon leads into runs of virtuosity as it did in the exposition. The oboes share in the conversation in m. 226 and are supported by the first violins. The different sections in the orchestra will continue their conversation, going through some new paths but leading through a crescendo that leads all the way to m. 239, to a *tutti forte* chord in the dominant 7th of the main key.

3.1.4. Recapitulation (mm. 240-355)

The Recapitulation starts in a similar way to the beginning of the movement. We are back to D major. The strings, now with timpani, play the opening music. This time they grow to a *forte* that leads back to the entrance of the soloist in m. 256. The soloist continues the conversation of the same music from motivic idea 1. It goes through new and old variations, always keeping the syncopated rhythm at core. In m. 278, the soloist sneaks in MI3 into the melodic line.

In m. 284, the soloist brings back the music from the second theme. This time it is developed in new ways, with some double stops as well as 16th note triplets and chromaticism. In m. 305, and orchestral interlude begins with music from motivic idea 1C. As it did in the exposition, it builds a gradual crescendo until arriving to its peak in m. 329, a *forte* chord on the dominant 7th.

Miguel Angel Echeverría composed a cadenza for this movement, and for every movement of the concerto. Here the soloist gets the spotlight for one last time before the end of the movement. It starts with a succession of chords in the home key, some runs and arpeggios leading to a few new takes on motivic ideas used in the movement. Double stops, arpeggios,

harmonics and left hand pizzicati are some of the techniques used to show virtuosity in the solo part. As the concerto tradition suggests, a succession of trills in the dominant chord lead the orchestra back in for the closing section of the movement.

In the closing section, the orchestra in *tutti* brings back for one last time the music from the opening, as well as motivic ideas 2, 5, and 4B . The movement ends highlighting the syncopated rhythm in *tutti* for one last time.

This is a very cohesive movement even though the composer used a multiplicity of motives throughout. The motives remain closely related and add color and character to the movement. The harmonies, on the other hand, are more stable throughout the work, which makes it even more critical to keep the motivic content varied.

3.2 SECOND MOVEMENT

The second movement is *Andante* in common time, metronome marking of eighth note equal 72. It is in the key of G Major and lasts approximately the same length of the first movement, about 13 minutes. Giménez refers to this movement as a “*passionate elegy, in a descriptive, calm and ‘grave’ movement.*”⁶⁴ Here is the first part of the notes written by Giménez:

Second Movement, Andante: The principal theme of the Andante forms a sheer idea as if watching from the sky to observe the geographic image of the singular countryside of our land. A vision from space, a vision from far away, from the still solitude in the corner of time. The theme extracts voices and spirits of disrupted souls in their distressed land. A

⁶⁴ Giménez, *Historia Sin Tiempo*, 286.

*bleeding eclogue by the soloist, transmitted through sorrowful strings, the eternal passerby fiddler or “Ravelero”, the inextinguishable print of our primitive sonic habit, that in the coming of time, with effusion, describes the heroic perpetuity of a country.*⁶⁵

3.2.1 Introduction (mm. 0-7)

The movement starts with an introduction with only strings, as in the first movement. This music will later become the second theme of the movement. Motivic idea 1 consists of expressive and mostly stepwise eighth notes. Gradually jumps of fourths and bigger intervals will appear with some dotted rhythm, adding expressivity to the melody. It is important to point out the melodic similarity between this opening and the beginning of the first movement. Both openings share a similar melodic range and contour, providing great coherence to the concerto as a whole.



Fig. 19: MI1, Violin 1, first two measures

The second half of the phrase in m. 4-5 emphasizes the dotted rhythm of the first motivic idea.



Fig. 20: MI1A, Violin 1, mm. 4-5

⁶⁵ Giménez, *Historia Sin Tiempo*, 285-286.

The strings introduce music that will become the second theme in a contrapuntal texture. The overall structure of this phrase ascends up to m. 5, then descends with *diminuendo* to prepare for the entrance of the soloist. Measure 7 showcases motivic idea 2, a transitional motive with two descending gestures in a row, using legato sixteenth notes and eighth notes in *diminuendo*.

3.2.2 Principal Theme (mm. 8-21)

*A bleeding eclogue by the soloist, transmitted through sorrowful strings, the eternal passerby fiddler or “Ravelero”, the inextinguishable print of our primitive sonic habit, that in the coming of time, with effusion, describes the heroic perpetuity of a country.*⁶⁶

The soloist enters in m. 8 with the principal theme: longer notes followed mostly by 8th notes in stepwise motion are accompanied by the strings in *pianissimo*.



Fig. 21: MI3, Violin solo, mm. 8-9

The style of this movement is standard of the concerto form in the romantic period. It is slow and expressive, showcasing the lyricism and emotional abilities of the violin. The melody of the principal theme starts by descending mostly stepwise, reaching a low point in measure 3 and then it starts ascending again.

⁶⁶ Giménez, *Historia Sin Tiempo*, 286.



Fig. 22: MI4, Violin solo, mm. 14-15

The ascending parts of the principal theme include dotted rhythm and expressive leaps. In the last two measures of the first phrase, the soloist sings in duo with the first violin section, with ascending gestures of sixteenth notes in thirds alternating with descending dotted rhythm.

Fig. 23: MI4A, Strings, m. 20

The soloist starts the second phrase in m. 16, again with motivic idea 3 but this time with more ornamentation, adding intensity and “sorrow” to the music. It reaches a low point in the third measure and then starts ascending, with some embellishments in quintuplets on the solo

line. In the last two measures of the first phrase, the soloist sings in a trio with the second violins and cellos.

3.2.3 Second Theme (mm. 22-37)

The second theme starts in measure 22, based on the music from the orchestral introduction. This time the soloist leads with accompaniment from the strings. In measure 25, just like in the introduction, MI1A reappears with its dotted rhythms. Four bars later, the first violins finish the phrase with motivic idea 2, again as in the introduction.

It is heard, the solitary singing of the primitive violin, like the authentic and virtuosic wandering highlander, as if called with its captivating voice to fill the air with the virtuosic presence of the orchestra. This part of the piece is often freer. The most expectant motives are expanded, almost always slower and very enveloping, full of sweetness. The soloist expands on its overflowing passion, like in this case, without losing the emotional state created from the beginning of this second part.⁶⁷

The principal theme comes back in measure 30, this time in D Major and with the woodwinds appearing for the first time: the clarinets and bassoon provide a light accompaniment for only 3 measures. After that the violin sings MI1A completely alone for almost 2 measures until in m. 34, the strings join back, accompanying a more embellished rhythm that develops into fast triplets and chromaticism (MI5)

⁶⁷ Giménez, *Historia Sin Tiempo*, 286.



Fig. 24: MI5, Violin solo, m. 34

Motivic idea 4 comes back in m. 36 in combination with MI1A, and will transition into a new theme in m. 38.

3.2.4 Third Theme/B Section (mm. 38-61)

The woodwinds interrupt the speech and offer a new element. This new motive will later serve as a source for new reverberation of sounds until on the final development, everybody together, will once again suggest the theme from the beginning.⁶⁸

The third theme starts in m. 38, lead by the winds with motivic idea 6 in a descending manner against the violin solo line. The soloist sings ascending and longer notes that on the next measure go to a variation of MI4A.



Fig. 25: MI6, Flute, m. 38

⁶⁸ Giménez, *Historia Sin Tiempo*, 286.

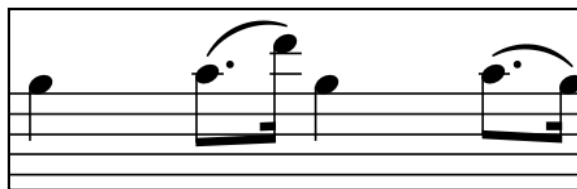


Fig. 26: MI6A, Violin solo, m. 38

The soloist rests for two measures while the oboes and strings take over the new melody and horns, cellos, and basses accompany, this time in C major.

In m. 44 the soloist comes back with the third theme marked *piano* and *dulce*. It will grow and transition to a full orchestral *tutti forte* in D Major in m. 46. This climax includes variations of all the previous melodic ideas from the movement. It will diminuendo quickly to *piano* and transition back to the third theme in m. 50. The first measure provides a light *pizzicato* accompaniment from the strings, and in the next measure the clarinets and bassoon join the soloist in MI4A.

The strings and soloist sing without winds in m. 52, where we are back to G Major. The soloist sings a new accompaniment for a measure before rejoining the strings in MI6.



Fig. 27: MI6B, Violin solo, m. 52

This modulating section will continue to travel to C Major, D Major, and F Major for the next several measures. MI6, MI6A, and MI6B will continue to be the main features.

3.2.5 MAS: Tempo= 96 (mm. 62-69)

An unexpected and exciting *crescendo* and *accelerando* lead to a new section in m. 62. It consists of a rhythmic and faster music lead by dotted by accented quarter notes and featured in this short section of

MAS: tempo=96

MAS: tempo=96

energetic orchestral interlude. rhythm (MI7) and supported running triplets (MI7A) are only 8 measures.

Fig. 28: MI7, *tutti*, mm. 62-63

Fig. 29: MI7A, Strings, mm. 67-69

3.2.6 Tempo: *Mesto* (mm. 70-96)

After going through all the passages, with inspiring variations and the unloading of passionate entertainment, the choir of the orchestra joins with the initial theme presented by the strings. This time the soloist ornaments with grandiosity, and little by little manages to take away with its ingenuity the whole orchestra, to arrive to the key of D major.⁶⁹

In m. 70 we are back to tempo primo and to the home key. The violin solo sings slower variations of motivic idea 6, this time marked *Mesto*, and it is answered first by the principal flute, and later by both flutes in sixths. With light accompaniment from the strings the soloist will take us back to the second theme in m. 74.

⁶⁹ Giménez, *Historia Sin Tiempo*, 286.

The soloist and strings bring back the music from the beginning of the movement. The soloist sings the melody an octave higher than the first violins. The first violins take a turn at embellishing the tune on the first measure, and the soloist ornaments again for a few measures after that. The first violins will sing motivic ideas 1 and 2 until they arrive at a *fermata* on the dominant 7th chord in m. 82.

The cadenza is marked *Andante*. It includes double stops, chords, arpeggios and runs that add virtuosity while keeping the emotional intensity of the movement.

The soloist, in a final exultation, in a short passage, unloads all its sonic tenderness and, in a state of submission, suggestive and passive, searches for the expected link in a conclusive conversation between sections. They all search to calm the ambiance. Everything starts disappearing, the sounds go far from the listeners's ears in the sensitive ambiance that is left, barely, an ambiance of peace.⁷⁰

The orchestra comes back after the cadenza with motivic idea 1 for only one measure. Woodwinds and strings sing in *piano* until the soloist joins back with music from the second theme. In these final 14 measures, the orchestra and soloist will dialogue softly, using a combination of the main motives of the movement.

The first movement and this one begin with the same melodic range of a fourth in the first two measures. Even though we have switched from D major to G major, this melodic connection gives continuity to the piece. A variation of this melody will reappear once again at the culmination of the next movement, unifying the whole work.

⁷⁰ Giménez, *Historia Sin Tiempo*, 286.

3.3 THIRD MOVEMENT

The third movement is marked *Allegro con fuoco* and it is in cut time with a metronome marking of half note equal 76. It is in the key of D Major like the first movement, and lasts approximately 10 minutes. It is written in Rondo form and it has an exciting and “vigorous air.”⁷¹ Here is a portion of what Giménez wrote on the third movement:

*Third movement, Allegro con fuoco: the orchestra has a vigorous air, similar to the “Rondo” which is common in the classical styles. This part has the goal to imitate that while using the traditional quadruple from “kyre’y,” without the irregular accents in the bass from which elements of the genuine expression of Paraguayan folk music emerge. It is common to exaggerate the use of those accents, and without them, the endemic folk musicians may label it as incorrect. The Allegro con fuoco with its vigorous movement, in 2, with the addition of quarter note triplets in the bass, would result in the perfect air of the Paraguayan “polca.”*⁷²

3.3.1 Introduction (mm. 0-22)

The *Allegro con fuoco* starts with an exciting *forte* from the whole orchestra. The strings, trumpets and trombones introduce the first motivic idea, with repeated eighth notes outlining the

⁷¹ Giménez, *Historia Sin Tiempo*, 286.

⁷² Giménez, *Historia Sin Tiempo*.

main chords in D major. The woodwinds and horns support with half notes and then quarters, also emphasizing the main notes of motivic idea 1.

This musical score, labeled Fig. 30, covers measures 0 to 5 of the first movement (MI1) in a tutti section. The score is for a full orchestra and is written in D major (two sharps) and common time. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, and Bassoon, all playing sustained notes or rhythmic patterns. The brass section includes Horns in F 1-3 and 2-4, Trumpets in Bb 1-2, and Trombones 1-2. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The score features dynamic markings such as *f* (forte) and *Stac.* (staccato). A tempo marking of *Allegro con fuoco* with a metronome marking of $\text{♩} = 76$ is present. The woodwinds and horns play half notes and quarter notes, while the strings play a rhythmic accompaniment.

Fig. 30: MI1, *tutti*, mm. 0-5

This musical score, labeled Fig. 31, shows measures 21 and 22 for Violin 2 and Viola. The music is in D major and common time. Both instruments play a rhythmic pattern of eighth notes in the first measure, followed by a staccato half note in the second measure. The score includes dynamic markings and a crescendo hairpin indicating a gradual increase in volume.

Fig. 31: MI2, Violin 2 and viola, mm. 21-22

This idea develops for 22 measures, where they gradually *diminuendo* until only the second violins and violas transition to the entrance of the soloist.

3.3.2 Section A (mm. 23-53)

There, boldly as if insinuating a challenge, the soloist attacks with a impetuous “scherzo,” showing off great dexterity⁷³

The soloist comes in with a variation on the first motivic idea, with accents, ornaments and appoggiaturas, making it playful and full of energy. Giménez describes this music as a



Fig. 32: MI3, Violin solo, mm. 23-24

“scherzo”, in a way humorous in character. These statement will develop and continue until m. 34, where the orchestra jumps back in with a new idea (MI3.)

Motivic idea 3 alternates quarters and eighth notes in full force. Its first appearance only lasts for four measures before the soloist comes back in. This idea will continue to alternate between soloist and orchestra, truly creating the feeling of a “challenge.”

⁷³ Giménez, *Historia Sin Tiempo*, 286-287.

Fig. 33: MI3, *tutti*, mm. 34-37

The soloist starts a variation on this idea, adding runs and mordents.

Fig. 34: MI3A, Violin solo, m. 38

The orchestra comes back in to finish the phrase in *forte*, this time also adding a little bit of virtuosity through the use of 16th notes. The soloist takes it back in m. 46, until in m. 50 the soloist and orchestra join forces to culminate this section.

3.3.3 Section B (mm. 54-127)

The new motivic presence by the orchestra and soloist develops until they together emerge on a new and triumphant theme⁷⁴



Fig. 35: MI4, Violin solo, mm. 54-56

The new theme, playful and bouncy in character, continues to be in dialogue with the orchestra. It starts on the G string of the solo violin but it soon moves to the E-string. During a small orchestral interruption in m. 62, the theme appears on the middle strings of the first violins. It seems to be a typical technique for voicing in Giménez's music to move through registers and to vary characters accordingly. The soloist continues developing the motive until the orchestra takes it over in m. 70.

⁷⁴ Giménez, *Historia Sin Tiempo*, 287.

The image shows a page of a musical score, labeled '6' in the top left corner. It contains 15 staves of music for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn., Hn. 1-3, Hn. 2-4, Tpt. 1-2, Tbn. 1-2, Timp., Vin., Vln. I, Vln. II, Vla., Vc., and Cb. The music is written in a key with two sharps (D major) and a 4/4 time signature. The dynamic marking 'f' (forte) is present at the beginning of each staff. The score covers measures 70 to 74. The notation includes various rhythmic values, slurs, and accents.

Fig. 36: *tutti*, mm. 70-74

After 6 measures, the orchestra gives entrance to another motivic idea. Motivic idea 5 can be seen as a more lyrical, and mostly a stepwise melody. Giménez refers to it as “triumphant.”⁷⁵ This motive is closely related to the opening of the second movement which is similar to the opening of the first movement, giving unity to the work as a whole.

⁷⁵ Giménez, *Historia Sin Tiempo*, 287.

Fig. 37: MI5, *Tutti*, mm. 75-79

Giménez chose to stay in the home key of D Major during this whole section. This is unusual but I think it works thanks the use of so many different motives, keeping things fresh and engaging.

In m. 91 the soloist leads with motivic idea 5, now ornamented with double stops, accents, and runs. The orchestra continues interacting as well.

Motivic idea 5 will continue to develop, adding runs, going to the higher octaves, and for the first time in this movement, it will transition to a new key.



Fig. 38: MI5, Violin solo, mm. 91-94

In m. 116, it arrives to A major, and motivic idea 4 is back, with some dialogue between orchestra and soloist. The music will get softer and the strings will take two measures to transition back to the first theme.



Fig. 39: Strings, mm. 126-128

3.3.4 Section A' (mm. 128-218)

Giménez stayed in A Major for the return of the first theme. The soloist leads and the music remains similar to its first appearance with the exception of the key. The orchestra and soloist continue their interactions and alternations. Music from the introduction and also from part of section B will appear, all of it in the key of A Major.

In m. 175, the soloist plays a new variation on the introductory music. It consists of repeated 16th notes in double stops outlining the major chords of the key.

The image shows a musical score for five staves: Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The key signature is A major (two sharps). The score begins at measure 175. The Violin part features a melodic line with repeated 16th notes in double stops. The string parts (Vln. I, Vln. II, Vla., and Cb.) provide harmonic support, with some parts marked 'pizz.' (pizzicato) and others 'arco' (arco). The score is written in a standard musical notation style with a treble clef for the Violin parts and a bass clef for the Viola and Cello parts.

Fig. 40: Violin solo and strings, mm. 175-179

Next, we will enter into what Giménez calls “...*the most difficult section, a variation of great virtuosic demand.*”⁷⁶ In measure 83, sixteenth notes will continue but this time they will no longer consist of repetitions. The soloist will take off with runs, exploring sonorities in A major through scales and chromaticism. It will gradually calm down just enough and take us back to our home key.

⁷⁶ Giménez, *Historia Sin Tiempo*, 287.

This figure shows a violin solo score for measures 183 through 203. The music is written in a single staff with a treble clef and a key signature of two sharps (D major). The tempo is marked 'Allegretto'. The score consists of nine staves of music. Measures 183-186 feature a continuous sixteenth-note pattern. Measures 187-190 show a more varied rhythmic pattern with eighth and sixteenth notes. Measures 191-194 return to a sixteenth-note pattern. Measures 195-198 feature a series of chords with a tremolo effect. Measures 199-203 conclude with a final sixteenth-note pattern and a fermata.

Fig. 41: Violin solo, mm. 183-203

Motivic idea 5 will make its appearance now in D Major, alternating between soloist and orchestra. After a few measures, there is another transition, a different one with the strings playing accented eighth notes in *crescendo* and *ritardando*, taking us over to the heart of the movement.

This figure shows a string score for measures 215 through 218. The score is written for five parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is two sharps (D major). The tempo is marked 'Allegretto'. The score consists of four staves of music. Measures 215-218 feature a series of accented eighth notes in the strings, with a *crescendo* and *ritardando* marking. The dynamics are marked *f* (forte) and *rit.* (ritardando).

Fig. 42: Strings, mm. 215-218

3.3.5 Section C (mm. 219-236)

...the whole orchestra bursts into an air of “guarania,” as if suddenly trying to say that the whole piece is genuine fruit of the expression of a Paraguayan, not with the vernacular but with its essence, what is most singular and proper to us⁷⁷

A *guarania* takes place, in a *Moderato* in 6/8, taking on music from motivic idea 5 and the second movement. This is a glorious section, designed to touch every Paraguayan heart that listens to it. The *guarania* was created by José Asunción Flores to better portray the Paraguayan sentiment and emotion. Giménez chose to include a *guarania* in a movement that is closer related to a *polca* or *kyre’y*, which are both more playful styles.

The image shows a musical score for a section titled 'Tutti' (mm. 219-222) in 6/8 time, marked 'Moderato'. The score consists of ten staves. The first four staves are marked with a forte (f) dynamic and feature a rhythmic pattern of eighth notes. The fifth staff is marked 'Moderato' and '(En 2)'. The remaining six staves continue the musical development with various rhythmic patterns and dynamics, including a forte (f) dynamic.

Fig. 43: *Tutti*, mm. 219-222

⁷⁷ Giménez, *Historia Sin Tiempo*, 287.

This shows his impulse to portray the essence of *Paraguayidad* (or Paraguayan identity) at last, in spite of his original goal of keeping things “Western classical.” He omits the traditional bass in triple meter, but it still represents the essence of the folk style.

In m. 227, the soloist comes in with the melody marked *espressivo*. The melody is ornamented a little more but it remains simple and touching, as in the original genre.

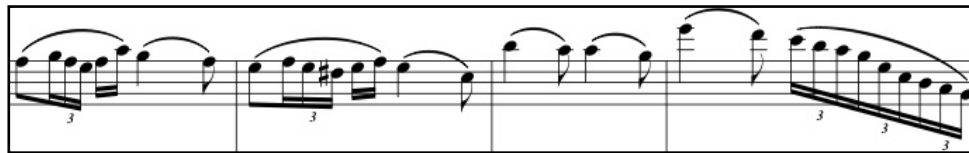


Fig. 44: Violin solo, mm. 227-230

3.3.6 Section A (mm. 237-259)

After 18 measures of *guarania*, we go back to *tempo primo*, with eighth notes in the strings leading us back to our playful Rondo. The violin solo comes in with the first theme back in D Major. Soloist and orchestra dialogue in a shortened version of the A theme until the orchestra prepares for the final *cadenza*.

The *cadenza* has the same tempo marking, *Allegro con fuoco*. It starts with the first theme and quickly bursts into an up-bow staccato passage followed by chords. Echeverría then adds runs and arpeggios to the first theme before he moves on to the second theme from section B. His “triumphant” theme is now with double stops and will appear at the beginning, middle and end of the *cadenza*. The second and third times will showcase its *guarania* form, and could each be played in a different character considering its context. The music carries on until arriving to

the lowest A, and with a 3-octave run and a trill, the orchestra gets its traditional signal to get ready to come back in.

3.3.7 Coda (mm. 260-285)

The orchestra comes back in the with the opening music. There are additional sixteenth note runs in the strings that motivate the soloist to join. The end is triumphant, finishing with four measures of accented chords in the tonic.

This is a huge work utilizing virtuosity and expressivity from the soloist while engaging the orchestra as an active partner. It is original, charming, and pleasant to the listener, and in spite of its large size, it remains cohesive and captivating through the use of motives and variations.

CHAPTER 4: CRITICAL EDITION OF THE VIOLIN SOLO PART

Giménez's Concerto for Violin in D is a masterwork that deserves to be better known around the world. In an effort to encourage more people to study the piece, I decided to share my own edited violin part with this project. I spent a lot of time learning about Giménez and the circumstances around the composition of this piece, comparing previous performances to my own score, studying the score, and preparing the piece for performance. In addition to my research, the experience of rehearsing it with orchestra allowed me to experiment with different bowings, fingerings, and dynamics, and to find ways to better express the music and its *Paraguayidad* elements. Performing it with orchestra in a live concert allowed me to internalize the piece in a whole new way.

When preparing the critical edition of the violin solo part, I had the goal to find ways to best express the music while staying faithful to the composition. I was careful to notate each change I made so that the performer had that information available along with what was original to the part provided by Giménez while learning the piece. I decided to ignore major differences between my score and previous performances in this critical edition, suspecting that those differences were the result of later revisions by the composer.

It was my goal in every step of the way to respect Giménez work and to make it more accessible. I hope this critical edition of the violin solo part is helpful to anyone interested in learning the piece. You can find the critical edition of the violin solo part in Appendix B.

4.1 COMPARISON BETWEEN PERFORMANCES

There have been only four performances of Giménez's violin concerto. The first one was the premiere in 1985. Miguel Angel Echeverría performed the solo part along with Giménez conducting the OSCA. They used manuscript parts in this performance, but unfortunately these parts were lost.⁷⁸ There is a recording of this performance that was published in 1988 in a series of compact discs of works by Giménez. That recording was used as reference when analyzing this performance.

The second and third performances were done in Brazil in 2004. Elvio Di Rito was the soloist during the tour and Giménez conducted his newly formed OSN. The parts for this performance were provided by the composer in FINALE files. There is an unpublished recording that was made between performances during this tour. The OSN was able to share it with me for this project and was also used as reference in the study of these performances.

The last performance to this date was done on August 24, 2021. I was the soloist with Juan Carlos Dos Santos conducting the OSN. This performance was recorded live, and there was also a recording session done on the next day. The parts used were also FINALE files provided by the composer to me in 2015 as well as to OSN in the recent past.

During my study of the score I prepared a list of differences when comparing the 1985 and 2004 recordings to the violin part provided to me in 2015. Differences include possible note errors, slight variations in register in the solo part and occasional missing measures from one version to the next. The last two could be attributed to later revisions by the composer. The list can be found below.

⁷⁸ Echeverría, Interview with author.

OSCA, 1985

Florentín Giménez, conductor

Miguel Angel Echeverría, violin solo

FIRST MOVEMENT

(M. 56, clarinet 1 plays solo 2 measures earlier, starting in m. 56 instead of m. 58)

M. 67, violin solo plays F# at the end of beat 3 instead of A

MM. 82-84 and 87-88, violin solo plays an octave higher

M. 104, violin solo plays a C# at the end of beat 2 instead of D

M. 106, violin solo plays A at the end of beat 3 instead of F#, and F# at the end of beat 4 instead of A

M. 107, violin solo plays D as 2nd 16th note of beat 2, instead of a rest

M. 152, violin solo plays A on beat 1, instead of F#

M. 195, violin solo plays a trill on the E during the whole measure

M. 223, violin solo plays D-B-G#-E on beat 2, instead of C#-A-F#-E

(M. 243, first violins play D on the end of beat 3, instead of E)

M. 259, violin solo plays F# at the end of beat 4, instead of A

M. 262, violin solo plays A at the end of beat 4, instead of rest

M. 264, violin solo plays C# at the end of beats 1 and 4, instead of C natural

M. 272, violin solo plays E as second 16th note of beat 3, instead of D

M. 284, violin solo plays E natural on beat 3, instead of E#

MM. 292-294, violin solo plays straight 16th notes

M. 295, violin solo plays a 8th note plays two 16th notes on beat 4, instead of syncopation

M. 298, violin solo plays E natural on beat 4, instead of E#

M. 302, violin solo plays a trill on the first note.

Cadenza:

M. 9, violin solo plays F# at the end of beat 4, instead of E

3rd beat of m. 10-m. 14 are omitted

M. 15, violin solo plays a lower note E on the first beat, instead of D

There are two additional measures repeating beat 3 of m. 14-m. 15 in lower octave

M. 16, additional pizzicati was played

Beat 4 of m. 16-20 are omitted

M. 25, violin solo plays A on beat 4, instead of G

M. 30, violin solo plays lower note C# on beat 3, instead of A

M. 31, violin solo plays lower note D on beat 4, instead of B.

M. 32, violin solo plays middle note C# at the end of beat 2, instead of A

M. 34, violin solo plays D on beat 2, instead of E

M. 36, violin solo plays a trill on beat 4

M. 38, violin solo plays double stop an octave lower

SECOND MOVEMENT

M. 20 is preceded by two additional measures that do not appear on the score

- M. 21, violin solo should play C# in beats 2 and 3
- M. 24, violin solo plays a mordent on first note of beat 4
- M. 39, violin solo plays a 16th note, 32nd note triplets, and two more 16th notes on beat 3, followed by a dotted 8th note and 16th on beat 4
- M. 41, violin solo plays the same rhythm as it played in m. 39
- M. 55, violin solo plays G as last 16th note of beat 2, instead of A
(M. 64, violins, flute 2 and oboe 1 play D at the end of beats 3 and 4, instead of E)
- M. 69, violin solo does not play a pickup D into measure 70

Cadenza:

Violin solo starts playing at the pickup to m. 29

THIRD MOVEMENT

- M. 158, violin solo plays C# on beat 3 instead of E
- M. 179, violin solo plays lower note A on beat 2 instead of G
- M. 181, violin solo plays lower note D on beat 1 instead of E
- M. 182, violin solo plays upper note A on beat 2 instead of G
(M. 212, woodwinds line is omitted in the score)
- (M. 226, first violins play E-F#-E instead of B-C#-B)
- M. 235, violin solo plays A at the end of beat 2 instead of B
- M. 237, violin solo plays a D on beat 1
(M. 243, woodwinds respond to first violins instead the line is omitted)

Cadenza:

- M. 2, violin solo plays lower note D on beat 4 instead of A
- M. 3, violin solo plays lower note D on beat 1 instead of A
- MM. 7-8 appear after m. 14.
- M. 17, violin solo plays A as third note of beat 2 instead of G
- M. 27, violin solo plays E on beat 4 instead of D

OSN, 2004

Florentín Giménez, conductor

Elvio Di Rito, violin solo

FIRST MOVEMENT

- Measure 82-24, and 87-88, violin solo plays an octave higher
- M. 108, violin solo holds the G# for the whole measure
- M. 259, last eighth note is F# instead of A
- M. 262, eighth note at the end of 4 is A instead of a rest
- M. 264, second eighth note is C natural, and last eighth of the measure is C#
- M. 283. 3rd beat is still E# instead of E natural
- MM. 289-290, there are trills on the 3rd beat of both measures
- M. 293, 3rd beat still has a D# instead of D natural

Cadenza:

M. 2, violin solo adds a trill on fermata note

M. 4, violin solo adds open string D on beats 3 and 4

M. 9, violin solo plays higher octave harmonic E on beat 3

M. 10, violin solo adds a mordent on first note

Section starting on beat 3 of m. 10 until the end of m. 13 is omitted

Section starting on beat 3 of m. 14 until end of 15 is repeated at a lower octave

MM. 18-20 are omitted

M. 24, violin solo plays C as third and fourth note of beat 3 and third note of beat 4 instead of A\

M. 25, violin solo plays A on beat 4, instead of G

M. 30, violin solo plays a trill on upper note A of beat 3 and omits lower note.

M. 31, violin solo omits glissando and plays a A-E-C#-A on beat 4 instead of E-E-G

M. 32, violin solo plays middle note C# at the end of beat 2, instead of A

M. 34, violin solo plays D on beat 2, instead of 3

M. 35, violin solo plays octaves starting on pickup instead of tenths

M. 36, violin solo plays trill on A on beat 4

M. 38, violin solo plays double stop an octave lower

SECOND MOVEMENT

M. 20 is preceded by two additional measures that do not appear on the score

M. 21, violin solo plays C# on beat 3 instead of C natural

(M. 21, first violins line is omitted and strings play only on beats 1 and 3)

M. 28, violin solo plays a trill on first note of beat 4

M. 39, violin solo plays a 16th note, 32nd note triplets, and two more 16th notes on beat 3, followed by a dotted 8th note and 16th on beat 4

M. 69, violin solo's pickup note to m. 70 is omitted.

Cadenza:

Violin solo starts playing at the pickup to m. 29 with slight variations to the part.

THIRD MOVEMENT

M. 158, violin solo plays C# on beat 3 instead of E

M. 181, violin solo plays lower note C# on beats 1 and 2 instead of E and D

M. 182, violin solo plays upper note A on beat 2 instead of G

(M. 212, woodwinds line is omitted in the score)

(M. 226, first violins play E-F#-E instead of B-C#-B)

M. 231, violin solo plays E# at the end of beat 1 instead of E natural

M. 235, violin solo plays A at the end of beat 2 instead of B

M. 237, violin solo plays a D on beat 1

(M. 243, woodwinds respond to first violins instead the line is omitted)

Cadenza:

M. 2, violin solo omits second chord and adds an open string A on beat 3
M. 5, run continues to a lower A instead of D, arpeggios are varied
MM. 7-8 are omitted
M. 17, violin solo plays A as third note of beat 2 instead of G
M. 23, violin solo adds a lower note E on beat 3
M. 25, violin solo omits beats 2 and 4
M. 27, violin solo omits this measure and continues on a scale down to the open string D
M. 29, violin solo add lower notes A-C# on beat 1

4.2 SUGGESTED EDITIONS TO THE SCORE

During my study of the piece, I noticed that the FINALE score that I owned contained several note errors. I decided to compare it to the current parts owned by OSN, and they were the same exact files that Giménez shared with me. When I contacted Echeverría in August of 2021, he asked me to send him my score of the concerto. He had lost his part, which was a manuscript.⁷⁹ Echeverría analyzed the score and noticed some unusual sounds and wrong notes that might have been mistakes from when the music was transcribed from manuscript to print.⁸⁰ He suggested that Giménez hired somebody to pass the music to print, and that it is easy to make mistakes in the process.⁸¹ He mentioned that the piece originally was very tonal and traditional, without the more dissonant and chromatic harmonies, and that some notes in the score were obvious mistakes.⁸²

⁷⁹ Echeverría, Interview with Author.

⁸⁰ Echeverría, Interview with Author.

⁸¹ Echeverría, Interview with Author.

⁸² Echeverría, Interview with Author.

I spoke to Alfredo Colmán regarding the differences between performances and the possible note errors in the score. He mentioned that Giménez would sometimes revise a composition after its performance.⁸³ That was the case with the second movement of his *Sinfonía Concertante No. 1*, which he decided to prolong after the suggestion of the piano soloist.⁸⁴

I was motivated to compile a list of suggested corrections to the score that I shared with Willian Aguayo, the assistant conductor of OSN, before rehearsals began. He fixed the score, working with me to find more things to fix during rehearsals. My list of suggested corrections is listed below, which includes what I consider errors during transcription.

FIRST MOVEMENT

Measure 15: horn 4 should play B on beat 4 (instead of C#)

Mm. 26 and 27, trumpet 2 should play C# on the first 3 beats both measures (instead of C natural)

M. 88: bassoon 1 should play C# on beat 3 (instead of D)

M. 88: bassoon 2 should play G on beat 3 (instead of F#)

M. 93: bassoon 2 should play F# (instead of E)

M. 96: first violin should play D-A on beat 2 (instead of E-A)

M. 97: first violin should play E-A on beat 4 (instead of D-A)

M. 106: viola should play E on beat 3 (instead of F#)

M. 108: violin solo should play G natural on beat 3 (instead of G#)

M. 121: bass should play notes D-A (instead of E-A)

M. 123: oboe 1 should play E D#-E on beats 3 and 4 (instead of G F#-G)

M. 125, clarinet 1 should be G# on beat 1 (instead of A#)

M. 125: inside viola should be F#-E, and stay on E for the rest of the measure (instead of F# for the whole measure)

M. 125: bass should slur 5th and 6th notes

M. 126: horn 3 should play C# on beat 1 (instead of C natural)

M. 133: oboe 2, clarinet 2, and violas should play D natural on the end of beat 2 (instead of D#)

M. 137: flute 1 and oboe 1 should play D natural on the end of beat 2 (instead of D#)

M. 194: flutes 1 and 2 should play A on beat 3 (instead of B)

M. 212: clarinet 2 should play A on beat 2 (instead of B)

M. 213: clarinet 2 should play B on beat 4 (instead of A)

M. 213: bassoon 1 should play B on beat 4 (instead of C#)

⁸³ Alfredo Colman, Interview with Author (October 7, 2021)

⁸⁴ Colman, Interview with author.

- M. 213: bassoon 2 should play E on beat 4 (instead of F#)
- Mm. 232 and 233: horn 4 should play B natural on beats 1 and 2 of both measures (instead of Bb)
- M. 235: horn 3 should play C# B (instead of B A)
- M. 235: horn 2 should play G natural on beat 1 (instead of G#)
- M. 236: trumpet 1 and violin 1 should play A# on beat 4 (instead of A natural)
- M. 239: clarinet 2 should play C# for the whole measure (instead of C natural)
- M. 243: first violin should play D on the end of beat 3 (instead of E)
- M. 250: trumpet 2 should play C# on beat 3 (instead of C natural)
- M. 263: bass should play D# on beat 1 (instead of D natural)
- M. 263: violin solo should should play A natural on beat 4 (instead of A #)
- M. 264: violin solo should play C# on the end of beats 1 and 4 (instead of C natural)
- M. 283: violin solo should play E natural on beat 3 (instead of E#)
- M. 288: bass should play D natural on beat 3 (instead of D#)
- M. 292: viola should play D D E (instead of D E D)
- M. 308: bassoon should play D beat 1 (instead of C#)
- M. 309: clarinet 2 should play C# on beat 1 (instead of D)
- M. 311: horn 1 should play C natural (instead of C#)
- M. 337: horn 2 should play C# on the end of beat 2 (instead of D)
- M. 349: timpani should slur the last eighth note to the first note of the next measure
- M. 353, timpani should play A on the end of beat 2 (instead of G)

SECOND MOVEMENT

- M. 18: viola should play D F# A A (instead of C E G G)
- M. 18: first violin should play D on beat 4 (instead of E)
- M. 20: first violin should play C# on beat 2 and B on beat 3 (instead of C natural and A)
- M. 20: cello should play C natural on beat 4 (instead of C#)
- M. 21: violin solo should play C# on beat 3 (instead of C natural)
- M. 42: cello should play G on beats 2 and 4 (instead of F#)
- M. 44: second violin should play F natural on beat 2 (instead of F#)
- M. 48: viola should play E on beats 1 and 2, and D on beat 3 (instead of F# E)
- M. 49: viola should play A C# on beat 4 (instead of G B#)
- M. 50: viola should play D on beat 1 (instead of C#)
- M. 55: violin solo should play G at the end of beat 2 (instead of A)
- M. 61: horn 1 should play F natural and F# (instead of G natural and G#)
- M. 68: horn 2, bassoon 1, clarinet 1 and 2, and oboe 1 and 2 should play C# instead of C natural on beat 3
- M. 68: first violin and cello should play F natural on beat 3 (instead of F#)

THIRD MOVEMENT

- M. 128: bass should play A on beat 1 (instead of B)

CONCLUSION

Florentín Giménez was an outstanding composer and his works deserve to be known worldwide. His Concerto for Violin in D is a masterwork that has a lot to offer. This western classical piece of music with just an essence of Paraguayan folk elements can enrich the repertoire of violinists, conductors, and orchestras. It is a charming work that offers virtuosity, emotional expressivity, passion, playfulness, and the opportunity to shine to whomever takes the challenge of learning it.

Inclusion and diversity has increasingly become part of the mission of classical music institutions around the world. Florentín Giménez is a pioneer of western classical music in Paraguay and has numerous compositions that merit the consideration of the general public. He was a 20th-century composer who embraced his roots while composing in the biggest genres of western classical music that he loved, and his works are very accessible to all audiences. I hope this project encourages violinists, conductors, and musicians around the world to consider his music when programming concerts.

In the following section, I include original tributes to Giménez following his passing. These tributes were either spoken to me over interviews or sent to me as emails with the intention of publishing them here within this thesis. They include powerful memories by a number of important Paraguayan musicians about this important composer and his work. The tributes come from myself as well as musicologist Alfredo Colman at Baylor University; Juan Carlos Dos Santos, music director of the Orquesta Sinfónica Nacional de Paraguay; Diego Sánchez Haase, music director of the Orquesta Sinfónica del Congreso Nacional de Paraguay; Ada Antunez,

violin professor at the Conservatorio Nacional de Música; and Luis Alvarez, conductor and arranger specialist in Paraguayan folk music.

TRIBUTES

Giménez was one of the most important personalities in the development of music culture in Paraguay. His recent passing has left a big hole in the hearts of Paraguayan musicians and admirers. Luis Alvarez mentioned, “This man has many merits, including the entire generation of musicians who were born since the creation of the National Conservatory of Music [...] He is one of our civil heroes, people who no longer die, who are already in the memory of all the people who they formed, all the people who continue to play their music, myself included”.⁸⁵

The first tribute presented was written by the author on the day of Giménez’s passing. It is a personal testimony of the influence he had in my life and what he means to me. The next tributes were written by Alfredo Colman, Juan Carlos Dos Santos, Diego Sánchez Haase, Ada Antunez, and Luis Alvarez, all of them important Paraguayan musicians who had a close relationship with Giménez. They shared words with me with the intention of having them published in this project. Most of them were transcribed and translated by the author.

⁸⁵ Luis Alvarez, Interview with Author (Asunción-Paraguay: August 26, 2021)

MY TESTIMONY TO FLORENTIN GIMENEZ ON THE DAY OF HIS PASSING

Today, March 11, 2021, I received the sad news of the death of Maestro Florentín Giménez. Emotions are very strong. I have been working on finishing my doctoral thesis on his beautiful Violin Concerto in D, with the intention of expanding the knowledge of his compositions internationally. Last month I had the pleasure of sharing my research with my thesis committee at the University of Illinois at Urbana-Champaign, where I explained the work of Maestro Florentín in Paraguay:

A campesino, as he often called himself, managed to continue in the footsteps and wishes of the great forerunners of music in Paraguay. He had a vision and through hard work he achieved a revolution in the culture of our country. Florentín Giménez is one of the greatest influences in my life. To him we owe the creation of the prestigious National Conservatory of Music of Paraguay, which he led as director for many years, created in 1997 with the goal of offering a complete and free musical education to young people in the country.

So in 1999, my parents enrolled me to study violin. It was the beginning of 9 years of intense musical education for me and for so many colleagues, today relevant musicians of our country. The program of study prepared by the demanding Maestro was at the level of conservatories around the world, which cemented what was going to be my professional music career.

Florentín Giménez, in addition to creating the conservatory, remained very close to the students, demanding the greatest discipline and dedication from each one of us. He cared deeply and gave advice like a father to his children about the importance of serious study, the practice of the instrument, taking care of physical health, and many other issues that he saw relevant over

the years and with our development in the conservatory. He created a family. Something that for many of us started as a hobby, an extracurricular activity to learn to appreciate art, ended up being our life dedication.

In 2004, he founded the Orquesta Sinfónica Nacional de Paraguay, offering concerts of national and international music all over the country. This orchestra further motivated the development of young musicians in the country, which led many, including myself, to travel abroad to continue advancing in our musical careers. It should be noted that by continuing our studies abroad we satisfactorily impress foreigners with our solid musical training.

I cannot fail to mention the treasure of his legacy in folk and classical compositions, including beautiful *guaranias*, *polcas*, symphonies, concertos, operas, symphonic poems ... such great contribution to our country.

The progress made in music in Paraguay in the past 96 years of the life of Maestro Florentín Giménez is impressive. And it is important to remember how much we owe it to him. I dreamed of performing the culminating concert of my thesis this year in Illinois and Paraguay, with the presence of Maestro. Unfortunately his physical presence will not be possible, but we will undoubtedly honor him.

Thank you, Maestro. MISSION ACCOMPLISHED. May God Receive You in His Glory.

The passing of Florentín Giménez on March 11, 2021 leaves a deep void in Paraguayan music and culture. Composer, conductor, performer, researcher, educator, recording artist, writer, and advocate for the promotion of Paraguayan culture in general, Mr. Giménez was the last representative of a 20th century generation of Paraguayan musicians searching for a “Paraguayan sound.” Highly influenced by Latin American folk and concert music, as well as the various musical genres of Paraguay and 19th century European nationalism, his eclectic style produced numerous symphonic, chamber, and folk-style compositions exemplifying a musical nationalism committed to illustrate aspects of Paraguayan history and cultural identity.

At the time of his passing, Florentín Giménez was working on a recording project of newly-composed folk-style songs, orchestrating the first movement of a new symphony, and finishing the publication of his seventh Songbook. On a personal note, I considered him a mentor, a colleague, and a personal friend. Though our interaction was cordial and casual in the 1990s and 2000s, our friendship bond grew stronger in 2010. For the past eleven years, my interactions with him were filled with discussions on Paraguayan music and culture, his views on music education in Paraguay, his multiple folk-style compositions, his writings, his arrangements of Paraguayan popular music, and his concert music – mainly his concertos, symphonies, symphonic poems, and opera. Precisely, my current and long-term research focuses on various projects connected to his musical compositions, personal ideas, and cultural legacy.

⁸⁶ Personal communication with the author, email, September 27, 2021.

Alfredo Colman is Associate Professor in Musicology/Ethnomusicology at Baylor University. He received his education at Belmont University (BM), Baylor University (MM), and the University of Texas (Ph.D.). In 2012 he was recipient of the Belmont Encore Award, and in 2014 he was named Baylor Centennial Professor. Colman has authored *The Paraguayan Harp: from Colonial Transplant to National Emblem* (2015), co-authored *Thomas Robinson's New Citharen Lessons, 1609* (1997), and published articles in *The Grove Dictionary of Musical Instruments*, *Die Musik in Geschichte und Gegenwart (MGG)*, the *Bloomsbury Encyclopedia of Popular Music of the World*, *Latin American Music Review*, the *Folk Harp Journal*, and *College Music Symposium*. As a collaborative harpsichordist and pianist, Colman has performed in Asunción, Austin, Dallas, Nashville, San Juan, and Waco. His areas of specialty include Latin American music nationalism and cultural identities, the traditional and concert music of Paraguay, and the works of Paraguayan composer Florentín Giménez (b. 1925). Dr. Colman has presented papers and discussed his research findings at musicological and ethnomusicological conferences in Argentina, England, Germany, Mexico, Paraguay, Spain, and The United States. (<https://www.baylor.edu/music/index.php?id=952930>)

Florentín Giménez, was a prolific composer and cultural manager, one of the most important creators that Paraguay had in recent decades; a great fighter for the cultural artistic development of our country.

I had the privilege and honor of meeting him from a very young age and working with him first in the Symphony Orchestra of the city of Asunción (OSCA). Then I worked even more closely with him as assistant conductor of the National Symphony Orchestra of Paraguay (OSN), from 2004 to 2008, the year in which I assumed the direction of the OSN.

I learned a lot from Maestro Florentín, he was a great guide, friend and example to follow. I am grateful to him for his teachings and above all for all the confidence he had in my work and performance.

His work was and is of great importance; he composed more than 800 works, including chamber, symphonic and folk music. He is also the author of very interesting books. For many, his greatest legacy was the creation of the Orquesta Sinfónica Nacional and the Conservatorio Nacional de Música, two institutions that from their beginnings to the present are key factors for the development of the music and culture of our country.

Juan Carlos dos Santos has been dedicated to music for over 40 years. Born in Asunción into a family of musicians, his first musical studies started with his father, Carlos Dos Santos, an outstanding conductor. He later joined the Conservatorio Municipal de Asunción. Perfecting his education both in Paraguay and abroad, he started his professional career in

⁸⁷ Personal communication with the author, email, October 4, 2021.

Argentina before rejoining the musical activity of Paraguay as a solo cellist in their most important orchestras, with which he toured Brazil, Argentina, Uruguay and Spain. He obtained a Bachelor's Degree in Orchestral Conducting from the Associated Board of the Royal School of Music in London through the Conducting School of Maestro Navarro Lara from Spain. He went on to receive a Master's Degree in Education. Juan Carlos Dos Santos currently holds the position of principal conductor of the Orquesta Sinfónica Nacional de Paraguay. He designed and started the Bachelor of Music at the Faculty of Architecture, Design and Art at the National University of Asunción, where he serves as Career Director. In 2016 he launched his book *Glosario Vivo 1.0 de Términos Musicales*, based on the research he did and those of his father Carlos Dos Santos, which were a best seller in the online sales store Amazon. A second edition of this book is in preparation.

I was a student of Florentín Giménez from around 1984 until 1989, when I travelled to Europe to continue my musical studies. There was no music institute at the time like the Conservatorio Nacional, so I used to go to Giménez's house for lessons. I heard the premiere of Giménez's Violin Concerto, Concerto for Two Guitars, Suite Mangoré, Sinfonia de las Estaciones, and the Fifth Symphony which was later on named Ritual. He was at his best, composing and conducting a lot at the OSCA. And he never forgot about Paraguayan folk music either. Leaving OSCA really hurt him, but it didn't stop him from continuing on. In a way it allowed him to take on new goals: he created the Conservatory of the Catholic University, the Conservatorio Nacional, and the Orquesta Sinfónica Nacional. He did so many things that became very important for the musical life in Paraguay.

We had a very special student-teacher relationship. He was a friend of my family and would sometimes come to family dinners, or I would go to Giménez's property in Ity. When I travelled to Germany to study, Giménez took care of my orchestra in Villarica. He actually helped me create that orchestra in the first place. He was very well known and was good at contacting political figures for support on projects.

Harnoncourt said that music education should go back to what it used to be before the French Revolution. The relationship between student-teacher was very intense. A teacher would not only teach a subject, but their whole philosophy of life...I feel I got that from Florentín Giménez in his best time...I keep that memory of him with me...he taught me so much and selflessly because he never charged me a dime. He also gave a push to my music career. In those

⁸⁸ Sánchez Haase, Interview with Author.

times when it was unthinkable to start a career as orchestral conductor in Paraguay, maybe without his support I would not have pursued it.

An extraordinary musician, his legacy to Paraguay is very big in musical as well as institutional sense. One of the last examples of the great tradition of Flores, Herminio, Moreno González, Remberto...and continues with the same aesthetic. Sometimes a little more advanced like in 'Ritual', but other times would also continue with a post-romantic Nationalism that was embraced by musicians of his generation.

Diego Sánchez Haase is a Paraguayan orchestral conductor, composer, pianist and harpsichordist. Current music director and conductor of the Symphony Orchestra of the National Congress of Paraguay, president of the Bach Society of Paraguay and director of the Paraguayan Institute of Musicology. Considered by critics as the most brilliant, complete and versatile figure of the new generation of Paraguayan musicians. Two-times winner of the National Music Prize (2003 and 2017), and the "Cluster Prize" of Lucca, Italy. In 1998 he was the unanimous winner of the First Prize in the "Latin American Contest of Orchestral Conducting", in Argentina. Diego Sánchez Haase studied in Paraguay, graduating in Piano with "Outstanding with exceptional merits" qualification, and studied composition and orchestral conducting under the direction of the maestros Nicolás Ayala Casco and Florentín Giménez. He specialized in Europe and America, attending courses of orchestral conducting, composition, piano and harpsichord, under the baton of great masters, such as Helmuth Rilling, A. Thalheim, M. Benzecry, A. Juliá, G. Deraco and others. At the Internationale Bachakademie Stuttgart he has specialized in the study of music by J.S. Bach under the direction of Maestro Helmuth Rilling.

Florentín Giménez was my musical father, my godfather, the person to whom I owe everything I am. Fate made me come to his house, because my dream was always to study music and I took advantage of the opportunity. He always encouraged me and was my mentor. All my life I will be grateful for that.

With him there was a lot of change in the culture of our country. First with the creation of the Conservatory of Music at the Catholic University which offered a very complete curriculum, that's where my training really began. And then with the creation of the National Conservatory of Music, where many children and young people had the opportunity to study music for free, something that we did not have before.

I was part of the Orquesta Sinfónica de la Ciudad de Asuncion and the Orquesta de Cámara Municipal, the two oldest orchestras in Paraguay where he used to hold the position of Music Director. I learned a lot from him about chamber music, harmony, and everything about music in theory and practice.

By creating the Orquesta Sinfónica Nacional, outstanding young people from the National Conservatory had the opportunity to work in their own country.

We owe a lot to the Maestro. He did so much for the culture. He left many compositions after receiving great training in Buenos Aires, Argentina. He has almost 1000 works and left us a very important legacy. I believe that all the children, young people, teachers, and colleagues of mine, we owe a lot to the Maestro. I will always be eternally grateful to him. Now he will surely hear us from heaven.

⁸⁹ Ada Antunez, Interview with Author (Asunción-Paraguay: August 26, 2021)

Ada Antunez is a violinist member of the Orquesta Sinfónica de la Ciudad de Asunción and the Orquesta de Cámara Municipal de Asunción. Additionally, she teaches violin at the Conservatorio Nacional de Música. She began her musical studies at the Academy of the OSCA studying under Miguel Angel Echeverría and became a member of the first Youth Symphony in Paraguay, created by Florentín Giménez. She continued her studies at the Conservatorio Municipal de Asunción, the Conservatorio de la UCA, and the Conservatorio Nacional de Música, where she received the title of Superior Instructor in Music Education, with an emphasis in Violin and Voice.

TRIBUTE TO FLORENTIN GIMENEZ. By Luis Alvarez. August 26, 2021.⁹⁰

Maestro Florentín Giménez is one of the last iconic composers of music in Paraguay. He composed beautiful themes. He has many popular iconic songs recorded with great orchestras in Argentina, for instance *Muy cerca de ti* and *Buscándote*. He is one of the important musicians who recently passed away.

I had the pleasure of playing in his orchestra, the Orquesta Sinfónica de la Ciudad de Asunción. There I really learned to love the violin. We played several important works with the maestro Florentín Gimenez.

I studied harmony and counterpoint with him once I decided to dedicate to Paraguayan music, back in 1994. I learned a lot of things studying with Maestro Florentín Giménez, especially in orchestration. He studied music a lot, he knew a lot about harmony, counterpoint, and I was able to learn how to ornament music, make arrangements, compose songs, and Maestro Florentín Giménez was very important in my musical life.

He is the one that consolidated Jose Asunción Flores's dream of creating a National Symphony Orchestra. And before that he created the National Conservatory of Music. He did the lobbying for that. He is also the one that propelled to create the National Prize of Music, granted by Congress. This man has many merits, including the entire generation of musicians who were born since the creation of the National Conservatory of Music. I think he no longer dies, a person like him no longer dies. In a little while I think the symphony is going to be called Florentín Giménez, it must have his name. Or the conservatory. He is one of our civil heroes, people who no longer die, who are already in the memory of all the people who they formed, all the people

⁹⁰ Alvarez, Interview with Author.

who continue to play their music, myself included. I am an admirer of his compositions, I think he is an excellent composer and I will always remember him fondly.

Luis Alvarez is a conductor and arranger of great value, but he is in origin one of the best violinists of recent times in an instrument that characterizes the expression of feelings at the highest level. Son of the great musician Lorenzo Álvarez, violinist in OSCA for many years, senior professor, composer, arranger, was part of Los Hobbies for 24 years, one of the most successful music groups in history, which produced endless songs for the most outstanding performers in the country. His current project Retroband is about to turn 20 years old, where he shares outstanding music from the past. With more than 50 years of experience in music, he has produced records and concerts working with all the greatest personalities in our country.

BIBLIOGRAPHY

- Agawu, Kofi. "Structural Analysis or Cultural Analysis? Competing Perspectives on the 'Standard Pattern' of West African Rhythm." *Journal of the American Musicological Society*, Vol. 59, No. 1 (2006): 1- 46. Accessed October 10, 2021. <https://www.jstor.org/stable/10.1525/jams.2006.59.1.1>
- Almada Roche, Armando. *José Asunción Flores: Compañero Del Alma, Compañero*. Buenos Aires: Ediciones El pez del pez, 2004.
- Alvarez, Luis. Interview with Author. Tape recording. Asunción-Paraguay, August 26, 2021.
- Antunez, Ada. Interview with Author. Tape recording. Asunción-Paraguay, August 26, 2021.
- Boettner, Juan Max. *Música y Músicos del Paraguay*. Asunción: Edición de Autores Paraguayos Asociados, 1956.
- Cardozo Ocampo, Mauricio. *Mundo Folklórico Paraguayo*. Asunción, Paraguay: Editorial Cuadernos Republicanos, 1988.
- Carvalho Neto, Paulo de. *Estudios Afros: Brasil, Paraguay, Uruguay, Ecuador : Apuntes Biográficos, Crítica, Bibliografía, Antologías, Cultura Material, Poesía Folklórica, Prosa Folklórica, Fiestas, Antropología Física, Sociología*. Caracas: Instituto de Antropología e Historia, Facultad de Humanidades y Educación, Universidad Central de Venezuela, 1971.
- Citro, Silvia. "Ritual Y Espectáculo En La Música Indígena: El Caso De Los Jóvenes Toba Del Chaco Argentino." *Latin American Music Review / Revista De Música Latinoamericana* 26, no. 2 (2005): 318-46. Accessed October 23, 2020. <http://www.jstor.org/stable/4121682>.
- Colman, Alfredo. Interview with Author. Zoom. October 6, 2021.
- _____. *The Paraguayan Harp: From Colonial Transplant to National Emblem*. Hudson NY: Custos, 2012.
- _____. "A mi patria: A Quest for Place and Space through Baroque Counterpoint and Subjective Nationalism." Unpublished manuscript of paper presented at the AMS-SW Conference, Rice University, Houston, Fall 2013. PDF file.
- _____. "El Arpa Diatónica Paraguaya en la Búsqueda del "Tekorã": Representaciones de Paraguayidad." *Latin American Music Review / Revista de Música Latinoamericana*, Vol. 28, No. 1 (Spring - Summer, 2007), pp. 125-149. <http://www.jstor.org/stable/4499326>.

_____. “Personal Transformation in Florentín Giménez’s Symphony No. 1/Concertante para piano en Re menor ‘Metamorfosis.’” Unpublished manuscript of paper presented at the AMS-SW Conference, Texas State University, San Marcos, Fall 2012. PDF file.

Echeverría, Miguel Angel. Interview with Author. Tape recording. Asunción-Paraguay, August 23, 2021.

Giménez, Florentin. Interview with Author. Tape recording. Asunción-Paraguay, June 18, 2015.

_____. *Antología Sinfónica: Música Clásica*. Orquesta Sinfónica de la Ciudad de Asunción. M^o Florentín Giménez. Release in 1998. Industria Fonográfica Elio. Special Series. 10 compact discs.

_____. *Cancionero*. Vol. 1. Asunción: Universidad Católica “Nuestra Señora de la Asunción,” 1993.

_____. *Concierto en Re para Violín y Orquesta*. Score and parts provided by composer. Asunción, 1984.

_____. *Concierto en Re para Violín y Orquesta*. Unpublished recording by the Orquesta Sinfónica Nacional at the Memorial de América Latina in Sao Paulo, Brazil, 2004.

_____. *Historia sin tiempo*. Asunción: Editorial Salemma, 2008.

_____. *La Música Paraguaya*. Asunción: Editorial El Lector, 1997.

_____. *Rasgos Tradicionales del Folklore Paraguayo*. Asunción: Editorial Tavaroga, 1999.

Guaira Producciones. *M^o Florentín Giménez*. Accessed July 13, 2015.

<http://www.guairaproducciones.com.py/florentingimenez/>.

Illari, Bernardo. “Lo urbano, lo rural, y las instituciones musicales en las reducciones jesuíticas de guaraníes,” *Ciudad/campo en las artes en Argentina y Latinoamérica* (Buenos Aires, 1991), 155-63.

Portal Guarani, project developed by Apunto Web. “Música Paraguaya.” Accessed June 12, 2015. <http://www.portalguarani.com/>.

Sánchez Haase, Diego. Interview with Author. Tape recording. Asunción-Paraguay, August 27, 2021.

_____. *Música en el Paraguay: Breve Compendio de su Historia, Acontecimientos y Características más Importantes*. Asunción: Editorial El Lector, 2002.

Sandroni, Carlos. “‘I Got Phrasing’: Changes in Samba’s Melodic Rhythm, 1917–1933.” *A Latin American Music Reader: Views from the South*, edited by Javier F. León and Helena Simonett: 250–57. University of Illinois Press, 2016. Accessed October 10, 2021. <http://www.jstor.org/stable/10.5406/j.ctt18j8x33.14>.

Szarán, Luis, website developed by David Alén. "Artículos y Notas." Accessed June 13, 2015.
<http://www.luisszaran.org/>.

_____. *Diccionario de la Música en el Paraguay*. Nürnberg: Jesuitenmission, 2007.

Ruiz, Irma. "Apropiaciones Y Estrategias Políticas: Una Interpretación Sobre La Dinámica De Cambio Musical En Contexto Ritual." *Latin American Music Review / Revista De Música Latinoamericana* 19, no. 2 (1998): 186-202. Accessed October 23, 2020.
doi:10.2307/779990.

Sušnik, Branislava. *El Indio Colonial Del Paraguay*. Asunción, Paraguay: Museo Etnográfico "Andrés Barbero", 1965.

_____, and Miguel Chase-Sardi. *Los Indios Del Paraguay*. Madrid: Mapfre, 1995.

APPENDIX A: PROGRAM NOTES WRITTEN BY GIMENEZ

From his autobiography *Historia Sin Tiempo*: 285-287

First movement, Allegro: the first allegro, anticipatedly insinuates one of the fragments from the exposition, preparing it in a concertation between the instrumental groups, going through neighbor tonalities without affirming the formal ranges of the themes, the soloist takes control of one of them. In this way the new elements appear; after a long journey, the violin is satiated with its magnificence. The principal motive, very simple and easy for the listener, creates the initial perspective, which I believe is the way to begin pleasing the audience, with no need to shock right from the start the interest of the people who are listening to this piece for the first time.

This part extracted from the exposition, in sonata form, is lightly developed and leads back to the entrance of the woodwinds expanding the orchestral sonority to modulate to the dominant key. Now in A major, the structural bridge appears, and in the woodwinds and strings, once the key has been established, suddenly appears the second theme, but it rarely comes back to the initial key and there emerges, through the woodwinds, the principal theme unresolved.

During this orchestral tutti some variations of the melodic ideas are insinuated, inducing the ear so that in the development, the listener can better gather the themes that will come.

The orchestra creates the needed climax, emphasizing it with more insistent dynamics. Once the rhythmic model is affirmed, the soloist comes in with attractive clarity to impose a clear structure, with the orchestra accompanying in pianissimo. This part is renewed and extended for a few instances. Then, the soloist is featured in ecstasies with its own self-absorption. The soloist delicately exposes each motive and in its acclamation it shows its natural skills, it is introduced in the second theme, exposing a striking contrast in the melodic conception, maybe even melancholic and sad. Suddenly, the orchestra interrupts the calm mumble, secondary motives appear, the soloist joins, and together they take off on a persistent flight. Once arrived at the orchestral climax, the new idea grows and the development starts passionately. Each section of the orchestra joins in the fascinating conversation with the soloist. They take over the motive used at the beginning, but this time, proudly outlined in its complete form. In this part the soloist

as well as sections in the orchestra perform diverse motivic cells, that when progressing, are entertained with variations and improvisations, until arriving at the cadenza. There the soloist exposes its virtuosity and thematic creativity, without breaking the style, translating linearly the characteristic of its formal sense. At the end of the cadenza, the orchestra resumes the same motive used at the beginning, expanded, with the participation of the soloist all the way to the end of the movement.

Second Movement, Andante: The principal theme of the Andante forms a sheer idea as if watching from the sky to observe the geographic image of the singular countryside of our land. A vision from space, a vision from far away, from the still solitude in the corner of time. The theme extracts voices and spirits of disrupted souls in their distressed land. A bleeding eclogue by the soloist, transmitted through sorrowful strings, the eternal passerby fiddler or “Ravelero”, the inextinguishable print of our primitive sonic habit, that in the coming of time, with effusion, describes the heroic perpetuity of a country. The orchestra starts with the second theme, like in the initial section, transmitting the passionate elegy in a descriptive, calm and “grave” movement. The listener perceives through the theme a passionate state that invites for silence and reflexion: after a short passage, the sounding crowd prepares the right atmosphere, calm and gentle. It is heard, the solitary singing of the primitive violin, like the authentic and virtuosic wandering highlander, as if called with its captivating voice to fill the air with the virtuosic presence of the orchestra. This part of the piece is often freer. The most expectant motives are expanded, almost always slower and very enveloping, full of sweetness. The soloist expands on its overflowing passion, like in this case, without losing the emotional state created from the beginning of this second part. After going through all the passages, with inspiring variations and the unloading of passionate entertainment, the choir of the orchestra joins with the initial theme

presented by the strings. This time the soloist ornaments with grandiosity, and little by little manages to take away with its ingenuity the whole orchestra, to arrive to the key of D major. A small modulation contributes to the new tonality. In this new coloration, the soloist exposes the theme again and starts playing with the principals of the sections. The soloist imposes a new model with more embellishments, as if mixing in bliss all the most exciting proposals, an impulsive offering of its most sublime emotions. The woodwinds interrupt the speech and offer a new element. This new motive will later serve as a source for new reverberation of sounds until on the final development, everybody together, will once again suggest the theme from the beginning. And like an oasis in the unknown, everything will calm down. The soloist, in a final exultation, in a short passage, unloads all its sonic tenderness and, in a state of submission, suggestive and passive, searches for the expected link in a conclusive conversation between sections. They all search to calm the ambiance. Everything starts disappearing, the sounds go far from the listeners's ears in the sensitive ambiance that is left, barely, an ambiance of peace.

Third movement, Allegro con fuoco: the orchestra has a vigorous air, similar to the "Rondo" which is common in the classical styles. This part has the goal to imitate that while using the traditional quadruple from "kyre'y," without the irregular accents in the bass from which elements of the genuine expression of Paraguayan folk music emerge. It is common to exaggerate the use of those accents, and without them, the endemic folk musicians may label it as incorrect. The Allegro con fuoco with its vigorous movement, in 2, with the addition of quarter note triplets in the bass, would result in the perfect air of the Paraguayan "polca."

This motive develops, growing in momentum, and then calms down with a “diminuendo” and creates accents in “pianissimo.” There, boldly as if insinuating a challenge, the soloist attacks with a impetuous “scherzo,” showing off great dexterity. The expectant orchestra accompanies, as if observing the initial take, the agile notes of the soloist. The woodwinds highlight a thematic contrast that will go through the orchestra and soloist with illustrious variations, each time more entertaining and presenting new and attractive motives. The orchestra, once the happiest airs from the violin have unfolded, is in charge of continuing with it until the next appearance of a previous theme or a new one to distract the attention of the listener. The new motivic presence by the orchestra and soloist develops until they together emerge on a new and triumphant theme, the presence of a third ornamental kind to provide contrast to all the previous motives.

This new model is used later by the soloist creating a variety of ideas with different takes and melodic connotations, and with inflections in close keys. Once established in A Major, the soloist presents again its first motive. This part, a new “divertimento”, in a more prodigious way, shows more creative dialogues between the soloist and sections in the orchestra. The violin arrives at the most difficult section, a variation of great virtuosic demand. The orchestra tries to calm it down, until they finally arrive at an emotional break. The principal motive rambles, the whole orchestra bursts into an air of “guarania,” as if suddenly trying to say that the whole piece is genuine fruit of the expression of a Paraguayan, not with the vernacular but with its essence, what is most singular and proper to us. Once finished with the fortunate meddling of one of our musical genres, it rambles with previous themes and the orchestra prepares for the “cadenza.” The soloist offers a summary of the highlights of the concerto, showing off technique and passion for the beauty of the piece made for emotional overflow.

APPENDIX B: CRITICAL EDITION OF THE VIOLIN SOLO PART

In this critical edition of the violin solo part, I had the goal to find ways to best express the music while staying faithful to the composition. I was careful to notate each change I made so that the performer had that information available along with what was original to the part provided by Giménez while learning the piece.

The most important editions are the note corrections. In addition, I am adding fingering, bowing markings and dynamics. Very few bowings and dynamics were included in the version provided to me by Giménez. Those are mentioned in the notes so that the musician can clearly distinguish my markings from the composer's.

FIRST MOVEMENT

All dynamics except the ones on mm. 76, 117, 118, 130, 192, 195, 196, 347

Measure 71, slur on beat 4 instead of going to the next down beat

M. 73, slur starts on the last two notes of the measure instead of starting on beat 3

M. 81, slurs on beats 1 and 2 instead of slurring both beats together

MM. 83-84, slurs on beats 1 and 3 instead of going to the first note of the following beat, and added staccato to the first eighth note of beats 2 and 4

M. 86, added slurs

Mm. 89, 91-93, slur on beats 3 to 4 instead of going to the next down beat

M. 91, added *detaché*

M. 97, slur on beat 1 and 2 instead of beat 2 alone

M. 102, slur on beats 3 and 4

M. 108, G natural on beats 3 and 4 instead of only on beat 4

M. 142, added slur on first two notes of beat 4

M. 149, added slurs on beats 1 and 2

Mm. 154-155, added slur from end of beat 2 to beat 3

M. 179, added slur on beats 2 and 3

M. 185, slur starts on beat 4 instead of starting on the second note of beat 4

M. 190, added slur from end of beat 2 to beat 3

M. 225, slur on beats 3 and 4 instead of going to the next down beat

M. 264, C# on end of beat 1 and beat 2 instead of C natural

M. 266, slur from end of beat 1 to beat 2 instead of beat 2 alone

M. 272, added slur on last two notes of beat 3

M. 278, slurs on beats 1 to 2, 3 to 4, instead of only on triplets

M. 282, added slurs on beats 3 and 4

M. 283, added slur on beats 1 and 2

M. 283, E natural on beat 3 instead of E#

M. 291, slurs on end of beat 1 instead of only on first 2 notes of triplet

M. 296, slur on end of beat 1 to end of beat 2 instead of going to beat 3

M. 297, slur on beat 4 to first note of next down beat instead of only on last 3 notes of the measure

M. 300, added slur on first two notes

M. 342, added slurs on beat 3 and on beat 4

Cadenza:

M. 2-3, added staccato to eighth notes

M. 11, added slur on beats 3 and 4

M. 12, added slur on beats 1 and 2

M. 15, E as lower note of beat 1 instead of D

M. 26, second to last note of the measure is A instead of B

M. 30, lower note on beat 3 is C# instead of A

M. 32, middle note at end of beat 2 is C# instead of A

M. 34, D as first note of beat 1 instead of E

M. 36, added trill on beat 4

M. 38, lower octave D on beat 1 instead of higher octave F#-D

SECOND MOVEMENT

All dynamics except the ones at mm. 37-40, 45-46, 48, 57-58, 61-62, 75

M. 21, third note of beat 3 is C# instead of C natural

M. 27, slur on beat 3 taken out

M. 31, added slurs on first two and last two notes of the measure

M. 32, added slur on beat 2

M. 37, added slur on first two notes of beat 2

M. 53, slur on beat 3 instead of starting on second note of beat 3

M. 55, last note of beat 2 is G instead of A

M. 59, added harmonic on first note of beat 3

M. 61, slur on last beat instead of going to next down beat

Mm. 74-77, added *detaché* plus slurs to eighth notes

M. 85, slur on beat 3 instead of starting on second note of beat 3

M. 88, slur on beat 4 on the first four notes instead of the whole beat

Cadenza:

All down bows and up bows except the up bows at the end of mm. 16 and 19, and the second note of 31

M. 7, added slur on beats 1 and 2

M. 21, fifth note of beat 3 is F# instead of E

THIRD MOVEMENT

All dynamics except the ones at m. 202, 249

M. 23, *forte*

M. 41, slur to the last note of the measure instead of going to the next down beat

M. 58, last slur goes to the next downbeat instead of the last note of the measure

Mm. 100-102, added staccato to the first eighth note of beats 2 and 4 instead of just on the second one

M. 103, slurs

M. 113, first slur goes to the third note instead of the second

Mm. 108-112, added staccato to the first eighth note of beats 2 and 4 instead of just on the second one
M. 118, slur from the third beat to the next downbeat instead of starting at the end of beat 4
M. 119, slur on the fourth beat instead of third and fourth beats together
M. 127, G# at the end of beat 4 instead of G natural
M. 134, end of beat 2 is E instead of D
M. 136, added slur from end of beat 3 to first note of beat 4
M. 146, E-F-F#-G# on beat 4 instead of E-F#-G#-A
M. 147, A on down beat instead of B
M. 179, lower note A on beat 2 instead of G
M. 202, slur on beat 3 and another one on beat 4 instead of slurring beats 3 and 4 together
M. 207, added slur on beats 3 and 4
M. 210, slur from beat 3 to first note of beat 4 instead of beat 3 alone
M. 211, slur on beat 1 to first note of beat 2 and from beat 3 to first note of beat 4 instead of beats 1 and 3 alone
M. 235, last note is A instead of B
M. 236, added slurs on first half and second half of the measure

Cadenza:

M. 9, added slur on beat 3 to first note of beat 4
M. 17, third note of beat 2 is A instead of G
M. 21, slur from beat 2 to the end of the measure instead of two slurs with 6 notes each
M. 23, slurs from beat 1 to 2 and beats 3 to 4 instead of only one from beat 1 to first note of beat 3
M. 27, E on beat 4 instead of D

Violin Concierto en Re para Violín y Orquesta (I)

Solista

Florentín Giménez

Ed. Maria Arrua

ALLEGRO ♩ = 108
60

f *Dim.* *Cresc.*

63

66 *mf* *Dim.*

69 *Cresc.*

72 *f*

75 *Dim.* *Cresc.*

Detailed description of the musical score: The score is written for a solo violin in treble clef, D major, and common time. It begins with a tempo marking of 'ALLEGRO' and a metronome marking of 108. A rehearsal mark '60' is placed above the first staff. The music starts with a dynamic of *f* (forte) and includes a violin (V) marking above the first measure. The first staff contains measures 60-62, featuring a series of eighth notes with fingerings 0, 1, 2, and trills (tr) with fingerings 2, 2, 2. The dynamic changes to *Dim.* (diminuendo) and then *Cresc.* (crescendo). The second staff (measures 63-65) continues the eighth-note pattern with fingerings 1, 4, 4, and trills with fingerings 4, 1, 4. The third staff (measures 66-68) features a dynamic of *mf* (mezzo-forte) and *Dim.*, with fingerings 2, 4, 4, 3, and trills with fingerings 1, 4. The fourth staff (measures 69-71) continues with *Cresc.* and fingerings 4, 4, 1, 4, 7. The fifth staff (measures 72-74) starts with a dynamic of *f* and includes a violin (V) marking, with fingerings 4, 3, and trills with fingerings 2, 1. The sixth staff (measures 75-77) concludes with *Dim.* and *Cresc.*, featuring fingerings 4, 3, 1, 1.

78 *tr* *V*

81 *f* *p* *Dim.*

83 *Cresc.*

86 *f* *Cresc.*

90 *Dim.*

94 *p*

99 *Cresc.* *mp* *Cresc.*

103 *mf*

105

107

109

pp

113

117

Cresc. Poco.....a.....poco

121

125

Cresc.

128

f 11

142 *mf* V V *Cresc.*

144

146 3 0 4 *Cresc.*

149 4 2 V V V V *Cresc.* *Dim.*

151 1 1 2 V *Dim.*

154 4 2 *Cresc.* *Dim.*

157 2 *Cresc.*

160 *mf* 4 2 1 1 *Cresc.*

194 *f* *P Súbito* 5

203 *Cresc.*

205 *Dim.* *Cresc.*

209 *Dim.* *f*

213

217

221

223

225

229 **27**

259 *p*

263

266 *Cresc.*

Dim.

271 *mp*

274 *Cresc.*

mf

277

281 *Cresc.*

f

Dim.

301 *f*

303 **25** *Cadenza* **10** *mp*

341

344 *mp*

347 *Cresc.*

351 *f* *Cresc.*

354

Violin

II^o

Andante $\text{♩} = 72$

8 *mp*

11 *mp*

14 *Cresc. Dim. Cresc. mf*

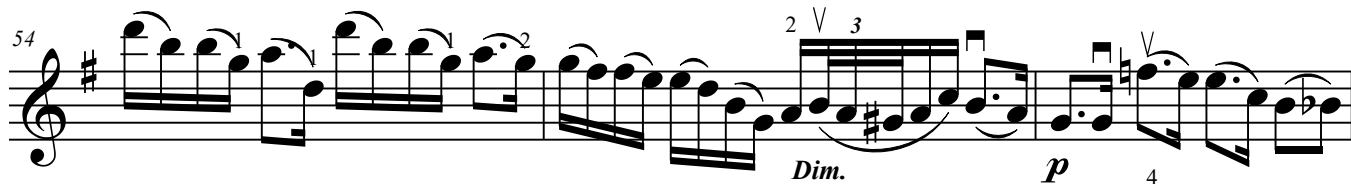
18 *mf*

20 *rit.*

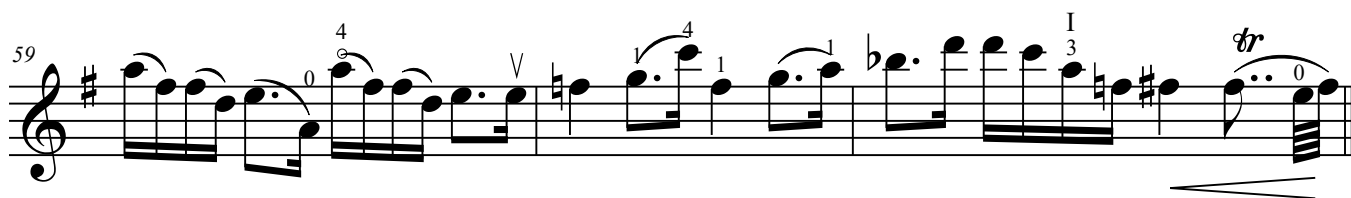
22 *Tempo mf Dim.*

25 *Cresc.*

28 *Dim. mf Cresc.*

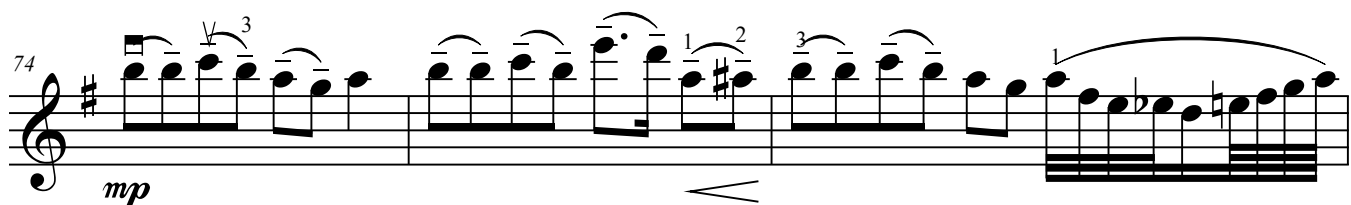
54 
Dim. *p* 4

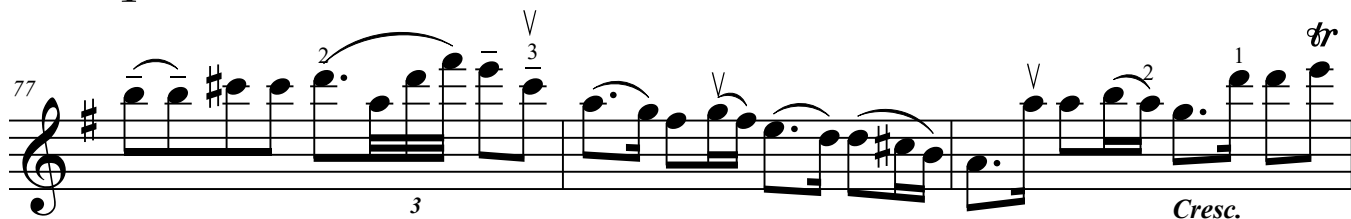
57 
f 1

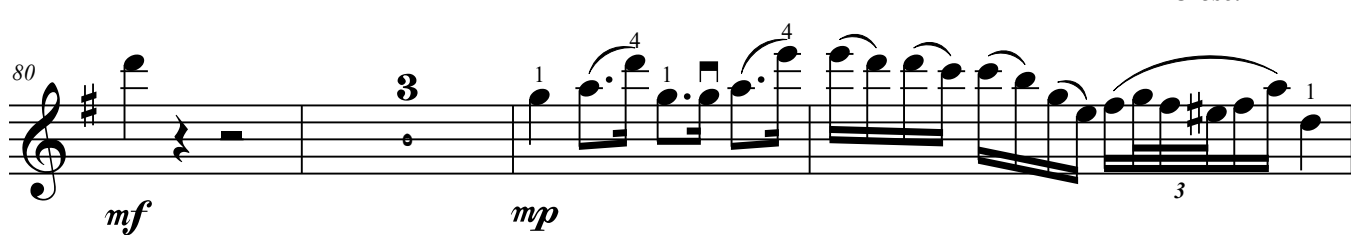
59 
f *tr*

62 
f 4 *Mesto* *p* *mp*

72 
mf *Dim.*

74 
mp

77 
Cresc.

80 
mf *mp* 3

Violin Solista

III°



22

25

29

32

38

42

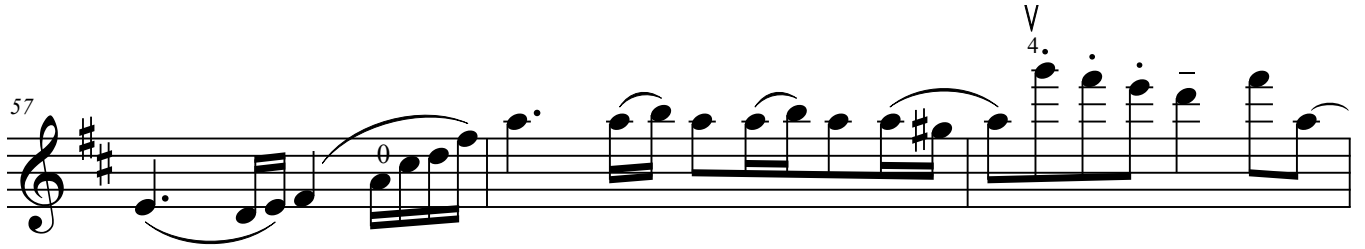
48

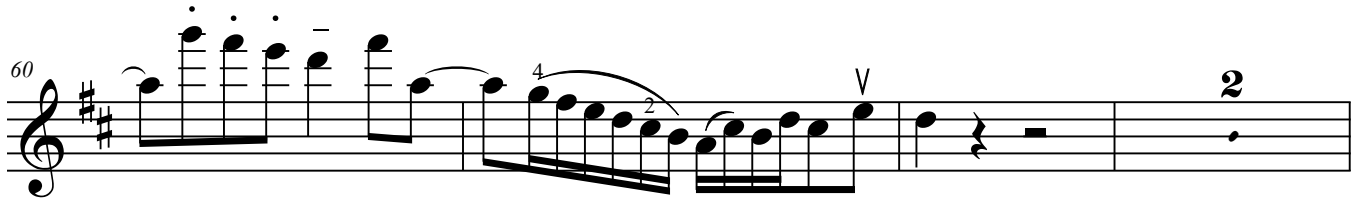
53

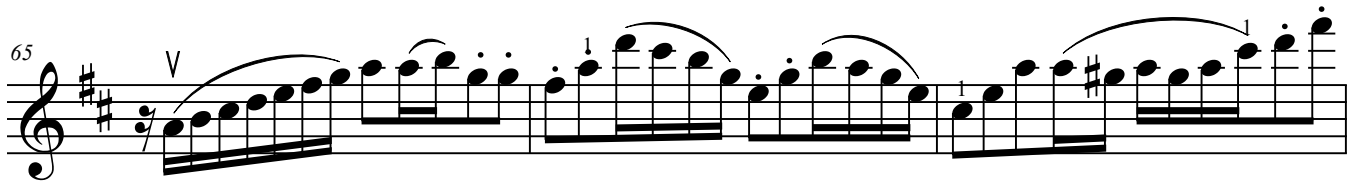
Cresc. *Dim.*

Cresc. sul G

Detailed description: This is a musical score for a violin soloist, titled "Violin Solista III°". The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff begins at measure 22. The music is characterized by intricate fingering, including triplets and sixteenth-note runs. Performance markings include accents (>), slurs, and dynamic instructions such as "Cresc." (Crescendo) and "Dim." (Diminuendo). The score concludes at measure 53 with a "sul G" instruction, indicating the violin should be played on the G string. The notation includes various articulations like staccato and accents, and specific fingering numbers (1, 2, 3, 4) are provided for many notes.

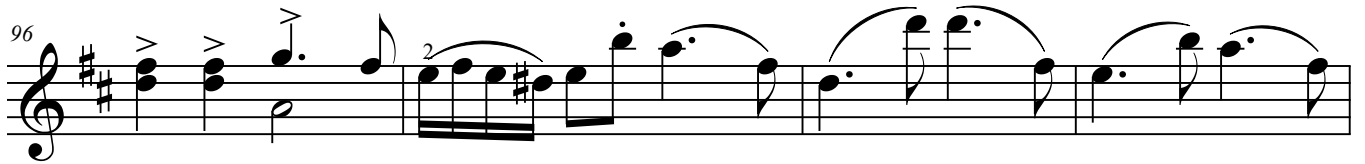
57 

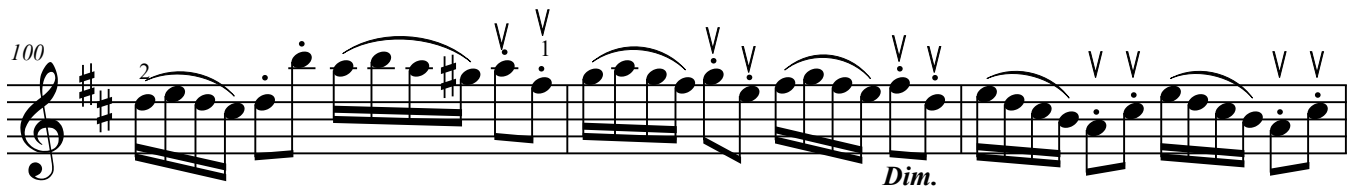
60 

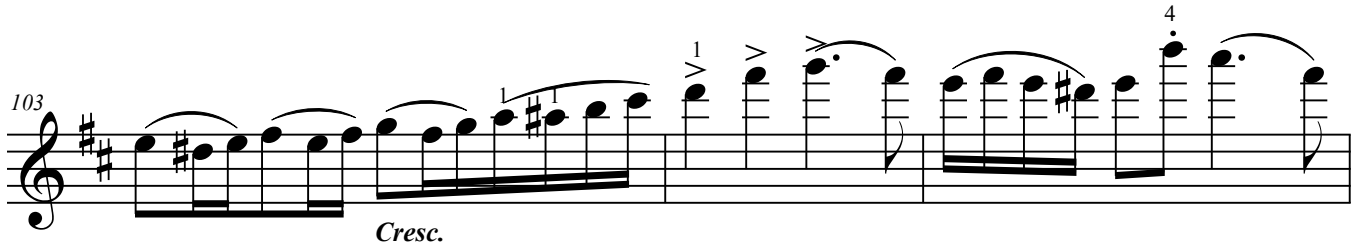
65 

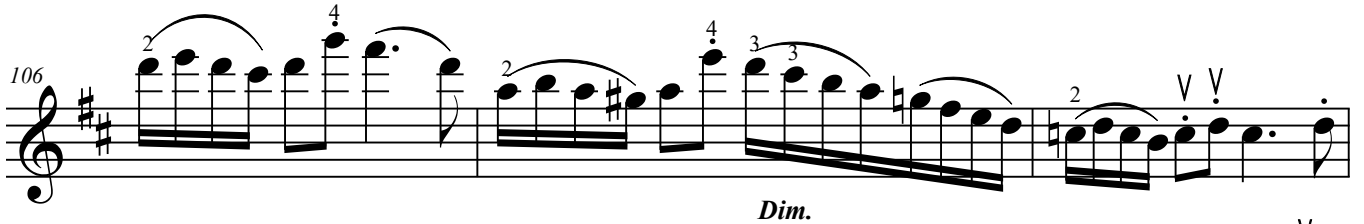
68 

92 

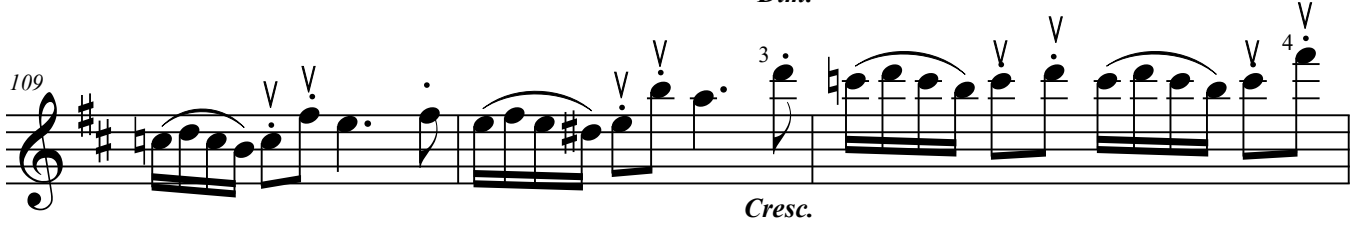
96 

100 

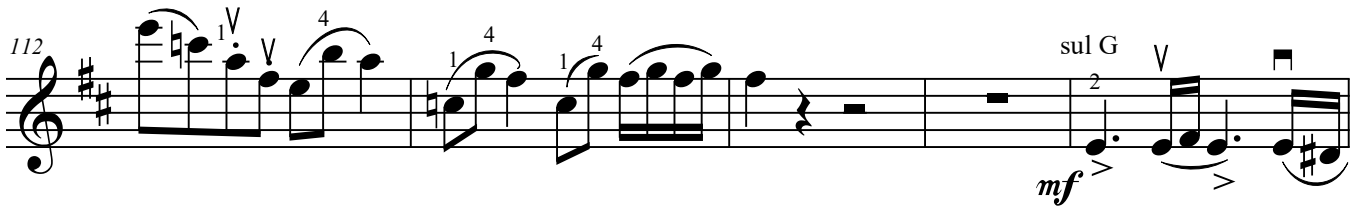
103 

106 

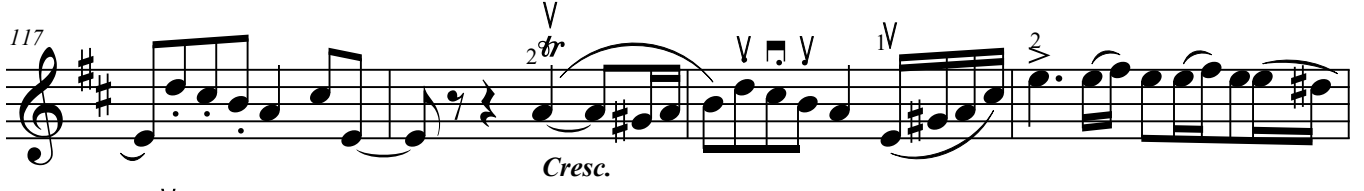
Dim.

109 

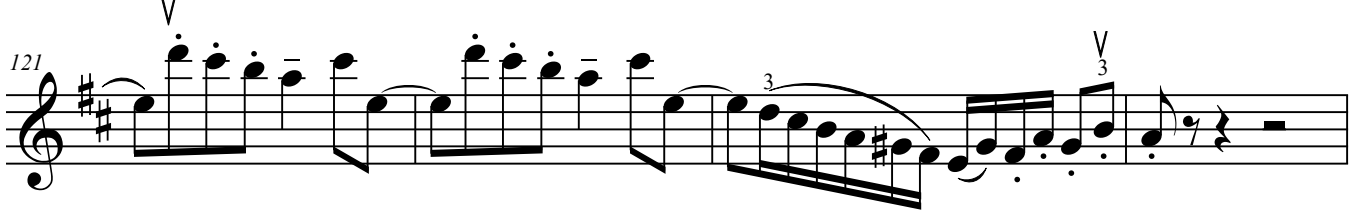
Cresc.

112 


mf *sul G*

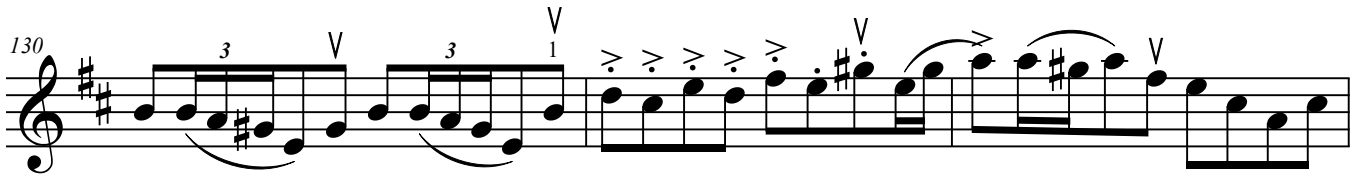
117 

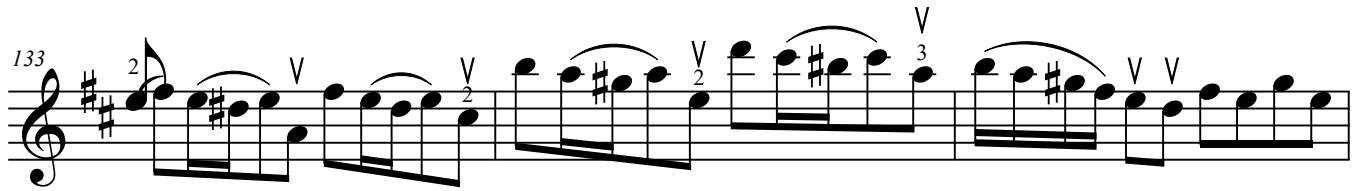
Cresc.

121 

Cresc.

125 

130 

133 

136

Musical staff 136: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with various articulations. A 'V' mark is above the first note. A slur covers a group of notes, with a '3' above it. Another 'V' mark is above the final note.

139

Musical staff 139: Treble clef, key signature of two sharps. The staff starts with a quarter rest, followed by a quarter note with a '3' above it. Then, a sequence of eighth notes with a 'V' mark above the first note and a slur with a '3' above it. The staff ends with a quarter note with a '2' above it.

145

Musical staff 145: Treble clef, key signature of two sharps. The staff starts with a quarter note with a '4' above it, followed by eighth notes with a slur and a '2' above it. Then, a sequence of eighth notes with a 'V' mark above the first note and a slur with a '4' above it. The staff ends with a quarter rest and a quarter note with a '3' above it.

151

Musical staff 151: Treble clef, key signature of two sharps. The staff contains eighth notes with various articulations. A 'V' mark is above the first note. A slur with a '3' above it covers a group of notes. The staff ends with a quarter note with a 'V' mark above it.

Cresc.

154

Musical staff 154: Treble clef, key signature of two sharps. The staff contains eighth notes with various articulations. A 'V' mark is above the first note. A slur with a '2' above it covers a group of notes. The staff ends with a quarter note with a '2' above it.

157

Musical staff 157: Treble clef, key signature of two sharps. The staff contains eighth notes with various articulations. A slur with a '3' above it covers a group of notes. A 'V' mark is above the first note. The staff ends with a quarter rest and a quarter note with a 'V' mark above it.

161

Musical staff 161: Treble clef, key signature of two sharps. The staff contains eighth notes with various articulations. A 'V' mark is above the first note. A slur with a '3' above it covers a group of notes. The staff ends with a quarter note with a '2' above it.

164

Musical staff 164: Treble clef, key signature of two sharps. The staff contains eighth notes with various articulations. A 'V' mark is above the first note. A slur with a '3' above it covers a group of notes. The staff ends with a quarter rest and a quarter note with a 'V' mark above it.

168

6

Dim.

179

Cresc.

183

185

187

189

191

193

Dim.

195

247

249

Cresc.

251

259

(Cadenza)
Final

15

278

280

281

Concierto en Re para Violín y Orquesta

(Primer movimiento)

CADENCIA

(1)

Miguel Angel Echeverría

Ed. Maria Arrua

Allegro ♩ = 108

4 *Cresc.* *armonico*

8 *Dim.* *mf*

12 *f* *Dim.*

16 *mf* *Dim.*

20 *Cresc.*

24 *Cresc.*

26

3

Concierto en Re para Violín y Orquesta

28

f

6

6

1 2

31

V.

3 2 1 4

35

2 1

2 1

tr tr

tr tr 1

Cresc.

CONCIERTO EN RE p/ Violín y Orq.

CADENCIA

(2)

Miguel Angel Echeverría

Ed. Maria Arrua

Violin

Andante

4 3 4 1 2 2V 2V V V 1 3

5 *mf* 0 1 2 3 4 1 3 2 1 6 V 6

9 *Cresc.* 6 V 1 3 2 4 2 4 1 3 V

13 *Dim.* tr II 3 2V

17 1 3 4 1 4 1 V

20 6 6 6 6 6 6 *Cresc.* 6

22 6 6 6 6 6 6 *Dim.* 6

24 *Cresc.* 6 6 1 3 4 1 4 1 2 1 3 1

Concierto en Re para Violín y Orquesta (II)

2

Musical score for Violin II, measures 28-32. The score is written in treble clef with a key signature of one sharp (F#). Measure 28 begins with a double bar line and a measure rest, followed by a quarter note G4 (fingerings 2, 1, 0) and a quarter note A4 (fingerings 1, 3). Measure 29 contains a quarter note B4 (fingerings 4, 3) and a quarter note C5 (fingerings 2, 1). Measure 30 features a quarter rest, a quarter note D5 (fingerings V, 2), and a quarter note E5 (fingerings V, 2). Measure 31 has a quarter note F#5 (fingerings V, 2), a quarter note G5 (fingerings V, 2), and a quarter note A5 (fingerings V, 2). Measure 32 consists of a quarter note B5 (fingerings 2, 4), a quarter note C6 (fingerings 2, 4), a quarter note D6 (fingerings 1, 2), and a quarter note E6 (fingerings 1, 3). Measure 33 starts with a quarter note G5 (fingerings 0, 1), a quarter note A5 (fingerings 0, 1), and a quarter note B5 (fingerings 1, 1). Measure 34 contains a quarter note C6 (fingerings 1, 1), a quarter note D6 (fingerings 1, 1), and a quarter note E6 (fingerings 1, 1). Measure 35 has a quarter note F#6 (fingerings 3, 3), a quarter note G6 (fingerings 3, 3), and a quarter note A6 (fingerings 3, 3). Measure 36 concludes with a quarter note B6 (fingerings 3, 3) and a quarter note C7 (fingerings 3, 3).

Concierto en Re para Violín y Orquesta

CADENCIA FINAL

Miguel Angel Echeverría

Ed. Maria Arrua

Allegro con fuoco

$\text{♩} = 72$

Violin

1 *f*

2 5

5 6 4 3 1 *mf*

8 2 *Gliss.* 1 2 3 *sul G*

12 1 2 1 3 *Cresc.*

16 3 2 1 3 2 *f* *p*

18 *Legero* 3 3 3 3 1 *Cresc.* *f*

21 *Dim.* *mp*

25 *Cantabile* *Cresc.*

27 *Gliss.*

30 *sul G*

33 *Cresc.* *f*