


## ERNESTO VIEIRA AND MUSIC IN PORTUGAL IN THE MID-NINETEENTH AND EARLY TWENTIETH CENTURIES: CONTRIBUTIONS AND IDEOLOGICAL PRINCIPLES

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### ABSTRACT

Ernesto Vieira was a Portuguese figure of extreme importance for the musical development of the country in the political context of the first republic. His dedicated work focused on different fields of music, from teaching and pedagogy to musical dissemination, through interpretation, composition, and musicological research. He was considered a pioneer in the field of musicology in a rigorous work of analysis of primary historical sources. The dissemination of music promoted through the publication of articles in the periodicals of the time, was also a central role in his activity, as his philosophy of music understood the need to raise the knowledge and musical taste of the population, as a way to promote the progress of humanity. His musical ideology was aligned with the great masters of Western culture and with the figure of the intellectual musician and was expressed in the idea of pure music as the only one capable of raising the morale of the human being and thus contributing to the announced Regeneration. It is, however, in the field of teaching and pedagogy that its contribution is most significant. Without losing sight of its musical ideology, it was necessary to implement a teaching of music capable of promoting in society a true artistic education that would contribute to the renewal and implementation of changes in the various domains of national life and thus announce the desired progress.

**Keywords:** Ernesto Vieira. Music. Musicology. Teaching and Pedagogy. Musical Ideology.

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## **INTRODUCTION**

This work analyzes and reflects on the figure of Ernesto Vieira, as a musician, pedagogue, musicologist, and composer, and identifies his contributions to the musical development of his time, as well as defines the musical ideology emerging from republican political thought capable of promoting the progress of humanity. Methodologically, it focuses on bibliographic analysis considering this purpose: dictionaries, master's dissertations, periodicals, as well as web pages that provide pertinent and reliable information on the subject. It is structured in the following topics: (i) Brief Biographical Traits; (ii) the musical activity; (iii) Educational Establishments; (iv) Musical Ideology; and (v) Final Considerations.

## **BRIEF BIOGRAPHICAL TRAITS**

Ernesto Vieira (1848-1915) was born in Lisbon into a humble family on May 24, 1848. He was a musicologist, pedagogue, flutist, and composer. The family's financial conditions did not allow him to stay long in school and he soon dedicated himself to helping his mother in the family's silk factory, having improved and deepened his education as a self-taught. At the age of twelve, he entered the Conservatory of Music, where he completed flute and harmony courses, having also studied piano and oboe. A notable instrumentalist, he performed in the main opera and theater orchestras in Lisbon at the time.

Ernesto Vieira was a music teacher at the Royal Academy of Music Amateurs, Academic School, and in private education. He dedicated himself to the teaching of music theory, having written elementary manuals of solfeggio and music theory, which played an important role in the pedagogical process, adopted for several years in official music schools.

In the area of musicology, Ernesto Vieira developed a pioneering work of systematic consultation of the funds of the Portuguese National Library (BNP), the libraries of Évora and the University of Coimbra, as well as the musical archives of the sees of Lisbon and Évora, while at the same time assembling an extensive personal collection of musical printed manuscripts, practical and theoretical, of Portuguese authors of the eighteenth and nineteenth centuries, which today is an important part of the BNP's musical funds. Ernesto Vieira was also one of the first Portuguese musicologists to go beyond mere historical and bibliographical research, articulating it with the inventory and analysis of sources of

practical music. He wrote several articles of theoretical and historical-musical dissemination for the magazines *Gazeta Musical* (1872-1873), *Eco Musical* (1873-1874), *Amphion* (1884-1896), *Gazeta Musical de Lisboa* (1890-1897), and *A Arte Musical* (1899-1915) (Correia, 2017), having been one of its founders and editor-in-chief, until the conclusion of the publication of the *Dictionary* in installments (Lambertini, 1915). His most significant musicological work resulted in two treatises: *Diccionario Musical*, published in 1899, which represents an important contribution to the establishment of a Portuguese technical-musical terminology, in the context of the Western erudite tradition:

All arts have their special technology; none, however, as music has it so numerous, nor also, let it be said, so uncertain and confused. The same thing has often changed in name, the same name has designated and designated different objects (Vieira, 1899, p. 7).

And *Diccionario Biographico de Músicos Portuguezes* (1900), a work based on study and consultation material gathered over time. This work makes a systematic survey of authors and erudite repertoire between the sixteenth and nineteenth centuries, which constitutes an indispensable reference for the study of any period of music in Portugal. Other works, however, deserve to be highlighted, namely *Theoria da Música* (1895), as well as *A Fuga, esboço histórico e tecnico* (1907) and *A Musica em Portugal, resumo histórico* (1908) (Lambertini, 1915). In the same year, 1908, he carried out the first steps regarding the drafting of a systematic synthesis of the History of Music in Portugal. He died in Lisbon on April 26, 1915 (Biblioteca Nacional de Portugal, 2025a; Cerol, 2014).

## MUSICAL ACTIVITY

### THE PEDAGOGUE

Ernesto Vieira, in addition to being a musicologist, instrumentalist, and composer, was also an important pedagogue, having performed the functions of a teacher in private and official education. His name is linked to several music-teaching institutions and his pedagogical contribution began early: at the age of 26, he was already recognized in this field as an excellent teacher (Cerol, 2014). His role as a teacher was affirmed, roughly in 1892, in the context of private education, after in 1891 he had applied for a place for Flute at the Conservatory, a place won by João Emílio Arroyo: «Passed over, by a small number of votes, Ernesto Vieira gave himself body and soul to private action» (Lambertini, 1915, p.

77). His career in teaching also included the Academic School, from 1888, having been a piano teacher at this institution.

Around the same time (1892?) began the most remarkable period of Ernesto Vieira's life – the one in which he so distinctly asserted himself in works of pedagogy and musicography, consulted by all with absolute certainty and unequivocal profit (Lambertini, 1915, p. 78).

Ernesto Vieira joined the Royal Academy of Music Amateurs as a professor in 1893, however, his relationship with the institution likely predates it. The work he developed in this institution as a pedagogue, theorist, and flutist was relevant, having been a teacher of rudiments, harmony, and flute and conductor of *orpheon and choirs*. That same year, in October, Ernesto Vieira was appointed effective professor of rudiments (Cerol, 2014). In 1897, he published, precisely, *Solfeggies for exercising the rhythm and reading the notes* (Typographia Occidental, Porto) and *Exercícios para canto em choro* (Companhia Nacional Editora), works intended for and dedicated to this institution where he taught (Lambertini, 1915). Ernesto Vieira ceased to teach at the Royal Academy of Music Amateurs in March 1908, having been awarded for his role as a pedagogue with a *letter of thanks* and the appointment of an *honorary corresponding member* (Cerol, 2014). Throughout his career, Ernesto Vieira showed particular interest in disadvantaged students and/or those with disabilities, namely orphans and the blind, even working at the Asylum for the Blind. In this aspect of his work, the pedagogue presented concerts and prepared didactic material for these students (Cerol, 2014).

## THE MUSICOLOGIST

### Musical Dictionary

Ernesto Vieira's work on musicological research was detailed and meticulous. Since he started teaching, he had the habit of writing down all the terms he came across in plays, books, and even in conversations with other artists. In his analysis of the old dictionaries, Vieira noticed a huge amount of errors, and so his methodology aimed to provide reliable information. In this regard, Ernesto Vieira was clear when he wrote in the preamble of his *Diccionario Musical* the following:

[... ] therefore to make a safe guide conscientiously elaborated, equally useful to professionals, literati and simply curious, in which one would find the explanation as exact as possible of all the words used in music or having a relationship with it, especially developing the technical part as far as the volume of the book would allow, such was the object of my work (Vieira, 1899, p. 9).

The elaboration of *the Dicionario Musical* took into account the analysis of other previous dictionaries and other significant works, namely *Rousseau's Dictionnaire de Musique*, *Joseph d'Ortigue's Dictionnaire de Plaint-Chant*, Stainer Barrer's Dictionary of English Music, Stainer Barrer's *Histoire générale de la musique* and Fétis's *Bibliographie universelle des musiciens*, and, also, *Histoire de la notation musicale* by E. David and M. Lussy, *Histoire de la Musique Moderne* de Marcillac and *Histoire de la musique* by Félic Clément. For the technique of the instruments, Ernesto Vieira consulted the special methods of each one and for the use of the correct nomenclature in German, French, and Italian he resorted to the factory catalogs, which are a safer source. In the second edition of *the Dicionario Musical*, the author consulted the Catalogue of the Instrumental Museum of the Brussels Conservatory: a source that holds very accurate descriptions of numerous ancient and modern instruments. Ernesto Vieira read the treatises of Catel, Cherubini, Reicha, Fétis, Bazin, Durand, and Richter, among others, for the knowledge of harmony, melody, counterpoint, and fugue. The technical part relating to early music was found in the following Portuguese didactic works: *Arte de Música* by António Fernandes, *Arte Mínima* by Padre Nunes da Silva, *Arte de Cantochoão* by Pedro Thalesio and Villa-Lobos, *Arte de Acompanhamento* by Moraes Pedroso, *Compendio* by José Maurício and José Varella, works by Solano, among others. The terminology of acoustics resulted from consulting several sources, highlighting Dr. *Hermoltz's Physiological Theory of Music* and for the aesthetics of music he consulted *Mathis Lussy's Musical Rhythm and Treatise on Musical Expression and Esthetica do Canto e Arte Lyrica* of Delle Sedie, among others. Classical Portuguese literary writers, including Camões, Gil Vicente, Frei Luiz de Sousa, and Herculano, were also taken into account.

### **Biographical Dictionary of Portuguese Musicians**

Ernesto Vieira did research with conscience when he wrote, in two volumes, his magnum opus *Dicionario Biographico de Musicos Portuguezes* (1900), in favor of musical art in Portugal. The elaboration of this work was possible thanks to a set of documents that the author began by gathering, namely textbooks, leaflets - newspapers, chronicles, and

news -, manuscripts and scores by national composers; research carried out in public libraries and various archives: Lisbon Library, Royal Library of Ajuda and Public Library of Évora, in addition to the help and collaboration of priors from various parishes, Capella masters, friends, among other figures.

I began by gathering up as many textbooks, pamphlets, and manuscripts as I have been able to find, and as many practical works by national composers as my meager resources have enabled me to acquire. On this point I have sometimes been blessed by fortune; thus I was able to gather a large number of autograph scores by Joaquim Casimiro, all or almost all of those by José Maurício, and Antônio José Soares, many by Luciano Xavier dos Santos, Marcos Portugal, Frei José Marques, Santos Pinto, and others, as well as innumerable copies of these and almost all the other authors. I have taken many of these copies from copies existing in the public libraries and various archives (Vieira, 1900, Preface).

This work was elaborated with a lot of patience and over time resulted in a historical document for Portuguese music.

What this monumental work represented in the efforts of the entire caste, of unprecedented studies, of patient investigations [...] - what this masterpiece of patriotic and artistic zeal represented, in time, work, intelligence, and money, in the life of this defenseless and devoted worker, I will not know how to describe it (Lambertini, 1915, p. 78).

These two volumes of the dictionary also contain biographies of foreign musicians who lived in Portugal and the names of deceased musicians (up to that time). In addition, through the biographies of the musicians, Vieira found numerous news about the educational establishments, educational establishments that are organized in the index, as well as the names associated with these same institutions.

The *Diccionario Biographico de Musicos Portuguezes* was a work whose main purpose was to correct the errors that the author made a point of pointing out and criticizing in Vasconcelos' previous work (Albuquerque, 2006).

[...] a devoted friend, a conscientious teacher, a strenuous defender of his fellow artists, the Book will at least show future generations how much the tenacity, study, and devotion, unpretentious and noble, of the artist who established it was worth (Lambertini, 1915, p. 79).

What stands out in Ernesto Vieira is the concern he had in locating and studying manuscript musical sources. The *Book of Relevance* for generations to come.



### Other musicological and compositional works

Ernesto Vieira, as part of his research, published other works also of interest to the history of Portuguese music. In this regard, the following works stand out: *A Música em Portugal, resumo histórico* (1911) and *A Fuga, esboço histórico e técnico* (1907) (Lambertini, 1915). In the composition we mention: *Lesson 7 of Matins of Friday Sancta* (1794), *O salutary hostia* (1830), appearing in the score *motto* and *A Hera* (1889) (Biblioteca Nacional Digital, 2025b), concertos for flute and other compositions: «[...] In the field of practical music, two collections of organ excerpts, singing pieces, other compositions are cited...» (Lambertini, 1915, p. 79). Currently, we find works by Ernesto Vieira in Ava Musical Editions, entitled *Sonetos de Camões* and *Suspiros* for voice and piano, and also *Interludium* for organ (Edições Ava, 2025).

Ernesto Vieira was also considered a columnist and a collector. His work is mostly in the Portuguese National Library, a collection of five thousand volumes. The Music Museum also holds documents and a musical instrument: a double flajolé that Ernesto Vieira offered to Alfredo Keil.

### Pedagogical works

Ernesto Vieira's pedagogical work includes elementary manuals of solfeggio and music theory and also pieces for flute. *Solfeggio para exercicio do rhythm e leitura das notas*, divided into two parts, and *Exercicios para canto em choro*, published in 1897, focus on rhythm, note reading and intonation. The manual *Theoria da Música* (1895), also consisting of two parts, considers in the first part the elementary notions, and in the second part the development of the elementary notions. Both manuals show the same pedagogical current and remained in use in conservatories until the end of the 60s, having been republished until the end of the twentieth century (Lambertini, 1915).

His pedagogical work also includes several works dedicated to choral singing, of which he stands out: *A Musica na Escola Primaria, curso elemental de canto coral* (1912), whose first part consists of notebooks to learn to read and write the elements of musical notation and the second part in solfeggio and one, two, three and four voice songs.

The five notebooks of one of his last works: *Music in the Primary School, elementary course of choral singing*, 1912, (ed. Livraria Clássica Editora) - document his teaching method and constitute the best manual, and the only writing in Portuguese, for the organization of children's choral groups (Lambertini, 1915, p. 79).

In fact, Ernesto Vieira,

He worked hard for the dissemination of choral singing, especially among children, and proved peremptorily, both in the Academy of Amateurs and in the Academic School where he taught this specialty, that he had all the requirements of patience and tact that can be required for such an ungrateful mission (Lambertini, 1915, p. 79).

For flute, the composer-pedagogue wrote, between 1870 and 1915, *Três estudos para flauta com piano acompanhamento* (Biblioteca Nacional de Portugal, 2025b).

## THE EDITOR

Throughout his career, Ernesto Vieira was invited to collaborate with and/or direct several newspapers and magazines, including *Gazeta Musical* (1872-1873), *Eco Musical* (1873-1874), *Amphion* (1884-1896), *Gazeta Musical de Lisboa* (1890-1897) and *A Arte Musical* (1899-1915) (Correia, 2017). He wrote, precisely, articles for *A Arte Musical* whose themes were: *The Music Library of D. João IV*, *The Flute in Antiquity*, *Music in the National Library of Lisbon*, *Portuguese Music of the sixteenth and seventeenth centuries*, and a set of writings under the titles of *Chamber Music*, *Religious Music*, *Classical Music*, *New Music*, *Intimate Music*, in addition to other works in other magazines (Lambertini, 1915).

From 1901 onwards, Ernesto Vieira, in addition to being editor of the magazine *A Arte Musical*, also accumulated the position of chief editor. The reading offers of the magazine *A Arte Musical* included biographies of artists, foreign and national: composers, performers, and conductors, among others, articles on the history of music and instruments, types of music: opera, singing, among others, articles on the teaching and practice of music in the country and abroad, with special emphasis on the work developed by the Royal Conservatory of Lisbon, by the Royal Academy of Music Amateurs, by the *Orpheon* Portuguese Society, and by *Schola Cantorum*, news and criticism on the concert poster and bibliographic novelties: books, newspapers and music, texts of a literary nature: chronicles, poems and short stories, mostly related to music (Correia, 2017).

The work of *the magazine A Arte Musical*, with Ernesto Vieira as its editor and editor, contributed to the increase of the musical knowledge of its specific target audience, namely musicians, teachers, and other professionals related to music, as well as enriched the interest and musical curiosity of all its readers. *Arte Musical* was an excellent means of publishing scientific articles, as well as a great means of disseminating the musical artistic



panorama, as well as a fundamental means of communication, portraying a period of transformation and change. A period also rich in collaborators, who together with the means of disseminating communication collaborated in the development of musical, artistic, and literary activity. A periodical considered, in today's eyes, important, which also followed the developments in music education:

[...] aimed at a more or less limited audience, either because it coincided with the moment of transformation and change that involved the establishment of the Republic. As a result of this happy combination of circumstances, which was exponentiated by a very eclectic panel of collaborators and credits established in the musical, artistic, and literary milieu, today, *A Arte Musical* is an unavoidable source of information about the musical activity of those times and, simultaneously, a privileged viewpoint on the relations between musical agents and the republican movement, the reactions to the changes implemented by the Republic, namely at the level of educational institutions and policies to support art and artists, or the changes that have or have not occurred in musical production and in the offer of shows (Correia, 2017, p. 2).

In this period, considering the republican political ideology that was manifested, associations began to emerge in defense of the musical class and also in this context Ernesto Vieira made his contribution. Highlights include: the *Association of Music Teachers of Lisbon* (1902) and the *Class Association of Portuguese Musicians* (1908) (Correia, 2017).

Ernesto Vieira was highly esteemed and respected in the musical class. He was president of the board of the Portuguese Musicians Class Association. His word was always listened to with reverence, because both there and in the columns of *Eco Musical*, which he had directed for 19 months, he had as his timbre and motto the claim of the best associative perks and the aggrandizement of the so unprotected class of musicians (Lambertini, 1915, p. 79).

Social issues and the values of solidarity were also cultivated, namely: the *Caixa de Socorros a Musicos Pobres* (1906), the *Academy of Free Studies* (1904): encouragement to the dissemination of knowledge and the improvement of public education through the publication of several articles or the defense of the introduction of *Collective Singing in Primary Schools* (Correia, 2017). Another important point was the constitution of *national music*, which was seen as a central aspect of promoting national *consciousness*, indispensable for Portugal to play its role in the progress of humanity (Santos, 2010). Ernesto Vieira was asked to collaborate in the commission of musical education in the country, but he died before this commission was held (Lambertini, 1915).

## EDUCATIONAL ESTABLISHMENTS

The Royal Conservatory of Lisbon and the Royal Academy of Music Amateurs were, in the late nineteenth and early twentieth centuries, the only music teaching establishments in Lisbon. The Royal Conservatory of Lisbon (1840) succeeded the General Conservatory of Dramatic Art and the Royal Academy of Music Amateurs was created in 1884. The political and social instability that had been experienced during the previous decades would give way, from 1851 onwards to a period that would become known as the *Regeneration*, which intended to renew and implement changes in various areas of national life, namely in the context of economic, administrative and social reforms. This renewal movement considered art as the only one capable of promoting the progress of humanity, in this context, culture was elevated to a reforming instrument of society. The Portuguese musical milieu of the time was reflected in the thought of regeneration and change, with a group of musicians and intellectuals, such as Augusto Neuparth (1830-1887), Joaquim José Marques (1836-1884), José Ferreira Braga (1837-1924) and Ernesto Vieira (1848-1915), associated themselves with this movement, believing that music had an important role to play in this process of change (Santos, 2010). This period of *Regeneration* was a moment in the structuring of the school system.

At this time, the importance of the role played by the school and the teacher was accentuated, in a pedagogical discourse that considered popular education as the root of all progress. The idea of progress had a remarkable impact on the policies of the time, particularly in terms of the institutionalization of technical education (Santos, 2010, p. 45).

Ernesto Vieira recognizes that music had a great development until the second half of the seventeenth century, when it reached the highest splendor, and then began a rapid decline. Ernesto Vieira, criticized the reality of his time, noting that in Portugal there was an unfavorable period, coming from the crisis of the monarchical regime. He speaks of abandonment or decadence and suffering of musical art. He also mentions the lack of initiative at the time: «Without initiative nothing moves, it is true, but putting it into action costs nothing; it is enough to want it" (Vieira, 1891, p. 52). Economic issues, about music, are also the subject of intervention by Ernesto Vieira, who, due to the lack of budget support, believed that the voluntarism of each one, as well as well-organized associativism, could contribute to the increase of culture in Portugal. This assumption had as its purpose

the Royal Academy of Music Amateurs, the institution in which Ernesto taught (Cerol, 2014).

Ernesto Vieira was considered by the press, in 1892, when he competed in the competition of the Royal Conservatory of Music to be a flute teacher in public education, as follows:

[a] profound connoisseur of the instrument, in which he made himself heard and has long teaching practice, a profession that he has practiced for several years, [and also a] very distinguished literary man [who] had been for three years the chief editor of *Amphion*, in which he rendered very relevant services, [an] author of a large number of writings, which reveal his vast knowledge in musical literature (Amphion, 1892, p. 177).

The competition test had two moments, one performative and the other consisting of an oral part. The performative moment was filled with a concerto for Flute. The press of the time characterized his race as follows:

It was in this competition that Ernesto Vieira presented his *Flute Concerto*, which the critics of the time highly praised, recognizing his beautiful qualities of making and inspiration. The oral part was also brilliant and showed well how much Ernesto Vieira was concerned with all the pedagogical issues that could refer, directly or indirectly, to the school mission he had in mind (Lambertini, 1915, p. 77-78).

Ernesto Vieira, after having given a practical test to the aforementioned competition, gave a speech on the theory of teaching of extreme importance and significance, since he managed to raise the meaning of the word *teaching*. Pay attention to his words:

Gentlemen:

The program of the act to which I have the honor of applying imposes on me the obligation to verbally expose the subject of teaching that must be followed in the exercise of the subject put up for competition. Teaching! It is the art of my profession that has consumed the best hours of my life, to which I have devoted all my work and all my desire to do well. I count twenty-six years in the regular and constant exercise of this mission with which I honor myself and in which I have become white. The fatigues of teaching, so arduous for the teachers who conscientiously dedicate themselves to it, I have endured with the unshakable persistence of duty, a persistence that some annoyance or ingratitude has not made loose. Therefore, this simple word has a very high meaning for me: TEACHING! (Vieira, 1893a, Amphion).

And also:

In the specialty that constitutes the object of this competition, I believe that to teach a musical instrument, that is, to prepare artists of true merit, according to the requirements of modern art and equal to the position that this establishment must occupy in the artistic life of our country, it is not enough to be more or less practically exercised in the use of that instrument; It is the primary and indispensable condition, there is no dispute, but it is not the only one and it is far from being the most difficult. It is necessary to have studied all the questions that are more or less directly related to the specialty one professes, to know in depth, both theoretically and practically, the smallest details of this specialty, to know the history of art and to be up to date with the progress it makes in the most advanced countries, to have a method of teaching rationally deduced and authorized by the masters, to have, finally, acquired all the indispensable elements to gain over the disciples that superiority that makes the teacher respected, making sure that his prescriptions are listened to and followed (Vieira, 1893a, *Amphion*).

This discourse was to be published in the magazine *Amphion* from No. 18 to No. 24, 1893.

## MUSICAL IDEOLOGY

Between the beginning of the eighteenth century and the outbreak of the First World War, Western culture was particularly marked by the idea of progress, that is, the belief in the possibility of an improvement of human society.

The concept of progress was also based on two major lines: on the one hand, understood as the gradual and cumulative improvement of knowledge, especially in the field of arts and sciences; on the other hand, as the improvement of the moral and spiritual condition of Man on Earth (Santos, 2014, p. 1).

This conception of progress was based on the thought that the advancement of human knowledge would be an invaluable contribution to the social, political and economic good of humanity, as well as to the dignity of the human being: in this regard, the arts and especially music would play a significant role. This philosophy underlying this period did not go unscathed by Ernesto Vieira, who saw in the arts and the artistic class an effective potential for this announced progress. According to his own words: «Art [...] it influences the internal or *moral Beauty*, which is called *Goodness*, contributing, through the feeling it awakens, to subjective perfection» (Vieira, 1913a, p. 289). This position, embodied in the ability of music to contribute to the progress of humanity, was a fact, and was rooted not in any music, but in pure or absolute music.

Music for its own sake, that is, *pure music*, is the genre most appreciated by intellectual musicians, who consider it the superior, noblest and freest form [...]. In the pure genre, sounds are freely combined, and the emotions they produce differ, both in quality and intensity, according to the state of mind of each auditor, according to his sensibility, fantasy, intelligence, aesthetic feeling and artistic education. [...] This property of pure music is what makes it an art distinct from all others, providing each individual with an intellectual and sensational nourishment corresponding to his way of feeling and thinking, giving freedom to the imagination to design the images that the work of art suggests to him (Vieira, 1913b, p. 297).

This speech by Ernesto Vieira placed the emphasis precisely on the instrumental music of the great masters and on the musical culture of the elite, so that vulgar musical taste was repudiated. Descriptive music, on the other hand, was considered incomplete and insufficient, and therefore incapable of promoting the progress of humanity.

It should also be noted that all other works of art draw most of their manifestations from life or nature; they all have a content that idealizes real events or nature itself. But pure instrumental music has nothing similar in its content. The attempts that have been made to give it a content identical with that of the other arts, are, in our opinion, the result of a deception, produce a debasement for art, and prove complete ignorance of the special role that belongs to instrumental music. This is composed only of purely musical ideas and can only be understood by the force of musical sensibility, a force that will increase with a good education directed in this direction (Vieira, 1913c, p. 26).

The idea of pure music is established in the absolutist approach of musical formalism, where the meaning of music is purely intellectual, existing from the perception and understanding of musical relations in composition, recognizing and appreciating form for form's sake, and the work of art does not contain any parallel with other meanings of human experience. The beauty of music is specifically musical, inherent in sounds and without any relation to extra-musical thoughts. However, there seems to be some contradiction when Ernesto Viera (1913b, p. 297) assumes that «[i]n the pure genre, the sounds are freely combined, and the emotions they produce differ, both in quality and intensity, according to the state of mind of each auditor, according to his sensibility, fantasy, intelligence, aesthetic feeling and artistic education», which, without abandoning the absolutist position, refers to a so-called expressionist content.

Ernesto Vieira's musical ideology was thus based on a certain musical conservatism, on the one hand represented by the musical culture of the great classical masters of Western classical music, and, on the other hand, by the non-acceptance of the new music that was produced with more avant-garde aesthetics. The progress of humanity, in his opinion, would only be possible with the use of a high level of musical culture,

referenced in the classics, and in the idealistic position of an intellectual musician, knowledgeable, with a deep knowledge of musical language.

## FINAL CONSIDERATIONS

Ernesto Vieira shows a great attitude of concern in terms of teaching and pedagogy of music in Portugal, at the turn of the nineteenth century to the twentieth century, in a specific historical period of need to expand knowledge and knowledge, as a way to improve the living conditions of the human being. The arts and in particular music, in this desideratum, played a fundamental role in the consolidation of moral formation and subjective perfection. The music for this purpose, capable of shaping the formation of people, was based on Western classical music, of an instrumental nature, called pure music, adjacent to the great classical masters. The best way to promote knowledge, in this context, was to raise the level of artistic education of the population, to appreciate the intrinsic qualities of the musical work. Musical ignorance and vulgar taste did not contribute to the process of change and progress.

His musical activity was diverse, from performer, pedagogue, musicologist and composer, as well as music promoter, in an idealistic perspective of an intellectual musician. All roles were fulfilled with great meaning, professionalism and determination and with great impact on Portuguese musical life. However, education was assigned an indispensable role in the construction of society, and Ernesto Vieira knew that it was not enough to change the political regime, it was necessary to have an educational and pedagogical intervention capable of promoting the so-called *Regeneration*. And it was, perhaps, in this field of knowledge that he made his greatest contribution in an attempt to transform customs and revolutionize consciences that would transform education and the country.

Ernesto Vieira was a scholar who showed enormous perseverance, passion for music and taste for the art of teaching. An artist who, throughout his life, has always worked with a well-defined goal, that of elevating music education in Portugal. An author who also did everything for sociocultural, educational and heritage development, from his pedagogy, to the elaboration of appropriate methods, repertoire composition, new projects, musicological scientific research and, of course, the claim of the professional artistic class. The pedagogical methods used by him are rooted in the emerging thought of progress, and coincide with the current thought of a pedagogy at the service of the new time and the new



public. This paradigm still coexists today with the teaching of today's music, that is, in the need for change in the face of the changing and constantly changing social reality. An example for his time and posterity.

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