

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A STUDY OF BRAZILIAN NATIONALISM IN CAMARGO GUARNIERI'S *DANSA*

BRASILEIRA AND CONCERT OVERTURES: *ABERTURA CONCERTANTE* AND

ABERTURA FESTIVA

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in partial fulfillment of the requirements for the

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By

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BRASILEIRA* AND CONCERT OVERTURES: *ABERTURA CONCERTANTE* AND
ABERTURA FESTIVA.

A DOCUMENT APPROVED FOR THE
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ABSTRACT

The purpose of this study is to discuss the use of Brazilian nationalistic elements in select orchestral literature of Camargo Guarnieri, the only Brazilian composer to establish a nationalist composition school in Brazil. A faithful follower of Mário de Andrade, a Brazilian poet, writer, critic, and musician, who defined the parameters of authentic nationalistic writing in Brazil, Guarnieri is regarded by many scholars as the composer who best personifies Andrade's principles in a compositional style. This study of his music reveals a complete domain of established compositional techniques and a refined use of nationalist elements.

This document is divided into five chapters. Chapter 1 provides an introduction which is inclusive of background material, the need for the study, purpose, procedure, and review of related literature. Chapter 2 establishes a historical background that places Guarnieri at the highest point in the history of Brazilian music nationalism. His courageous efforts to defend the nationalist school through his *Open Letter to Musicians and Critics of Brazil* and the influence resulting from his act are also discussed. Chapter 3 presents a study of the nationalist compositional style of Guarnieri. Several smaller orchestral works are used to exemplify his use of nationalist elements. Chapter 4 is a detailed study of *Dansa brasileira*, *Abertura concertante*, and *Abertura festiva*. The approach to these pieces is not limited to the identification of Brazilian music elements. The cleverness of some of Guarnieri's compositional skills are explained and exemplified. The last chapter provides a conclusion that reveals a consistent style that was established early in his career and developed into a refined "Brazilianism" that avoids exoticism, one of the major points in Mário de Andrade's teachings.

CHAPTER 1

INTRODUCTION

Camargo Guarnieri, who is now about thirty-five, is in my opinion the most 'unknown' talent in South America. His not inconsiderable body of works should be far better known than they are. Guarnieri is a real composer. He has everything it takes - a personality of his own, finished technique, and a fecund imagination. His gift is more orderly than that of Villa-Lobos, though nonetheless Brazilian. Like other Brazilians, he has the typical abundance, the typical romantic leanings (sometimes, surprisingly enough, in the direction of Ernest Bloch), and the usual rhythmic intricacies. The thing I like best about his music is the healthy emotional expression – it is the honest statement of how one man feels. There is, on the other hand, nothing particularly original about his music in any one department. He knows how to shape a form, how to orchestrate well, how to lead a bass line effectively. The thing that attracts one the most in Guarnieri's music is its warmth and imagination, which are touched by a sensibility that is profoundly Brazilian. At its finest his is the fresh and racy music of a 'new' continent.¹

Aaron Copland

Background Material, the Need for the Study, Purpose, and Procedure

Camargo Guarnieri (1907-1993), considered by many scholars as the greatest Brazilian composer of all times, is certainly the most important composer in twentieth-century music in Brazil. Because he is the only composer in Brazil to establish a school of composition, the academic study of his music proves to be captivating. As Copland expressed, Camargo Guarnieri's music deserves closer investigation. His music is one of the best-kept secrets of the music from the Americas, and such treasure merits

¹Aaron Copland, *Copland on Music* (New York: The Norton Library, 1963), 211-12.

recognition. Guarnieri gave birth to a nationalistic style that shuns direct quotations of folk tunes. Instead, he captured the essence of Brazilian music and applied European universal compositional techniques and forms to his music.

Actively composing in the generation of composers that emerged after Villa-Lobos had established his style, Guarnieri and his talent were overshadowed by the tremendous success of the exotic work of the more recognized Brazilian composer. At the time of his death at the age of eighty-five, Guarnieri and his music had not been given the significant and deserved recognition that Copland suggested almost a half century earlier.

Camargo Guarnieri composed his first piece in 1920 when he was thirteen. The piano piece *Sonho de artista* (Artist's dream) is a little waltz inspired by a young lady who frequently visited Guarnieri's house. The piece was published by Casa Mignon in São Paulo in 1920 and received rave reviews by local music critics who saw in Guarnieri the potential to become a great master of composition. The critics praised not only Guarnieri's talent as a composer but also his ability to capture and express in music emotions associated with the awakening of love. Copland emphasized the same aspect of Guarnieri's music in the opening quote for this chapter when he said that "the thing I like best about his music is the healthy emotional expression – it is the honest statement of how one man feels."²

Guarnieri was a true composer of Brazilian music. He was the leading Brazilian composer after Villa-Lobos reached his mature style and established his reputation, and his work portrays the nationalistic ideas of Mário de Andrade, the guru and leader of Brazil's nationalistic movement in the arts during the first half of the twentieth century.

²Ibid.

Andrade, a very influential writer, musician, and composer, shaped the minds of young composers, writers, and artists in general. Among his nationalistic ideas, Andrade proposed the use of folk materials without direct quotation of tunes and the use of European music traditions as compositional devices.

Guarnieri was first introduced to Andrade at the age of twenty-one in 1928, the year of Guarnieri's major move toward the nationalistic aesthetic. Among other works, Guarnieri presented to Andrade his piano piece *Dansa brasileira* (Brazilian dance) composed in that same year. *Dansa brasileira* revealed to Andrade the qualities of a promising composer with a fine ability to craft and who demonstrated the gift for capturing and expressing Brazilian music and emotion.

Mário de Andrade adopted Camargo Guarnieri as his representative of the nationalistic movement in the area of music. As Guarnieri's mentor, Andrade reviewed his compositions and provided Guarnieri with comments that pertained to the expression of true Brazilian music. Guarnieri followed Andrade's mentorship in most instances by accepting his criticism and revising his own compositions to reflect the mentor's recommendations. This partnership resulted in shaping a consistent compositional technique that uses nationalistic elements and fine craftsmanship. As proposed by Andrade, Guarnieri uses no direct quotation of folk tunes. Instead, he applies the elements of Brazilian music to his original melodies. Guarnieri remained faithful to his style throughout most of his career until his death.

Guarnieri composed over six hundred pieces. His orchestral output is comprised of seven symphonies, two concert overtures, seventeen concertos (or *chôros*,³ as he called

³*Chôro* denominates the urban music style performed by a group of musicians originated in Rio de Janeiro in the late nineteenth century. These performers would play in bars or go around the neighborhood

some of them) for various solo instruments, three suites, and twenty-two smaller orchestral works. Some of these smaller orchestral pieces are orchestrations of his piano music.

The purpose of this project is to trace the development of compositional style and of the use of nationalistic elements in selected smaller orchestral works of Camargo Guarnieri. The study of these works reveals the development of his nationalist symphonic writing featuring a fine level of craftsmanship and a mature control of Brazilian music elements. This study is of great importance because it enhances the awareness of Camargo Guarnieri and his music by bringing to the scholarly community a first contact with multiple pieces that are scrutinized under the perspective of Brazilian nationalistic traits. Through increased awareness, smaller pieces have greater chances to be performed in major concerts.

The first piece to be studied is *Dansa brasileira*, which was orchestrated in 1931. As stated above, the piano version of this piece was submitted for Andrade's review in 1928. Full of Brazilian national music elements, *Dansa brasileira* marks the paradigm shift in Guarnieri's compositional work that defined his nationalistic ideas. In his *Catálogo de composições de Camargo Guarnieri* (Catalogue of the compositions of Camargo Guarnieri),⁴ he wrote:

The works that I wrote from 1920 to 1928 do not represent to me rigorous artistic value and, therefore, I refrain from mentioning them in this catalogue. It is only starting in 1928 that I recognize in my work that which an artist defends as expression of his personality. Everything that I wrote from 1920 to 1928 should

serenading their friends or girlfriends with guitars and some percussion and wind instruments. The instrumental group usually featured a solo instrument. Guarnieri used the term *chôro* to apply a Brazilian term to the concerto. The use of the Portuguese term does not change his approach to the concerto genre.

⁴Camargo Guarnieri, "Catálogo de composições", AMs, Camargo Guarnieri Foundation Archive, University of São Paulo (USP), Brazil. (Actual location of the original catalogue)

not, under any circumstance or any reason, be printed or published, being left only for analytical studies.⁵

Guarnieri's statement establishes 1928 as the defining point in his career as a composer. Only a few pieces composed in 1928, including *Dansa brasileira*, are listed in the Catalogue and are therefore considered of greater value than the other pieces composed in the same year but not listed by him. Coincidentally, 1928 is the same year in which Mário de Andrade published his essential book on the elements of Brazilian music, *Ensaio sobre a música brasileira* (Essay on Brazilian music).⁶

The second piece studied is *Abertura concertane* (Concertante overture), Guarnieri's first significant orchestral piece. The overture was composed in 1942 just a few years after the composer returned from France where he studied composition with Charles Keochlin and conducting with François Ruhmann, conductor of the Paris Opera Orchestra. His short stay in Paris was very important in assuring Guarnieri of his great talent as a composer, particularly as a symphonist. Composed more than a decade after the orchestration of *Dansa brasileira*, *Abertura concertante* shows considerable improvement in comparison to the early work. Guarnieri departs from a more explicit toward a more subtle and refined use of Brazilian elements.

Finally, *Abertura festiva* (Festive overture), composed in 1971, exemplifies Guarnieri's arrival at mature Brazilianism in his later works. Three decades lie between the two concert overtures. In the latter overture, national elements are incorporated in a very refined manner. Of *Abertura festiva*, Ricardo Tacuchian wrote: "Now Guarnieri

⁵Domênico Barbieri, "Camargo Guarnieri e o ano de 1928: Fronteira catalográfica," *Revista Música* 4 (May 1993): 19. (Quote translated from Portuguese by this author)

⁶Mário de Andrade, *Ensaio sobre a música brasileira* (São Paulo: I. Chiarato e Cia., 1928).

does not present such an explicit nationalism, but rather the quintessence of the Brazilianism.”⁷

Elciene Spenceiri de Oliveira, in her excellent article entitled *Elementos sutís* (Subtle elements), wrote about Guarnieri’s use of folk elements:

His themes reflect the national spirit by the use of rhythmic, melodic, and harmonic processes that, presented in a unique structure, are capable of expressing all of our Brazilianism.

Camargo Guarnieri is truly the Brazilian composer that less directly uses in his work the elements of folk music.⁸

The three pieces studied in detail in this document represent three distinct periods in Guarnieri’s compositional life, covering four decades of consistent nationalist principles. This work is primarily dedicated to the study of these pieces. A survey of other smaller pieces is used to establish tools for the analysis of *Dansa brasileira*, *Abertura concertante*, and *Abertura festiva*.

Guarnieri enjoyed international success for part of his compositional career. He occasionally visited the United States and had the privilege of conducting successful, acclaimed performances of his *Abertura concertante* with the Boston Symphony Orchestra in March 1943. Once more, the need for a closer investigation of the Brazilian composer’s talent was recorded in this instance by Warren Storey Smith of the Boston Herald:

The *Abertura concertante* of Camargo Guarnieri, new to Boston, left an immediate impression of having there a composer worthy of being investigated. . . . It is clear that it is the work of a composer that knows his *métier*.⁹

⁷Ricardo Tacuchian, “O sinfonismo guarnieriano,” in *Camargo Guarnieri: O tempo e a música*, ed. Flávio Silva (Rio de Janeiro: Funarte, 2001), 451. (Quote translated from Portuguese by this author)

⁸Elciene Spenceiri de Oliveira, “Elementos sutís,” *Revista da Academia Nacional de Música* 6 (1995): 22. (Quote translated from Portuguese by this author)

⁹Warren Storey Smith, “Noble Themes for Symphony: Schuman’s Cantata and Brazilian Overture,” *Boston Herald*, 27 March, 1943.

Guarnieri received numerous awards throughout his life. In 1992 he received the title of The Greatest Brazilian Composer of the Americas by the Organization of American States. Nevertheless, today, the international community does not easily recognize his name. The recognition evident earlier in his career did not sustain last, and this author maintains that Guarnieri's music will pass the test of time as has that of many other great composers. The reasons his international reputation has not endured are yet to be determined. Possible causes include his strong personality, his radical views on nationalistic aesthetics, and the fact that he was born after Villa-Lobos and thus composed in the shadow of his international reputation. The current study contributes to further explore Guarnieri's music with the purpose of increasing knowledge to enhance his reputation.

Camargo Guarnieri died of throat cancer on 14 January 1993. It is not until a decade after his death that his work started going through a revival in Brazil. Marion Verhaalen, a faculty member at the Wisconsin Conservatory of Music, published in Brazil in 2001 a book on the life and works of Camargo Guarnieri.¹⁰ In addition, Flávio Silva published a collection of essays with almost seven hundred pages of essays on Guarnieri's music.¹¹

The São Paulo Symphony Orchestra recorded a collection of CDs containing the orchestral works of Guarnieri. BIS Records released three discs with high quality recordings of outstanding performances led by John Neschling. Six of Guarnieri's seven symphonies, *Abertura concertante*, *Abertura festiva*, and the suite *Vila Rica* are included

¹⁰Marion Verhaalen, *Camargo Guarnieri: Expressões de uma vida*, trans. Vera C. Guarnieri (São Paulo: Edusp, 2001).

¹¹Flávio Silva, ed., *Camargo Guarnieri: O tempo e a música* (Rio de Janeiro: FUNARTE; São Paulo: Imprensa Oficial de São Paulo, 2001).

in the recordings. Guarnieri's was very well received by critics. Ivan Moody of International Record Review wrote about the first CD, which included Symphonies No. 2 and No. 3 and *Abertura concertante*:

Two intensely interesting recordings, then documenting as yet little-known but significant music of the modern age. . . . In the case of Guarnieri, I urge BIS to consider recording his complete symphonies and also the six piano concertos.¹²

David Hurwitz of ClassicsToday.com wrote about the same release:

This disc must be counted among the most interesting and important releases of the year. . . . If this disc isn't the first in a complete Guarnieri orchestral music series, it will be a tragedy. What a brilliant, unexpected pleasure!¹³

About the third recording, which includes Symphonies No. 5 and No. 6 and *Vila Rica Suite*, Hurwitz wrote:

This is the last disc in the São Paulo Symphony Orchestra's survey of Guarnieri's symphonies under John Neschling for BIS. Let's hope that it doesn't mean the end to its exploration of Guarnieri's music, for this last release only confirms the impressive talent evident on previous issues. . . . Terrific sonics, terrific music – Guarnieri merits very serious attention, no doubt about it. More, please.¹⁴

Review of Related Literature

Though there are other writings about Camargo Guarnieri and his music, no one has explored Brazilian nationalistic elements used by Camargo Guarnieri in the detailed analysis of his smaller orchestral pieces. The majority of the studies address his piano music. Most of the studies on his music that examine orchestral writing are for solo

¹²Ivan Moody, "Guarnieri Symphonies No. 2, 'Uirapurú'; No. 3, *Abertura Concertante*," *International Record Review* 3 (September 2002): 36.

¹³David Hurwitz, *Camargo Guarnieri: Symphonies Nos. 2 & 3; Abertura Concertante*, ClassicsToday.com [online guide to classical music] (accessed 12 April 2005); available from <http://www.classicstoday.com/review.asp?ReviewNum=5267>; Internet.

¹⁴David Hurwitz, *Camargo Guarnieri: Symphonies Nos. 5 & 6; Suite Villa Rica*, ClassicsToday.com [online guide to classical music] (accessed 12 April 2005); available from <http://www.classicstoday.com/review.asp?ReviewNum=7611>; Internet.

instruments with orchestral accompaniment.¹⁵ Only one dissertation features an exclusive analysis of an orchestral piece, and even then, an orchestral work by another composer is included in the study.¹⁶ Part of the awakening to Guarnieri's music is the increased number of theses, dissertations, and other publications devoted to his music over the last ten years.

Books

Camargo Guarnieri: Expressões de uma vida by Marion Verhaalen and published in Brazil in 2001, provides an excellent biography of Camargo Guarnieri. Written originally in English, the book was translated into Portuguese by Camargo Guarnieri's widow, Vera Camargo Guarnieri. As the composer's biographer and friend, Verhaalen had first-hand contact with the composer's biographical information. Vera Guarnieri wrote in the introduction to the book that "Guarnieri read the biographical chapter of this work not too long before his death, and, moved by it, he declared that no other person had ever written with such fidelity about his life."¹⁷

In the second chapter, Verhaalen briefly surveys Brazilian music in its origins and elements along with Guarnieri's perspective on Brazilian music and his compositional style. The consequent chapters feature a survey of Guarnieri's entire compositional

¹⁵See Maurício Alves Loureiro, "The Clarinet in the Brazilian 'Chôro' with an Analysis of the 'Chôro para Clarineta e Orquestra' ('Chôro' for clarinet and orchestra) by Camargo Guarnieri" (D.M.A. diss., The University of Iowa, 1991); Liduino José Pitombeira Oliveira, "An Original Composition, Concerto for Piano and Orchestra, and an Analysis of Camargo Guarnieri's Concerto No. 5 for Piano and Orchestra" (Ph.d. diss., Louisiana State University, 2004); Rosângela Yazbec Sebba, "An Analysis of the Chôro for Piano and Orchestra (1956) by M. Camargo Guarnieri" (D.M.A. diss., University of Southern Mississippi, 2000); and Hamilton Stewart Tescarollo, "An Analysis of M. Camargo Guarnieri's Concerto No. 1 for Piano and Orchestra" (D.M.A. diss., Arizona State University, 2003).

¹⁶See Erick Magalhães Vasconcelos, "The Symphony No. 4, 'Brasília' by Camargo Guarnieri and the Symphony No. 6 by Cláudio Santoro in Brazilian Twentieth Century Nationalistic Symphonic Music" (D.M.A. diss., The University of Texas at Austin, 1991).

¹⁷Verhaalen, *Camargo Guarnieri: Expressões de uma vida*, 9.

output by category. For each piece, Verhaalen provides the publisher, year of publication, performance time, a list of recordings, and a brief description of each piece in terms of background, form, and various compositional techniques.

The English version of the book was released in January 2005 under the title *Camargo Guarnieri, Brazilian Composer: A Study of His Creative Life and Works*.¹⁸ A compilation CD of some of Guarnieri's representative works is included in this book, which is the first publication in English with a comprehensive study of Guarnieri's life and works.

Flávio Silva's *Camargo Guarnieri: O tempo e a música* (Camargo Guarnieri: Music and time) is a collection of essays by various Brazilian scholars on Guarnieri's life and works.¹⁹ The first 174 pages of the book talk about Guarnieri the man.²⁰ The essays in this section discuss his life as a composer of Brazilian music, his personality, his experience as a teacher of composition, his *Open Letter to the Musicians and Music Critics of Brazil*, and his communications with Koellreutter. The second part contains communications between Camargo Guarnieri and Mário de Andrade.²¹ Flávia Camargo Toni compiled the letters between the two friends and included revealing footnotes to several of the letters. Toni also included some letters by people other than Guarnieri and Andrade in matters relating to Guarnieri's life and music. The section on Guarnieri's letters concludes with an interesting essay by Lutero Rodrigues entitled *A música, vista da correspondência* (The music as seen in the correspondence).²²

¹⁸Marion Verhaalen, *Camargo Guarnieri, Brazilian Composer: A Study of His Creative Life and Works* (Bloomington: Indiana University Press, 2005).

¹⁹Silva, *Camargo Guarnieri*.

²⁰*Ibid.*, 13-186.

²¹*Ibid.*, 187-300.

²²*Ibid.*, 321-35.

The third part of the book features valuable iconography with pictures, drawings, and photocopies of pieces and recital programs. The fourth part discusses the compositions of Camargo Guarnieri for the vocal, solo instrumental, and orchestral media. *O sinfonismo guarnieriano* (Guarnierian symphonism) by Ricardo Tacuchian features a very brief survey of Guarnieri's exclusively symphonic music with a greater emphasis on his symphonies. A complete catalogue by categories of Guarnieri's compositional output is provided in the fifth part of the book. The work concludes with a resourceful index of chronologies, works in alphabetical order, writers of poems, and other listings.

Dissertations and Theses

A total of twenty seven masters and doctoral dissertations and theses on Guarnieri's music were found using the search engines of First Search, Music Index, World Cat, and the Academia Brasileira de Música.²³ Recent years have seen an increase in quantity of studies on Guarnieri's music and his life in the academic world. There has been at least one dissertation or thesis on him every year since 1995.

The most recent work on Guarnieri's music featuring orchestral music is by Liduino Pitombeira in his doctoral dissertation on Guarnieri's *Concerto no. 5 para piano e orquestra*.²⁴ The first part of Pitombeira's document is comprised of his original concerto for piano and orchestra. The second part of the work is the analysis of Guarnieri's piano concerto. The author provides a brief background on Guarnieri's life,

²³The Academia Brasileira de Música was founded by Villa-Lobos in 1945 molded after the French Academia. The Brazilian Academia has forty distinguished scholars and musicians in the music scenario in Brazil. The Academia's website (<http://www.abmusica.org.br>) has a database of bibliographical information on musicians and musical terms.

²⁴Oliveira, *An Original Composition*.

Brazilian music, and nationalism as a means of understanding his compositional style. The main focus of the second part of the dissertation is the analysis of the concerto regarding form, harmonic language, and compositional devices. The work is embellished by the use of high quality graphics in the musical examples and charts. In the last section, the author traces the nationalistic elements of the piano concerto.

A greater emphasis on the nationalistic elements of a piano concerto by Guarnieri is presented in another doctoral dissertation.²⁵ Hamilton Tescarollo examines Guarnieri's commitment to nationalistic aesthetics and the use of old form combined with the twentieth-century Brazilian nationalistic movement ideas. Chapter 3 is dedicated specifically to the piano writings in the piece. The author defends his opinion that Guarnieri's Concerto No. 1 for Piano and Orchestra contributes greatly to the genre and the symphonic repertoire. In this chapter, Tescarollo discusses the piano writing techniques used by Guarnieri and exemplifies the use of the piano to represent elements of Brazilian music such as vocal *portamento* from folk music of the northeastern part of Brazil and pianistic materials originating from folk dances and melodies. Guarnieri skillfully wrote passages for the piano as a percussive instrument, a strong aspect of Brazilian music. The piano writing emulates the sound of drums and other percussion instruments commonly found in Brazilian music.

Two other doctoral dissertations discuss Guarnieri's works for solo instrument and orchestra. Maurício Loureiro endeavors to explain the use of the clarinet in the Brazilian *chôro* and presents his analysis of Guarnieri's *Chôro para clarineta e orquestra*.²⁶ Loureiro discusses the origins of the urban music genre *chôro* and traces its

²⁵Vasconcelos, *An Analysis of M. Camargo Guarnieri's Concerto No.1 for Piano and Orchestra*.

²⁶Loureiro, *The Clarinet in the Brazilian "Chôro"*.

development as a genuine Brazilian music style. He also briefly surveys the *chôros* by Heitor Villa-Lobos that feature the clarinet. In the final chapter of his document, Maurício Loureiro provides a detailed analysis of Guarnieri's *Chôro for Clarinet and Orchestra* in light of a brief biography and nationalistic style of the composer. Rosângela Sebba analyzes the *Chôro para piano e orquestra* with a brief survey of Brazilian music, its history from the time of Brazil colony until the present, and the influence of the national music elements on Guarnieri's music.²⁷ Sebba devotes one chapter to a short biography of the composer and a summary and explanation of Guarnieri's compositional style. In the analysis of each of the three movements, the author provides a background on specific styles of folk songs that Guarnieri applies to his melodic ideas throughout the piece. The only study exclusively on orchestral writing is the doctoral dissertation by Erick Magalhães.²⁸ Guarnieri's Symphony No. 4 is paired with Claudio Santoro's Symphony No. 6 in a study of Brazilian nationalistic symphonic writing in the twentieth century. Magalhães approaches nationalism in a deeper way than the previously mentioned dissertations.²⁹ He explores the elements that contributed to the awakening of nationalism in Brazil and includes the names of main composers and their representative pieces of the movement. The author provides background information on Guarnieri's life and musical style as a nationalistic composer as a tool for analyzing the composer's Symphony No. 4.

²⁷Sebba, *An Analysis of the "Chôro" for Piano and Orchestra* (1956).

²⁸Magalhães, *The Symphony No. 4, "Brasília" by Camargo Guarnieri*.

²⁹Santoro (1919-1989) embraced a nationalistic approach to his music from the late 40s to the mid-60s. His Symphony No. 6 was composed in 1957.

Periodical Articles

There is a considerable number of articles in periodicals in Portuguese, English, and Spanish. Most of the articles in English date prior to 1980. The majority of the articles in the recent past have been published in Brazilian periodicals due to a greater interest in Brazil in Guarnieri's music. Interest and number of articles intensified in the late 1990s. The articles from early in his career to the present vary from comment on his music to the celebration of him as Brazil's foremost nationalist composer.

Because of the release of recent recordings of Guarnieri's music, there have been reviews of his music in the major record review magazines. The critics have enjoyed the fresh sound of a great twentieth-century nationalistic composer. It is hoped that the appreciation of Guarnieri's music will endure and more of his works will be selected to figure into major programs of classical music.

CHAPTER 2

NATIONALISM IN BRAZILIAN MUSIC

As all good South American musicians, Mr. Camargo Guarnieri reminds us that there is a characteristic rhythm in his hemisphere. The rhythmic articulation is purely American, in nothing resembling Europe. His emotional and poetic expression is Latin in quality, which means that it is frank, objective, and almost impersonal. His harmonic syntax is tonal, sophisticated, Parisian, without being picturesque or lascivious. It is architectural and direct, made to support the melodic structure, and not to suffocate it. This last [aspect] has an extraordinary solidity: it is simple, sincere, ingenious, and expressive. This is the way of the continuity of his pieces. All his work is marked by authority, amplitude, and easiness, all these rare in any hemisphere, above all in this one. Obviously, he is a musical author of great magnitude.¹

Virgil Thompson

Camargo Guarnieri was a prominent figure in his generation of composers and a landmark in the history of music in Brazil. His contributions to the nationalist movement were extremely important to solidify a national musical identity that was based on firm and consistent aesthetic principles set forth by Mário de Andrade. Andrade's ideas flourished upon a fertile soil that had been prepared by decades of gradual development of nationalistic aspirations from classical composers and society in general. In the process, many brave composers emerged with the courage to elevate folkloric and popular musical elements to an erudite level in a period of time when such attempts were

¹Virgil Thompson, "Excellence from Brazil," *New York Herald Tribune*, 8 March 1943, quoted in Marion Verhaalen, *Camargo Guarnieri: Expressões de uma vida*, trans. Vera C. Guarnieri (São Paulo: Edusp, 2001), 41. (Quote translated from Portuguese by this author)

inconceivable. Each generation of composers built their principles upon the findings and successes of previous generations.

It is important to explore the legacy of the main composers associated with the movement and to highlight their major contributions to Brazilian music in order to illustrate the progression of nationalistic music writing. The departure point of the journey is the early stage that came with the advent of the Independence. Camargo Guarnieri emerges in the climax of this movement in Brazil, and his influence on his generation and the generation immediately following his own is enormous.

The Dawn of Nationalism in Brazil: A *Sertaneja*

The history of nationalism in Brazilian music starts in the middle of the nineteenth century. There had been minimal effort prior to that time to promote genuine Brazilian classical music that used materials derived from folk and popular music.

Brazil was colonized by the Portuguese from 1500 until Dom Pedro I, the Regent Prince of Brazil, proclaimed independence in 1822 and was crowned Emperor of Brazil. Pedro I abdicated in 1831 and returned to Portugal, leaving his eldest son, Pedro II, as the new emperor. The musical centers during the time of Brazil Colony and in the first two decades after the independence were limited to religious and court settings before gradually shifting to the theater with opera performances. Concert societies and clubs were created, and the taste for classical music, at that point more accessible to the general population, developed considerably.

During the reign of Emperor Pedro II, the government made important administrative decisions to establish a professional music life in Brazil and lay the groundwork for the development of authentic Brazilian classical music. In 1857, Pedro II founded the Imperial Music Academy and National Opera in Rio de Janeiro, the home of the most important musical center at the time. The Academy was to provide formal training to musicians and to promote concerts that included works by Brazilian composers. At that point, the taste for opera was well-established, and performances by the National Opera were to be in the vernacular. Works in a foreign language were translated into Portuguese.

With the advent of independence in 1822, a greater awareness of a national conscience developed in all aspects of life. It is in this atmosphere that Carlos Gomes (1836-1896) emerged on the music scene. Gomes became a well-trained Brazilian musician who acquired a world-famous reputation as the most accomplished opera composer of the Americas at that time. In 1860, Gomes directed the first true Brazilian opera produced by the National Opera. *A noite de São João* (The night of Saint John's) was composed by Elias Alves Lôbo (1834-1901) on a libretto by the Brazilian Indianist, José de Alencar (1829-1877). Alencar is considered the father of Brazilian Literature, and his novels and romances deal with native themes such as Brazilian Indians, urban and regional life, and historical events. The plot of the opera takes place during the festivities of the vigil of the Saint John's Feast, and the opera is full of emotions Brazilians experience with this feast.

Although Carlos Gomes was Italian in his musical writing style, he was aware of the aspirations of Brazil as a newly independent country in search of its own identity. Two of his most famous operas deal with Brazilian subjects. *Ill Guarani* (The Guarani) was staged at La Scala in 1870 with enormous success that brought him international recognition. The story is based on a romance by José de Alencar in which a Brazilian Indian is the hero. *Lo schiavo* (The slave), first performed in Rio de Janeiro in 1889, deals with the subject of black slavery in Brazil.

Up to this point in Brazilian history, most of the classical music produced was an emulation of European musical art forms in all of its aspects except in the use of the Portuguese language and native plots for the operatic works. The use of genuine Brazilian musical elements in compositions was unknown. The taste for the European style of music prevailed, and folk and popular music were regarded as unworthy of attention by classical composers.

Brasílio Itiberê da Cunha (1846-1913), an amateur composer, was the first to publish a piece that used Brazilian popular music elements in a classical composition. *A sertaneja* (Of the countryside), composed in 1869 for piano solo, features the Habanera rhythm, a type of urban popular music, and quotes a widely known tune, *Balaio*. This work is seen by many scholars as the dawn of Brazilian nationalistic music, and Brasílio Itiberê da Cunha is recognized as the figure that opened the path to the nationalist movement.

After Dawn: The Precursors

There are different approaches to the stages of music nationalism in Brazil. The classification of the phases of the nationalist movement used in this document is, for the most part, that delineated by Vasco Mariz in his book *História da música no Brasil* (History of the music of Brazil).² Mariz outlines the movement in the following stages: Precursors, Three Nationalist Generations, Dodecaphonic Entr'acte, Post-nationalist Generation, and Two Independent Generations. For the purposes of this chapter, the composers associated with the last two stages are discussed in the sections labeled “After 1950 - Revitalization of Nationalism” and “After 1960 - Experiments and Multiplicity of Music Trends.”

Decisive steps toward a national school movement in Brazil were taken at the end of the nineteenth century. The precedent set forth by the amateur Brasília Itiberê da Cunha with *A sertaneja* stimulated other composers to use folk music as a resource for classical compositions. Alexandre Levy (1864-1892) was the first professional musician to make use of national elements in a composition, his *Tango brasileiro* (Brazilian tango). His *Variações sobre um tema brasileiro* (Variations on a Brazilian theme) is the first orchestral work featuring a theme drawn from a Brazilian folk tune, *Vem cá, Bitú* (Come here, Bitú). Composed when Levy was only twenty, the piece was first written for piano solo and later orchestrated. In 1890, he composed *Suite brasileira* (Brazilian suite). Vasco Mariz, an important Brazilian historian, expressed in his book mentioned

²Vasco Mariz, *História da música no Brasil* (Rio de Janeiro: Civilização Brasileira, 1983).

above that this four-part piece is Levy's greatest contribution to Brazilian music. The last part of the suite entitled *Samba* features Brazilian urban music elements. Gerard Béhague, the renowned Latin American music scholar, considered this movement the first decisive step to the beginning of musical nationalism in Brazil.³ The music of Levy demonstrates skillful usage of compositional techniques to manipulate melodic and rhythmic materials from urban and popular music.

The next important figure that best represents the Precursor stage is Alberto Nepomuceno (1864-1920). Widely known as the most important Brazilian composer in the first two decades of the twentieth century, Nepomuceno is considered the father of musical nationalism in Brazil. A great promoter of Brazilian music, he strongly stated that Brazilian classical composers should write vocal music in the mother language or run the risk of not being labeled as a Brazilian composer at all.

Nepomuceno's *Série brasileira* (Brazilian series), composed in 1897, is the first nationalistic orchestral piece of great magnitude. The first movement quotes *Sapo Jururú* (Frog Jururú), a tune widely known in Brazil which originated from *Bumba-meu-boi*, a dramatic dance from the northern part of the country. The last movement reflects the *batuque*, a dance that, along with *samba*, has its origins in the *senzalas* (housing provided for the slaves that worked on the plantations). *Série brasileira*, then, becomes the first piece to depict in a major way some aspects of life in Brazil. Nepomuceno's greatest

³Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs: Prentice Hall Inc., 1979).

importance in the nationalist movement lies in the way he demonstrated how rich and vast the elements of Brazilian music are and showed the unlimited potential that these elements have to express the feelings and emotions of his country.

First Nationalist Generation: The Missing Giant

The foundations for the nationalist school movement in Brazil were established. With the fundamentals of the movement in place, Brazil lacked a "giant" to hunt out more deeply than ever before into an investigation of the potential of folk music in a country of continental proportions.

Heitor Villa-Lobos (1887-1959), born in Rio de Janeiro, fulfilled that task. From early in his life, he was in contact with the music of the people, not simply as a spectator but as an active participant in popular musical activities. After the death of his father in 1899, he was actively involved as a guitarist with the groups of street musicians, the *Chorões*. These experiences widely influenced Villa-Lobos in a number of his compositions.

If the previous generations were tied to European formal compositional structures, Villa-Lobos is known for approaching a great part of his music in a rhapsodic style. In fact, despite being the foremost recognized Brazilian composer in the world, his music has been criticized for lack of formal coherence, faulty compositional techniques, and being exotic rather than national in quality. However, Villa-Lobos should not be considered as any less of a unique and ingenious composer. Self-taught, he was experimental rhythmically and harmonically in his compositions. His early works show

influences from Impressionism and Stravinsky. In his later works, he embarked in a unique language that brought to Brazilian music, and to himself as a Brazilian composer, an unprecedented international recognition. Villa-Lobos' contribution to Brazilian music is the product of a genius who creatively utilized national elements to portray the grandeur of the country in its geographical dimensions, richness of musical materials, and diversity of ethnic groups.

In his efforts to assimilate the Brazilian folklore, Villa-Lobos spent several years traveling to different regions of the country to experience and collect folk materials. He found most valuable and richest materials in the northern and northeastern regions, where he spent three years on a journey discovering the music of remote areas.

Villa-Lobos devoted most of his energy in life to composing over fifteen hundred pieces in nearly all genres and to traveling around the world promoting his music with great success. His effort to perform his compositions on other continents resulted in a natural characterization of Brazilian music as being best exemplified in his music. Since his success has not been surpassed, his music has become, for the international community, the standard sounds of classical Brazilian music. The composer's acquaintance with Darius Milhaud and Artur Rubinstein was decisive in his quest to bring his music to the forefront of the musical centers of Europe and other parts of the world. Rubinstein, who was fond of Villa-Lobos' music, performed a number of his piano pieces on his international tours.

The magnitude of Villa-Lobos' accomplishments was crucial in placing Brazil on the map of relevant musical creation. The "missing giant" for the nationalist movement at this stage had been found and the movement began to flourish.

Modernism: The Week of Modern Art

Once Brazil had a promising figure for the solidification of the national trend in music, the movement needed an event to gather the leading figures for a debate of national magnitude. This event was the Week of Modern Art, which took place in São Paulo in September 1922, to coincide with the one-hundredth anniversary of the Independence. The event was inclusive of different aspects of the cultural life in Brazil. Under the banner of Modernism, the goals of the Week were widely published in many different sources and included allowing permanent rights to aesthetic research, the actualization of the Brazilian artistic intelligence, and the establishment of a national creative consciousness. The event became a shout for artistic independence from European Romantic forms.

The week featured expositions, conferences, debates about modern aesthetics, readings of poems, and musical concerts. Villa-Lobos was the featured composer and presented his music in a series of concerts. The event was an opportunity for him to present his music in an environment that would associate with his innovative ideas. Because of the magnitude and importance of the event, São Paulo became an important musical center along with Rio de Janeiro.

Mário de Andrade: The Guru of Brazilian Nationalism

The keen mind behind the Week of Modern Art was a young poet and critic who studied at the Dramatic Conservatoire of São Paulo (where he later became a teacher) and who was emerging as the intellectual leader of a group of young artists seeking the renewal of artistic thinking in Brazil. Mário de Andrade (1893-1945) was also a writer, an accomplished musician, and an ethnomusicologist who worked in researching and systematizing Brazilian folklore.

The *Ensaio sobre a música brasileira* (Essay on Brazilian music), published in 1928, was the first in a series of works on the subject. It launched the ideals on which future composers were to rely for research and write genuine Brazilian music. The book became a landmark in musicology and proved to be so important that it split the history of music in Brazil into two periods: Before the *Ensaio* and After the *Ensaio*. The study discusses the various fundamental elements of Brazilian folklore in the areas of rhythm, melody, polyphony, harmony, instrumentation, form, and types of music. Such an ethnomusicological study was unparalleled in Brazil. Andrade suggested that the scientific study of these elements was crucial in the process of achieving a unique musical language that distinguishes Brazilian music from the music of other nations.

At the beginning of the twentieth century, the greatest challenge for composers to write authentic music came from the fact that genuine folkloric materials were located away from the two major musical centers in Brazil. Situated in the Southeast, the cities of Rio de Janeiro and São Paulo were two metropolitan cities that had constant contact

with European art forms, a situation that influenced their taste in classical music. The other areas of the country, especially the northern and northeastern regions, were isolated from the influence of the Old Continent. Mário de Andrade proposed that research of pure folklore should avoid the urban areas in order to preclude the direct influence from other cultures. In the *Ensaio* he says:

It is wise (*de boa ciência*, literally “of good science”) to avoid collecting folklore tunes in the large cities, which are very often impure.

With the exception of Rio de Janeiro, São Paulo and a few others, all the major cities in Brazil are in immediate and direct contact with rural areas.⁴

Andrade himself went on a journey to the northern regions of the country with the mission of exploring and collecting folkloric materials. He also warned composers that the knowledge of these elements alone was not sufficient to write authentic music and that the excessive use of unrefined characteristic Brazilian elements produces music that is exotic:

If we accept as Brazilian only that which is excessively characteristic, we fall into an exoticism that is exotic even for us. . . . All excessive character, because it is excessive, is objective and exterior instead of psychological, and is dangerous. It fatigues and easily becomes banal.⁵

In *Aspectos da música brasileira* (Aspects of Brazilian music), Mário de Andrade further addresses nationalist music issues. In the chapter entitled "Social Evolution of Brazilian Music," he identifies three aesthetic phases. The first, Musical Internationalism, is exemplified in the figure of Carlos Gomes and the common musical practice of his time: European in form and inspiration. Andrade's greatest criticism of

⁴Mário de Andrade, *Ensaio sobre a música brasileira*, 3d ed. (São Paulo: Martins; Brasília: Instituto Nacional do Livro, 1972), 166. (Quote translated from Portuguese by this author)

⁵Ibid., 26-27. (Quote translated from Portuguese by this author)

this practice was that “when the composer allows himself to be taken by an inspiration from other than his own nationality, he falls into a nationality other than his.”⁶

The second phase of the nationalist aesthetic is simply called Nationalist. The work of the precursors of the nationalist movement, Levy and Nepomuceno, delineate the beginning of this stage:

This nationalization, by the means of the popular theme, was what Alexandre Levy and Alberto Nepomuceno tried to do. And in this sense, even though they proved to be deficient, they not only prophesized our brilliant and uneasy state, but they also incorporated themselves into it, forming the trunk of the genealogical tree of national Brazilian music.⁷

The ideas in the chapter "The Social Evolution of Brazilian Music" are dated from 1939. At that point, Andrade considered the nationalist movement to be in its adolescence, striving to achieve a level of maturity. Villa-Lobos is seen as the figure that best exemplifies this adolescent phase. However, Andrade prophesied a time in which nationalism would reach its adulthood:

If it [the movement] is now in the Nationalist phase by the acquisition of self-conscience, it will have to be some day elevated to a phase that I will call Cultural, free aesthetically, and always understanding that there cannot be culture that does not reflect the deep reality of the land in which it takes place. Then, our music will be not nationalist any more but simply national.⁸

Sadly, Andrade did not live to see this stage fully materialize. He considered Heitor Villa-Lobos to be the leading figure of the Nationalist phase of the movement. However, as noted earlier, Villa-Lobos spent most of his energy and resources in promoting his music nationally and internationally. As a result, he did not establish a

⁶Mário de Andrade, *Aspectos da música brasileira* (Belo Horizonte/Rio de Janeiro: Villa Rica Editoras Reunidas Limitada, 1991), 28. (Quote translated from Portuguese by this author)

⁷Ibid., 32. (Quote translated from Portuguese by this author)

⁸Ibid., 34. (Quote translated from Portuguese by this author)

school of composition. Rather, he took a road of his own in a unique musical language that set him apart from the composers of his generation. Villa-Lobos is frequently referred to as an isolated figure in the bibliography of Brazilian music. Though he was invited to be the featured composer at the Week of Modern Art, his style differs from the ideas of Mário de Andrade in a number of issues, and the sources consulted for this paper demonstrated no closer connection between the two. The exotic quality of the music of Villa-Lobos, with its direct quotation of folk tunes and use of Afro-Brazilian rhythms, falls into Andrade's concepts of excessive use of characteristic elements.

Second Nationalist Generation: On the Way to Maturity and Adulthood

Andrade's teachings influenced at least two generations of Brazilian composers. The second generation of nationalists, despite the fact that the composers listed as representatives of this generation were composing not long after Villa-Lobos was actively composing, were under the direct influence of Mário de Andrade. This close connection is what separates them from Villa-Lobos. These composers answered the call for the scientific study of national music elements and applied their findings to compositions that were starting to deviate from the exoticism of previous generations.

Luciano Gallet (1893-1931) is a key figure in this group of nationalists. His importance, however, was more as an ethnomusicologist than as a composer. He died young at the age of thirty-eight but left his important *Estudo de folclore* (Study on folklore). The book was published posthumously in 1934 and is, along with Andrade's

studies on Brazilian music, one of the most important studies of Brazilian folklore. It has been widely used as reference in the field. *Estudo de folclore* answers the call for serious scientific studies on the subject that Andrade charged Brazilian musicians to endeavor to address. A close friend of Gallet's, Andrade edited the book and wrote the foreword. Gallet was not very prolific as a composer, but several pieces resulted from his research on folklore. He devoted careful attention to the identification of the essential elements of folk and popular music and the ways to effectively apply these materials to his compositions. His first attempts resulted in the harmonization of folk tunes that he collected.

The two most representative composers of the second nationalist generation are Lorenzo Fernandez (1897-1948) and Francisco Mignone (1897-1986). Fernandez was a close friend of Villa-Lobos', and the two were active in the life of erudite music in Brazil. They were co-founders of the Academia Brasileira de Música and the Conservatório Nacional de Canto Orfeônico (National Conservatoire of Orphic Singing – a movement associated with *a capella* singing). The conservatory unified their passion as it formed highly qualified educators equipped with a teaching methodology created by members of the conservatoire to reach children using Brazilian folkloric music. As a composer, Fernandez started writing in 1918, and the works of his first compositional period do not reflect nationalist interests. It is only in the works from 1922 to 1938 that he systematically makes use of folklore. Regardless of their close relationship and the partnership that the two musicians of first rank had in the efforts as educators,

Fernandez's nationalism reflects the line of Nepomuceno and not that of Villa-Lobos.

Vasco Mariz refers to Fernandez's style as "well-behaved."⁹

Brazilian musicians and historians agree that Fernandez's songs are among his greatest contributions to Brazilian music with frequent use of native elements but with few direct quotations of folk tunes. The first important song was written on a text by Mário de Andrade, *Toada pra você* (Toada for you). Mariz wrote of this song:

We are before one of the most perfect realizations of the national *lied*, both for the purified Brazilianism and for the ideal fusion of text and music. The accompaniment and the melodic line are combined in a successful, spontaneous commentary of the *mulato* verses . . . of the Pope of Modernism.¹⁰

Andrade held Fernandez's art songs in very high regard. For him, Fernandez was aware of the detailed metric and phonetic aspects of the language and was capable of masterfully setting Portuguese text to music. Lorenzo wrote forty-eight songs that are among the best representatives of Brazilian art songs.

His orchestral music is also reflective of nationalist trends. The symphonic poem *Imbapara* (1929) features themes compiled from native Brazilians in the state of Mato Grosso and their peculiar instruments used in rituals. Other orchestral compositions show Fernandez's careful work with themes imbued of national characteristics from different regions of Brazil. Such results demonstrate his efforts in the scientific study of folklore.

Francisco Mignone is one of the most important names in Brazilian music of all time. A very prolific composer, one of his most remarkable characteristics and his

⁹Mariz, *História da música no Brasil*, 161. (Quote translated from Portuguese by this author)

¹⁰Ibid., 163. (Quote translated from Portuguese by this author)

greatest contribution to the development of Brazilian music is his skilled *métier*. Mário de Andrade had stated (as quoted earlier in this chapter) that one of the fundamental factors for composers to achieve the Cultural phase of music in Brazil would be the perfecting of technical skills. He said in *Aspectos da música brasileira* that it is “rare [to find] the one [composer] who really seeks honestly to deepen the knowledge of his ‘*métier*.’”¹¹

Mignone was the son of Italian immigrants. His early training came from his father, and he pursued further studies in São Paulo, where Italian teachers were predominant. He first had contact with Andrade at the Conservatoire in São Paulo where Andrade was Mignone’s teacher of aesthetics and acoustics. In 1920, Mignone graduated from the Conservatoire and left for Italy to study at the Milan conservatory. Consequently, the first of his three compositional periods shows a strong influence of Romantic harmonic language and structural procedures. The training in Italy, however, was very important in the development of his solid technique.

It was not until a decade later, in his second period (1930-1960), that Mignone demonstrated interest for Andrade’s ideas, resulting in real influence on his music. The friendship of the two, by now colleagues, resulted in important contributions to Brazilian music with great interest in Afro-Brazilian rhythms and themes.

One of Mignone’s most interesting works was suggested by Andrade. *Festas das igrejas* (Feasts of the churches), written in 1939, is an orchestral suite that evokes the

¹¹ Andrade, *Aspectos*, 32. (Quote translated from Portuguese by this author)

festive mood of four churches during the celebrations of their patron saints. In addition to the religious aspect of Brazilian life, the work is filled with historical references and folk and popular music materials. In this piece, Mignone shows what is acknowledged as one of his greatest additions to Brazilian music: his work as a symphonist. He is known as a brilliant orchestrator able to depict Brazilian scenes.

In 1960, Mignone engaged in explorations of atonal music after a period of reassessment of his musical aesthetic. He moved away from these experiments to a bolder reenactment of his nationalist style in 1970.

Third Nationalist Generation: The Missing Giant II – Camargo Guarnieri

When Andrade spoke of the Cultural phase in *Aspectos da música brasileira* he also referred to the lack of a “giant” who would finally transform Brazilian music from nationalist to “simply national.” In his own words he stated:

For now we are missing the giant. In reality the situation of the contemporary Brazilian composer is very difficult. In general, with the exception of about three or four, they lack technique. . . . [and are] incapable of treating a theme and convinced that polyphony consists of combining one melodic line with another without the slightest musical connection.¹²

Many consider Camargo Guarnieri as the Brazilian composer that best transcribed the multifaceted Brazilian spirit into a compositional style that reached a high level of refinement. Of all the important composers studied in this chapter, Guarnieri is the one who most personifies all the major points of Andrade’s ideas. He shows a control of all forms of composition with a natural skill to write in a refined and authentic way, and he

¹²Ibid., 34. (Quote translated from Portuguese by this author)

was able to handle compositional techniques in such a way that the results of his work sound natural and not fabricated. He relied on Brazilian music as a source for musical ideas and adequately used polyphony to emulate the character of the music of street musicians, the Brazilian *Troubadours*. He successfully fused folk materials and compositional techniques into a style that does not require the use of literal quotations of Brazilian tunes and was able to capture the essence of native musical elements.

Guarnieri fulfills the prerequisites that Andrade expected from the “missing giant.” Andrade did not live to see the greatest accomplishments of Guarnieri and his influence in the musical scenario in Brazil that started in the late 1940s, but he certainly would have been pleased with the understanding and abilities of his *protégé*. The fight for nationalism in the 1950s through Guarnieri’s *Carta aberta aos músicos e críticos do Brasil* (Open letter to the musicians and music critics of Brazil), later discussed, came five years after Andrade’s death and solidified the principles of the movement that were so eloquently proposed and defended by the guru and his friend.

The majority of the other composers before Guarnieri had periods in their compositional style that embraced nationalist stages in their careers. By contrast, Guarnieri was Brazilian in nature from the very beginning of his compositional career until the end of his life, with the exception of a few isolated experiments with dodecaphonism. This continuous nationalist aesthetic sets him apart from the other composers in a category of his own.

Guarnieri's first contacts with folk and popular music happened early in his life in his hometown of Tietê, a small city in the interior of the state of São Paulo located 121 kilometers from the capital. As discussed earlier, Andrade advised that the best source for authentic Brazilian music was away from the major cities. He also encouraged composers to identify and scientifically study the music of their own cities and places where they grew up. In Tietê, Guarnieri was in close contact with street singers and cultural manifestations of the common people. He later used materials that he experienced in his childhood in many of his compositions. One example is his first composition, the little waltz *Sonho de artista* (Artist's dream). Waltz was a style of dancing very popular in his hometown when he was a young man.

His father, also a musician, understood the talent that was innate to the young Camargo and moved the family to the capital to pursue adequate training for him. There, he was able to study composition with a line of great and renowned teachers. He studied piano with Ernani Braga and Sá Pereira and composition with Lamberto Baldi, an Italian conductor living in São Paulo who directed the Society of Symphonic Concerts. He was very important in Guarnieri's formation as a composer, providing solid training in counterpoint. When Baldi moved to Montevideo, Uruguay, in 1930, Guarnieri took no further formal instruction until his studies in France in 1938. Even while in Paris, the reaction from his teachers was that he did not have the need to further his study in composition and that he was ready simply to compose.

Guarnieri's mastery of counterpoint is another factor that sets him apart from the majority of the Brazilian composers. Andrade, who stated that a great composer needs to be master of the art of counterpoint, praised Guarnieri in that matter:

Immediately apparent is the conceptual process perhaps most characteristic of the creations of Camargo Guarnieri, a linearity which turns him into the most skillful polyphonic writer of our time. . . . But it is only rarely that composers take their polyphonic writing to a systematization as risky as Camargo Guarnieri's. . . .
. . . proving that in Brazil there is at least one composer that knows how to develop.¹³

When Guarnieri was introduced to Mário de Andrade in 1928, he was at the age of twenty-one. At that time Guarnieri was taking piano instruction from Sá Pereira. In the same building where the piano lessons took place, lived Antônio Munhoz, another important pianist who knew Andrade closely. After Guarnieri played for him his pieces *Canção sertaneja* (Song of the countryside) and *Dansa brasileira* (Brazilian dance), both written originally for the piano, Munhoz told him that he needed to present his work to Andrade. The meeting was arranged and took place on 28 March of that same year, and Guarnieri humbly performed some of his works for the intellectual mastermind of the Week of Modern Art.

Guarnieri was only fifteen when the first Week happened. His family moved to the capital São Paulo, in 1922, the year of the first edition of the event, but Guarnieri was too young to be aware of the implications of that week of aesthetic debate. Although the Week happened every year, Guarnieri was not particularly involved with the musical life

¹³Mário de Andrade, "Uma sonata de Camargo Guarnieri," *Revista Brasileira de Música* 2 (June 1935): 131-32, 135. (Quote translated from Portuguese by this author)

in São Paulo and was possibly oblivious to the ideas of the discussions. Instead, as the oldest son, he was extremely busy assisting his father in supporting his family by working in several places.

He played piano at a music store in the afternoons, at a movie theater in the evenings, and at a cabaret late at night with very little time to sleep, so he would be able to wake up early in the morning to practice the piano. The work at the music store was very profitable for Guarnieri's development as a musician. As a part of his duties, he was to be available to play the piano music that customers were considering purchasing. Another duty that he had was to maintain neatly organize all the music in alphabetical order. He not only fulfilled this task very well, but also played nearly all the piano music available at the store. As he was in close contact with the work of the great masters, this experience certainly sparked his interest for counterpoint and formal structure.

When Andrade heard Guarnieri's music on that evening of 28 March, his reaction is best described in the composer's own words when he said, "What I can say (and it makes me very proud) is that Mário de Andrade, from that moment on, stood in the defense of my newborn work, helping me in everything possible."¹⁴

At the time of this first encounter, Guarnieri was studying under Baldi, whom Andrade respected as a musician and teacher. The two masters immediately established a

¹⁴Vasco Mariz, *Três musicólogos brasileiros: Mário de Andrade, Renato Almeida, Luiz Heitor Corrêa de Azevedo* (Rio de Janeiro: Editora Civilização Brasileira; Brasília: INL, 1983), 67. (Quote translated from Portuguese by this author)

relationship of tutelage with the talented young composer. Baldi was to continue instructing Guarnieri in composition and counterpoint and Andrade was to serve as his aesthetic mentor. When Lamberto Baldi left São Paulo, Andrade became Guarnieri's sole instructor. The pupil made frequent visits to Andrade's house where he stayed for long hours discussing various issues in music, specifically talking about ways in which these concepts could be applied to the composer's own music. He recalled those moments:

I started to frequently visit his home. I had dinner at his house every Wednesday. This convivial time offered me an opportunity to learn many things. . . .

In the absence of Maestro Baldi, I started to show my new works to Mário de Andrade who listened to them with great interest, seeking to clarify my doubts, helping me to discover my own pathway. With his prodigious intuition, he knew how to pinpoint the weak places of the pieces he heard. . . . We dealt out ideas [*carteavamos* – as in dealing out cards] and discussed issues of form and aesthetics.¹⁵

It becomes evident that Guarnieri was fascinated by the precious moments he enjoyed at Andrade's house. The close connection between the two remained fruitful through the end of Andrade's life. An exception to their close relationship happened when Andrade was appointed Director of the Department of Culture in the city of São Paulo in 1935. The concept of such a governmental agency was new in Brazil. Because of Andrade's leadership in the cultural life of the city, he was chosen to conceive and direct the department. He created the *Coral Paulistano* with the mission of promoting Brazilian music by performing pieces exclusively in Portuguese by Brazilian composers. Using his influence, he appointed Guarnieri as conductor of the *Coral*, which he

¹⁵Camargo Guarnieri, "Mestre Mário," *Revista Brasileira de Música* 9 (1943): 15. (Quote translated from Portuguese by this author)

competently directed for several years. The professional relationship between Guarnieri and Andrade affected their friendship to some degree. The hierarchy ladder in which Guarnieri was under Andrade resulted in a series of uncomfortable circumstances as Guarnieri recalled:

We all know that hierarchy and friendship are incompatible things by nature. One repulses the other. Many unpleasant things happened. It was inevitable. Fortunately, everything passed. Time ran fast. . . . and our friendship resumed its natural course.¹⁶

Eventually the tension between the two was eased. Andrade's position and influence at the Department of Culture was critical in making it possible for Guarnieri to further his studies and his career. He left for France in mid 1938 after Andrade intervened before the Mayor of São Paulo to approve a petition to provide a scholarship for the expenses of his studies in Paris. The request was entangled in government bureaucracy for two years, but Guarnieri finally boarded a ship and crossed the Atlantic Ocean on his journey to Europe.

Guarnieri arrived in Paris on 14 July and made contacts with his future teachers, François Rühlmann, with whom he studied choral and orchestral conducting, and Charles Koechlin, his instructor in counterpoint, fugue, musical aesthetic, orchestration, and instrumentation. The studies with the latter professor were crucial in directing Guarnieri's compositional technique. Eduardo Escalante points out that Koechlin "emphasized, as a basic fundament, the priority of polyphony, the practice of

¹⁶Ibid. (Quote translated from Portuguese by this author)

counterpoint, [and] the intransigent attachment to form.”¹⁷

The stay in Paris, shortened in 1939 by the turmoil that led to World War II, was extremely beneficial to Guarnieri as a composer. Because of the lack of a composition teacher after Baldi left for Uruguay, Guarnieri was hesitant in his technique, especially in orchestral writing. Koechlin fine-tuned those skills. Nadja Boulanger was also very supportive of Guarnieri’s style. He presented her some of his compositions, and the reaction from her was relayed in one of his letters to his parents. He wrote, “She listened to my works and liked them very much. I think that some of my music will be performed in one of the concerts that she will organize this next season.”¹⁸

The war not only cut Guarnieri’s stay in Paris short, but also interrupted the flow of a promising professional projection into the important and influential musical life of Paris. Contacts with a significant publisher were interrupted by his return to Brazil, and the possible inclusion of some of his compositions in recitals promoted by Boulanger and other important musical figures did not materialize without his physical presence. Had the war not emasculated Guarnieri’s professional plans, it is possible that he would have been internationally recognized from that point on as one of the most important composers of the twentieth century.

After his studies in France, Guarnieri was a composer who was considerably more confident and aware of his talent. In one of the many interviews with newspapers and

¹⁷Eduardo Escalante, “Camargo Guarnieri: O mestre, o músico, o homem,” *Brasiliiana* 4 (January 2000): 26. (Quote translated from Portuguese by this author)

¹⁸Flávio Silva, ed., *Camargo Guarnieri: O tempo e a música* (Rio de Janeiro: FUNARTE; São Paulo: Imprensa Oficial de São Paulo, 2001), 331. (Quote translated from Portuguese by this author)

magazines upon his return to Brazil, Guarnieri stated that he “acquired something of inestimable esteem with this trip.” He continues, “I have confidence in myself. . . . It is natural, though, that only with the demonstrations of appreciation that I received in France, I would acquire the great confidence that I have in myself today.”¹⁹

It is after his return that Guarnieri wrote his first orchestral work of greater significance, *Abertura festiva* (Festive overture), later discussed. The overture was followed by several other orchestral works in a period of intense symphonic production. His first symphony was conceived in 1940, immediately after his return to Brazil, and finished in 1944. Andrade, who moved to Rio de Janeiro in 1938 and returned to São Paulo in 1941, remained influential in the musical development of Guarnieri and continued to be a source of advice concerning his compositional style until the death of the mentor in 1945. In the same fashion as when he lived in France, the geographical distance between the two Brazilian cities did not interrupt the mentor relationship. Communication by letters was constant, and Andrade’s suggestions were amply respected. A prime example can be found in a letter dated 8 March 1940, when Andrade commented about Guarnieri’s first symphony:

I will be in São Paulo for the Holy Week. Come find me and bring your concerto because I am curious and anxious to examine it now that it is finished. . . . The ideas that you intend to experiment with in your symphony and that you shared in your letter seem to be precisely with what my own thoughts are. . . . Let’s see what comes out. I am dying of curiosity. However, make careful preliminary studies on the theme that you will choose, coldly examine all the possibilities for the architectural plan of the entire piece, and, in light of the problems that you propose to solve, try not to deceive yourself and only accept what is of first rank. . . . If you are not absolutely energetic in the preliminary

¹⁹Ibid., 330. (Quote translated from Portuguese by this author)

work, things will be harder later, and the results might be mediocre. Be careful, comrade [*companheiro*]²⁰

Dodecaphonic Entr'acte: The *Open Letter* and the Fight for Music Nationalism

The 1940s and 1950s mark the time in Brazilian history during which Camargo Guarnieri proved to be very influential on composers in Brazil. He certainly rekindled the fire of the debate for a national musical identity by bringing the discussions not only to the national level, but also to the awareness of the general public by using print media to communicate with those who were interested in the debate. He refused to be a part of any discussions that had predetermined place and time and encouraged those who were willing to voice their opinions to use major newspapers or any other type of circulating media. This period is one of the most fascinating in the history of music in Brazil.

Guarnieri took the forefront in a clash of musical trends in Brazil. On the side opposing Guarnieri and nationalism was Hans-Joachim Koellreutter (1915-2005), a German composer and pupil of Schoenberg who fled his home country in 1937 for political reasons to live in Brazil. Koellreutter brought with him the twelve-tone technique and established a group of composers who wrote music in the mold of the Second Viennese School. The idea attracted a group of talented young composers who strove to explore new forms of musical expression.

Koellreutter created a group called *Música Viva* (Lively Music) in 1939 which

²⁰Ibid., 256-57. (Quote translated from Portuguese by this author)

published a magazine called *Revista Música Viva*. In 1944, this group published what it called its first manifesto in which it divulged its goals to promote the musical creation of all trends and styles through concerts, radio programs, conferences, and other useful means. The statement opened a Pandora's Box for the exploration of modern music at that time. The document also refers to the fact that music should be an expression of the time in which it is produced. In 1946, a more detailed manifesto was released with a specific attack on what the group called "false nationalism":

MUSICA VIVA believes in the power of music as a substantial language and a stage in the artistic evolution of a people and combats, on the other hand, false nationalism in music, which is that which exalts the sentiments of nationalist superiority in its essence and stimulates the egocentric and individualized tendencies which separate mankind's originating disruptive forces.²¹

Other points of the 1946 manifesto include:

MUSICA VIVA supports everything that favors the birth and development of the new . . . will support any initiative in favor of an education that is not only artistic but also ideological. . . . proposes the substitution of the theoretical-musical teaching based on preconceived aesthetic dogmas for a scientific study and research of the laws of acoustics and will support the initiatives that favor the utilization of the artistic radio electronic instruments . . . will stimulate the creation of new musical forms that correspond to the new ideas expressed in a musical language of counterpoint and harmony based in a diatonic chromaticism."²²

The *Música Viva* movement lasted in its initial format for more or less a decade.

The two most important Brazilian names associated with the group were Claudio Santoro and César Guerra-Peixe. Claudio Santoro (1919-1989) started composing in 1938 and began study in 1940 with Koellreutter, who introduced him to the twelve-tone technique.

²¹Vasco Mariz, *História da música no Brasil*, 237. (Quote translated from Portuguese by this author)

²²Ibid., 236-37. (Quote translated from Portuguese by this author)

Santoro had daily lessons with Koellreutter for a period of over a year, a situation that gave him the ability to write with great fluency and become the leading Brazilian composer in this technique. Santoro signed the two *Música Viva* manifestos and was a strong proponent of the movement.

Nevertheless, Santoro was a nationalist composer by nature and could not restrain himself from experiments to incorporate Brazilian music elements in his twelve-tone technique. Some compositions resulted from his attempts, though it is widely agreed that none are of great significance. His deeper investigation of Brazilian folklore, associated with his studies with Nadja Boulanger in 1947-1948, and his participation in the Congress of Composers and Music Critics in Prague as the representative from Brazil resulted in his rupture with the *Música Viva* movement. Santoro then became one of the most ferocious critics of Koellreutter and his proposed technique.

César Guerra-Peixe (1914-1993) had a similar order of events in his musical career. He came to know Koellreutter in 1944 and also became one of the most capable Brazilian composers to write in the twelve-tone technique. He also supported and signed the manifestos of 1944 and 1946 and became a most passionate defender of the group. Unlike Santoro, Guerra-Peixe was a nationalist composer with connections with Brazilian popular music before he became a student of Koellreutter's. Like Santoro, he embarked on a journey in the direction of nationalist ideas in 1947, and, in similar attempts at combining the twelve-tone technique and national music elements, he found it inevitable to abandon serialism, doing so in 1948. He too joined the critics opposing Koellreutter.

The fact that Santoro and Guerra-Peixe, both important young composers, were ardent defenders of *Música Viva* but later became two of its most aggressive opponents was very crucial in the process of disintegration of the group led by the German *émigré*. Weakened by the exodus of Santoro and Guerra-Peixe, the group was vulnerable to any organized attack, and such attacks would result in the collapse of the movement.

Guarnieri perceived *Música Viva* as a threat to the Brazilian nationalist movement. Koellreutter instructed his students in serialism, and Guarnieri understood that Schoenberg's technique did not favor the use of free expression and therefore could not be national. In order to confront Koellreutter's ideas, he launched a series of debates through the publication of strong articles in newspapers and music periodicals.

Guarnieri's *Carta aberta aos músicos e críticos do Brasil* (Open letter to the musicians and music critics of Brazil) is dated 7 December 1950 and was published in some of the major newspapers in the country shortly thereafter. He also sent copies printed on plaques to composers, performers, critics, music schools, and conservatories in several cities in Brazil. Guarnieri demonstrated immense confidence in his concepts as a national composer, and the document was the last blow to *Música Viva*, which had been considered to be a very well-organized group with talented composers underwriting its manifestos. With great courage, Guarnieri entered the debate like a solo trumpet calling for the battle for nationalism. The *Open Letter* addresses specifically the issues involving the threats of the influence of the spread of the twelve-tone technique in Brazil and invited all those interested in the debate to speak openly about the matter.

The challenge in this invitation was amply embraced by musicians and critics and triggered an avalanche of articles in newspapers and music periodicals in the country in response to Guarnieri's ideas. Opinions emerged in heated arguments from both sides with those who supported one trend or the other. Interesting responses also came from those who stood in the middle simply to defend the right of free creative expression. One of the greatest demonstrations of support for Guarnieri came from Francisco Mignone:

My dear and good friend, you wrote a letter openly addressed to the musicians and critics of Brazil that is the reflection of all your unparalleled aesthetic formation, and at the same time, all that you are that is great, strong, and representative of Brazilian music.

Existing in Brazil a musician of your stature (for me the first, the best and the greatest of all), I do become apprehensive about the present and future state of our music.

In a country where there is a CAMARGO GUARNIERI, it is impossible not to say: Brazilian music is doing very well, extremely well.²³

The discussions of the *Open Letter* resulted in the dissolution of the group *Música Viva*. Koellreutter's major response to Guarnieri is dated 28 December 1950 and was published in several newspapers in different major cities. He defended his views on atonal music and the right for any musician or composer to express freely their musical expression or creation in any form or fashion. Koellreutter's statements did not succeed in changing the views of those in favor of Guarnieri's ideas, and *Música Viva* lost its impetus.

The battle for music nationalism and the position of leadership that Guarnieri took in the debates show the continuing result of the influence of Mário de Andrade on Guarnieri five years after his death. Though he was alive when a first and less

²³Flávio Silva, ed., *O tempo e a música*, 102. (Quote translated from Portuguese by this author)

encompassing *Open Letter* and the first *Música Viva's* manifesto were released, Andrade did not then engage in the discussions. He was not alive when the important debates happened, but he would have probably supported the letter or even been the orchestrator of the reaction against Koellreutter. The influence of Guarnieri's victory over the battle for nationalism lasted for ten years.

After 1950: Revitalization of Nationalism

Music in Brazil after all the commotion caused by the *Open Letter* of 1950 is characterized by the revitalization of the nationalist movement. Guarnieri had confirmed his position of leadership in the movement, and, for the next decade, the most important composers in Brazil devoted their energy and creativity to exploring the unlimited possibilities of the use of folk and popular music in their compositions.

The nationalist compositions from this period demonstrate some different nuances. There is a greater concern with a musical language more accessible to the public and closer to the masses as a result of political situations not pertinent to this document. Guarnieri remained the leading composer, receiving numerous awards and furthering his international recognition. His style remains faithful to his ideas from previous decades.

The two former twelve-tone converts were actively composing. Guerra-Peixe embarked on a closer investigation of folklore. In 1949, he accepted a position of composer and arranger for a radio station in Recife, a city in the Northeast and hometown of this author. For several years he was in close contact with folkloric manifestations,

collecting themes and cataloging rhythmic materials. He remained faithful to the nationalist aesthetic through the end of his life. Claudio Santoro wrote significant pieces of nationalist nature in the 1950s but abandoned the nationalist movement in the following decade.

Young, talented, promising composers started to emerge in the scenario. Key figures of the next generation initiated their studies with Guarnieri. Osvaldo Lacerda (1927-) was his student for ten years and was first introduced as a composer in one of Guarnieri's student recitals in 1953. Lacerda's nationalist writing is faithful to the concepts of his master and reached a level of refined expression of national elements. Almeida Prado (1943-) was another prominent student of Guarnieri. When Prado was only fourteen, he initiated his studies in composition with Guarnieri and in theory with Lacerda. The studies with Guarnieri lasted until he was twenty when he then decided to embark on a journey in the serial technique.

After 1960: Experiments and Multiplicity of Music Trends

Ten years after the *Open Letter*, music in Brazil returned to a period of experimentation in modern music in Rio, São Paulo, and other major musical centers around the country. New groups emerged promoting contemporary music using the twelve-tone technique, electronic music, and other trends. There were great efforts to update the modern music of Brazil with the other musical centers in the rest of the world. Claudio Santoro and Almeida Prado became prominent figures in the multiplicity of new

musical trends that has lasted for decades. In 1985, in his *Depoimento* (Statement), Guarnieri spoke as a witness of the state of music in Brazil saying that “there are today many schools of thought and musical techniques, such as dodecaphonism, serialism, concrete music, electronic music, etc. . . . It will be only the diffusion of these ideas that will give the audiences the knowledge and basis to rebuke or praise them.”²⁴

The nationalist movement remained fruitful mainly through the students of Guarnieri. In fact, they are considered a school of composition, the only Brazilian school of composition of all time. Osvaldo Lacerda, who became his most prominent student and follower, wrote on Guarnieri as a teacher:

Everybody knows the courageous attitude that Camargo Guarnieri had in 1950, at a time in which Brazilian music suffered the first incursion of the multi-national music. He wrote, then, in defense of the integrity of Brazilian music, the famous *Open Letter to the Musicians and Critics of Brazil*, which turned into a historic document.

Since then, it has been generalized that Guarnieri forces his students to write “Brazilianly.” Nothing is further from the truth; what is found is simply a great confusion between cause and effect. This is the reality: it is not because of the fact that the students study with Guarnieri that they compose Brazilian music, but it is because they compose Brazilian music that they study with Guarnieri. . . .

. . . What Guarnieri does, in reality, with his students is make them conscious of the problems of our music and induce them to deepen their knowledge and handling of music. He accomplishes his goal through the use of wise advice, the teaching of compositional techniques, and by the example of his own work.²⁵

As for the foundation of his compositional style, Guarnieri credits it to two major sources as he stated in his *Depoimento*:

²⁴Marion Verhaalen, *Camargo Guarnieri: Expressões de uma vida*, 81. (Quote translated from Portuguese by this author)

²⁵Osvaldo Lacerda, “Meu professor Camargo Guarnieri,” in *O tempo e a música*, ed. Flávio Silva, 60-61. (Quote translated from Portuguese by this author)

From the viewpoint of the technique of composition, I must credit Lamberto Baldi's teachings, which were most helpful and which constitute the basic principles that I still hold today. As to aesthetic orientation, it was in the company of Mário de Andrade that I learned to challenge, so to speak, the sacred rules of the three traditional schools of music. Mário de Andrade was a great theorist of Brazilian music, and his influence, I can assure you, was felt not only by me, a lifelong disciple of his, but by an entire generation of Brazilian composers who were his contemporaries. Even the younger composers of Brazil reflect directly or indirectly the influence of this admirable spirit whose teachings remain alive, even today.²⁶

Conclusion: Definitely a “Giant”

Camargo Guarnieri is undoubtedly a “Giant” in the history of music in Brazil. His importance and influence in the country as a nationalist composer surpasses the accomplishments of the great majority of the composers who lived in Brazil. The consistency of his aesthetic concepts from the beginning through the end of his compositional life is unique, especially as compared with the fluctuations experienced by the majority of the other composers in Brazil.

In the period from 1956 to 1960, he was the Assessor in Musical Matters to the Minister of Education and Culture, Clovis Salgado. While serving Salgado, Guarnieri was to develop a project to restructure the teaching of music in Brazil. The project never materialized but demonstrates the importance that Guarnieri had in his country. After Villa-Lobos' death, he became the honorary president of the Academia Brasileira de Música in 1959. He received numerous awards for his music and his contributions to universal music, a music that transcends nationalities. Several well-known and

²⁶Marion Verhaalen, *Guarnieri, Brazilian Composer: A Study of His Creative Life and Works* (Bloomington: Indiana University Press, 2005), 68.

established Brazilian composers are among his most representative students. Their works carry on the legacy of the greatest Brazilian nationalist composer.

The magnitude of Guarnieri's accomplishments as a composer would probably not be of the same extent had it not been for the influence of Mário de Andrade. What Guarnieri was, and represents today, resulted from the qualities that Andrade identified in their first meeting when the composer was twenty-one. Andrade shaped Guarnieri in the way that the pupil was meant to be: nothing short of a genuine national composer of universal quality. At the age of seventy-eight in 1985, Guarnieri summarized who he inevitably was:

A nationalistic music presupposes a direct, systematic use of folkloric material. From this supposition comes a diversity of processes in the use of folklore in our erudite national music. This great diversity has not been able to form currents or tendencies. They are personal styles of working that a composer chooses, because they seem to be well suited to one's own individual possibilities of creativity. I do not refuse to use a melodic line or folkloric rhythmic cell in my works; what I try to avoid is letting this element be extraneous to the work. The folkloric element must be integrated into the work as well as in the sensibility of the composer.²⁷

²⁷Ibid.

CHAPTER 3

NATIONALISM IN THE MUSIC AND COMPOSITIONAL STYLE OF CAMARGO GUARNIERI

A Brazilian, his [Guarnieri's] work presents itself as fundamentally racial [here meaning in-born Brazilian]. However, his nationalism is not as of that first rudimentary and necessary-research nationalism, which is characteristic of Villa-Lobos and especially of lesser composers of his generation. It is a nationalism of continuing nationalism, meaning that it does not feed itself directly from folk and popular music, but only has that as its foundation. . . . His work is, in its essence, exclusively erudite art, not only functional, but fundamentally erudite.¹

Mário de Andrade

Camargo Guarnieri is the undisputed master of nationalism in Brazilian music. Indeed, as Virgil Thompson said, "A musical author of great magnitude."² A faithful follower of the teachings of Mário de Andrade, he was the only important Brazilian composer to apply the nationalistic ideas of the mastermind of the Week of Modern Art from early in his career throughout his compositional life. Most importantly, Guarnieri, as a composer, was already Brazilian in his writing when he first met Andrade and became acquainted with his principles. Andrade perceived in Guarnieri a fecund soil that had all the nutrients that were necessary to nourish a nationalistic music school that scientifically studied the essentials of folk and popular music and applied them to

¹Mário de Andrade, "Camargo Guarnieri," *Diário de São Paulo*, 28 March 1935, quoted in Marion Verhaalen, *Camargo Guarnieri: Expressões de uma vida*, trans. Vera C. Guarnieri (São Paulo: Edusp, 2001), 30-31. (Quote translated from Portuguese by this author)

²Virgil Thompson, "Excellence from Brazil," *New York Herald Tribune*, 8 March 1943, quoted Ibid., 41. (Quote translated from Portuguese by this author)

established compositional techniques. As a Brazilian composer in nature and essence, Guarnieri was able to identify the genuine elements of Brazilian music in their intrinsic qualities and apply them to a body of work that is an authentic expression of the music of the land brought to the concert hall at its highest erudite level.

The analysis of the three principal pieces of this document in chapter 4 encompasses not only the identification of folk materials, but also Guarnieri's masterful use of counterpoint and other compositional procedures. This chapter, however, concentrates on uniquely Brazilian elements and Guarnieri's use of them in other smaller orchestral works with limited discussion on his mastery of compositional techniques and cleverness of procedures in weaving nationalist elements into compositions that are universal in quality. A more complete discussion of his techniques is revealed as they occur in the close examination of *Dansa brasileira*, *Abertura concertante*, and *Abertura festiva* in chapter 4.

Origins of Brazilian Music

The Brazilian culture in general is an amalgamation of several cultures inherited in the process of maturation of what is known today as Brazil. One consideration to be noted is that Brazil is a country of continental proportions. There are many different regions, and the culture manifests itself distinctly in different areas depending on an unlimited number of factors that were a part of the acculturation process. Three major cultures were responsible for the formation of the morph-sociological characteristics of the Brazilian people: the Amerindians, the Portuguese, and the Africans.

The Portuguese discovered Brazil in 1500 and brought with them their customs, food, religion, and music, among other aspects of the Portuguese life. Religion and music played very prominent roles in the colonization process and are discussed later in this chapter. When the Portuguese arrived, they encountered the native Brazilians (the Amerindians) that had a very primitive musical culture that became a fertile soil for the absorption of the music from the arriving culture. A half-century into the colonization, the slaves that were imported from different regions of the African continent arrived. They brought rich musical elements that contributed to the formation of the music of the new country.

These three races interacted with each other on many different levels and produced a number of cross-racial relationships that in a matter of a few decades promoted the miscegenation that characterizes a large part of the Brazilian people. The native Brazilians were subjected to the catechization by the Catholic orders that came with the Portuguese explorers. The native population was also decimated by diseases for which they had little or no natural defenses and by the use of force by the colonizers. Some of the surviving natives isolated themselves in the interior of the North and Northeast and demonstrate minimal influence from music brought by the Portuguese. Others, however, remained close to the Portuguese and were educated and acculturated in music and other civilized manners. The Africans came by the millions under slavery, and the nature of their function placed them in close contact with the homes of the white Europeans, resulting in an array of mulattos, a mix of Portuguese and African bloods.

The Africans contributed with important cultural and musical manifestations that were absorbed and transformed by the Brazilian culture.

In addition to these three major cultures, other Europeans, such as the Italians and Spaniards, arrived many years later, adding to this conglomeration of nationalities and further enhancing the richness and variety of cultural elements. The close connection with European centers brought many musical forms that made their way to the salons of the rich high society and then to the streets, where they indeed became popular and were subject to the acculturation process.

In completing this study, it proved to be most efficient to explore nationalism in Guarneri's music first by examining basic elements of music such as rhythm, melody, and harmony. The examination concentrates on components of each element in his music which are particularly, and often uniquely, Brazilian. Additional areas of exploration concentrate on special Brazilian techniques, terms, forms, and instruments. Examples of each are given from the works of Guarneri in order to prepare for similar exploration in the analyses in chapter 4.

Rhythm

Brazilian music is known worldwide as vibrant and energetic, as it is associated with the colorful and animated street manifestations of *Carnival*, the Brazilian Mardi Gras. Rhythmic intensity is largely responsible for the excitement in Brazilian music and is in great part accredited to the African influence in the musical life of the colony. Two major cells are very characteristic of Brazilian rhythms, and Guarneri largely uses them

as sources for his music. The first cell to be discussed is called *síncopa*. There are many debates on the origins of this very distinct and recurrent rhythmic cell that appears in many folk and popular songs. There are two prevailing theories regarding the origin of this pattern that is characterized by the broken quality of a syncopated figure. The first idea is that the *síncopa* was a direct influence of the Africans. The other refers to common metric Portuguese rhythmic figures that were adulterated by African accompaniment rhythms. Similarly to the Amerindians, the slaves were also subject to an imposing religious life that exposed them to the music that was common to the Portuguese.



Fig. 3.1. The *síncopa*.

In one way or another, African music was involved in the mutation of this cell that can be expressed in different combinations of note values depending on the time signature and the speed of the music. A rest can also be substituted for a note. Guarnieri uses this procedure to manipulate creatively the *síncopa* and other Brazilian rhythms.

Fig. 3.2a. *Suite IV centenário, Introdução*, mm. 28-31.



Fig. 3.2b. *Suite infantil*, Movement II, mm. 3-8.



Fig. 3.2c. *Dansa negra*, mm. 3-7.

The second major rhythmic cell is found in *Dansa selvagem* (Savage dance) and will be called the *Dansa* rhythm. This rhythm is used in parts of the accompaniment of *Dansa selvagem* with an emphasis on the last note of the pattern. The first of the three main pieces studied in detail in the next chapter, *Dansa brasileira* (Brazilian dance), uses this cell in almost every section. The opening bars also emphasize the last note of the pattern. In fact, both titles are a part of a three-piece set called *Três dansas para orquestra* (Three dances for orchestra), which also includes *Dansa negra* (Negro dance).

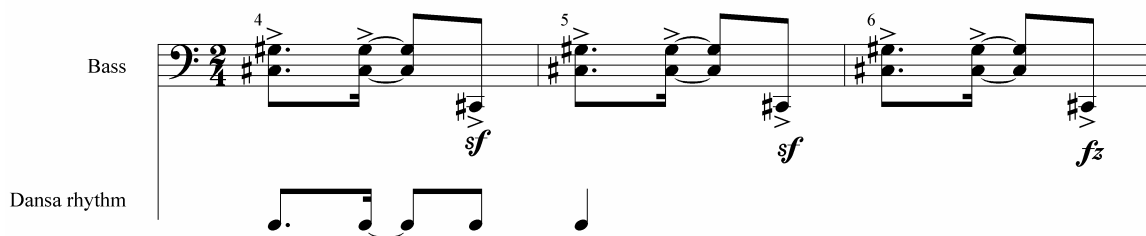


Fig. 3.3. *Dansa selvagem*, the *Dansa* rhythm, mm. 4-6.

Another great example of the *Dansa* rhythm is found in *Curuçá*, composed in 1930. Notice how the repeated use of the *Dansa* rhythm in the timpani immediately affects the melody starting in its second measure.

English Horn

Low Strings

Timpani

E. Hn.

Vc.

Timp.

Fig. 3.4. *Curuçá*, mm. 1-9.

Melody

Brazilian melodies have different patterns that vary depending on the origins of the music of a certain region of the country. A series of elements characterizes a simple melody as folkloric and rustic in nature. They feature a descending line design with stepwise motion and repeated notes. The phrases often end on the third note of the basic scale of the particular melody on which they are based. The A theme in *Dansa brasileira* (Brazilian dance), studied in the next chapter, is a precise textbook example. For this

chapter, the example used is a melody drawn from the public domain of Brazilian folk music, *Araruna* (the name of a bird).³



Fig. 3.5. *Araruna*, Brazilian folklore melody.

There are many other types of distinct Brazilian melodies that are found in the rich and varied Brazilian folk and popular music. Other examples are demonstrated at other points in this chapter. For the purpose of this paper, only a limited number of examples is necessary. In many instances, Guarnieri combines different musical elements in his melodies as his compositional style evolves.

Harmony and Scales

The harmonic language of folk music in Brazil is heavily influenced by the music inherited from the Portuguese colonization, which lasted nearly two centuries. The prevailing harmonic system in the first few decades of the colonization was the Baroque technique. Practices were rooted in those of European Baroque composers. An important factor in the colonization process was that the clergy was very active in the musical life of Brazil, which, at that time, was centered in the church. The Jesuits

³A children's song as in *Rondas infantis brasileiras*, comp. Veríssimo de Melo (São Paulo: Departamento de Cultura, 1953).

educated the native Brazilians in many areas, including music. They taught them to play instruments, and some played in church orchestras with a high level of musicianship.

The native roots were being affected and overridden by the new culture, and the music of those who stayed in close contact with the Portuguese was highly influenced by them and was passed on to subsequent generations. Eventually as the population grew with the advent of children and grandchildren of Portuguese descent and interracial relationships, villages and cities started to form and to isolate themselves from other locations. The popular activities, church festivities, and social gatherings were filled with new music that was passed on orally. Inevitably, the music that was experienced in the Catholic churches in earlier years emerged in the folk tunes that were popular at this time. It is very common to find many of these tunes from the northeastern part of Brazil based on modal scales as they were inherited from the Gregorian chants sung by the Jesuits in the church services. In great part, the church festivities and processions that filled the streets with church music were very influential in the formation of folk and popular music.

Andrade, as noted, discovered and strongly indicated that pure folkloric materials were to be found in remote regions of the country, especially in the Northeast. Guarnieri understood the concept and made large use of the modal scales commonly found in the northern regions. Two very common scales found in northeastern music are the Lydian, characterized by the raised fourth note of the major scale, and Mixolydian that has the

lowered seventh note of the major scale. The second movement of *Suite infantil* (Infantile suite) bases the string accompaniment material in the D Lydian scale.

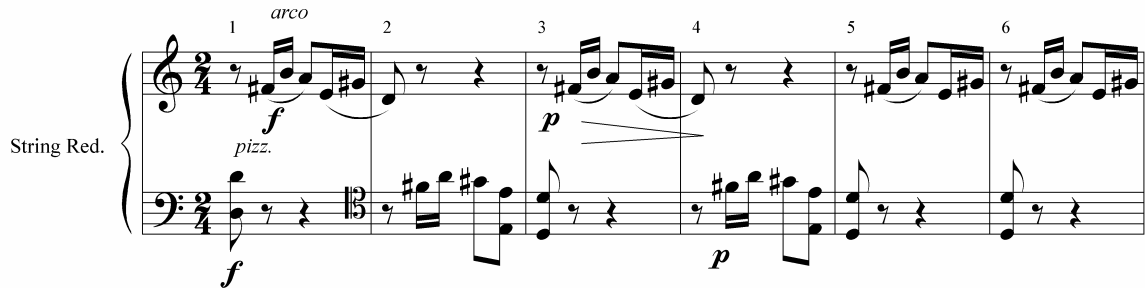


Fig. 3.6. *Suite infantil*, Movement II, mm. 1-5.

The use of modal scales goes beyond their use in harmonic context and is widely found in melodies from the Northeast. Many of Guarneri's tunes apply these scales to portray the music from that region. *Suite IV centenário* (IV Centennial suite), which was written to commemorate the four-hundredth anniversary of the city of São Paulo, has a movement entitled *Baião*, a rhythm from the Northeast. The second theme of that movement, starting in m. 58 in the bass line, has a combination of both Lydian and Mixolydian scales. Notice that the melody starts in C Mixolydian, touches C Lydian in m. 62, and shifts to F Mixolydian in m. 64.

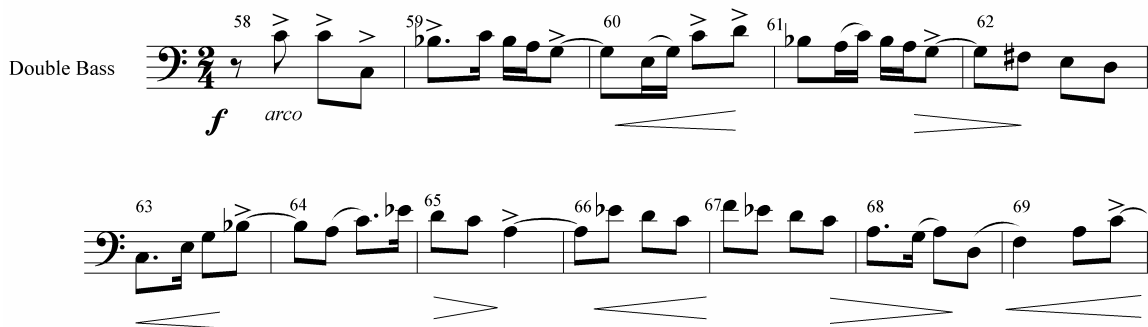


Fig. 3.7. *Suite IV centenário*, *Baião*, mm. 58-69.

Another scale commonly found in northeastern music is the one based on the Dorian mode. This scale has a peculiar minor flavor as it is demonstrated in the first theme of the *Baião* movement of *Suite IV centenário*. This melody in B Dorian also exhibits a characteristic movement of Brazilian melodies as it approaches the tonic of the scale by an ascending leap of a third as found in mm. 9 and 13. Andrade exemplifies this phenomenon in the version of *Mulher rendeira* (Sowing woman) as found in the northeastern state of Paraíba. He points out that “the leading tone is deliberately avoided.”⁴

Voice

O - le mu-ié ren - de-ra, o - le me-ié ren - dá. Tu meen - si-naa fa-zer ren-da queeuteen-
 si - noa na - mo - rar. Tu meen - si - naa fa - zer ren - da queeu teen - si - noa - na - mo - rar.

Fig. 3.8a. *Mulher rendeira*, Brazilian folk song.

Oboe

p *giocoso*

⁴Mário de Andrade, *Ensaio sobre a música brasileira*, 3d ed. (São Paulo: Martins; Brasília: Instituto Nacional do Livro, 1972), 45. (Quote translated from Portuguese by this author)

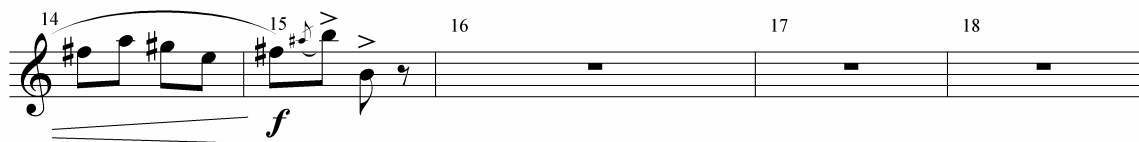


Fig. 3.8b. *Suite IV centenário, Baião*, mm. 3-15.

Original Melodies

As previously discussed, Mário de Andrade taught that composers should avoid literal quotation of tunes and instead should scientifically study the elements of various types of melodies and apply their findings into freshly composed melodies that resemble Brazilian melodic lines. Guarnieri became a faithful follower of Andrade's recommendation. Furthermore, as Guarnieri developed his nationalist writing and his harmonic language evolved to complex dissonant harmonies, some of his melodies demonstrate a refined use of Brazilian musical elements that is suggestive rather than easily recognizable as Brazilian. A fine example of his advanced compositional style is found in *Prólogo e fuga* (Prologue and fugue). The second movement is a great illustration of Guarnieri's work craft in fugal form. The harmonies result from modal scales, and the original theme uses the G Lydian scale. The following example shows the section where the second entrance of the theme in the second violins comes in the dominant key area of D Lydian in m. 7. Notice the use of the *síncopa* in parts of the melody and countermelodies and the approach to the tonic of the scale by a leap of a third in the second violins in mm. 12-13. Two subsequent entrances of the main theme in the tonic and dominant key areas are included to demonstrate the complex harmonic writing resulting from the choice of the melodic line.

Violin I

Violin II

Vln. I

Vln. II

Vla.

Vc.

7

8

9

p *sempre*

f

10

11

12

13

14

15

16

p

p *sempre*

f

17

18

19

p

p

p *sempre*

f

Fig. 3.9. *Plólogo e fuga*, Movement II, mm. 7-19.

Terças Paulistas

Born in the state of São Paulo, Guarnieri experienced some cultural manifestations that were crucial for his Brazilian nature. One of the musical characteristics prominent in his state is the use of parallel thirds, called *terças paulistas* (Paulistan thirds) or *terças caipiras* (*caipiras* - of the interior - thirds). The use of such procedure is very recurrent in the main pieces studied in this document. The most characteristic use of this feature is associated with slower passages, but Guarnieri also widely uses it in faster passages. The first example of a passage in a faster pace comes from *Curuçá* in mm. 48-53.

The image shows a piano reduction of a musical piece, specifically measures 48-53 of *Curuçá*. The score is written for piano and includes a reduction. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked with a piano (*p*) dynamic. The score features parallel thirds, which are a characteristic feature of Guarnieri's music. The reduction is labeled "Piano Red." on the left. The measures are numbered 48, 49, 50, and 51. Measure 50 includes a triplet of eighth notes. Measure 51 includes a triplet of eighth notes. The score is written for piano and includes a reduction. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked with a piano (*p*) dynamic. The score features parallel thirds, which are a characteristic feature of Guarnieri's music. The reduction is labeled "Piano Red." on the left. The measures are numbered 48, 49, 50, and 51. Measure 50 includes a triplet of eighth notes. Measure 51 includes a triplet of eighth notes.

Fig. 3.10. *Curuçá*, piano reduction version, mm. 48-53.

Many times the *terças paulistas* appear in an inverted or parallel sixths or increased by an octave in parallel tenths. The third movement of *Suite infantil* mm. 22-end has an example of the latter form.

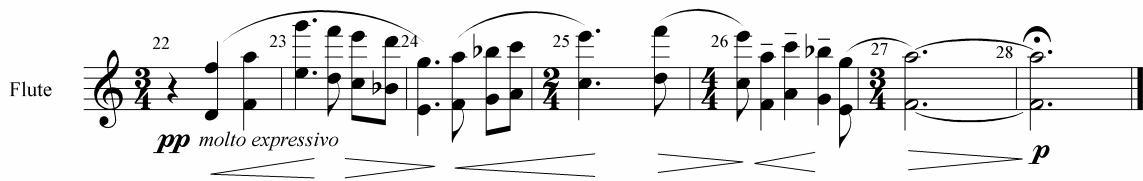


Fig. 3.11. *Suite infantil*, Movement III, mm. 22-28.

Nostalgia

For several centuries Brazil received millions of people from different nationalities. The Portuguese and Africans were essentially the predominant elements involved during the colonization process. Other Europeans immigrated in the nineteenth century to work in the southeastern and southern regions. Germans and Italians immigrated in great numbers to work on coffee plantations in São Paulo during the years that led to the abolition of slavery and for decades after the slaves were set free in 1888. Spanish, Swiss, and immigrants from other countries also responded to subsidized immigration appeals to populate and develop the economy of the southern part of Brazil. A good number of these immigrants moved to Brazil to find work, make money, and then return to their home countries to establish a better life. The reality is that many of them never made their way back to their motherland and established permanent residence in Brazil. As happens in most cases of immigration, the sentiments of the *émigré* for their own countries never change, and there is a longing for their roots that never ceases to exist. As happened with the Portuguese and Africans, all the immigrants brought their culture and customs with them. Their music also invaded Brazilian life and was subject to the transformations that are involved in a miscegenation process. Their sentiment of

nostalgia for their countries inevitably became a part of the culture that resulted from the maturation of the enriched Brazilian culture.

Guarnieri's family emigrated from Italy. His grandfather arrived at Santos, the most important port in the state of São Paulo, in 1895 with his wife and children. Guarnieri's father, Miguel, was eleven years old at that time, and after a short stay in the city of São Paulo, the family moved to Parnaíba, a few miles from the capital. A few years later, Miguel moved to the city of Tietê, where he later met and married Guarnieri's mother, Géssia. Being a first generation Italian-Brazilian, Guarnieri probably experienced the nostalgic moments that his parents, grandparents, friends, and neighbors shared for Italy.

Guarnieri portrays nostalgic sentiments in some of his compositions. To convey such an atmosphere, he uses *terças paulistas* associated with other compositional elements. The example found in the *Toada* movement of *Suite IV centenário* is very similar in procedure to the section explored in *Abertura concertante*, studied in the next chapter. In *Toada*, Guarnieri uses the Portuguese term *Nostálgico* to indicate the tempo and mood. He starts the piece with a pedal point upon which the melody fluctuates. The pedal point has a slow, syncopated rhythm that gives the sense of unease and controlled anxiety of a nostalgic person. The harmonies resulting from the melody in *terças paulistas* over the pedal point enhance that concept and add a feeling of conflicting emotions that combine the desire to return to the beloved homeland and the certainty, and fatality, of not being able to do so. With the expression mark *dolcíssimo* (very sweet) for

the melody, Guarnieri portrays the bitter-sweet dream of one who is in an emotional limbo of a surreal moment.

Nostálgico

The musical score is for a piece titled "Nostálgico" from the "Suite IV centenário, Toada", measures 1-8. It is written in 3/2 time. The instrumentation includes Oboe, Horn in F, and Horn. The score is divided into two systems. The first system (measures 1-4) shows the Oboe and Horn in F. The Oboe part starts with a whole rest in measure 1, followed by a half rest in measure 2, and then a series of sustained chords in measures 3 and 4. The Horn in F part plays a melodic line of eighth notes. The second system (measures 5-8) shows the Oboe and Horn. The Oboe part continues with sustained chords, and the Horn part continues with the melodic line. The Oboe part is marked *p (dolcissimo)* and the Horn in F part is marked *pp*. The music is characterized by sustained chords and melodic lines with portamentos.

Fig. 3.12. *Suite IV centenário, Toada*, mm. 1-8.

The instrumentation starts with few instruments and other instruments are added as the texture thickens and the music builds up to an outburst of emotional expression. Guarnieri enhances this emotional state with *portamentos* in the strings as seen in m. 37. Starting in that same measure, he features another common use of *terças paulistas*, this time in octaves, usually associated with the violins. The music remains intense for a few moments and then winds down to a more subdued nostalgia.

Violin I

Violin II

Viola

Cello

Double Bass

25

26

27

28

pp

mf

pp

mf

divisi

mf

mf

pizz.

mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

30

31

32

33 34 35 36

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.....

cresc.....

37 38 39 40

Vln. I

Vln. II

Vla.

Vc.

D.B.

divisi

f

f

f

f

arco

f

Fig. 3.13. *Suite IV centenário, Toada*, mm. 25-51.

Terms in Portuguese

A nationalist move accredited to Guarnieri as his unique innovation is the use of terms in Portuguese. He ignored the tyranny of the Italian school at a time when

Italianism was dominant in the music life of the major musical centers in Brazil. This move is especially interesting considering his Italian heritage and shows his ever increasing Brazilian nationalism. His early works present the terms in the conventional Italian, but, in many cases, when typical Brazilian rhythms are indicated, he uses a combination of both languages.

The first piece in which Guarnieri used Portuguese terms for tempo, expression, and other markings was his first sonatina, published one year after *Dansa brasileira* and the first encounter with Andrade in 1928. In fact, the piece was dedicated to the mentor. The sonatina was the piece that placed Guarnieri in the forefront of the musical debate at the time and launched him as a prominent composer. He used folkloric forms and expressions such as *Molengamente* (Lazily), *Ponteando e bem dengoso* (Improvising and very whiny and needy), and *Bem depressa, muito ritmada e marcado* (Very fast, very rhythmic, and marked) that make more sense to Brazilians than any other people. Combining these terms with sounds that are unquestionably native, even though refined, and with the traditional musical form of a sonata-allegro piece in three movements, Guarnieri made a strong statement of his approach to music – use of universal forms of composition associated with a refined Brazilianism.

For terms in Portuguese, Guarnieri did not simply replace a foreign expression by its translation in the vernacular. The new words were associated with the Brazilian representation of the international musical term. A great example of this approach is the term *ponteio* to indicate the genre and musical style of the prelude.

To find the best source of folklore, one needs to go to the street manifestations of the informally trained musicians. Marion Verhaalen explains that *ponteio* “derives from the word *pontear* that, among popular Brazilian guitar players, signifies a verification of the tuning of the instrument, by performing a small prelude before really starting to play.” Another important aspect of the term *pontear* is the improvisatory quality that the guitar players apply. Guarnieri published fifty short *ponteios* in five volumes. Verhaalen further discussed these one-to-two page pieces that have been compared to Chopin’s piano preludes:

Each is a well-integrated, perfectly structured musical expression that could be only Brazilian. Among them are found the intimate qualities of the *modinha* and *toada*, the simple children’s *rodas*, the instrumental styles of the *Caipira viola* and *violão*, and the frenzied dances of African origin.”⁵

The *modinha* and *toada* to which she refers are two types of songs, *rodas* are children’s circle songs, and the *Caipira viola* and *violão* are types of guitars.

Guarnieri applies national terms not simply to replace words that are not in Portuguese, but especially to express Brazilian moods and musical styles. In the case of his *ponteios*, he said, “They are really preludes. They have a character that is clearly and definitely Brazilian. I thought it would be better to use a word other than ‘prelude’ to express this Brazilian character, so I wrote ‘ponteio’ and in parenthesis ‘prelúdio.’”⁶

The use of the terms in Portuguese signified a very important shift of approach in

⁵Marion Verhaalen, *Guarnieri, Brazilian Composer: A Study of His Creative Life and Works* (Bloomington: Indiana University Press, 2005), 96.

⁶*Ibid.*

Guarnieri's suites. Being a sequence of dances, the term opened a horizon to the use of the many types of Brazilian music, dances, and rhythms. Speaking on the subject,

Andrade stated:

The form of the suite (series of dances) is not the intellectual property of any people. Among us, it is very common. At the end of the dances in the squares, even in the dancing tea parties, it is customary to play the music "to finish" that is comprised of a selection of various dances of Brazilian distinct form and character. . . . To justify the form of the suite as a national custom, it happens in other manifestations also. In the children's *rodas*, it is common in the *pisada* to unite one song with another one. . . . The parades of the semi-religious, semi-carnival-type *maracatús* are nothing less than a suite. In the *cheganças* and *reisados*, the same form is perceived. If the majority of the *fandango* of southern and central Brazil is a synonym of *bailariço*, *função*, *assustado* (as a matter of fact the entire dance gathering is a suite), many times it is a piece in the form of a suite.⁷

There are two suites among the pieces used in this chapter: *Suite infantil* and *Suite IV centenário*. *Suite infantil* was written in 1929 when Guarnieri was studying with Lamberto Baldi. The work is the composer's first orchestral work and shows a great potential for utilizing orchestral forces to express Brazilian music. This suite, which could be considered a form of children's *roda* that Andrade referred to in the statement above, has four movements entitled as follows:

I – *Acalanto* (a lullaby of some sort) in a slow 6/8;

II – *Requebrando* (a word that implies a Brazilian-like agitated hip movement) in a fast 2/4;

III – *Ponteio* in the form of a short slow 3/4 waltz in *terças paulistas*;

⁷Mário de Andrade, *Ensaio*, 67-68. (Quote translated from Portuguese by this author)

IV – *Maxixando* (the act of dancing the *maxixe*, the Brazilian Polka or Tango) in a fast 2/4.

Suite IV centenário was written in 1954 as a commissioned work from the Louisville Symphony Orchestra. The work has five movements and each has a title that defines the function or type of folk form of each movement and a tempo marking that defines speed and mood.

I – *Introdução* (Introduction), *Lento* (Slow – replacing the word Adagio) in a slow 2/4.

II – *Toada* (the Paulistan type of song – the piece features Paulistan thirds throughout), *Nostálgico* (Nostalgic – indicating the mood of the piece) in a slow 2/2.

III – *Interlúdio* (Interlude), *Scherzando* (unusual use of a foreign word) in a fast 2/4.

IV – *Acalanto* (the Brazilian lullaby), *Tenro* (a Brazilian word which is hard to translate that means a motherly, sweetly full of love, soft, and tender sentiment) in a 3/4 waltz.

V – *Baião* (a northeastern rhythm), *Gingando* (swinging – implies an authentic Latino type of whole body dance) in a fast 2/4.

The use of words in Portuguese surpasses the mere function of indicating movement titles, tempi, or moods. Many of these expressions provide unique insights into the intent of the composer regarding the way that he attempts to reproduce the actual style, and most importantly, the emotions and sentiments involved in each type of music.

There is something of a comparison with this nationalistic approach to that of the natives of Vienna who contend that only native Viennese can correctly play the slightly rushed second beat and delayed third beat of the “Viennese Waltz.” This concept exemplifies the unique and almost unexplainable talent that Guarnieri had to capture and express the soul of the multifaceted Brazilian people and culture in music even though the resulting refined classical music does not “sound” exactly like the manifestations on the streets. Some terms he uses in this way have their roots in similar Italian terms, but in the context of his music, they have a special reference to Brazilian cultures. Some examples of these insightful expression markings in Guarnieri’s smaller pieces are:

- *Dolcíssimo* (Very sweet) in the *Toada* in *Suite IV centenário*;
- *Gracioso* (Graciously – with charm) in the *Baião* in *Suite IV centenário* and in the second movement of *Suite infantil*;
- *Precipitado* (Precipitated) in the fourth movement of *Suite infantil*.

Stylized Dances

Mário de Andrade wrote in his *Danças dramáticas do Brasil* (Dramatic dances of Brazil) that “one of the most characteristic manifestations of Brazilian popular music is our dramatic dances . . . all of them having a greater or lesser dramatic plot, text, music, and peculiar dances.”⁸ In the *Ensaio*, he said that “each one of them has its choreography and its character.”⁹ For him, it was important to study the various types of dances to

⁸Mário de Andrade, *Danças dramáticas do Brasil*, 2d ed. (Belo Horizonte: Editora Italiana Limitada; Brasília: Instituto Nacional do Livro, 1982), 23. (Quote translated from Portuguese by this author)

⁹Mário de Andrade, *Ensaio*, 66. (Quote translated from Portuguese by this author)

identify the musical elements that include rhythm, melody, mood, atmosphere, and musical form and structure.

The origins of choreographed dances came from public activities that involved music, text, drama, costumes, and presentations with religious emphases. Once again, the determining aspect is the fact that these events were performed by the common people for the common people, and the majority of the time, they took place on the streets in the form of processions, parades, and other types of public celebrations. Andrade knew that it was crucial for composers to experience folklore where it happens.

Dansa negra (Negro dance), composed in 1946 for piano and orchestrated in the following year, originated from a trip by Guarnieri to the state of Bahia, one of the major centers where African slaves were settled during the time of slavery in Brazil. Along with their culture, the slaves brought their religion. With time, their religion influenced, and was influenced by, the predominant religion in Brazil brought by the Portuguese, namely Catholicism. In very basic terms, for many saints and other divine entities, there is a spirit or deity that is a counterpart in the Afro-Brazilian religion.

One of the manifestations that exemplify this phenomenon is the *Candomblé*, a ritual inherited from the African tradition that involves the use of percussion instruments, which, in association with singing, dancing, and other elements, lead those participating in the ceremony into a trance. In her book, Marion Verhaalen describes Guarnieri's experience that led to the conception of *Dansa negra*:

Dansa negra resulted from a visit Guarnieri made to a *candomblé* ceremony during his 1937 visit to Bahia. He related that he had set out by taxi with a friend,

Jorge Amado, for the site of the ceremony. The taxi climbed a long hill to a certain point, at which the driver indicated that they would have to walk the remaining distance. The two continued walking to the top in complete darkness and silence. They could hear the singing and dancing in the distance as they began to descend the hill on the other side. The sound grew louder as they approached: this explains the dynamic arch of the piece. Guarnieri explained: “It should start *pianissimo* and continue to grow until it reaches a maximum volume; then it should diminish.”¹⁰

The experience provided Guarnieri with the opportunity to be an eyewitness to a genuine popular manifestation that he later portrayed in music. From the experience, Guarnieri utilized the sound of the percussion instruments as he experienced as a source of rhythmic elements for the piece and the overall dynamic plan for *Dansa negra*. Many dances have rhythmic cells in common that make it difficult to distinguish one dance from another. The mere use of these cells does not assure that a specific Brazilian dance is portrayed. As discussed in the previous chapter, one of the major points of Andrade’s nationalistic ideas is the problem of falling into excessive characteristics resulting from the careless use of Brazilian music elements. In many instances, it is the choreography that determines the specific dance. In the case of such dances, composers should be suggestive of them rather than explicit when composing music in such a style. In that regard, Guarnieri was well-aware of Andrade’s demands and acknowledged that his “dances are suggestions of atmospheres.”¹¹

Instruments

There is a wide variety of instruments that characterize Brazilian music. Very few of these instruments were inherited from the Amerindians, the shaker, perhaps, being

¹⁰Marion Verhaalen, *Guarnieri, Brazilian Composer*, 88.

¹¹*Ibid.*, 81.

the most influential. The great majority of the instruments were imported with the colonizers and the immigrants. Many of these instruments became national by their wide use in the hands of untrained musicians. As previously discussed, the Jesuits trained Brazilians in the use of orchestral instruments such as violin, viola, cello, flute, clarinet, and ophicleide, among others. Through the years, these musicians passed the skills down to their children and grandchildren who inevitably integrated classical instruments into their culture. Andrade recalls a visit to a rustic region:

In a farm in a region that remains strictly rural [*caipira*, meaning also, simple, uneducated], I had the chance to hear a little orchestra of instruments made by the village people [*colonos*]. A violin and a cello were predominant in the solos (very national in character). These were obviously time-worn instruments that had a curious timbre that was half nasal and half scratched [*rachada*] that physiologically characterizes it as Brazilian.¹²

Other groups of instruments were also quickly nationalized as a result of their affinity with the expression of the musical life of the common people. The Spaniards came to Brazil as early as the colonial period and brought with them the Spanish guitar. The groups of *chorões* and *seresteiros* (musicians that serenade) use the guitars, called *violão* and *viola*, as their primary accompaniment instruments. The concept of the Paulistan thirds originated in the practice of a guitar player accompanying the vocal solo in intervals of parallel thirds, very common in the *serestas* in the state of São Paulo.

A very important group of instruments emerged in the Brazilian culture by way of African influence. Brazil is, perhaps, the place on the planet where the largest number of Africans was imported as slaves. Inevitably, they strongly influenced music in Brazil

¹²Mário de Andrade, *Ensaio*, 55. (Quote translated from Portuguese by this author)

because their presence was massive in various parts of the country. It was discussed earlier in this chapter that rhythmic cells were the primary elements from the African population that were absorbed into the local music. Then, their contributions to the choreographed dances were discussed. Lastly, it is important to discuss the array of percussion instruments that, along with the vitality and energy of the African culture, gave the music of Brazil some of its most recognized characteristics.

However, the irresponsible use of instruments incorporated into the Brazilian culture falls into the excessive use of characteristic elements warned by Andrade. On the use of instruments, he discussed:

It does not seem to me that the important thing for the national symphonist is to make use of a strictly typically folkloric orchestra. . . .

The contemporary symphonism, which does not belong to any specific nationality - is universal - can be Brazilian too. . . . Because it is in the manner of treating the instrument as soloist or in concerti that the instrumental manifestation will be nationalized. Our symphonists need to notice the manner in which the people play their instruments and not only apply it to the same instruments, but also transcribe them for more symphonically appropriate ones.”¹³

Guarnieri understood this concept. In the section on *ponteios*, it was discussed above how a popular technique was utilized in a refined classical musical expression. In orchestral language, he knew that the mere inclusion of certain popular instruments was not enough. He was particularly careful in the use of percussion instruments. As for the other instruments, such as the guitar, he followed Andrade’s suggestion to use orchestral instruments that were better suited for the setting. He often uses instruments in the string section with the *pizzicato* technique to emulate the sound of the guitar. This happens in

¹³Ibid., 58-59. (Quote translated from Portuguese by this author)

the *Acalanto* movement of *Suite IV centenário*, which has an example of a melody with a low strings *pizzicato* accompaniment.

Tenro

The musical score is for the movement *Acalanto* from *Suite IV centenário*. It consists of two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The instruments are Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with *pp* (pianissimo) and *pizz.* (pizzicato). The Violin I part has a melody with slurs and accents. The Violin II part has a pizzicato accompaniment. The Viola, Cello, and Contrabass parts also have pizzicato accompaniment. The score is labeled 'Tenro' at the top.

Fig. 3.14. *Suite IV centenário*, *Acalanto*, mm. 1-10.

In the case of percussion instruments, Guarnieri rarely uses the percussion section collectively engaged in picturesque moments of explicit Brazilian flavor. Instead, he

makes use of the typical Brazilian instruments primarily as a source of musical materials rather than a source of color, because such a procedure results in an obvious exoticism that needs to be avoided. It is true that the use of these instruments can certainly tie his work to his nationality as their peculiar sounds are able to recall the music of Brazil. Nevertheless, he handles these instruments in their intrinsic characteristics as any other percussion instrument. As a result, the materials that they present are partial elements of the body of the work carefully manipulated by Guarnieri to convey his musical statement.

Several percussion instruments associated with Brazilian music are found in the pieces surveyed in this chapter. Some of these instruments are very peculiar to musical life in Brazil, and others are not uniquely Brazilian. In fact, though they are found in many other cultures and in classical music, they are widely incorporated into the Brazilian culture. The following is a list of pieces in which these instruments are used. Other instruments are also used in these pieces, but they are simply standard orchestral instruments.

- *Dansa selvagem* – *Cuíca* (Brazilian friction drum with a remarkable pitch range.

A wooden stick, fastened at one end inside a drum in the center of the drumhead, is rosined and rubbed with a cloth. The instrument's large range is produced by changing tension on the head by pressing with the hand),¹⁴ toms, and bass drum (inherited from the Africans);

¹⁴John M. Schechter: 'Cuíca', *Grove Music Online*, Ed. L. Macy (Accessed 6 February 2007) [database online]; available from <http://www.grovemusic.com>. Internet.

- *Suite IV centenário – Xocalho* (Brazilian shaker of Amerindian influence and Latin flavor), triangle, and drums;
- *Suite infantil – Xocalho* and *réco-réco* (A notched bamboo stem scraper);¹⁵
- *Prólogo e fuga* (Prologue and fugue) – *Cuíca* and bass drum.

Of all the instruments cited above, the *cuíca* is the one that is most unique to Brazilian music. Its use in popular music is associated with *escolas de samba* (samba schools) that parade in the *Carnaval* festivities. With a very distinct sound, the *cuíca* is played in a very rhythmic and frenetic style. Though it is not used in the main pieces studied in the next chapter, its use in two of the pieces in this chapter exemplify the use of a Brazilian instrument outside its regular style. In *Dansa selvagem* and *Prólogo e fuga*, Guarnieri utilizes the *cuíca* simply as an orchestral instrument. In *Dansa selvagem*, a piece full of Brazilian elements, the instrument is used in parts of the piece with very simple and atypical rhythm. The interesting aspect of the use of the *cuíca* in this piece is that it is in other more traditional orchestral percussion instruments that the Brazilian rhythms are presented.

¹⁵‘Réco-réco’, *Grove Music Online*, Ed. L. Macy (Accessed 6 February 2007) [database online]; available from <http://www.grovemusic.com>. Internet.

Selvagem (Savage)

The score for 'Selvagem (Savage)' measures 1-6 is written for Horn in F 1, Horn in F 2, Timpani, and Percussion. Measures 1 and 2 are in 3/4 time, while measures 3 through 6 are in 2/4 time. The Horns play a melody starting with a forte (*f*) dynamic in measure 1, which becomes *sf* in measure 3. The Timpani part is silent in measures 1-2 and enters in measure 3 with a *ff* dynamic. The Percussion part includes a snare drum playing a steady eighth-note pattern (*f*), a cuica playing on downbeats (*f*), and a drum playing on upbeats (*f*).

Fig. 3.15. *Dansa selvagem*, mm. 1-6.

In *Prólogo e fuga*, a piece in which the Brazilian elements are very subtle and the musical language is complex with dissonant harmonies and elaborate rhythms, the *cuíca* is used in a similar way only in the downbeats. Not having a prominent role and far from its characteristic style, the score indicates that the instrument should *ad lib.*

The score for 'Prólogo e fuga' measures 101-104 is written for English Horn, Timpani, Cuíca, and Snare Drum. All measures are in 3/4 time. The English Horn plays a melodic line starting with a *p* dynamic and a *dolce* marking. The Timpani, Cuíca, and Snare Drum all play on downbeats with a *p* dynamic. The Snare Drum has a *p sempre* marking. The Cuíca is used only on downbeats.

The musical score for measures 101-11 of *Prólogo e fuga*, Movement II, is presented for four instruments: English Horn (E. Hn.), Timpani (Timp.), Cuíca, and Soprano Drums (S.D.). The music is in 3/4 time. The E. Hn. part features a melodic line with a slur over measures 105-108. The Timp. part has a rhythmic pattern with many rests. The Cuíca part has a rhythmic pattern with many rests. The S.D. part has a rhythmic pattern with many rests and accents.

Fig. 3.16. *Prólogo e fuga*, Movement II, mm. 101-11.

Guarnieri's attempts to minimize exoticism resulting from the use of folk instruments lead him to delay the entrance of such instruments in some of his compositions. In all the pieces and movements of pieces studied in this chapter, typical instruments, when used at all in these works, were never used in the beginning sections of the pieces. In the second movement of *Suite infantil*, the *xocalho* and *réco-réco* are only used in the last third of the piece to reinforce the rhythm already established by the strings in the beginning of the movement and restated starting in m. 41.

Percussion

String Red.

41 42 43 44 45

p

Fig. 3.17. *Suite infantil*, Movement II, mm. 41-45.

Another common use of Brazilian percussion instruments found in Guarnieri's music can be exemplified in the last movement of *Suite infantil*, where, as happened in the second movement, the *xocalho* and *rêco-rêco* only make their entrance in the last third of the piece. The *xocalho* line that starts in m. 48 features the concept in which Guarnieri presents a series of continuous sixteenth notes and uses accents to delineate a Brazilian rhythm, in this case the *dansa* rhythm. In other pieces, the value of the notes and the intended rhythm vary.

Xocalho

Dansa rhythm

48 49 50

p

Fig. 3.18. *Suite infantil*, Movement II, mm. 48-50.

Orchestra

Guarnieri's orchestra is of a standard size similar to a Brahms orchestra. The percussion section is enlarged in some pieces to accommodate the extra Brazilian instruments, but in many instances Guarnieri uses only standard percussion instruments

to express Brazilian rhythms. In many passages only the timpani is used, as demonstrated in figure 3.4. In *Abertura concertante*, studied in the next chapter, the timpani will be the only percussion instrument used in the piece. In the movement *Baião* in *Suíte IV centenário*, it is only the tambourine, the snare drum, and the timpani that provide the rhythmic accompaniment for the first section.

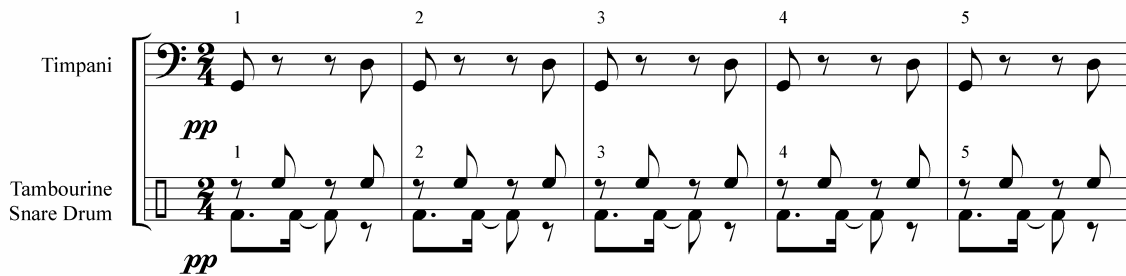


Fig. 3.19. *Suíte IV centenário*, *Baião*, mm. 1-5.

Except for the typically Brazilian percussion instruments, all the instruments used in the pieces addressed in chapters 3 and 4 of this document are standard orchestral instruments. From his early works, Guarnieri demonstrated a great control of symphonic writing. *Tutti* are not very common, and the families of instruments are treated with great mastery to convey mood, atmosphere, colors, and other musical ideas. The orchestral medium also gives Guarnieri numerous possibilities to exercise one of his greatest talents as a composer: the mastery of counterpoint.

Though it is not a Brazilian invention and had been well-established centuries before the time of Guarnieri, counterpoint has been found in some popular genres. In groups of *chôros*, several guitars dialogue in elaborate improvised counterpoint with each other or with woodwind or vocal solos. Andrade speaks of the nationalization of the

polyphony and provides examples of other situations where this happens in popular music:

It is in the polyphony that the processes of sound simultaneity can best assume a national character. The countermelodies and the superimposed thematic variations applied by our flautists in the serenades [*serestas*], the melodic basses of the guitar in the *modinhas*, the way of varying the melodic line in some pieces, all this, if developed, can result in a racial [here meaning intrinsically national] system of conceiving polyphony. . . .

. . . Nothing prevents, for example, the accompanying melody that our guitar players (*violeiros*) systematically apply in the bass from migrating to other voices of the polyphony.¹⁶

Andrade criticized the *modus operandi* of the Brazilian composers of his time in regard to the use of counterpoint, concluding that they were “incapable of treating a theme and convinced that polyphony consists of alternating one melodic line with another melodic line without the slightest musical significance.”¹⁷ Guarnieri was one of the few exceptions in his opinion. Referring to the composer’s first sonatina, composed in 1928, he wrote that “the Andante comes with a magnificent and efficient counterpoint of national character.”¹⁸

In the orchestral medium, Guarnieri found a vast territory in which to explore the expanded possibilities of combinations of instruments, timbres, and colors. It provided a fertile soil for his polyphonic writing. His counterpoint manifests itself in the form of musical dialogue with different voices interacting with one another with musical elements that are interconnected. The instrumental dialogue can be at the level of individual instruments or entire sections of the orchestra. Prime examples are instances

¹⁶Ibid., 52-53. (Quote translated from Portuguese by this author)

¹⁷Mário de Andrade, *Aspectos da música brasileira* (Belo Horizonte/Rio de Janeiro: Villa Rica Editoras Reunidas Limitada, 1991), 34. (Quote translated from Portuguese by this author)

¹⁸Mário de Andrade, *Ensaio*, 52. (Quote translated from Portuguese by this author)

where one voice or orchestra section plays when another has sustained notes or rests.

Dansa selvagem exemplifies this idea with sections of the orchestra alternating musical materials. The horns lead the first three measures with music that provides the savage character of the piece with the melody filled with chords built in fourths. The strings have a different version of the same material with repeated notes in *pizzicato* and an off-beat pattern in the second cellos and basses. The snare drum is the only percussion instrument in these bars. Other percussion instruments come in mm. 4-6 with colorful rhythmic materials in the drums as the winds sustain their notes and the strings continue the same procedure used in the first three bars. The second cellos and basses assist the percussion instruments with the rhythmic material. In fact, Guarnieri uses instruments of one nature to reinforce the musical quality of instruments of a different nature.

Selvage (Salvage)

The musical score for "Selvage (Salvage)" consists of five staves. The first two staves are for Horn in F 1 and Horn in F 2, both in treble clef. The third staff is for Timpani in bass clef. The fourth staff is for Percussion, showing a snare drum pattern and pizzicato strings. The fifth staff is for String Red. in treble and bass clef, showing a pizzicato string pattern. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked with a forte (f) dynamic. The horns play a melody of chords in fourths. The strings play a rhythmic pattern of repeated notes in pizzicato. The percussion features a snare drum pattern and pizzicato strings.

This musical score excerpt shows measures 3 through 6 of 'Dansa selvagem'. The instrumentation includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Percussion (Perc.), and Piano (Pno.). Horns 1 and 2 play sustained, tied notes in the treble clef with a key signature of one sharp (F#). The Timpani part in the bass clef features a rhythmic pattern of eighth and sixteenth notes. The Percussion part uses a snare drum (H) and plays a similar rhythmic pattern with accents. The Piano part is written for both hands in the grand staff, featuring a complex rhythmic accompaniment with many beamed sixteenth and thirty-second notes, and various articulations like accents and slurs.

Fig. 3.20. *Dansa selvagem*, mm. 3-6.

In *Suite IV centenário, Interlúdio*, Guarnieri provides an example of one line playing during the rests of another line. The lines are not randomly sewn together but are rather independent lines that are musically connected and influence one another.

This musical score excerpt shows measures 8 through 11 of 'Interlúdio'. The instrumentation includes Flute, Clarinet in Bb/Oboe (Bb Cl.), and Horn in F. Measures 8 and 9 are in 3/4 time, while measures 10 and 11 are in 2/4 time. The Flute and Clarinet/Oboe parts play intricate, fast-moving melodic lines with many beamed notes. The Horn in F part is mostly at rest in measures 8 and 9, then enters in measure 10 with a melodic line. Dynamic markings include *p* (piano) and accents. Measure numbers 8, 9, 10, and 11 are indicated above the staves.

The musical score for Suite IV centenário, Interlúdio, measures 3-20, is presented in two systems. The first system covers measures 12-16, and the second system covers measures 17-20. The instruments are Flute (Fl.), B♭ Clarinet/Oboe (B♭ Cl./Ob.), Horn (Hn.), and C Trumpet (C Tpt.).

Measures 12-16:

- Flute (Fl.):** Measures 12-13 feature a melodic line with trills and grace notes. Measure 14 has a whole rest. Measures 15-16 continue the melodic line with trills and grace notes.
- B♭ Clarinet/Oboe (B♭ Cl./Ob.):** Measures 12-13 feature a melodic line with trills and grace notes. Measure 14 has a whole rest. Measures 15-16 continue the melodic line with trills and grace notes.
- Horn (Hn.):** Measures 12-13 have whole rests. Measure 14 has a half note. Measures 15-16 have whole notes.
- C Trumpet (C Tpt.):** Measures 12-13 have whole rests. Measure 14 has a half note. Measures 15-16 have whole notes.

Measures 17-20:

- Flute (Fl.):** Measures 17-18 feature a melodic line with trills and grace notes. Measure 19 has a whole rest. Measure 20 continues the melodic line with trills and grace notes.
- B♭ Clarinet/Oboe (B♭ Cl./Ob.):** Measures 17-18 feature a melodic line with trills and grace notes. Measure 19 has a whole rest. Measure 20 continues the melodic line with trills and grace notes.
- Horn (Hn.):** Measures 17-18 have whole notes. Measure 19 has a half note. Measure 20 has a whole note.
- C Trumpet (C Tpt.):** Measures 17-18 have whole notes. Measure 19 has a half note. Measure 20 has a whole note.

The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). It also includes articulation markings such as trills and grace notes.

Fig. 3.21. *Suíte IV centenário*, *Interlúdio*, mm. 3-20.

Toada in *IV centenário* is an example of two simultaneous lines that are extremely connected. Notice the contrary motion and the alternation of the *síncopa* between the two voices.

The image displays a musical score for three instruments: Violin I, Violin II, and Viola. The score is for measures 37 through 42 of the piece 'Suite IV centenário, Toada'. The key signature is one sharp (F#) and the time signature is 2/4. Measures 37-39 show the Violin I and II parts with 'divisi' markings and a forte (f) dynamic. The Viola part enters in measure 37. Measures 40-42 show the Violin I and II parts with a forte (f) dynamic and the Viola part continuing. The score is in 2/4 time and D major.

Fig. 3.22. *Suite IV centenário, Toada*, mm. 37-42.

Guarnieri took on the task of applying Mário de Andrade’s nationalist ideas to musical compositions. With unquestionable talent and creative genius, he was able to express masterfully the multifaceted Brazilian musicality in his work. As to Andrade’s concern of the lack of a “Giant,” it is possible that Guarnieri filled that void in the musical scenario in Brazil during his lifetime. As expressed in chapter 2, Andrade did not live to witness his *protégé* soar to higher altitudes than ever before reached in Brazilian music history. The mentorship of Andrade while alive was crucial for such a remarkable achievement to be attained, and his ideas and suggestions lived long after he

passed away. Had he lived a few more decades, he would have certainly asserted that Brazil had reached the Simply National phase of musical nationalism.

CHAPTER 4

NATIONALISM IN GUARNIERI'S *DANSA BRASILEIRA* AND CONCERT OVERTURES

One of the criticisms that have verbally been made about Camargo Guarnieri is that “he is going too fast.” I have the pleasure of now changing the criticism into a compliment. In fact, Camargo Guarnieri is going too fast. When I celebrated the advent of *Dansa Brasileira* one year ago, I foresaw the promising talent of the composer, but I did not imagine that it would materialize so early. It is already materialized.¹

Mário de Andrade

The principal purpose of this document is clearly an exploration and analysis of three pieces by Guarnieri. The material presented in earlier chapters provides a framework for placing the pieces in historical perspective and for tracing the use of the elements that were identified as important components of Brazilian national music.

Dansa brasileira, *Abertura concertante*, and *Abertura festiva* represent distinct developmental stages of the nationalist style of Camargo Guarnieri. These three pieces, spread throughout Guarnieri's long and productive life, provide opportunity to not only focus on his use of nationalistic elements, but also to explore the cleverness of his compositional procedures.

As discussed earlier, Mário de Andrade defended the theory that it is crucial for a nationalist composer to master all forms of compositional techniques. Furthermore, one

¹Mário de Andrade, *Música, doce música*, 2d ed. (São Paulo: Martins; Brasília: Instituto Nacional do Livro, 1976), 182. (Quote translated from Portuguese by this author)

of this author's main intents is to leave a good impression that Guarnieri, a solid and skilled composer in the general sense of the word, also happened to be nationalistic. Scholars, performers, and audiences should not expect a body of work that sounds exotic, picturesque, and fabricated, but rather compositions that can be considered universal in quality and embodied with an authentic, yet refined and erudite, Brazilianism.

***Dansa Brasileira* (Brazilian Dance)**

The 1928 piano version of *Dansa brasileira* was orchestrated in 1931. Even though it is only about three minutes in duration, the study of this piece is important because it is an orchestration of one of the pieces that Camargo Guarnieri performed for Mário de Andrade on the occasion of their first encounter on 28 March 1928. At that time, Andrade identified elements in Guarnieri's music that would make him a great nationalist composer. Andrade's reaction to *Dansa brasileira* was recorded on 6 May 1928 in a newspaper, the *Diário Nacional* (National Daily), in an article entitled "Mozart Guarnieri":

What a predestined name! . . . Mozart [Camargo] Guarnieri is dedicated to expressing the national musicality. . . .

. . . However, if I say that the future is promising, it is because "*Dansa brasileira*" . . . will incite everyone's curiosity. It moves well . . . and has an unquestioned Brazilian character. It really belongs to us. . . .

. . . It is a tasteful work. [And is] very well done. [It is] inspired in ethnographic elements (descending music lines, repeated and detached notes, rhythms that are ours, lowered seventh scale note, etc.) but not making direct use, for now, of popular materials. . . . [It is] rhythmic with spirit, clear, frank, tasteful.²

²Quote translated from Portuguese by this author.

The version studied in this document is the orchestral realization of the piece that launched Camargo Guarnieri as a composer of a true Brazilian nature. This orchestration enhances the piano version through the incomparable possibilities that orchestral instruments, particularly in the percussion section, can provide. This array improves color, texture, and mood, elements which contribute to the style of the piece. Guarnieri's amplification of the expression of Brazilian music with the use of the instrumental resources is interesting.

The genuinely Brazilian character of *Dansa brasileira* has its origins in one aspect that is necessary for a truly nationalistic piece as explained in chapter 2. Andrade identified as crucial the need for composers to associate their work with the music of the places where they grew up. In an interview with Marion Verhaalen in 1969, Guarnieri evoked his childhood memories as he recalled:

My three dances are suggestions of atmospheres. I was born on a little town called Tietê, which was founded on a very high point and there was a cross placed there. There was a large square there called *Pito Aceso* after the Negroes [as in descent of slaves] who smoked a very long pipe called a *Pito*. When it was dark at night and there was no light, they sat on their door steps smoking and I could see the little points of fire as they inhaled their pipes. Here in Brazil we celebrate the thirteenth of May as the day of the abolition of slavery. They used to commemorate this day with dances. The river Tietê wound[s] [as in cuts – *cortar*] around the city and my house was on a lower slope of the city. At night I used to hear (from the time I was a little boy of eight and nine) the ----- and it went all night long. And my *Brazilian Dance* is a result of this.³

The piece's instrumentation piece calls for a slightly larger than a classical size orchestra: 2+p-2-2-2 — 4-2-3-1 — perc. (timp., snare, *xocalho*, *réco-réco*) — strings.

³Camargo Guarnieri, "Interview – CAMARGO GUARNIERI – Monday, October 29, 1969," in *Transcript of my Interview with Guarnieri*, interview by Marion Verhaalen, TMsS, The Marion Verhaalen Collection on Camargo Guarnieri and Twentieth-Century Brazilian Music, Benson Latin American Collection, Fine Arts Library, University of Texas, Austin.

Guarnieri transformed this primarily classical instrumentation into a lively and intriguing representation of the slave's descendants music heard in his childhood. The marking *Tempo di Samba* indicates a type of choreographed dance that originated in the *Senzalas* and evolved into one of the most characteristic Brazilian dances in rhythm and style. As described in chapter 3, the use of tempo markings in the Portuguese language became one of Guarnieri's most innovative nationalistic procedures and one of his trademarks.

It should also be remembered that Andrade advised composers to avoid excessive use of characteristic elements often resulting in careless and amateurish use of Brazilian music materials. The syncopated rhythmic cell that permeates this piece is characteristic not only of the *Samba*, but also of many different Brazilian dances; the mere use of this cell does not assure the portrayal of any specific Brazilian dance.

Giving the work its premiere in the United States, Guarnieri conducted *Dansa brasileira* at the Eastman School of Music with the University of Rochester Orchestra in June 1942. The piece was first introduced in São Paulo on 7 March 1941. In Rochester, the audience insisted on an encore immediately after the first performance. The piece has been recorded by several important conductors such as John Neschling (São Paulo Symphony Orchestra), Howard Hanson (Eastman-Rochester Orchestra), Leopold Stokowski (Boston Pops), and Leonard Bernstein (New York Philharmonic), among others. Probably because of its strong Latin American flavor, this piece has been included in numerous concerts around the world.

The piece was dedicated to Antônio Munhoz, the mutual friend who introduced Mário de Andrade to Guarnieri. The dedication seems to be an expression of gratitude to Munhoz for intermediating the encounter that forever changed Guarnieri's life.

Among the three pieces studied in this document, *Dansa brasileira* most explicitly uses Brazilian music elements and is the starting point in this study of the development of Guarnieri's nationalist orchestral writing as exemplified in the proposed set of pieces.

Dansa brasileira starts with four bars of introduction, in which Guarnieri sets the speed, energy level, mood, and color of the stylized Brazilian dance. The character of this introduction suggests a solid, decisive, moving, and driving mood. An ostinato in the strings and clarinets provides a harmonic and rhythmic foundation for the melody that starts at the end of the fourth measure. This ostinato establishes the key of E and a swing typical of the dance featured in the piece. The swing is accomplished with an accent on the fourth quarter note of each bar. With colorful accents, the horns also emphasize the same beat. The tempo of M.M. = 96 for the quarter note demonstrates the unhurried nature of the piece. The introduction shows very interesting rhythmic patterns in the melodic figures in the violins; the first one to be noted is the rhythm resulting from the accent on the fourth beat of each measure as marked by the composer and explained above.



Fig. 4.1. *Dansa brasileira*, Violin I, mm. 1-4

The highest pitches in each bar together with the downbeat form the *Dansa* rhythm, which Guarnieri widely used in this piece.



Fig. 4.2. The *Dansa* rhythm as formed by the highest pitches

Considering the rhythm of all the entire melodic figure of the violins, the composer simultaneously presents yet another rhythmic pattern associated with the *pandeiro* (tambourine) accompaniment of the *emboladas* (improvised form of challenge songs that street singers show off their skills against each other).



Fig. 4.3. *Pandeiro*, rhythm of the *emboladas*

Dansa brasileira reveals one of Guarnieri's most remarkable stylistic traits. His use and treatment of fixed forms has made him known as a solid structural architect with a great sense of balance. *Dansa brasileira* is built in an A-B-A-C-B-A – Coda formal plan. A chart of the piece is provided next:

	A theme						B theme
Section:	Introduction	Part 1/section 1	Part 1/sec. 2	Part 2/sec. 1	Part 2/sec. 2	Extension	
MM.:	1	4 4	8 8	12 12	16 16	20 20	24 25 30

B
D

	A' theme				C theme			
	Part 1/section 1	Part 1/sec. 2	Extension	Transition	Part 1	Part 2		
Section: Short intro								
MM.: 30	32 32	36 36	40 40	44 45	49 49	53 53	57	

Key: F

C																
Section: Last 2 mm. of C																
MM.: 57	61	61	66	67	71	71	74	75	79	79	83	83	91			
	Transition			B' theme			Transition			B' theme			Transition		A'' theme part 1	

Key: B B E

Section:	Extension of A + B'' theme	Coda
MM.: 91	99	99 106

Key: F

The first A section goes from mm. 1-24. The A theme has two parts with two smaller sections each, followed by a four-measure extension.

Flute

Part I, section I

Part I, section II

Part II, section I

Part II, section II

Extension

Fig. 4.5. *Dansa brasileira*, A theme, mm. 4-24.

First introduced in the flute solo at the end of m. 4, this melody features several aspects of Brazilian music. The melody's light character with continuous staccato eighth notes is folk-like in nature and resembles a tune being casually whistled. Furthermore, the A theme, along with all the tunes in this piece, was originally written by the composer, a concept that Andrade much appreciated. As detailed in chapter 3, the elements of the A theme follow the simplest pattern found in Brazilian music, with repeated notes delineating a common rhythm found in Brazilian melodies.

The image shows a musical score for three parts: Flute, Rhythm, and Red. rhythm, spanning measures 4, 5, and 6. The Flute part is written in treble clef with a key signature of one sharp (F#). Measure 4 starts with a whole rest, followed by an eighth rest, then eighth notes G4, A4, and B4. Measure 5 continues with eighth notes C5, D5, E5, F#5, G5, A5, B5, and C6. Measure 6 continues with eighth notes D6, E6, F#6, G6, A6, B6, and C7. The Rhythm part consists of quarter notes: G4 in measure 4, A4 in measure 5, and B4 in measure 6. The Red. rhythm part consists of eighth notes: G4 and A4 in measure 4, B4 and C5 in measure 5, and D5 and E5 in measure 6.

Fig. 4.6. *Dansa brasileira*, breakdown of the rhythm, mm. 4-6.

The second section of the first part in mm. 8-12 starts in the same way as the first section but leads the A theme in a unique and unexpected maneuver. This melody clearly starts in the key of E. Nevertheless, in the last eighth note of m. 9, the seventh scale degree is lowered, changing the scale to the northeastern Mixolydian mode. This move results in a cadence in A in the melody in m. 12.

The consequences of the surprising Ds (foreseeing the cadence in A in m. 12) go beyond the melodic level. First, to a piece that started fairly simply, they add considerable musical quality with unexpected and unannounced maneuvers. In addition, at the harmonic level, the advent of the Ds in the melody forces a change of the harmony in the ostinato in the accompaniment from E to an E⁷. This harmonic move provokes a change to A as tonal center. However, when the melody cadences in A in m. 12, Guarnieri sets the harmonic background in the D tonal area, showing an eclectic approach to harmony. This harmonic background remains the same throughout the rest of the A section, regardless of the fact that the melody attempts to stay in the A tonal center in mm. 12-16. In fact, what happens throughout the end of the A section is a tension between two tonal centers, one in the melody and another in the accompaniment.

Another interesting aspect of this passage is the harmonic rhythm when the ostinato accompaniment shifts key areas from E to D. This change happens in four bars, and the reduction of the note values of the chord structure reveals the *síncopa*.

The diagram illustrates the harmonic rhythm and syncopa for measures 9 through 16 of 'Dansa brasileira'. It is organized into four horizontal sections:

- Chords:** Shows the harmonic structure for each measure. Measures 9-11 feature a triad of E4, G#4, and B4. Measures 12-16 feature a triad of D4, F#4, and A4. The notes are represented by circles on a five-line staff.
- Harmonic rhythm:** Shows the reduction of note values. Measures 9-11 have a half note. Measures 12-16 have a quarter note.
- Red. rhythm:** Shows the reduction of the melodic line. Measures 9-11 have a half note. Measures 12-16 have a quarter note.
- Síncopa:** Shows the syncopa. Measures 9-11 have a half note. Measures 12-16 have a quarter note.

Fig. 4.7. *Dansa brasileira*, harmonic rhythm, mm. 9-16.

In mm. 12-16 where the melody cadences in A, Guarnieri placed four attempts to move the melodic line to F-sharp, the mediant of the D tonal area. Almost as if using their power to push the melody to rest on F-sharp, these attempts are initiated by the trumpets when first introduced in the extension section of the A theme in m. 16. Such a task is only accomplished eight bars later in m. 23. In the process, the interference by the trumpets is partially interrupted by rests, and it is not until the end of m. 22 that the trumpets exercise their driving force leading the music to the B section a few measures later without any interruption.

The textural analysis of the A section shows Guarnieri's skillful handling of orchestration. The *forte* dynamic in the strings and wind instruments in the four bars of the introduction is dropped to balance with the flute solo at the end of m. 4. The same procedure happens in casual gatherings of common people where instruments accompany vocal solos. In m. 8 the oboe solo joins the flute solo, the dynamic level increases, and a

few other instruments are added in the accompaniment. Guarnieri uses the *pizzicatos* in the strings to emulate the sound of string guitars. The clarinets, bassoon, and horns help to add the resonance that the guitar incorporates to the plucked sound of its strings.

The B section from mm. 25-32 is very short but contrasts with the previous section. The melody is now strongly carried in the lower register in the trombone section. Instruments from the woodwind section provide a heavy accompaniment with continuous accents. The melody, even though built using only four notes, has the descending quality similar to the A theme. The rhythm in the melody combines the *Dansa* rhythm and the *síncopa*.



Brazilian mood and atmosphere. Instead, he uses other instruments and musical elements to accomplish the same task at a much higher level of refinement.

The first of these instruments used in the piece is the *xocalho* (the Brazilian shaker). The accents on a sequence of straight eighth notes delineate a rhythmic pattern similar to the one illustrated in figure 4.2, the *Dansa* rhythm. The same pattern is found in the rhythm produced by the trombones, bass instruments, and the percussion in mm. 26-29. In this instance the trombone melody rests on F-sharp, while the tuba, timpani, bass drum, and double bass enter in the middle of the measure surrounded by rests. In fact, one could say that the notes in these instruments complement the melody in the trombones, revealing on a small scale Guarnieri's instrumental dialogue.

The image displays a musical score for four instruments: Trombone, Tuba, Tbn. (Tenor Horn), and Tba. (Tuba). The score is divided into two systems, each containing two staves. The first system covers measures 25 and 26, while the second system covers measures 28, 29, and 30. The Trombone staff (top of the first system) features a melody of eighth notes with accents, starting on F-sharp. The Tuba staff (bottom of the first system) has rests in measures 25 and 26, followed by a melodic entry in measure 27. The Tbn. staff (top of the second system) has a melodic line with a long note in measure 29. The Tba. staff (bottom of the second system) has a rhythmic pattern of eighth notes. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and various musical notations like accents, slurs, and ties.

Fig. 4.9. *Dansa brasileira*, mm. 25-30.

The harmonic context of the B section is based on the B Dorian mode, the dominant of the original key area of the A section. Consequently, Guarnieri shows a traditional tonic-dominant approach to harmony.

The short-lived but intense B section leads the music to a new version of the A section in m. 31 with the piccolo solo melody. Similar to the piece's beginning, this melody is preceded by an introduction. However, this time it contains only two bars. The fresh statement of the A theme successfully stays in the key area of E this time. The disturbing Ds do not appear in the second phrase. Consequently, the melody is reinstated self-contained in one part and two sections eight bars long, added by an extension of four bars. In the first statement of A, the melody has twelve bars, two sections, and a longer extension. The condensed version of A also has the melody ending on the mediant, an approach characteristic of Brazilian music.

Starting in m. 36, the second part of the theme gives a glimpse of Guarnieri's polyphonic writing skills. This aspect of his music is much more deeply explored in the other two pieces later discussed in this chapter. In this passage in *Dansa brasileira*, Guarnieri establishes a point of imitation in two groups of instruments with each group starting the melody four quarter notes apart. First, violin I and flutes start the melody followed by a second entrance in violin II and oboes. The second entrance, however, does not continue the melody, and Guarnieri skillfully incorporates the *terças caipiras* sometimes in the form of parallel thirds and sometimes in parallel sixths.

The image shows a musical score for two staves: Flute and Oboe. The Flute staff starts at measure 36 with a melody marked *mf*. The Oboe staff enters at measure 37 with a similar melody, also marked *mf*. The score continues for measures 38, 39, and 40, showing the interaction between the two instruments.

Fig. 4.10. *Dansa brasileira*, mm. 36-40.

One last significant event at the melodic level is the entrance of the trumpets in m. 40. Similarly to the first version of the A section, the trumpet material doubles the melody interrupted by rests in several places. In this version, however, the trumpets feature *terças caipiras*, instead of octaves. Furthermore, this intrusion of the trumpets also leads to another section in which the brass instruments play a prominent role.

A previously introduced rhythmic cell becomes important in the second version of the A section and the subsequent section. The rhythm resulting from the percussion instruments starting in m. 31 has been previously discussed, as it was demonstrated figures 2 and 8. The version of this rhythmic cell in the percussion section is divided between two instruments used in Brazilian folk music, the *réco-réco* and the triangle.

The figure displays three staves of musical notation for measures 31 through 34. The top staff, labeled 'Triangle', shows a melodic line with eighth and sixteenth notes, including accents and slurs. The middle staff, labeled 'Xocalho', shows a rhythmic line with eighth and sixteenth notes, also including accents and slurs. The bottom staff, labeled 'Resulting rhythm', shows the combined pattern of the two instruments, with eighth and sixteenth notes and rests. The measures are numbered 31, 32, 33, and 34 at the top.

Fig. 4.11. *Dansa brasileira*, resulting *Dansa* rhythm, mm. 31-34.

This rhythmic cell starts to be more prominent when the horns join the percussion section in m. 40. In this instance, the horns carry this cell (more recognizable when multiple instrument lines are considered) through the end of this section. This passage foreshadows the material strongly carried by the entire brass section in the first four bars of the next structural section.

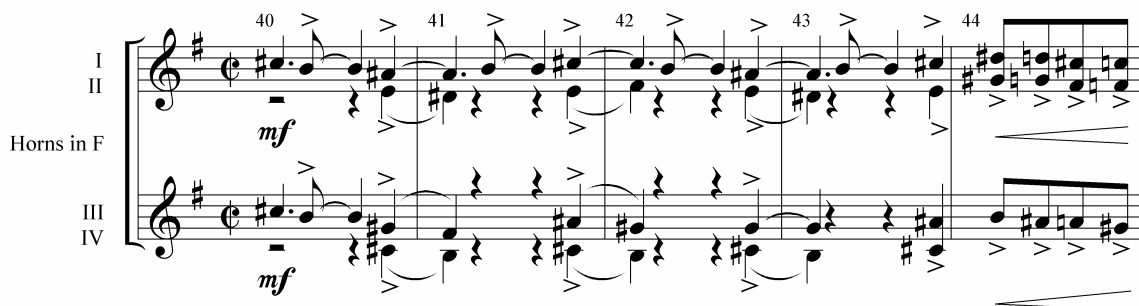


Fig. 4.12. *Dansa brasileira*, Horns in F, mm. 40-44.

The harmonic structure of the restatement of the A section is steady. The Ds that lead the first statement of A to conflicting tonal centers do not reappear. Consequently, the melody and the accompaniment remain tonally stable, supported by an ostinato of two bars in the key area of E.

The texture of the B section serves its proposed purpose. The same mood of the piece's beginning is recovered, and the orchestration and dynamic are reduced to allow the piccolo solo to be heard. Far from a mere restatement of the original version, several changes in the instrumentation are made by Guarnieri. The ostinato, initially presented by the violins is now carried in the bassoons. The violas and cellos have a second ostinato with a variation of the bassoon's pattern. This technique is reminiscent of Brahms' musical passages where he uses two simultaneous versions of the same material.



Fig. 4.13a. *Dansa brasileira*, Bassoon I/Viola pattern, mm. 31-32.



Fig. 4.13b. *Dansa brasileira*, Bassoon II/Cello pattern, mm. 31-32.

As more instruments are added to the melody, other accompaniment instruments are incorporated into the texture. In popular gatherings, the increase in volume and density happens by simply playing the instruments louder. As a refined representation of popular manifestations, Guarnieri uses added orchestral resources to accomplish a similar task. This technique, then, provides an excellent example of the philosophy of incorporating a hometown memory into a newly composed piece.

Starting in m. 40, the level of intensity increases as the volume intensifies and the melody drives, by its descending nature, the texture to the lower register. This passage also goes through a great level of instability which originates in another layer. This layer features syncopated materials in the horns that thicken the texture and lead the music to the transition into the C section, which arrives in m. 49.

The transition in mm. 45-49 continues the material that is anticipated in the horn section in mm. 40-43 as illustrated in figure 4.11. The *Dansa* rhythm, first introduced in the violin introduction material in the opening of the piece, as shown in figure 4.2, is present in each one of these four bars and in all the orchestral sections at some level. The rhythm travels back and forth between the wind instruments and the string section in an example of Guarnieri's instrumental dialogue.

Woodwind red.

String red.

ff

ff pizz.

arco

pizz.

Fig. 4.14. *Dansa brasileira*, mm. 45-47.

The *Dansa* rhythm is constant for twelve bars. Guarnieri uses his compositional skills to change the above material from a prominent role to a background function. The material transitions from a *fortissimo* dynamic with a large group of instruments in m. 45 to a smaller group of instruments in a softer dynamic, which sets the stage for the C theme in m. 49. This melody, divided in two parts, comes with Brazilian characteristics similar to the melody in the A section: descending melodic line, repeated notes, syncopation, and the mediant at the end of the phrase.

Violin I

mf

Fig. 4.15. *Dansa brasileira*, C theme amplified in Violin I, mm. 49-53.

The second part of the C theme beginning in m. 53 starts similarly to the first part before heading in a different direction. As early as the second measure of this half of the theme, D-naturals enter the melodic line triggering an unstable harmonic moment. This

time the D-naturals do not lead the harmony to the key of A as in the beginning of the piece, but they rather take the music to the dominant key through an interesting mode change to the tonal center of E. In mm. 54-55, there are not only D-naturals, but also C-naturals and G-naturals, turning the E scale from major to Aeolian. The tonal center of E is maintained throughout a great part of the C section.

The image displays a musical score for measures 53 through 57 of the piece 'Dansa brasileira'. It is organized into three horizontal staves. The top staff, labeled 'Violin red.', is in treble clef and contains a melodic line with various ornaments, including slurs and accents, and a dynamic marking of *mf*. The middle staff, labeled 'Chord reduction', is in bass clef and shows the harmonic structure with chords. The bottom staff, labeled 'Scale mm. 54-5', is in treble clef and shows the E scale from major to Aeolian. The measures are numbered 53, 54, 55, 56, and 57.

Fig. 4.16. *Dansa brasileira*, mm. 31-32.

The last measure of the second half of the C theme leads the harmony to the dominant of E. The following four bars (mm. 57-61) utilize the last two measures of the second part of the C theme twice in the key of B, as if compensating for the harmonic instability of the previous bars. The harmonic stability is also accomplished by the use of strong I–V⁷–I chord progressions. These chord progressions occur every two bars for several measures, establishing a change of approach to harmony compared to the previous sections, where Guarneri used ostinatos and pedal points to define the tonal centers.

Before moving to the next transitional passage in mm. 61-66, it is interesting to point out the multiplicity of rhythms occurring simultaneously in mm. 49-56. A similar procedure is commonly found in *samba* groups with different instruments presenting different rhythmic cells at the same time. In this passage there are four distinct groups of

instruments in addition to the melody. One of these rhythms is found in the horn section as demonstrated in figure 4.12.

Fig. 4.17. *Dansa brasileira*, mm. 49-52.

In mm. 57-60, the violas and cellos present a summation of this conglomeration of rhythms in a soft dynamic, keeping the material as an undercurrent accompaniment for the C theme. The *síncopa* is formed by the material in beats 2, 3, and 4. Noteworthy in this passage is the use of the *xocalho* and *réco-réco* which adds a little Latin flavor to those bars.

Fig. 4.18. *Dansa brasileira*, mm. 57-61

A transition to a variation of the B theme, later explained, happens in mm. 61-66. In this transition, the key of B major is further solidified with V⁷–I cadences. Guarnieri uses a four-note rhythmic cell derived from the repeated notes in the A and C themes. He uses this material throughout the new statement of the B theme, which starts in m. 67. This four-note cell travels back and forth between two or more different sections in another example of instrumental dialogue. The use of such a short cell resembles a similar procedure commonly found in the music of Beethoven. Here, Guarnieri also applies the same feature to add an organic quality to the piece. Another example of this concept is found in mm. 80-83 in the transition to the final statement of the A section where four groups of instruments are used, leading to the return of the A theme.

Fig. 4.19. *Dansa brasileira*, mm. 80-83.

Though lighter in texture, Guarnieri uses a similar combination of different rhythmic and melodic patterns as previously found in mm. 49-57 also in the transition to the B' section (mm. 61-66), in parts of the B' section itself (mm. 67-79), and in the transitional passage out of B' (mm. 79-83), later discussed. In addition to the material explained in the example above, other ideas are combined. The *síncopa* material

presented in the violas and cellos as shown in figure 4.18 migrates to the bassoons in mm. 61-66. After that, the cell shifts to the clarinets in a slightly altered version in mm. 66-71, going then to another combination of instruments. By maintaining this material which originated in the previous section, Guarnieri further incorporates Beethoven's organic quality into the piece.

Other previously introduced rhythmic cells come back in various instruments in the return of the B section. The trombones and tubas have the rhythm resulted from the accents illustrated in figure 4.1 in thick chords, and the timpani starts the *Dansa* rhythm in three instances (mm. 61, 71, and 79).

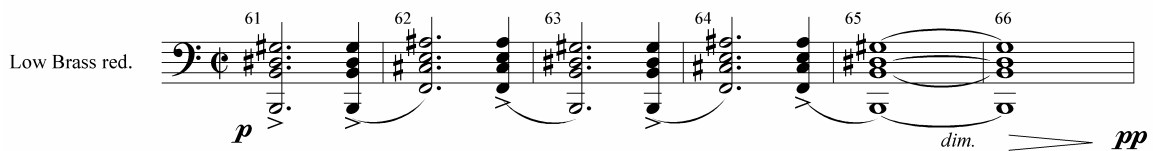


Fig. 4.20a. *Dansa brasileira*, low Brass, mm. 61-66.



Fig. 4.20b. *Dansa brasileira*, Timpani pattern, mm. 61-64.

In the fore plan, the B' theme emerges in the strings in the pick up to m. 66. This new version of the theme is transformed into a more lyrical tune in violin I and cellos. Almost as in a cut-time waltz, the melody's sustained and smooth quality becomes very involving. The connections with the original version of the B theme are found at multiple levels. The melodic aspect relates to the descending line of four notes, the same four notes from the original version of B with different pitch interval relationships. Both versions feature the *Dansa* rhythm. However, as the original B theme features both the

Dansa rhythm and the *síncopa*, the prevailing rhythm in the B' version is the *Dansa* rhythm.

Cello
(mm. 67-71)

f

Trombones
(mm. 24-30)

Vc.

Tbn.

Fig. 4.21. *Dansa brasileira*, B theme, comparison Cello/Trombones.

After a similar transition to the first statement of B', a second statement of B' is presented in mm. 75-79. This second statement is identical to the first version. Following it, a transition to the return of the final A section happens in mm. 79-83. In this passage, Guarnieri builds the energy level and thickens the texture to prepare the way for an assuring presentation of the A theme. One feature Guarnieri applies is the use of short materials in different groups of instruments repeated a beat or two apart. One of these materials presented in mm. 80-83 has been demonstrated in figure 4.19. Adding more sustenance to the texture, the other material similar in approach also occurs in the same bars.



Fig. 4.22. *Dansa brasileira*, mm. 81-84.

Presented by the full orchestra, all these materials, combined with a timpani roll and the bass and cello lines moving to the lower register, lead *Dansa brasileira* to the final satisfying and conflict-free statement of the A section. This is the first time in the piece that all the instruments play simultaneously. The violins and violas present the A theme starting in m. 83 in three octaves in a very successful statement of the tune without the intrusion of the D-naturals (similarly to A'). Against the A theme, the upper woodwind instruments have a secondary line, also in three octaves, with the same rhythm as the melody. While the main theme maintains the original descending quality, at times this secondary line moves in different directions and at other times in parallel motion with the melody, presenting the *terças paulistas*, alternatively in intervals of sixths and thirds.



Fig. 4.23. *Dansa brasileira*, Flute and Violin II, mm. 83-88.

Supporting the melody, Guarnieri makes use again of ostinato figures. This time, the violin idea from opening of the piece is divided between two groups of instruments.

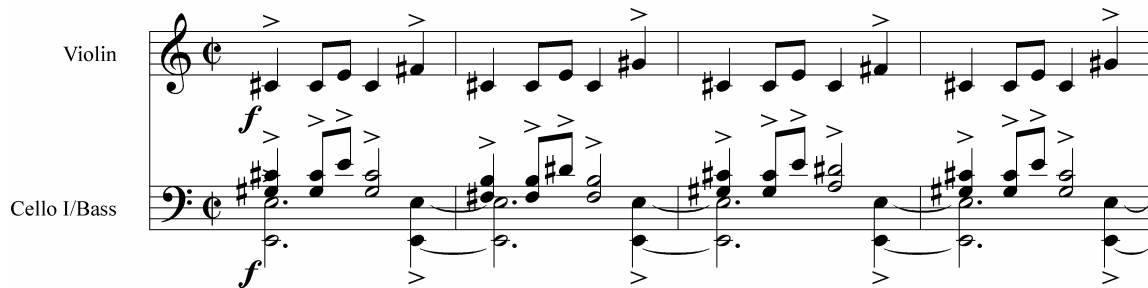


Fig. 4.24. *Dansa brasileira*, Violin mm. 1-4 and Cello/Bass mm. 84-87.

The emphasis on the fourth beat, as initiated in the introduction of the piece to add a swing to the music, is magnified in this section. The bass instruments have accents on the last beat of each bar. The last note of each measure is tied to the downbeat of the following measure in such a way that the pedal point in the low Es shifts the bar line by one quarter note for the instruments involved. The percussion section adds other rhythmic figures to the music. Each percussion instrument contributes a different pattern, expanding this section's multi-layered texture.

The final statement of the A theme is found in mm. 83-99. In the consequent measures, an extension of the A theme leads the music to its closing section, just as it happens in all statements of the A materials. The secondary line in the high woodwinds is also extended with emphasis on its chromatic aspect.

During the extension in mm. 91-99, the ostinatos continue as Guarnieri brings back the B theme in its transformed B' version, now in the key area of E. B'' is presented by the first trumpet and first trombone in mm. 92-95 and by the horns in mm. 96-99. To recall the style of the B' version, Guarnieri uses the Portuguese expression *cantando*, which means singing. A differentiation from the B' version is the lack of the lowered sixth degree at the end of each two-bar unit. This fact attests to the harmonic stability indeed achieved in the final section of the piece.

As Beethoven applies to many of his works, the arrival of the coda in m. 99 is approached by a considerable drop in texture. Starting with a few instruments, Guarnieri leads the music to a strong ending, saving the brass instruments for the last three bars. At that moment, the section sustains a full chord from *ff* to *fff* with the addition of the woodwinds. Before the arrival of the final chords, Guarnieri moves from low to high in register with repeated notes in the strings and chords in the woodwinds starting in the beginning of the coda. The woodwinds have the *Dansa* rhythm and the strings a dislocation of the bar line, which is noticeable when the accents and changes of notes are considered. Starting in m. 102, the rhythm of the repeated notes in the strings synchronize with the *Dansa* rhythm in the woodwinds.

The image shows a musical score for two parts: "Woodwind red." and "String red." spanning measures 99, 100, and 101. The woodwind part is written in bass clef with a key signature of one sharp (F#). It features a series of chords and single notes with accents. The string part is also in bass clef with the same key signature, showing dense block chords. A crescendo hairpin is placed between the two staves, starting at measure 99 and ending at measure 100. A dynamic marking of *f* (forte) is placed above the string staff at the beginning of measure 100. Below the string staff, the instruction *affrettando e cresc.* is written. The score ends at measure 101 with a final chord in the woodwinds and a sustained chord in the strings.

Ww. red.

Stg. red.

102

103

104

7

ff

Fig. 4.25. *Dansa brasileira*, Woodwinds and Strings, mm. 99-104.

Of the three pieces studied in this chapter, *Dansa brasileira* has by far the most evident use of nationalist elements. The fact that Guarnieri bases the piece on a dance implies the use of musical elements associated with such popular manifestation. The most evident element is the rhythmic aspect of the piece, which is first perceived by the listener in the accompaniment material initiated in the introduction. The next obvious Brazilian components are the melodies that not only use recognizable Brazilian melodic elements as in the A theme, but also the rhythmic patterns as in the B theme. Guarnieri's original melodies must have been one of the key elements that caught Mário de Andrade's attention when the composer first presented him the piano version the piece. Being one of the most important aspects of Andrade's nationalistic teachings, the fresh melodies of *Dansa brasileira*, with no use of literal quotation, demonstrate a trend in Guarnieri's style that evolved as he refined the use of Brazilian melodic elements in later works. The use of percussion instruments associated with Brazilian music, though not introduced until later in the piece as is customary for Guarnieri, further connects the listener to authentic Brazilian sounds.

In addition, *Dansa brasileira* fuses folk materials with a musical language, surpassing the expression of the common people. As discussed in the previous chapter,

Brazilian music inherited the harmonic language based on chordal harmonies of the Baroque period from the Portuguese colonization. In *Dansa*, Guarnieri uses the tonic-dominant-tonic approach but often uses tonal centers and modal scales on which to base his harmonies and melodies. A greater distance from the traditional harmonic system mentioned above is revealed in the study of the other two pieces in this chapter.

As for Guarnieri's compositional style, some stylistic traits more elaborate in later orchestral pieces are demonstrated in their early stages in *Dansa*; such procedures include his polyphonic writing in the form of instrumental dialogue, strettos, and the use of *terças paulistas*. The element that attests to Guarnieri's most consistent and faithful aspect of his compositional style is the use of solid musical form. As the remaining two pieces studied demonstrate, his ideas on formal structure were established early in his career.

Abertura Concertante (Concertante Overture)

Guarnieri composed two concert overtures, and both are discussed in this chapter. The *Concertante* overture was commissioned by the Sociedade de Cultura Artística de São Paulo (São Paulo Artistic Culture Society) in 1942. The commission resulted from Guarnieri's request for financial help to support the expenses of a six-month visit to the United States. The invitation came from the United States Department of State through the Pan-American Union. The piece was first performed at the Sociedade de Cultura on 2 June 1942.

During Guarnieri's stay in the United States, he directed *Abertura concertante* on a number of occasions. He directed as guest conductor two performances with the Boston Symphony Orchestra on 26 and 27 March 1943. These appearances were made possible through Aaron Copland's connections. During his stay in the United States,

Guarnieri came developed a friendship with the great American composer, to whom Guarnieri later dedicated the overture.

In a letter to Mário de Andrade from New York on 1 January 1943, Guarnieri tells of his great excitement about the opportunity to conduct the Boston Symphony:

As soon as I arrived in New York, I was introduced to [Serge] Koussevitzky. . . . As soon as he heard my name he remembered the competition during which he was the chair of the judging panel, and your friend [referring to himself] won the first prize. He told me that he had no difficulty in the judging, since my work, in his opinion, was far above the others. . . . Since Copland was present when they introduced him [Koussevitzky] to me, he mentioned my *Abertura concertante*. What a surprise when Koussevitzky asked me for a score to look at, saying that he would certainly conduct it. At that moment, Copland intervened saying that I had conducted the work with success there [in Brazil]. Then Koussevitzky told me: in this case, you can direct the premiere with my orchestra. . . . The pleasure [*prazer*] I will have, Mário, is colossal.⁴

The performances were very well-received by the audience with standing ovations and by the critics with enthusiastic reviews. Rudolph Elie Jr. of the Boston Herald wrote on 27 March 1943 of Guarnieri and his music in the article entitled “Schumann’s Free Cantata.”:

Making his debut in Boston both as a conductor and composer, Mr. Guarnieri proved to be particularly interesting in the latter capacity. . . . The composition, reflecting only in a secondary way the rhythmic turbulence we have come to feel as “Brazilian,” made its way from the beginning to end with its quiet lyricism, its constant counterpoint and its genuine flavor of inspiration. Well made, it is not put together brick by brick as most contemporary compositions are, and while it perhaps is not the most important work Mr. Guarnieri has done or will do, it is wholly grateful music. Mr. Guarnieri was also most cordially received.⁵

With an advanced level of orchestral writing, *Abertura concertante* was composed just a few years after Guarnieri returned from his studies in France and

⁴Flávio Silva, ed., *Camargo Guarnieri: O tempo e a música* (Rio de Janeiro: FUNARTE; São Paulo: Imprensa Oficial de São Paulo, 2001), 290-91. (Quote translated from Portuguese by this author)

⁵Article quoted in Marion Verhaalen, *Guarnieri, Brazilian Composer: A Study of His Creative Life and Works* (Bloomington: Indiana University Press, 2005), 224.

launched a new period in the composer's compositional life. The fact that he waited until his return to begin serious orchestral writing attests to the idea that he resisted writing in the medium until he was ready to contribute significantly to the orchestral repertoire. The proof of that notion is the fact that *Abertura concertante* was the first of several orchestral pieces of great significance in Guarnieri's output. He resembles Brahms in some ways, and the delayed writing of elaborate orchestral music is one of them. Upon his return to Brazil in 16 May 1943, Guarnieri composed his first symphony, which he rightfully dedicated to Serge Koussevitzky, the great conductor of the renowned Boston Symphony Orchestra.

Abertura concertante shows the work of a mature composer who is aware of and confident in his qualities and skills. Warren Storey Smith of the Boston Post in his article "Noble Theme from Symphony: Schumann's Cantata and Brazilian Overture," written on the day following the Boston Symphony premiere, exclaimed that "the music has both vigor and charm and is plainly the work of an expert hand."⁶

In his book published in 1953, Eurico Nogueira França places Guarnieri, his music as a whole, *Abertura concertante*, and a few other pieces in context with the composer's accomplishments in Brazilian music:

There is a natural pleasure in rediscovering in each contact with the works of Camargo Guarnieri, the superior merit of his music. No originality, however, lies in the attitude that the critics have constantly assumed [*vem constatemente assumindo*] towards the composer, because for a long time, perhaps since the first day, his art has been warmly received by musicologists and performers. It's a rare case of people of high intellect in concord with one another. Little by little, . . . new works fall from his pen, and some of these works, such as the *Tocata para piano*, an entire cycle of songs, or the *Abertura concertante* for orchestra, are legitimately situated among the best music that has ever been produced in Brazil.⁷

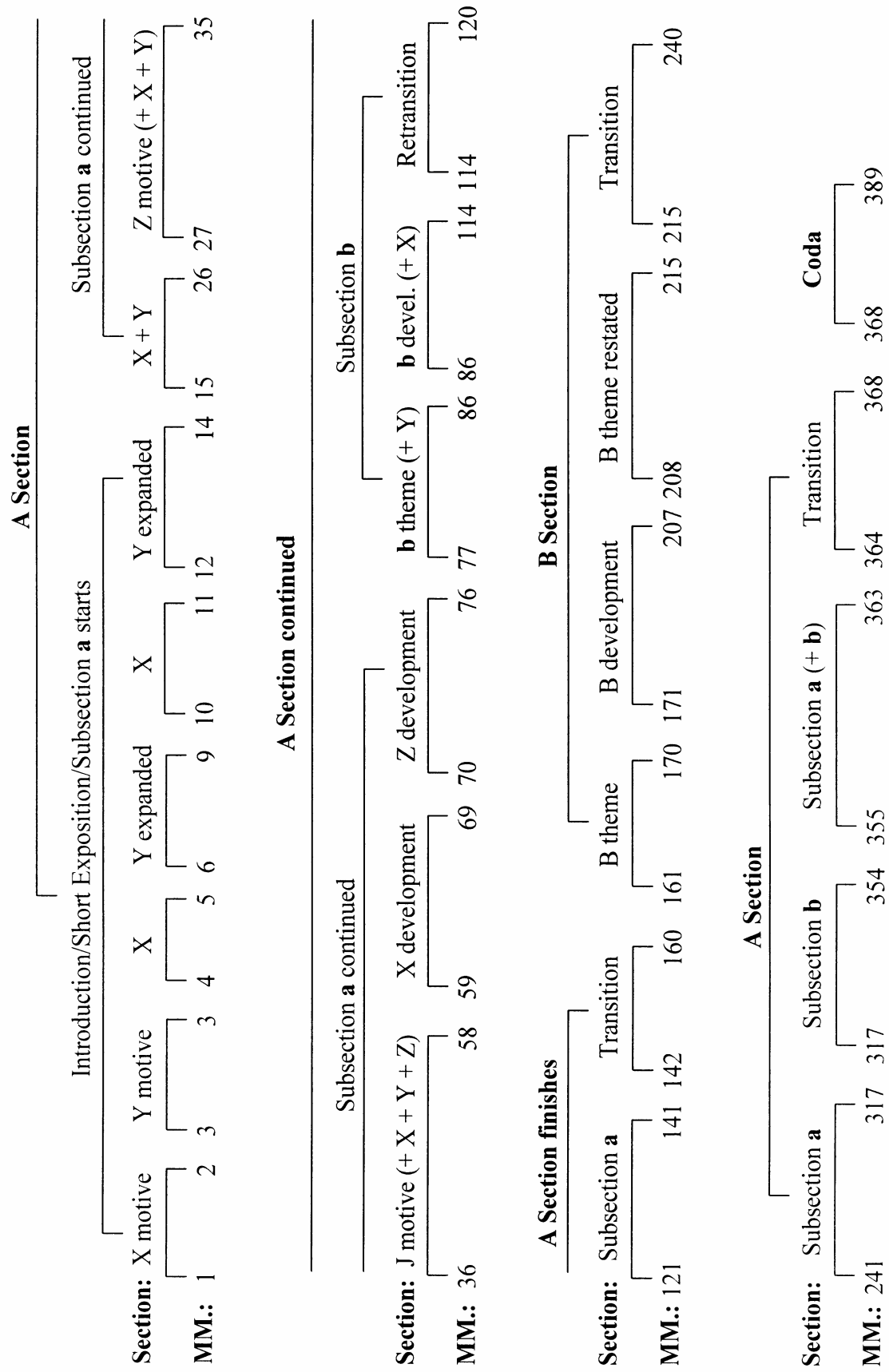
⁶Article quoted Ibid., 223.

⁷Eurico Nogueira França, *A música no Brasil* (Rio de Janeiro: Departamento de Imprensa Nacional, 1953), 42. (Quote translated from Portuguese by this author)

The orchestra is of classical-period proportions with pairs of winds without trombones, the sole timpani, and a complete string section: 2-2-2-2 — 2-2-0-0 — timp. — strings. The winds and the strings represent opposing forces rarely presenting the same material at the same time. In fact, one of the greatest of Guarnieri's abilities as a composer is widely used throughout the piece: his chamber music writing. In many instances the winds present the material in solo instruments while the strings, when present, support the solo lines with sustaining chords or light accompaniments. As a result, the texture of the overture is not very thick for most of the piece, but despite this overall lighter texture, the piece has moments of intensity and vigorous passages as in the opening bars in the strings and the emotional outburst in the climax of the central section.

Abertura concertante has an overall tripartite A-B-A plan. Nevertheless, the A section also has a three-part structure. The first of these three smaller sections, designated subsection **a**, presents four main motives in a faster tempo. The second subsection (**b**) has contrasting mood and speed. One of the motives from subsection **a** is transformed into a slower melody that maintains all the intervallic relationships from the original statement, therefore making both subsections a part of the A section. A new short statement of subsection **a** follows subsection **b**, giving the A section a fast-slow-fast structure and a miniature version (**a-b-a**) of the major form of the piece (A-B-A). Consequently, the fact that subsection **a** is also presented twice in the final A section, there is a rondo effect in the overall structure of the piece: A (**a-b-a**) – B – A (**a-b-a**) – Coda. The harmonic plan for the piece is A (G) – B (D) – A (G).

Fig. 4.26. *Abertura concertante* Chart



The overture starts intensely, rhythmically, and dramatically. The first sign of the use of Brazilian elements is found in the tempo markings in Portuguese *Enérgico e ritmado* (Energetic and rhythmic). From the start Guarnieri uses short motives developed intensively throughout the piece. Subsection **a** is comprised of a series of short ideas rather than a fully constructed melody, such as used in the B section of the piece. Guarnieri's organicism is used at a high degree; the motives migrate from instrument to instrument in a great work of instrumental dialogue.

The string section presents in octaves the two most prominent melodic and rhythmic ideas in the first three bars. The first is found in mm. 1-2, called the X motive. The intrinsic characteristic of the X motive is a group of repeated notes and leaps. Expanded versions of X such as in mm. 15-17 enhance the descending quality found in Brazilian melodies. Nevertheless, the use of Brazilian stepwise melodic motion is not associated with this descending quality as was found in *Dansa brasileira*. In fact, in *Abertura concertante*, Guarnieri uses only two aspects of a Brazilian melody, repeated notes and downward motion, showing his more selective and advanced use of folk materials.

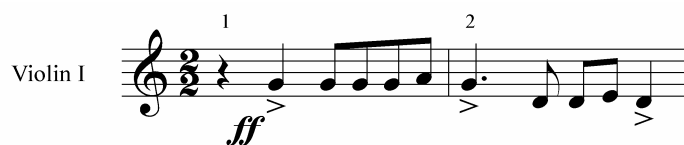


Fig. 4.27. *Abertura concertante*, X motive, Violin I, mm. 1-2.

A second motive, called Y, is presented in m. 3. This motive is grouped in three-note sequences that reveal rhythmic and melodic advanced treatment of Brazilian materials. These sequences always start on the same note, delineating a syncopated

figure on the top notes similar to the *Dansa* rhythm. At the pitch level, the descending qualities can be found in the direction of each sequence and in the lowest notes of the passage as marked by the circles.



Fig. 4.28. *Abertura concertante*, Y motive, Violin, m. 3.

The X and Y motives interact with one another in the different sections of the orchestra, including the sole percussion instrument, the timpani. The first fourteen bars of the piece serve a dual purpose as an introduction and short exposition of the leading musical ideas widely developed in the A section that starts in m.15.

The texture in m. 15 is considerably lighter than the previous bars, creating an effect of a folk-like, playful atmosphere that is explained later. The X motive is expanded in the flute solo and is followed by multiple entrances of a developed version of Y starting in the oboe solo in m. 17. The two ideas combined in one single line have the potential to become a four-bar tune. However, the combination of X and Y are not subsequently treated as such. They are rather treated as two separate entities. The exceptions, however, are found in the exact restatement of corresponding sections.



Fig. 4.29. *Abertura concertante*, Flute and Oboe, mm. 15-19.

Guarnieri applies one of his most favorite techniques, *stretto*, in his treatment of Y in mm. 17-20. The bassoon in m. 18 follows the oboe entrance and is followed by the flutes in m. 19 and the clarinets in m. 20. All the entrances start on the same note, G. The character of the treatment of the motives in mm. 15-21 and the use of *staccatos* contribute to the playful quality of the music. Guarnieri also verbally emphasizes this idea with the use of the Portuguese expression *com alegria*, which translates “with happiness.” As the woodwinds present the main materials, the strings reinforce the lighter and playful character using the *pizzicato* technique. The strings material also contains one of the composer’s stylistic preferences, the use of chords built in fourths.

The X motive reappears in the strings starting in m. 22. In this instance the lower strings provide an accompaniment of off-beat chords. A second statement of X in mm. 25-26 is preceded by one measure of Y in the flute and bassoon solos four octaves apart, adding an interesting color to the motive.

New material, called Z, appears in the horn solo in mm. 27-30. It is the first time a brass instrument presents relevant material, demonstrating the importance of this motive. Though different in character, Z has elements of both X and Y. The first measure of Z has the G-A-G move as presented in X in m. 1, even starting on the same pitch level.

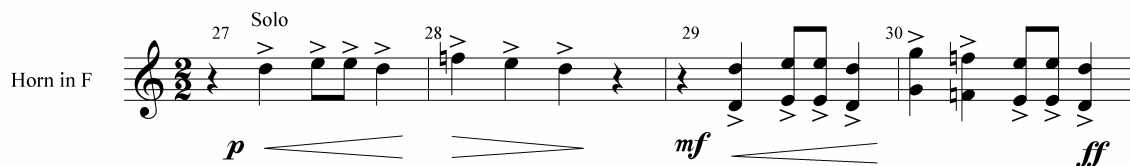


Fig. 4.30. *Abertura concertante*, Z motive, Horn solo, mm. 27-30.

In the second measure of Z, Guarnieri placed the three descending note pattern from Y in the same pitch level (concert B-flat, A, and G) in the strings as presented in its second statement in m. 6. The two Gs in m. 6 foresee the correlation between X and Y in the Z motive.



Fig. 4.31. *Abertura concertante*, expanded Y motive, mm. 6-9.

The Z Motive is also manipulated and developed in many instances. The first one immediately follows its first statement in m. 33, where only the first two bars are presented in a fragmented version. A more extended version appears in m. 39.

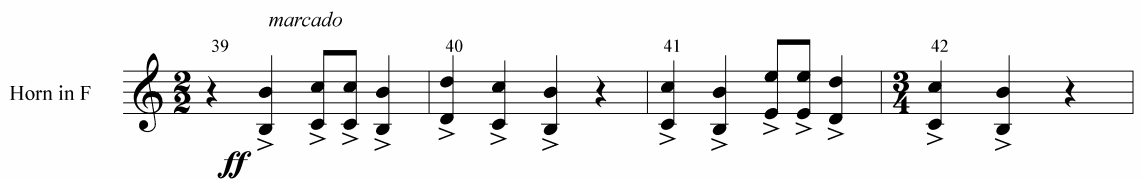


Fig. 4.32. *Abertura concertante*, modified Z motive, mm. 39-42.

Starting with the first statement of Z in m. 27, Guarnieri often presents Y and Z simultaneously in the winds. The strings alternately deal with X when the wind parts are filled with rests in a passage of instrumental dialogue that present X, Y, and Z in two different layers. Guarnieri works the motives in this manner throughout m. 58.

A new version of Y is introduced in mm. 33-34. This time, the motive inverts the direction of the notes in an ascending direction. The notes are not in stepwise motion as in the original version in m. 3. They derive from the version in mm. 6-9 where the intervals between the notes are gradually expanded as shown in figure 4.31. The intervals of fourths come from mm. 12-13.

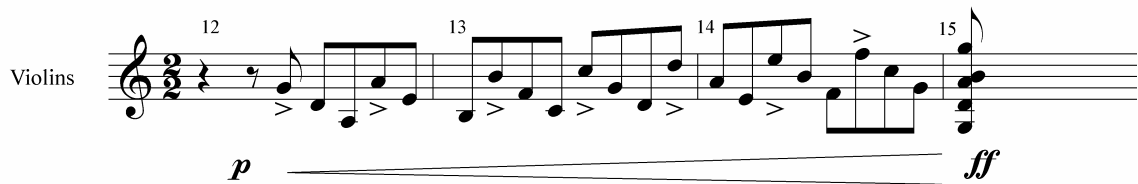


Fig. 4.33a. *Abertura concertante*, Violins, mm. 12-15.

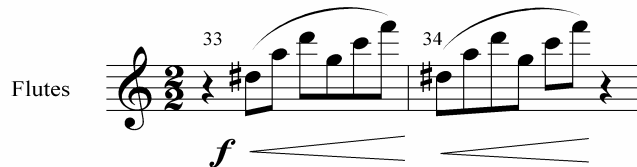


Fig. 4.33b. *Abertura concertante*, Flutes, mm. 33-34.

A new motive, called J, appears in m. 36. The J motive has the stepwise motion of Y, now moving upward, and the repeated notes of X. The new motive is presented in five instruments in a *forte* dynamic and in four octaves. However, the motive only resurfaces once more in the A section in m. 48.

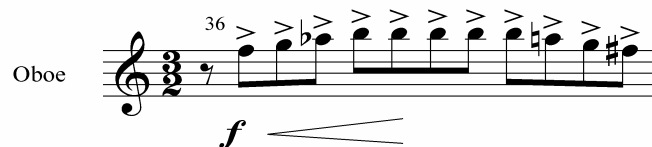


Fig. 4.34. *Abertura concertante*, J motive, mm. 36.

All four motives are presented in some form in mm. 36-58, and the next relevant passage starts in m. 59. The strings move away from dealing exclusively with the X motive. They provide sustained and repeated chords as accompaniment for a developmental section on the X motive. It first presents two statements of the extended version of X as illustrated in figure 4.29, one in the trumpet solo starting in B-flat in m. 59 and the other in the oboe solo starting in E-flat in m. 61. The chords are built in fourths in the upper three parts and fifths in the lower two parts. Following these two

statements, Guarnieri reduces the X motive to a four-note cell popping up in successive immediate entrances in four wind instruments, illustrating the influence of Beethoven's motivic reduction of themes.

The image displays a musical score for four instruments: Flute, Oboe, Clarinet in B \flat , and Trumpet in C. The score is in 3/2 time and covers measures 63 to 66. The Flute part begins in measure 63 with a four-note cell (G4, A4, B4, C5) marked *ff* and accents. This cell is repeated in measures 64, 65, and 66. The Oboe, Clarinet in B \flat , and Trumpet in C all enter in measure 64 with the same four-note cell, also marked *ff* and accented. The Oboe and Clarinet in B \flat parts are written in treble clef, while the Trumpet in C is in bass clef. The Flute part is in treble clef. The score uses various musical notations including slurs, accents, and dynamic markings.

Fig. 4.35. *Abertura concertante*, reduced X motive, mm. 63-66.

The Z motive has a very special treatment of its material in mm. 70-77. It appears in a considerably expanded version almost to the extent of becoming a new melody. Nevertheless, the motive simply evolves from a small motive to a four-bar unity repeated twice. The folk-like playful use of *staccato* is recalled, further associating Z with the X and Y motives. At the harmonic level, Guarnieri changes his approach with Z. Up until this point, he treats the motive in octaves, but starting in m. 70, he applies advanced harmonic treatment to it. In the bassoons, the *terças caipiras* are used with an extra octave in the form of intervals of tenths, anticipating the material found in the horns that starts in m. 77. The parallel tenths are always major, resulting in the Z material being presented in two different keys. In addition, the clarinets have two other simultaneous versions in two other keys. The clarinets are in intervals of fourths, favored by Guarnieri,

increased by an octave. The same interval of elevenths is found between the bassoon I and clarinet II. This passage is an example of Guarnieri treating *terças caipiras* in a polytonal passage.



Fig. 4.36. *Abertura concertante*, polytonal *terças caipiras*, mm. 70-73.

Subsection **b** starts in m. 77. Guarnieri presents a metamorphosed version of Z that evolves into a melody different in character from the elements presented in subsection **a**. The new version of Z has the sequence of intervals correspondent to the version in mm. 39-42, as demonstrated in figure 4.32. Guarnieri does not indicate a tempo change, but the pace of the music is reduced with notes of longer values, resulting in a slower melody. Other aspects of subsection **b** contribute to its contrasting quality. Its texture is considerably lighter than subsection **a**. An unhurried and placid ambience is established for the introduction of the introspective and reflective version of Z in the horns, called **b** theme. There is a strong connection between the form in which this theme is presented and the end of the previous subsection. Guarnieri employs the *terças caipiras* in this theme in the form of intervals of parallel major tenths, reproducing the bitonality effect in the bassoon parts shown in figure 4.36. Following, are the Z motive as found in mm. 39-42 and the **b** theme for comparison.

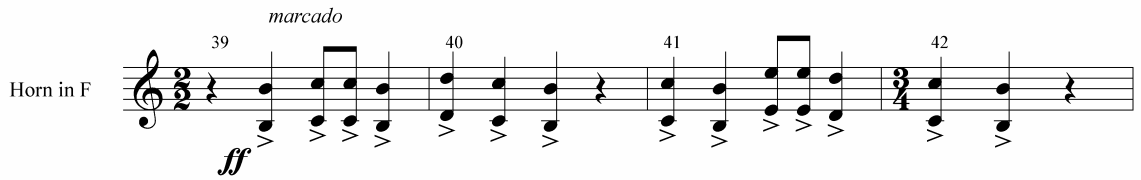


Fig. 4.37a. *Abertura concertante*, modified Z motive, mm. 39-42.

Fig. 4.37b. *Abertura concertante*, **b** Theme, mm. 77-86.

The use of *terças caipiras* in a slower section such as **b** is the most explicit use of Brazilian music that is easily recognized by the ear until this point in the piece. Guarnieri's mastery of compositional techniques is strongly exemplified in the way that the Z motive evolves from its original version from m. 27 where it, in addition to being secondary material, does not resemble Brazilian music at first impression. Furthermore, as previously discussed, the Z motive contains elements derived from the X and Y motives, which were also suggestive more than explicit in the use of Brazilian music elements. This process illustrates a high level of refinement in the use of national music elements. Snips of other versions of Z, X, and Y surface throughout subsection **b**, maintaining strong ties to the original materials. Though the **b** theme is not extensive, it foreshadows the melody and mood of the B section, also built in *terças caipiras* in a slow section.

Subsection **b** is also tied to the end of the **a** subsection by overlapping the end of the woodwind passage in mm. 70-77 with the first notes of the **b** theme. The connection is further explained by observing that the pitches in the horns are the same as the notes in the bassoon II and clarinet I. In the passage in mm. 77-85, where the **b** theme is presented, there are scattered versions of the inverted Y material as demonstrated in figure 4.33b in some strings and the X motive in some woodwinds to maintain consistency of the overall plan of the A section.

In mm. 86-120, Guarnieri develops the **b** theme in the winds. With sustained chords built in fourths and fifths in the strings in the background, the clarinet solo starts a second statement of the **b** theme without the long note in the beginning. The clarinet solo carries on the same pitch level that was left by the first horn in the previous statement. By doing so, Guarnieri maintains the continuous flow of the section, similarly to what he accomplished between the end of subsection **a** and the beginning of subsection **b**. The flute solo joins the clarinet in the second part of the theme in m. 90. After this second presentation of the **b** theme, Guarnieri develops the melody in a continuation of the process of mutation. He uses the *stretto* technique for an interesting passage where two versions of the theme run simultaneously one measure apart in m. 94-100. The first entrance in the oboe solo in m. 94 shows a different start, which is emulated by the horn solo entrance in the next bar. After the first four bars of the oboe line, the **b** theme has an element not present in the simultaneous version in the horn solo. This element in mm. 97-100 is a recall of the style and speed of the passage where the **b** theme originated in the woodwind in mm. 75-76 at the end of subsection **a**. Furthermore, this material is stimulated by the timpani entrance with the X material in m. 95. By doing so, Guarnieri

further interconnects subsections **a** and **b** and reinforces the concept that these two smaller sections are integral parts of the major A section.

The musical score for Figure 4.38a shows measures 93-103 of the *Abertura concertante*. The Oboe (Ob.) and Horn (Hn.) parts feature melodic lines with triplets and dynamics such as *dim.* and *pp*. The B♭ Clarinet (B♭ Cl.) and C Trumpet (C Tpt.) parts also include triplets and dynamics like *p* and *dim.*. The Timpani (Timp.) part provides a rhythmic accompaniment with a pattern of eighth and sixteenth notes.

Fig. 4.38a. *Abertura concertante*, Oboe and Horn solos, mm. 93-103.

The musical score for Figure 4.38b shows measures 75-77 of the *Abertura concertante*, specifically the Clarinet II part in B♭. Measure 75 features a triplet, and measure 77 includes a *p* dynamic marking.

Fig. 4.38b. *Abertura concertante*, Clarinet II part, mm. 75-77.

The timpani's recall of X also results in the resurfacing of extended versions of the material in alternated multiple entrances in the flute and clarinet solos in mm. 103-15, while the trumpet solo presents a final expanded version of the **b** theme accompanied by the return of sustained chords in the strings. The constant presence of the X motive in this passage predicts the return of subsection **a**. The timpani play a prominent role in the

transition to subsection **a** in mm. 114-20 in a passage marked by an internal acceleration in the timpani part.

The musical score for *Abertura concertante*, measures 103-21, is presented in four systems. The first system (mm. 103-106) features the Flute, Clarinet in B \flat , and Trumpet in C. The Flute part begins with a first ending (I.) marked *p* and *gracioso*. The Clarinet in B \flat and Trumpet in C parts also feature first endings and are marked *p*. The second system (mm. 107-111) includes the Flute, B \flat Clarinet, and C Trumpet. The Flute part is marked *p*. The B \flat Clarinet and C Trumpet parts feature first endings and are marked *p*. The third system (mm. 112-116) includes the B \flat Clarinet, C Trumpet, and Timpani. The B \flat Clarinet and C Trumpet parts are marked *p* and *dim.*. The Timpani part is marked *p*. The fourth system (mm. 117-121) is for the Timpani, marked *ff* and *cres.*.

Fig. 4.39. *Abertura concertante*, mm. 103-21.

The return of the **a** material in mm. 121-41 is an identical statement of mm. 1-21, except for mm. 130-31 where the original chords in the winds are omitted. Following the restatement of the **a** material, a transition in mm. 142-60 leads the music to the B section. In this transition, Guarnieri establishes very strong connections between both major sections of the piece. In the first half of the passage, the timpani has a prominent role in the drive to the new section, presenting material derived from the X motive. In m. 149 the music comes to a sudden stop after a short and dramatic *tutti fff* chord. At that same instant, the horn section holds a long note, initiating a process of internal deceleration using the repeated notes and neighboring tones from X and the slower pace, placid mood, and triplet figure from the **b** theme. The deceleration is accomplished by enlarging the value of the notes. The timpani sporadically brings the material used in the first part of the transition, maintaining the X motive alive and establishing ties to the previous major section. As was briefly mentioned above, Guarnieri often applies Beethoven's organicism to unify the piece; this area is an excellent example of that application.

Horn in F

149 150 151 152 153 154

fff f p

155 156 157 158 159 160 161 Calmo

p pp

Fig. 4.40. *Abertura concertante*, deceleration process, mm. 149-61.

The B section starts in m. 161, and Guarnieri uses another Portuguese word, the expression *Calmo*, to establish a more “calm” tempo and mood. The material is first presented in the strings. The viola takes over at the same pitch level as the horn solo at

the end of the transitional passage preceding B. Similarly to the transition to subsection **b** in m. 77, the last note of the previous passage connects at the same pitch level in the new section, providing a continuous flow and interconnection of musical materials. In fact, the viola line is a continuing variation of the horn transitional material now with more explicit use of the **b** theme and X materials, exemplifying the organic connection of the entire piece. Starting in m. 167, the viola line shows influence from the B theme.

Calmo

161 3 162 3 163 164 165

Viola

pp

166 167 168 169 170 171

Fig. 4.41. *Abertura concertante*, Violas, mm. 161-71.

The mood of the section resembles the mood of subsection **b** with its unhurried and placid atmosphere, confirming a structural connection between the B section and subsection **b**. The connection is furthered with the structure of the B theme with eight bars of *terças paulistas* in two octaves in the violins.

161 Calmo 162 163 164 165

Violin I

pp

Violin II

pp

Viola

pp

3 3



Fig. 4.42. *Abertura concertante*, Theme B, mm. 161-70.

The B theme is the material in *Abertura concertante* to which Guarnieri most explicitly applies Brazilian music. In addition to the Paulistan thirds, the lengthy melody has a descending quality, uses characteristic rhythms, applies modal scales, and ends on the third note of the scale. The *síncopa* is prominently used in the B section. The tonal center of the theme relates to the held Ds in the violas as the lowest note of the harmony and is, therefore, the basis of the harmonic context. The low strings reinforce this concept with a IV–I cadence in m. 170. With D established as the tonal area, the melody is constructed around the Lydian mode. The second half of the theme in mm. 167-70 lowers the seventh note of the scale, changing the mode to Mixolydian.

In Guarnieri's compositional life, his nationalist style evolved to a greater degree of expression of the emotions of the Brazilian soul. In the B section, he reflects the nostalgic aspect of life in Brazil. The mood of the section evokes an ambiance under the moonlight where the *Cantadores* (troubadours) sing songs imbued with emotions and nostalgia.

After the first statement of the B theme, Guarnieri proceeds with developmental adventures of the material. The first instance starts in m. 171 with the melody now in the

winds applying the D Mixolydian mode. The flute and clarinet solos present the melody while the other instruments feature fragmented versions of the B theme and the trumpets feature the *Dansa* rhythm.



Fig. 4.43. *Abertura concertante*, Trumpets, mm. 171-74.

The constant manipulation of the B material takes the melody back to the strings in different tonal contexts through m. 179. The singing quality of the material in this section is emphasized by the use of the Portuguese expressions *cantando* (singing), *muito cantado* (very sung), and *expressivo*. Guarnieri briefly departs from the melody as primary material to an interlude with further fragmentations of the B theme and recalls of the Y material and the *Dansa* rhythm in mm. 180-85.



Fig. 4.44. *Abertura concertante*, Clarinet I, mm. 179-82.

The melody returns in the strings in an altered version in mm. 186-89 with more intricate chord structures built in fourths and sevenths. In m. 190, the melody migrates to the winds and fragmented versions of the B theme distinguished by the *síncopa* wander among different groups of instruments supported by sustained chords in the strings. In the midst of this passage, the timpani elaborate an attempt to return to the A section by presenting two bars of the X motive in the slow tempo of the music surrounding it. The

attempt is subdued, however, by an intense build up to the climax of the B section and of the entire piece with a strong statement of the B theme starting in m. 208.

For the first time in the piece, Guarnieri uses the entire orchestra in combined and unified efforts to collectively present a single musical idea. This represents a shift in approach in this piece. Up until this point, different groups of instruments have been dealing with different materials in an unsynchronized manner as a result of Guarnieri's polyphonic treatment of the musical ideas. In the climax, the entire orchestra contributes at some level resulting in a powerful presentation of the B theme. The preparation for the climax starts in m. 204 with the violins using a syncopated figure as the starting element for the build up. In m. 205, the violins apply this syncopated figure to establish a melodic pattern derived from a version of the Y motive as demonstrated in figure 4.33a. These rhythmic and melodic materials are used in mm. 206-7 to delineate a process of internal deceleration, resulting in the inclusion of an actual 12/8 measure in the midst of 3/2 bars. Each three-note sequence corresponds to a chord change over a D pedal point in the low instruments.

The image displays a musical score for three staves: woodwinds (ww.), violins, and low strings (Low str.). The time signature is 3/2. The woodwind staff (top) shows measures 206 and 207 with various chords and accidentals, including a key signature change to one flat. The violin staff (middle) features a syncopated melodic pattern with slurs and ties. The low string staff (bottom) provides a harmonic foundation with chords and a pedal point, marked with a forte (f) dynamic. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents (>).

Fig. 4.45. *Abertura concertante*, mm. 206-7.

In mm. 208-15, the full orchestra presents the developed version of the B theme with an intense expression of emotional feelings in a *fortissimo* dynamic. The most intense expressive moment starts in m. 210 with the violins presenting the theme in two octaves of Paulistan thirds over thick lower register chords. A slide in the midst of the first measure adds character to the emotional outburst. Other instruments join the violins in Paulistan thirds through the end of the passage.

The musical score for orchestra reduction, measures 208-217, is presented in three systems. The first system (mm. 208-210) shows a full orchestral texture with a forte (*f*) dynamic and a crescendo leading to fortissimo (*ff*). The second system (mm. 211-213) continues the dense texture. The third system (mm. 214-217) features a horn solo starting in m. 215, with the orchestra dynamics dropping to piano (*p*) and then pianissimo (*pp*).

Fig. 4.46. *Abertura concertante*, orchestra reduction, mm. 208-17.

The climax section in mm. 208-15 is soon followed by a long transition back to the restatement of the A section. In this retransition, Guarnieri uses the horn section again as the stating point. The material used derives from parts of the B theme are been intensively developed in the B section with the *síncopa*.



Fig. 4.47. *Abertura concertante*, Horn solo, mm. 216-20.

In m. 220, the bassoon solo takes over the material on the same pitch level that the horn solo sustains for several bars at the end of its phrase. Not resisting the temptation, Guarneri develops the transitional material for a few bars. The timpani elaborates a disguised and more effective intervention to push the music back to the A section. In m. 224 Guarneri indicates in the score that the timpani should be muted by placing a piece of cloth on the drumhead. With the help of *pizzicato* in the low strings with the same rhythm of the timpani, the transitional material in the bassoon solo is immediately influenced by the timpani's interference. The bassoon line incorporates the repeated notes and the neighboring tones of the X motive from the A section into its material.

Fig. 4.48. *Abertura concertante*, Bassoon and Timpani, mm. 219-33.

A major structural connection is also accomplished in the retransition to A. Guarneri uses materials from the A section to transition into the B section, and he does

the same in the passage out of B. With this procedure, Guarnieri maintains the organic quality of the piece.

In m. 236, the timpani, now without the muting device, starts a drive back to the A section with a fine example of internal acceleration associated with a Portuguese expression *apressando* (hurrying) in m. 239. In this passage, Guarnieri creates a sense of urgency for the next section.



Fig. 4.49. *Abertura concertante*, Timpani, mm. 236-41.

The return of the A section that starts in m. 241 is a note-by-note restatement of the original version for most of the section. Guarnieri's choice is justifiable by the constant developing of the materials in *Abertura concertante* from the very start with motives, themes, and subsections deriving from earlier materials. The structure of the restatement of A is the same as the opening section with a tripartite format, now **a-b-a+b**. The changes from the original material start to occur in m. 343 in the middle of subsection **b**, making mm. 241-342 the same as 1-102. In mm. 343-54 Guarnieri maintains most of the materials from the winds from mm. 103-20. In the strings, he adds a rhythmic pattern in the inner parts that pushes the music to the coda.



Fig. 4.50. *Abertura concertante*, rhythmic pattern in the Strings, mm. 243-54.

The restatement of the second subsection **a** is combined with the **b** theme in mm. 355-63. The violins have the X material in a sequence of the extended version of the motive. This material is presented in *terças caipiras* in octaves. The upper woodwinds present a modified version of the **b** theme. The low strings, bassoons, and horns establish a musical relationship with off-beat accented chords. This material adds a distinct rhythmic intricacy in some parts of the remainder of the piece when this material is used against the X motive and the **b** theme. The trumpets, minimally used in this **a-b** subsection in mm. 355-63, are a leading force in mm. 364-68 and 382-88.

The musical score for mm. 355-63 of *Abertura concertante* is presented in two systems. The first system covers measures 355 to 358, and the second system covers measures 359 to 363. The score is written for four parts: Upper woodwinds (ff), Violins (ff), Lower woodwinds and strings (ff), and a combined Lower woodwinds/strings staff. The music is in 3/4 time and features triplet markings (indicated by a '3' over a bracket) and dynamic markings (ff). The Violins part shows a sequence of chords in octaves, while the Upper woodwinds part presents a modified version of the **b** theme. The Lower woodwinds and strings part establishes a musical relationship with off-beat accented chords.

Fig. 4.51. *Abertura concertante*, mm. 355-63.

A small transition to the coda is presented in mm. 364-68. The coda arrives in m. 368, presenting the X motive in fragmented versions alternating in the strings and the winds. The last developmental appearance happens in mm. 382-88 where the strings and woodwinds simultaneously feature two different versions of X. The timpani, as if attempting to stop the constant mutation of ideas, comes back in m. 388 in a *fortissimo* solo. Its intervention leads the music to a sudden stop in the last measure with the full orchestra in agreement with a unison G, the overall key center of the piece.

Abertura concertante shows the work of a composer who has control of his compositional technique. No material in the overture is a result of a casual approach. Rather, it is the outcome of a carefully conceived and meticulously executed plan. Similarities between his approach to motivic writing and that of Beethoven are again evident. Guarnieri always gives special attention to the choice of motives and musical ideas that have potential for development. His work in the overture proves this concept in the first few measures of the piece and continues in many other places. Mário de Andrade praised Guarnieri as one of the few Brazilian composers of his time who had control of the art of developing. *Concertante* shows a remarkable work in the effective presentation of short motives that are constantly subject to mutations, resulting in new musical ideas evolved from previous manipulation of motives. The X motive is perpetuated throughout the piece as a source of unity and organicism. Yet, Guarnieri is able to avoid an approach in the overture that results in an uncontrollable development of materials and a rhapsodic approach to form. Instead, he manipulates his ideas in a balanced formal design.

The approach to tonality is built around tonal centers with an overall sonata-allegro harmonic plan with G as the overall tonal center in section A, D as the prominent tonal center of section B, and G as the overall tonal center of the last section. The continuous developmental approach within the sections takes the music to various tonal centers, especially in the use of polytonality. However, Guarnieri drives the music back to G in the various statements of the **a** material and strong statements with G major chords in the middle of the B section in mm. 210 and 213.

The use of national elements is mostly accomplished in a subdued and less evident way in the A sections, though integral components of the motives and melodies originate from Brazilian music. The use of such elements is more explicit in the B section with a lengthy melody that uses Brazilian rhythmic and melodic characteristics. Guarnieri uses no typical Brazilian instruments. In fact, the only percussion instrument used is the traditional timpani, perhaps in a deliberate maneuver to avoid any form of exoticism. However, the timpani, not relegated to a mere background role, is a leading, driving, and influential instrumental force. The timpani keeps the music focused on the structural aspect of the piece, driving the music back to the A materials, specifically to those of subsection **a**, and protecting the music from never-ending developmental procedures. Multiple examples of the latter concept are found in *Concertante*. The first appears in the drive from subsection **b** into subsection **a** in the first A section. Another instance is located in the drive from the B section into the last A section. A third timpani intervention is found in the drive to the end of the piece in mm. 388, leading the music to an abrupt final chord in unison Gs with the full orchestra.

Abertura concertante is a fine and well-crafted work that merits closer attention from orchestra directors. The piece will be greatly enjoyed by the audience, the performing musicians, and the conductor.

***Abertura Festiva* (Festive Overture)**

The last page of the manuscript of *Abertura festiva* indicates that the piece was composed in 1971 between 10 and 29 January. The overture was first conducted nearly three months later by Simon Blech on 20 April 1971. In the original manuscript score Guarnieri wrote the following statement:

The work “*Abertura festiva*” was written for a commission of the “São Paulo Philharmonic Orchestra” to be performed at its inaugural gala concert of the 1971 season. The compositional [formal] plan of this work is A-B-C-B-A+Coda, with three themes of distinct character and a coda. In it, the composer utilizes the elements of musical art, naturally favoring those that better suit his sensibility, and therefore not mentioning which musical tendency or aesthetics he adopted.⁸

This statement is both curious and intriguing. Guarnieri certainly must have had his reasons to include such an unarguable statement. Flávia Camargo Toni, the curator of the Camargo Guarnieri collection who has been very helpful in giving this author access to the composer’s original scores, wrote on the recording jacket of a CD released by BIS that included *Abertura festiva* of possible reasons for the statement:

At the age of sixty-four, a composer of international projection, rigid in form and a skilled orchestrator, Camargo Guarnieri was frequently criticized for his nationalistic posture or, rather, for his coherence in not deviating from the ideas that he delineated from the beginning of his career. Because of this [his consistency], he distanced himself from the followers of Schoenberg [because they floated in and out of nationalistic and 12-tone aesthetics]. Perhaps this

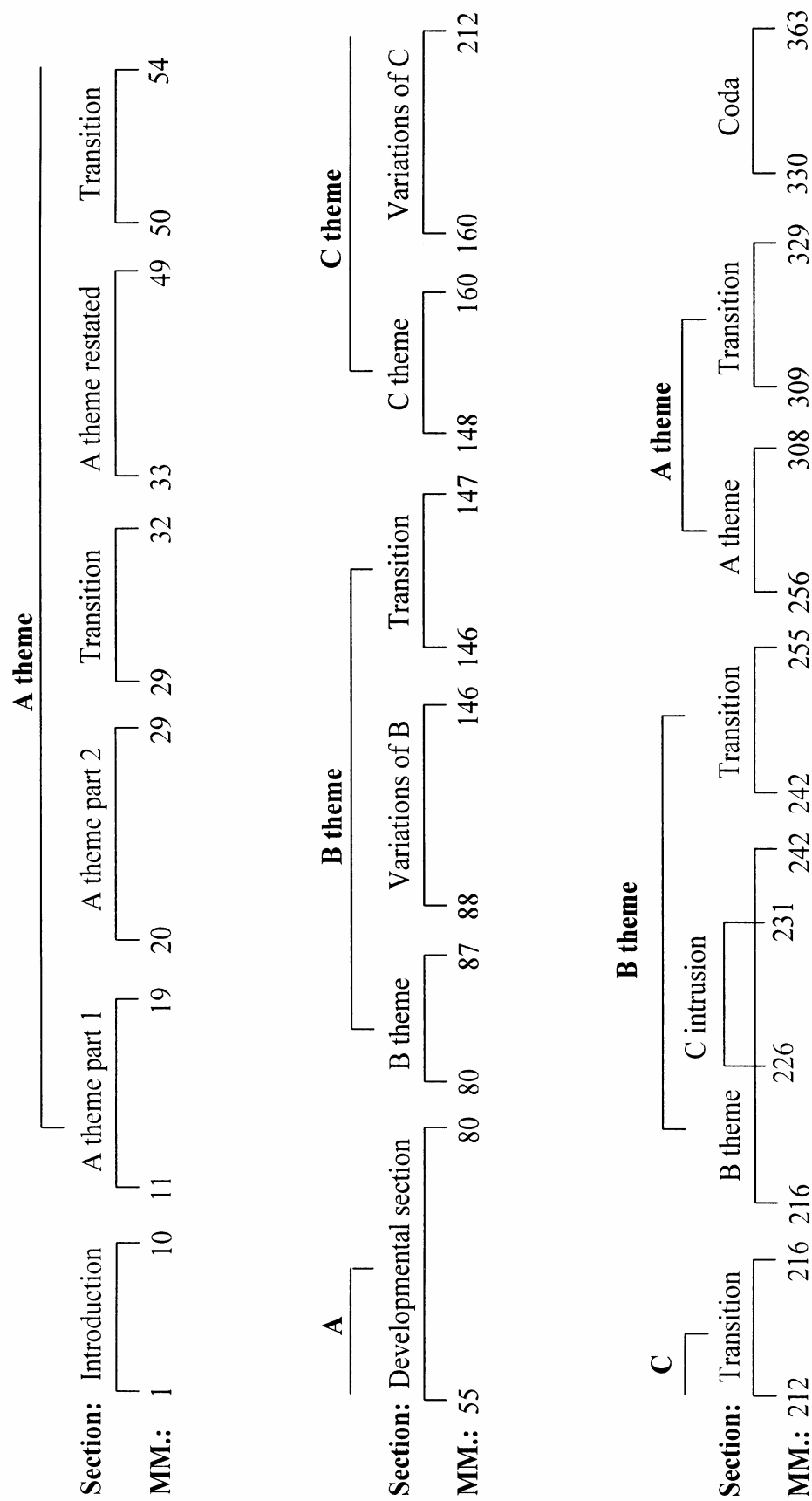
⁸Camargo Guarnieri, “*Abertura Festiva*,” AMs, foreword, Camargo Guarnieri Foundation Archive, University of São Paulo (USP), São Paulo, Brazil. (Quote translated from Portuguese by this author)

explains the comments that he wrote with his own hands in the original manuscript of the score after the piece was finished.⁹

A few conclusions can be drawn from Guarnieri's statement in the score. As evident since early in his career, the choice of a solid formal plan attests to the consistency of his approach to the structure of his compositions, as Toni pointed out. From the formal plan, one can anticipate the concern with the balance and proportion of the sections with distinct melodic materials. The second musical comment on the score expresses Guarnieri's ideas of music free from non-musical elements. The concept supports even further the approach to nationalistic music that he inherited from Mário de Andrade. Such idea avoids the excessive use of characteristic elements as prefabricated materials for musical compositions. In the statement, Guarnieri also makes it evident that the debate of the various schools of thoughts was alive as late as two decades after the *Open Letter*. A chart with this author's interpretation of the piece's form follows:

⁹Information included on page 8 of the recording jacket of John Neschling, *Symphony No. I, Abertura Festiva, Symphony No. 4 'Brasília'*, São Paulo Symphony Orchestra (OSESF), BIS-CD-1290. (Quote translated from Portuguese by this author)

Fig. 4.52. *Abertura festiva* Chart



Abertura festiva is scored for full orchestra with piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, harp, strings, and an extensive percussion section including Brazilian instruments. However, as discussed in chapter 3, Guarnieri is always careful in the use of these instruments to avoid exoticism. The materials they present are partial elements of compositions carefully handled by Guarnieri to convey his musical statement. In fact, as the discussions on the overture demonstrate, the use of familiar Brazilian instrumental sounds compensates for the piece's chromatic and atonal writing.

The introduction of *Abertura festiva* is very intense. A Brazilian instrument is immediately presented. The *agogô*, a two-pitch cowbell set, interplays with the traditional timpani and the heavy, thick, and rhythmic chords in the brass and low instruments. The thick chord clusters set the harmony and melody's chromatic approach. In these opening bars, Guarnieri creatively uses the *síncopa* in different areas of the orchestra. This introduction also illustrates an instrumental dialogue at three levels in the *agogô*, the timpani, and the rest of the orchestra.

Alegro Spirituoso

Orchestra red.

Agogo

Timpani

Orch. red.

Agogo

Timp.

Fig. 4.53. *Abertura festiva*, introduction, mm. 1-9.

The rhythmic figures introduced by the *agogo* and timpani generate materials that are immediately absorbed by the rhythmic chords in mm. 3-7 (as in the example above) and the melody of the A section first presented in the flute solo in m. 11.

Flute

Fig. 4.54. *Abertura festiva*, A theme, part I, mm. 11- 19.

The creative use of the *síncopa* is an evident use of Brazilian elements featured in the flute theme. In m. 11, a rest replaces the first eighth note, and in the next bar, Guarnieri emphasizes the rhythm with accents. Other creative versions of the same figure can be found in the introduction in m. 5-6.



Fig. 4.55. *Abertura festiva*, forms of the *síncopa*, mm. 5-6.

Another trace of Brazilian elements in the flute melody is found in the sixteenth-note figures in m. 15. Considering that the melody is conceived around the tone center of F, the descending pattern of the three sixteenth and two eighth notes, later repeated in a slightly modified version in m. 18, delineates the Mixolydian scale. Another Brazilian characteristic in the melody is the approach to the last note in m. 18 by an interval of an ascending third.



Fig. 4.56. *Abertura festiva*, Flute solo, mm. 15-18.

The A theme has a second part in mm. 20-27 with an extension through m. 29. In this passage, Guarnieri emphasizes the lowered seventh degree of the Mixolydian scale and leads the melody to rest on the third degree of the scale, adding to its northeastern flavor. In mm. 24-26, he briefly shifts to a different tonal center but returns to F in m. 27. The extension in mm. 28-29 leads the music to a transition similar to the introduction.

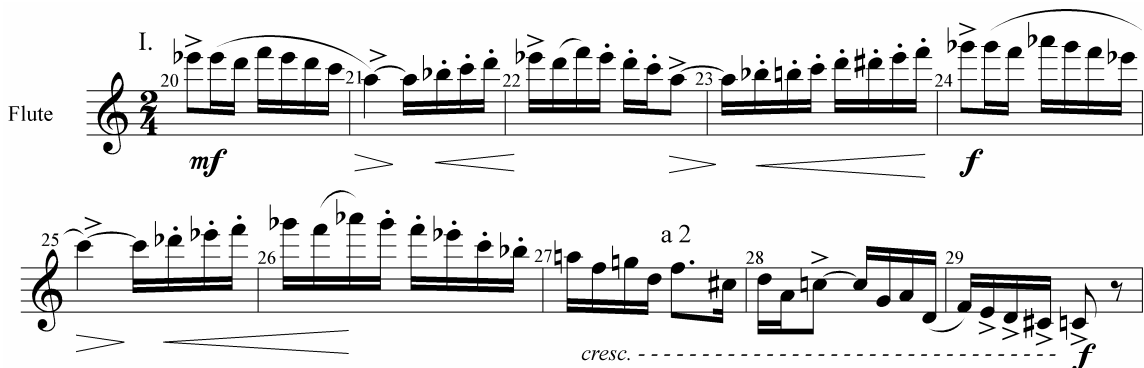


Fig. 4.57. *Abertura festiva*, A theme, part II, mm. 20-29.

The *Dansa* rhythm is constantly presented in the accompaniment to the A theme.

The accents on some of the notes in the violas are synchronized with the notes on the cello line to delineate this rhythmic pattern.

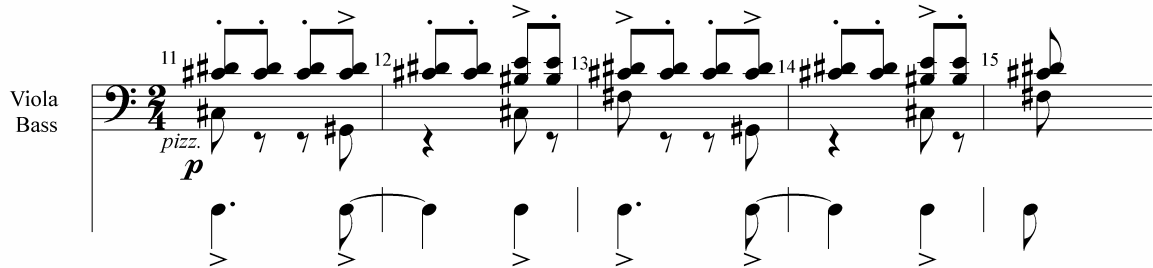


Fig. 4.58. *Abertura festiva*, A theme, accompaniment, mm. 11- 15.

A transition to a second statement of the A theme is presented in mm. 29-32. This passage has similar rhythmic intensity and complex chords built in fourths as happened in the introduction. The rhythm is more intricate and shows influence from the version of the *síncopa* found in the second measure of the theme's first statement in m. 12.



Fig. 4.59a. *Abertura festiva*, the *síncopa*, m. 12.



Fig. 4.59b. *Abertura festiva*, transition, mm. 29-32.

The second statement of the A theme starts in m. 33 with elements of variation. The tonal center is B-flat and the melody is initially carried by the violins in octaves with slight changes in mm. 36 and 38 and an extension in m. 41. The background for the first part of the theme is provided by the low strings and several wind instruments in a much thicker texture in contrast with the lighter accompaniment presented for the first statement in the flute solo. Resembling the intensity of the introduction material, the horns and violas add rhythmic chords built in fourths. All these elements associated with the *forte* dynamic of mm. 33-42 contribute to an intense version of the first part of the A theme.

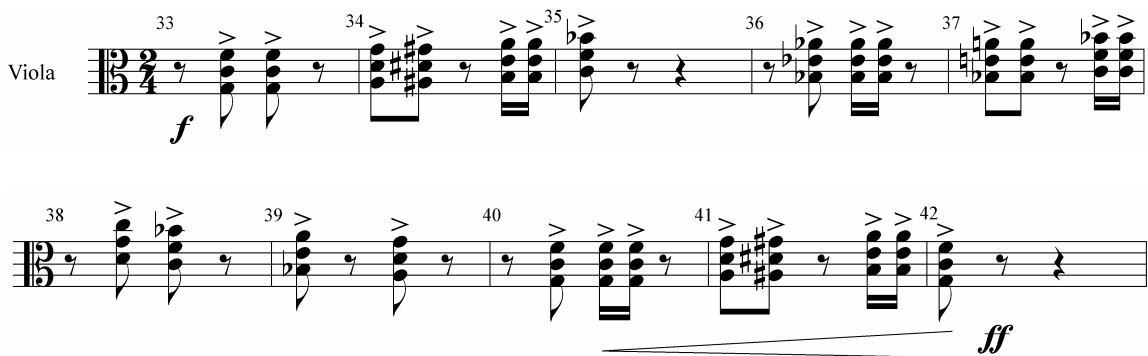


Fig. 4.60. *Abertura festiva*, Viola accompaniment, mm. 33-42.

The second half of the A theme in mm. 42-49 resembles the original statement in the as it is presented by a solo woodwind instrument, the English horn. The new version contrasts the original in Guarnieri's construction of the accompaniment with the use of chords of seconds in a small group of instruments, including mallet instruments from the percussion section. The result is a quite impressionistic version of this section of the melody.

A transition in m. 50 follows the end of the A theme. The material that Guarnieri uses in this transition derives from a small idea in the second part of the theme. The

outcome, a sequence of runs of small groups of notes, delineates the *síncopa* when the top note of each run is considered. This procedure is similar to what happens in the Y motive of *Abertura concertante* (see figure 4.28).

Violin

49 50 51

pp *cresc.* -----

VI.

52 53 54

Dansa rhythm

Fig. 4.61. *Abertura festiva*, Violins, mm. 49-54.

A developmental section of the A theme follows the transitional passage. In mm. 55-60, the *síncopa*, more explicitly featured every other bar, is associated with materials similar to elements in the introduction. The thick dissonant chords introduced in the opening bars of the piece heavily influence the A theme. This procedure exemplifies Guarnieri's ability to continue to develop musical ideas by altering materials featured in older sections using elements from newer sections.

Brass

55 56 57 58

f

Reduction

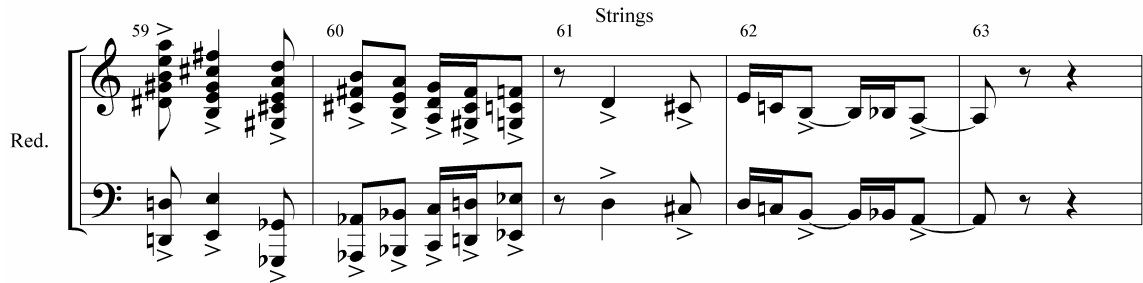


Fig. 4.62. *Abertura festiva*, development of the A theme, mm. 55-63.

With the use of Paulistan thirds in mm. 65-68 as the horns and trombones have the *síncopa*, the *Dansa* rhythm is presented in two different ways in the woodwinds and violins. The woodwind material resembles a *banda de paus e pífaros*, a rustic folkloric woodwind and percussion band found in the interior of northeastern Brazil.

Fig. 4.63a. *Abertura festiva*, Flutes and Violins, mm. 65-68.

Fig. 4.63b. *Abertura festiva*, Brass, mm. 65-68.

In the next passage in mm. 69-76, Guarnieri takes the first two bars of the second part of the A theme and applies a perfect *stretto* treatment in the strings. In the

background, a *xocalho* solo (the Brazilian shaker) features the *Dansa* rhythm in an augmented version as delineated by the accents.

Violins

Viola/Cello

69 70 71 72

f

f

Fig. 4.64a. *Abertura festiva*, Strings *stretto*, mm. 69-72.

Xocalho

Dansa rhythm

70 71 72 73

f

f

Fig. 4.64b. *Abertura festiva*, *Xocalho*, mm. 70-73.

The *Dansa* rhythm is creatively augmented in the strings and most of the winds in mm. 76-80.

Violin I

Dansa rhythm

76 77 78 79 80

ff

ff

Fig. 4.65. *Abertura festiva*, Violin I, mm. 76-80.

Guarnieri prepares the way for the B theme entrance with a considerable drop in texture, much like Beethoven uses in several of his symphonies. In this transition in mm. 80-87, the music comes to a suspension with a long chord in the horns. The bassoons and clarinets have a process of internal deceleration, preparing the music for the B section's

slower pace. Even though Guarnieri does not indicate a tempo change in the new section, the melody's slower tempo is achieved with notes of longer values, an approach similar to Guarnieri's application in *Abertura concertante*. The Brazilian elements of the B theme are even less evident than in the A theme. First introduced in the clarinet solo, the theme is more characterized by wide intervals of fourths, fifths, sevenths, and ninths, than by the typical stepwise motion of Brazilian melodies. The slight connection with Brazilian elements is found in mm. 91-92, where the *Dansa* rhythm is revealed in the groups of notes in the same direction.

The musical score for *Abertura festiva*, B theme, mm. 89-98, is presented in three staves. The top staff is for Clarinet in Bb, starting at measure 89 with a first ending bracket (I.) and a mezzo-forte (mf) dynamic. The middle staff is for Dansa rhythm, showing a series of eighth notes. The bottom staff is for Bb Cl., starting at measure 94. The music is characterized by wide intervals and a slower tempo.

Fig. 4.66. *Abertura festiva*, B theme, mm. 89-98.

This grouping of notes is first presented in the second violins starting in m. 88. This pattern characterizes one of the accompaniment materials of the B section and is also associated with the C section. Correlation of major sections is enhanced when material in the cellos and basses is considered. This material, that also starts in m. 88, derives from the A section, where it was constantly presented in the accompaniment. The A and B materials constitute elements of the C section accompaniment and add an organic quality similar to Guarnieri's other *abertura*. The details of this procedure are later explained.

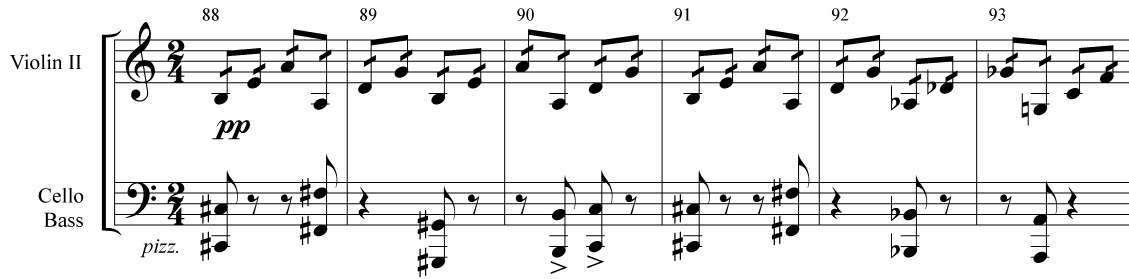


Fig. 4.67. *Abertura festiva*, B theme accompaniment, mm. 88-93.

Following the first statement of the B theme, Guarnieri presents theme variations using various procedures. The first of these in mm. 98-107 is presented by the flute and oboe solos starting on the same pitch level as the clarinet's original version. The melody has slight alterations, and the accompaniment features A and B materials in different groups of instruments. The second variation, introduced by the English horn a fifth lower in m. 108, starts a more complex developmental process. Only the first half of the B theme is manipulated in the next several bars, and first occurs in mm. 108-15. The note of the melody's fourth measure is held for two extra bars. Under it, Guarnieri introduces materials that creatively feature the *Dansa* rhythm. The trumpets have a passage in parallel fourths in which the lowest notes of a sequence mark the *Dansa* rhythm. This rhythm is also distinguished by accents in the trumpet material that match the chords played by the harp.

The image shows a musical score for two instruments: Trumpet in C and Harp. The score covers measures 112 to 115. The Trumpet part is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features a 'Dansa rhythm' with a forte (f) dynamic. The Harp part is written in two staves (treble and bass clefs) with a key signature of two flats. It provides accompaniment with a forte (f) dynamic. The time signature is 2/4. The measures are numbered 112, 113, 114, and 115. The Trumpet part has a melodic line with various intervals and rests. The Harp part has a more rhythmic accompaniment with chords and single notes.

Fig. 4.68. *Abertura festiva*, creative use of the *Dansa* rhythm, mm. 112- 15.

Following this material, the first half of the B theme returns in an unstable tonal center area where the music goes from the key areas of B-flat to E-flat in mm. 115-20. In mm. 120-23, the same material from the example shown above is recalled in some wind instruments.

The *agogô* call returns in m. 123 announcing a *stretto* passage in the string section. The elements used here also derive from the first half of the B theme. The main aspects of the theme applied in this instance are the interval relationships. The four string sections entrances are one measure apart and follow Guarnieri's approach to the traditional fugue; the first two entrances are in the newly established tonal center of E-flat, the second in B-flat, and so forth. All the voices are identical statements of the original at their own pitch level. The triangle and suspended cymbal are featured in the background of this passage of rhythmic materials found in Brazilian music.

The image displays two systems of musical notation for string instruments. The first system covers measures 125 to 129, featuring Violin I, Violin II, Viola, and Cello. The second system covers measures 130 to 135, featuring Violin I, Violin II, Viola, and Cello. The music is in 2/4 time. Measures 125-129 are marked with a forte (f) dynamic and include various articulations like accents and slurs. Measures 130-135 continue the melodic and harmonic material with similar articulations.

Fig. 4.69. *Abertura festiva*, *stretto* passage, mm. 125-35.

The clarinets and bassoons bring their own version of the *stretto* in mm. 138-46. The material, almost identical to the version in the strings, reveals only two entrances with each section in thirds, resembling the *terças paulistas*' approach. The first entrance in the clarinets comes in the tonal center of E-flat and the bassoons in A-flat. The strings and harp accompany the two sets of instruments with sustaining chords in the violins and two patterns in the low strings and harp. The pattern in the cellos, basses, and bass clef of the harp derives from material in the cellos and basses consistently associated with the

A section. The violas and treble clef of the harp have creative presentations of the *síncopa* with rests filling parts of the rhythm.

The image shows a musical score for two parts: Harp and Síncopa. The Harp part is written in a 2/4 time signature, starting with a bass clef and a treble clef. It features a melody with rests and is marked with a dynamic of *mf*. The Síncopa part is written in a 2/4 time signature and consists of a series of eighth notes. The measures are numbered 138, 139, 140, 141, and 142.

Fig. 4.70. *Abertura festiva*, Harp, mm. 138-42.

A quick run in the violins in fourths in mm. 146-47 leads the music to the unprepared advent of the C section in m. 148. The C theme is, as Guarnieri anticipated in his statement on the first page of the manuscript score, different in nature and character from the A and B themes, which are also distinct from one another. Most of the intervals of the C melody are made of stepwise motion. Similarly to the B theme, C maintains the slower pace of the notes. The *síncopa* is explicitly featured in m. 152. The tonal center evolves around the G Lydian scale, characterized by the raised fourth (more evident in the mm. 186-98 version). An ambiguity exists in the concert Ds in the melody that comes with a sharp in m.151 and with a natural in m. 155. In a later statement of the same melodic line in mm. 186-94, Guarnieri interchanges the two notes depending on the passage's context.

The image shows a musical score for two parts: F. Horn/ E. Horn (mm. 148-60) and F. Horn (mm. 186-98). Both parts are written in a 2/4 time signature. The top part is marked with a dynamic of *f* and the bottom part with *ff*. The melody is characterized by stepwise motion and includes a raised fourth interval.

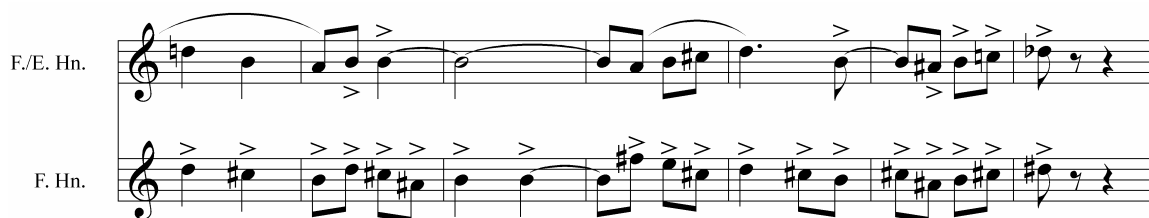


Fig. 4.71. *Abertura festiva*, C theme comparison, mm. 148-60/186-98.

As previously mentioned, the C theme is surrounded by accompaniment materials from the A and B themes. The broken rhythmic figure from the A section is presented for the first time with chords in the lower strings and clarinets starting in m.148. The three-note pattern characteristic of the B theme accompaniment that was predominantly in intervals of fourths in the B section comes in intervals wider than fourths in this passage. The result is an advanced level of organicism where each new section retains and expands important materials from the previous sections. While the melody evolves around G, the chords in the accompaniment patterns fluctuate between B and C major at one level and C, D-flat, and E-flat major in the piccolo, flute, and oboe at another level, resulting in a polytonal writing.

The C theme is longer than the customary eight-bar structure. Five entrances of the theme are presented in the C section, and each of its statements has an extension. These extensions result from the continuing developmental manipulation of the theme and also serve as a transition to the next entrance. In the first of these extensions of the melody in mm. 156-59, Guarneri recalls a similar trumpet intervention found in mm. 112-15 in the extension of the first half of the B theme as demonstrated in figure 4.65. This time, the trumpets present material in *terças paulistas*. The use of the Paulistan thirds in this passage does not resemble the way they are used in the folkloric setting or even in *Abertura concertante* due to the advanced musical writing and complex

chromatic and atonal harmonic language used in *Festiva*. The connection with folk music lies in the mere use of the thirds.

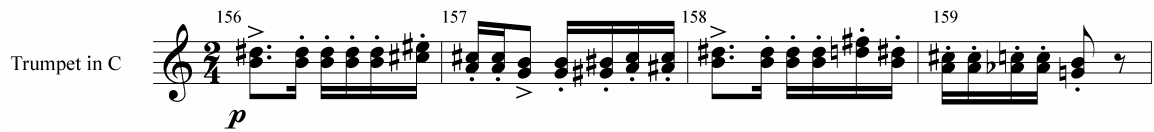


Fig. 4.72. *Abertura festiva*, Trumpets, mm. 156-59.

The second statement of the C theme is introduced by the trumpets and violins in octaves in mm. 160-73. As customary with Guarnieri, when the same materials are consecutively presented, the consequent version comes with some level of alteration. In the case of m. 160, the changes are considerable. The melody starts in G-flat, a half step from the original, and is developed, interpolated, and extended resulting in a fourteen-measure statement.

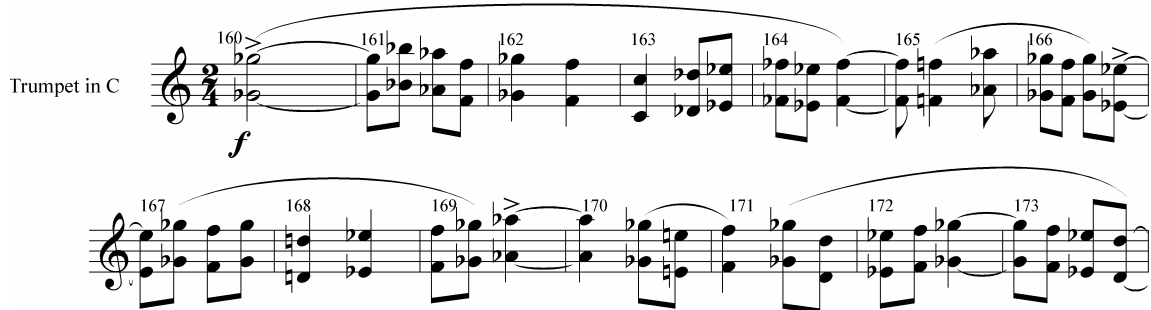


Fig. 4.73. *Abertura festiva*, C theme in G-flat, mm. 160-73.

The accompaniment figures from the A and B sections are also presented with modifications. The chords in the low strings and bassoons now fluctuate between B-flat major and C major, resulting in the Lydian scale. Other nuances are found in the viola chords and the patterns in the woodwinds as a result of a theme-variation approach.

The process of continuing development of the C material takes the music to a considerably altered variation of the theme as presented in the woodwinds in mm. 174-86, while the strings have accompaniment patterns similar to the previous C passages.

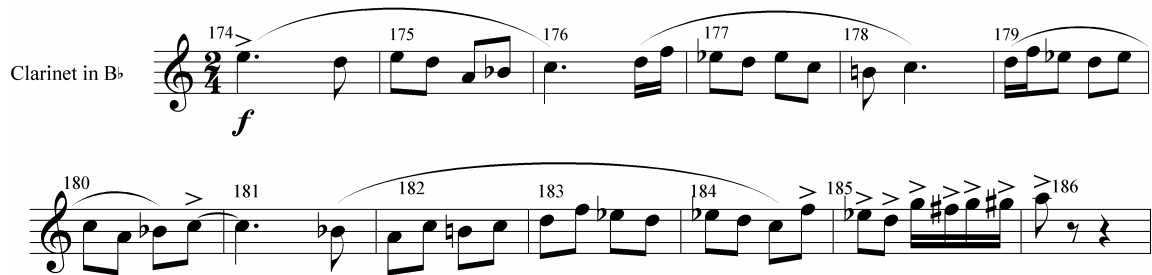


Fig. 4.74. *Abertura festiva*, C theme variation, mm. 174-86.

After the nearly unrecognizable version of the C theme, Guarnieri brings strong identical entrances of the theme that maintain a great part of the original form (see the comparison in figure 4.71). A three-voice *stretto*, one measure apart, marks a powerful moment in the piece performed by the brass section in mm.186-98. The first entrance in G in the horns is followed by the trombones in C and the trumpets in D. The instruments are at full volume with accents on every note in a *fortissimo* dynamic. This passage in the brass is accompanied by a sole, equally intense snare drum part. The accents on the continuous sixteenth notes in the snare drum reveal the *Dansa* rhythm, similarly to the example shown in figure 4.64b. This intense moment in the overture evokes a mood not yet seen in the piece. The desperate cry portrayed in this passage is more intensively recalled in the final A section, where the brass section is heavily used in the moments prior to the coda.

Similarly to the end of the first statement of the C theme in m. 159, the last note of the horns in m. 198 leads to a new version of the melody starting in another G, this time G-sharp. This run of the theme has the starting notes in the same contour of the

second statement that begins in m. 160. Another developmental process is applied, and this version is also extended to fourteen measures. Starting in m. 201, the woodwinds bring multiple entrances of fragmentations of the material against the melody in the cellos and the English horn.

The musical score is presented in three systems. The first system covers measures 198 to 203. The Flute and Oboe staves are in treble clef with a key signature of one sharp (F#). The Cello staff is in bass clef with a key signature of one sharp (F#). Measures 198-200 show the Cello playing a melody marked 'ff'. Measures 201-203 show the Flute and Oboe entering with a melody marked 'mf'. The second system covers measures 204 to 212. The Flute, Oboe, and Cello staves continue the musical material. The Cello provides a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 4.75. *Abertura festiva*, C theme, G-sharp version, mm. 198-212.

In m. 212, Guarnieri reduces the level of musical activity. The previous multilayered section with the melody interwoven with countermelodies comes to an abrupt stop. The horns, vibraphone, and suspended cymbal provide a transition to the return of the B theme. The transitional material becomes the accompaniment for the melody. The horns and vibraphone start with a combination of the *Dansa* rhythm and the *síncopa*, resulting in an internal acceleration that occurs as the value of the rhythm turns into an even eighth-note pattern. This pattern, when settled, adds a restless quality of

nervousness to the music with intervals of seconds. The snare drum reinstates rhythmic combinations produced by the mixture of eighth and sixteenth notes which originated in the opening *agogo* call that influenced both the A and B sections.

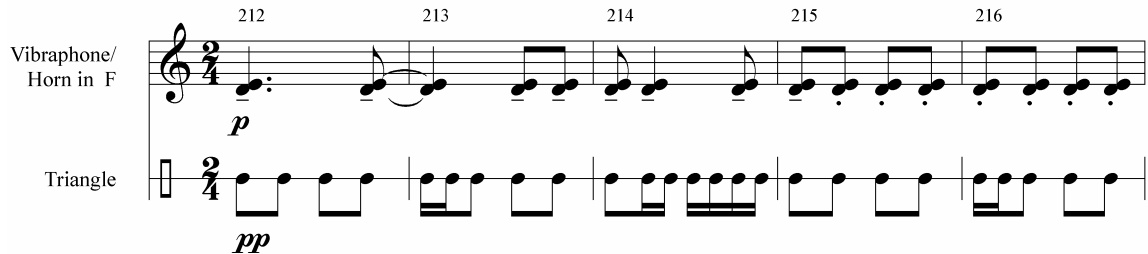


Fig. 4.76. *Abertura festiva*, retransition to the B section, mm. 212-16.

The oboes restate the B theme in mm. 216-25. This version is a combination of two previous versions of the melody. Bars 216-20 are a developed reinstatement of the first half of the tune in the same oboe part as in mm. 115-18. Bars 221-25 have notes equivalent to the second half of the original statement of the theme in the clarinet in mm. 94-98 with the exception of two notes, which could be simply an oversight.

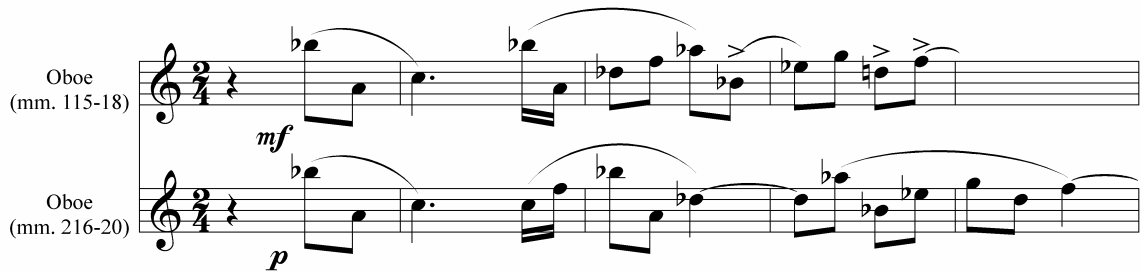


Fig. 4.77. *Abertura festiva*, B theme compared, mm. 115-18/216-20.

In mm. 226-31, the brass recalls a short-lived statement of the C theme. Once again, the horns present the melody in an explosive manner. The interconnection of this brief passage with the B section is found in the harp part where the characteristic B theme accompaniment is featured.

The B theme returns in the flutes and clarinets in m. 232. This version evolves from the flute and oboe statement of the theme in mm. 98-107. The starting pitch in both passages is the same, but the new version shifts to a whole step higher in the second half of the theme. The A and B accompaniment patterns are provided in the background.

Fig. 4.78. *Abertura festiva*, B theme compared, mm. 97-106/231-40.

A retransition to the A section arrives in m. 242. The second violins drive the passage with continuous sixteenth notes. As is customary with Guarnieri, he uses every opportunity to develop materials. The cellos deal exclusively with fragments of the A theme that starts with the *síncopa* in an anticipation of the next section, the first violins and harp present an arpeggiated version of the *Dansa* rhythm, and the trumpets recall the motive from mm. 112-15 (see figure 4.68).

244 245 Harp 246 247 248 249 Trumpet in C

Harp/Trumpet in C

Rhythm

Cello

250 251 252 253 254 255

Hp./C Tp.

Rhythm

Fig. 4.79. *Abertura festiva, sincopa* and *Dansa* rhythm, mm. 244-55.

The restatement of the A section starts in m. 256. The A theme is initially recapitulated in the clarinet solo, which is joined by the flute in the second part of the theme in m. 267. This version of the melody comes in the original tonal center and presents minor changes in mm. 260, 266, and 274. The accompaniment has similar materials from the opening section, but they come in different instruments with some modifications. New accompaniment material is introduced in the second half of the melody in the horns and trumpets. In mm. 267-70 Guarnieri establishes a pattern that contains both the *Dansa* rhythm and the *síncopa*, which enhances the northeastern quality of this part of the melody.

271 Síncopa 272 273 Dansa 274 275 Síncopa

Horn in F

Rhythm

Trumpet in C

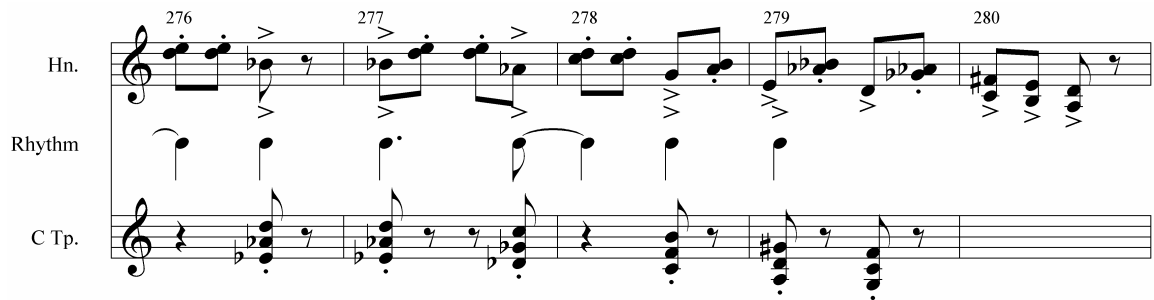


Fig. 4.80. *Abertura festiva, síncoa* and *Dansa* rhythm, mm. 271-80.

The same transitional material from the original statement in mm. 29-32 comes back in mm. 276-79 with a five-bar extension and with chords in the brass interacting with the *agogô* figure in the rests in mm. 279-84, in an example of instrumental dialogue.

Fig. 4.81. *Abertura festiva, Agogô* and Brass, mm. 279-84.

Another statement of the A theme follows the transition. The first part of the melody in mm. 284-92 is almost identical to the version in mm. 33-42 with very minimal changes. This section is the only instance in the entire piece where Guarnieri restates previous materials with the same instrumentation. In compensation, the second half of the melody starting in m. 293 is treated in a two-part imitation similar to the illustrated in figure 4.64a. This time, the first entrance of the musical idea is extended, with a condensed version of the first two measures immediately following. As a result, the first

entrance in the violas and cellos is followed by the second entrance only three bars later, as opposed to one bar only as also shown in figure 4.64a. The second entrance, however, omits the condensed interpolation of the first two measures that happened in the first entrance.

Fig. 4.82. *Abertura festiva*, point of imitation, mm. 293-301.

In m. 302, the four string parts unify their musical material in a driving sixteenth note pattern in octaves. This material was also used after the first *stretto* of the second half of the A theme and led the passage to the transition out of the first A section into, in this instance, section B. This time, this material leads to the transition to the coda. The transition presented here is a very critical passage that is heavily orchestrated with brass instruments in a moment of charged emotional intensity that brings the listeners to the edge of their seats. Guarnieri uses full chords in a *fortissimo* dynamic in mid-to-high register. The transitional material is divided in two distinct sections. The first one is found in mm. 309-17. In this passage, Guarnieri starts with the *síncopa* followed by triplets, a figure used for the first time in the piece. The effect is a slight deceleration in

the line almost as if stepping on the brakes after the driving, restless fury of the measures of sixteenth-note runs in the strings. Following it, comes a second statement of the brass material that takes the music to a lower register. In the measures where the brass material has long notes, the condensed interpolation shown in figure 4.82 surfaces in the bass instruments as if instigating the brass section to resume the frantic move to the coda, resulting in a conflict of interest of musical ideas.

The image displays a musical score for a brass section, spanning measures 309 to 317. The score is written for a four-part brass ensemble (two staves per system). The time signature is 2/4, and the dynamic marking is *ff* (fortissimo). The key signature has one sharp (F#). The first system (measures 309-313) shows a conflict of musical ideas: the upper staves (trumpets and horns) play a melody with long, sustained notes, while the lower staves (trombones and tubas) play a more active, rhythmic line with sixteenth-note runs. The second system (measures 314-317) shows the brass section dominating with a stronger statement of the *síncopa* in a higher register. The upper staves play a more active, rhythmic line, while the lower staves play a more sustained, harmonic line. The score includes various musical notations such as beams, slurs, and dynamic markings.

Fig. 4.83. *Abertura festiva*, Brass, mm. 309-17.

The conflict is resolved in m. 329 with the domination of the brass section in the second half of the transition to the coda. As if taking the leadership of the manner in which the music will move to the next section, the trumpets and horns start with a stronger statement of the *síncopa* in a higher register and in a faster version, ushering in a higher level of tension. The first four bars are repeated a whole step higher and are

followed by triplets that successfully materialize the deceleration process that leads the music to a quiet halt to pave the way for the advent of the coda.

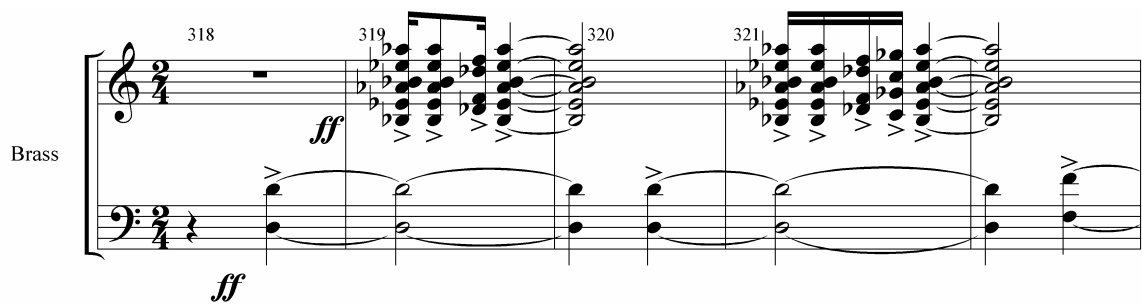


Fig. 4.84. *Abertura festiva*, Brass, mm. 318-22.

The coda arrives in m. 330. In this final section, Guarnieri applies his most interesting compositional feature found in all the three pieces examined in this document. The A theme is presented in the violins in its entirety twice in continuous, uninterrupted sixteenth notes, disregarding all the rhythmic nuances of the previous versions. This procedure results in a compact version of the theme reduced from eighteen to twelve bars.

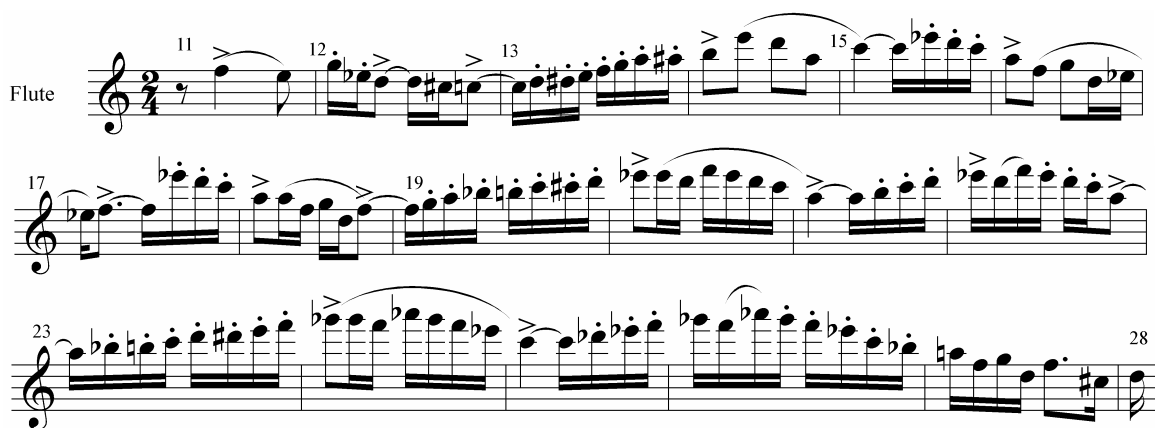


Fig. 4.85a. *Abertura festiva*, original A theme, mm. 11-28.





Fig. 4.85b. *Abertura festiva*, 'run-in' A theme in the coda, mm. 330-41.

The general effect on the listener is that the melody turns into a version that becomes unrecognizable. The lack of the original rhythmic connections with the A theme, the faster tempo of the coda, and the rhythmic chords in the accompaniment make the melody almost imperceptible to the uninformed eyes and ears. Another aspect of Guarnieri's procedure is that the theme is deprived of the one of the Brazilian elements, the *síncopa*. However, the two transformed statements of the A theme do not simply serve the purpose of providing a very creative version of the melody. They also function as a motor driving force to the final chords of the piece. The dynamic in the beginning of the section is *piano* and builds to a *fortissimo* in the last few bars of the overture. The perpetual sixteenth-note pattern adds a sense of uncontrollable nervousness and anxiety that increases as the dynamic increases. The anticipated energy level is achieved in m. 349 with trills in the upper woodwinds and a pattern in the violins and violas that portrays a celebration for the arrival of the brass festive recall of the subdued attempt in the transition into the coda. The pattern in the strings reveals a number of interesting compositional procedures. Two are especially worthy of note. First, the six sixteenth notes in this pattern, repeated in an ostinato for eight bars, shifts the meter from 2/4 to 6/8. An accent marks the beginning of the idea and of the meter change.



Fig. 4.86. *Abertura festiva*, sixteenth note pattern, mm. 349-52.

The second interesting procedure is the fact that Guarnieri starts the same violin I pattern two sixteenth notes apart two more times, first in violin II and then in the viola. The effect in this perspective of this passage is that this pattern starts four times in each bar with accents popping out in a different section of the string department every two sixteenth notes.

Violin I

Violin II

Viola

349 350 351 352

ff

ff

ff

Fig. 4.87. *Abertura festiva*, Violins and Violas, mm. 349-52.

Ultimately, the compositional effect that Guarnieri accomplishes in this final section in mm. 349-end is the reduction of the *Dansa* rhythm from four notes to three and then to only two notes. The accents on the beginning of each pattern are the key element to delineate the rhythm.

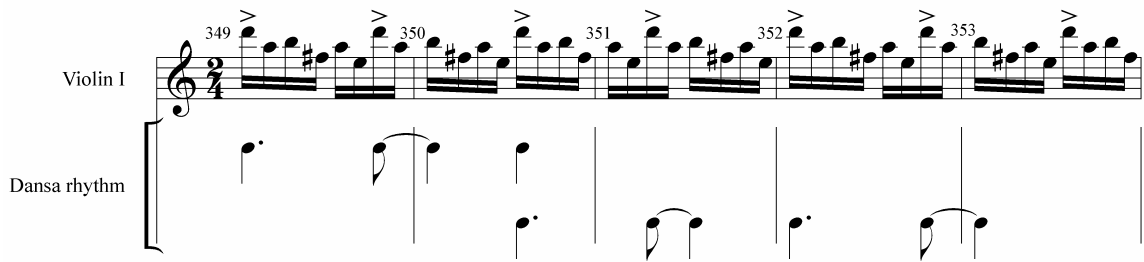


Fig. 4.88. *Abertura festiva*, *Dansa* rhythm, mm. 349-53.

The confirmation of this theory happens in the last few bars of the piece when most of the orchestra except the percussion section has a minimized implied version of the *Dansa* rhythm starting in m. 357 with clean enunciations of the rhythm three bars from the end.

Strings

Dansa rhythm

Measures 357-63

Fig. 4.89. *Abertura festiva*, *Dansa* rhythm, mm. 357-63.

The percussion has the reduced version of the original *Dansa* rhythm in the same passage as summarized by the *agogô*. In fact, it is the place in the entire piece that Guarnieri applies the most characteristic use of the percussion instruments. It is also the largest combination of these instruments, and the vigor, volume, and resulting sound resemble a *bateria de escola de samba*, the typical percussion battery that leads *samba* schools in the world-famous Brazilian *Carnaval* that was first introduced in chapter 3. As the *agogô* brings the exotic sound of such a group, the use of the timpani brings the conclusion of the *Abertura festiva* to an erudite level.

Timpani

Agogo Bells

Snare Drum

357 358 359 360 361

ff

Fig. 4.90. *Abertura festiva*, Percussion, mm. 357-61.

In comparison with the other two pieces studied in this chapter, *Festiva* shows advanced musical writing with subtle use of nationalistic materials. The description of the piece reveals a great amount of the use of compositional devices and structural design as well as the use of elements of Brazilian music, which in many instances is more suggested than explicitly portrayed. The advanced harmonic language resulting from the use of chromaticism in the melodies and polytonal and contrapuntal writing makes it quite impossible to easily associate the sounds of the overture with typical folkloric expression of the people. The use of Brazilian folk materials is refined but identifiable in a study of the music such as in this document, especially in the identification of at least two recurring rhythmic cells (the *síncopa* and the *Dansa* rhythms), distinct folk elements in parts of the melodic structures, the use of modal scales, and the use of instruments associated with Brazilian music. The chosen title of the piece is unquestionably reflective of the festive nature of Brazilian life which is pictured in the opening bars with the excited and energetic rhythmic introduction lead by the *agogô* call. The use of musical elements of different parts of the country attests to the national quality of the

music and indirectly associates Guarnieri's work with the emotions and feelings of the popular manifestations of the music of those regions.

The formal plan of the piece, as Guarnieri foretold in the introduction to the piece, is very coherent with his concept that the form is the foundation upon which the structure of the piece is placed. The three distinct themes are dealt with in unique ways. The A theme, divided in two parts and sixteen measures long, is presented in two statements in the first A section, first starting on F and then on B-flat. The two statements are followed by an extension and a short developmental section. The B theme is considerably shorter, only eight measures in length. To compensate for its length, the theme is presented four times with the first two statements starting on E-flat and the other two on B-flat.

Similarly to the A section, a developmental passage follows these statements. To continue the distinct approach to each of the three themes, Guarnieri presents the C theme four times starting in three different Gs: G, G-flat, G, and G-sharp. The theme is twelve measures long, and, unlike the A and B themes, the developmental aspect of the C section happens in the extensions of the second, third, and fourth statements of the theme.

After the central section, Guarnieri presents the first two sections in a mirror effect. The B section follows the C section with only two statements of the melody. The first starts on B-flat and the second one on E-flat, and Guarnieri establishes a mirror effect, not only in the order of the A and B sections restatements, but also in the pitch level that the B theme starts: A-B(E-flat→B-flat)-C-B(B-flat→E-flat)-A. The restatement of the B section is considerably shorter than the first instance (twenty-seven measures compared to fifty-nine). In compensation, the transition to the final A section is twelve measures longer than the transition after the first statement of B (two measures

only). With such a procedure, Guarnieri attempts to maintain the balanced structure to the piece. The last statement of the A section presents the theme twice in the same order of pitch levels as the opening version. The coda brings back the A theme in an unrecognizable version that the unprepared ears are not able to distinguish as such. The coda functions as a driving propeller to the end of the piece.

Guarnieri's careful concern with balance is evident in the number of measures that each section has:

- A section – sixty-nine measures (11-80);
- B section – fifty-nine measures (88-147);
- C section – sixty-five measures (147-212);
- B' section – twenty-seven measures (215-42) + fourteen-measure transition;
- A' section – sixty-one measures (256-317).

The relevance of his approach to formal structure is crucial for attesting to the fact that he was a composer faithful to his consistent ideas established since the beginning of his compositional life. This fact is even more relevant when one considers that the oppositions to his school of composition were still alive in 1971, when the piece was composed.

CHAPTER 5

CONCLUSION

A close investigation of the life and work of Camargo Guarnieri proves to be a fascinating journey. Indeed, Guarnieri was “a predestined name,” as Mário de Andrade so eloquently expressed his satisfaction with the arrival of the “awaited one” in Brazilian music at the time. Andrade was correct in his assessment of Guarnieri. Though the comment cited above was made less than forty days after the two met for the first time, he was confident in his opinion that he had seen in the music of Camargo Guarnieri the elements of a classical composer who understood the correct use of folk and popular materials. The young Camargo was a natural.

Guarnieri entered the history of Brazilian music at the right time. The study of the early stages of music nationalism in Brazil since the early nineteenth century is resourceful in establishing the process and the type of approach that composers had used when nationalism referred only to applying nationalist elements to musical compositions. Mário de Andrade is seen as the important figure in the early 1920s that split the history of music nationalism in Brazil into two eras. In analyzing the work of the precursors and the first generation of composers in the movement, Andrade perceived an exoticism in the use of Brazilian elements with direct quotation of melodies and excessive use of characteristic elements. He then called on composers to study genuine Brazilian music scientifically and incorporate its elements into their compositions in a refined manner.

His ideas in the *Ensaio* introduced musicians in general to what he considered to be the major elements in Brazilian music and how they could be used to produce authentic Brazilian classical music.

Guarnieri is placed in that context as the composer that personifies the major points in Andrade's ideas. His family background of Italian descent, his childhood in a small city in the interior of São Paulo, and early musical training are important components of his development. When he met Andrade at the age of twenty-one, he had studied composition for less than two years with Lamberto Baldi. However, all that Guarnieri was and could become was evident in the compositions that he performed for Andrade when he first met him. From then on, it was a matter of guiding and polishing the composer's unquestionable talent and potential to become a "true" Brazilian composer.

Exploring Guarnieri's compositional style and techniques, particularly with regard to his Brazilianism, in some of his smaller works, shows his creative process in composing larger works. These explorations are useful in the study of the development of his mature style in *Dansa brasileira*, *Abertura concertante*, and *Abertura festiva*. The study of these pieces reveals consistent approach to the use of Brazilian music elements from a more evident use in the first piece to a more refined use of these elements in the last piece. Standing between *Dansa* and *Festiva*, *Abertura concertante* exemplifies a gradual refinement on Guarnieri's nationalist orchestral writing. The progression of his style also demonstrates a change in harmonic language from strong ties to a tonal approach in *Dansa* to a chromatic and dissonant language in *Festiva*. Once again, *Concertante* stands in an intermediary stage of the process with a less chromatic

approach to harmony and no use of dominant-tonic relationships, except in the overall harmonic plan of the piece.

In order to determine the level in which the themes closely resemble Brazilian melodies, the melodic aspect of these pieces is influenced by the level of chromaticism of the harmonic approach. Because chromaticism is not widely found in folk and popular music in Brazil, the use of a system of writing original melodies, such as in Guarnieri's work, distances them from the traditional folkloric music that is practiced on the streets. In reality, this process successfully elevates Brazilian music to a higher level of expression. The melodies that are most closely associated with Brazilian music are the themes in *Dansa brasileira* and the B theme in *Abertura concertante*. The elements of the other thematic materials in the overtures (*aberturas*) have to be scientifically scrutinized in order to determine the nature of their Brazilian components, just as Andrade had suggested. The melodic material in the A section of *Concertante* is comprised of a group of motives that, though connections among them can be traced, are treated as distinct materials. In the themes in *Festiva*, which are lengthy melodies that make wide use of chromatic elements, it is very important to note the rhythmic component when establishing connections with Brazilian music. Though not easily recognized in a first study or listening, these melodies exemplify Guarnieri's late style.

The study of the rhythmic aspect of the three pieces shows wide use of the *síncopa* and the *Dansa* rhythm. Creative uses of these cells solidify the awareness of the process of refinement of Guarnieri's compositional writing. A few other rhythmic materials are used on a much smaller scale. In its more evident use of nationalist elements, *Dansa brasileira* has a more recognizable use of Brazilian rhythms, when

comparing to the other two pieces. In *Concertante*, it is not until the middle section that the cells are more identifiable. In *Festiva*, they are more prominently used, but are less evident because of their creative and refined use. The rhythmic quality of a nationalist piece is one aspect with which composers need to be especially careful. They can easily fall into Andrade's concept of excessive use of characteristic elements. It is very common to find in the early stages of Brazilian nationalism basic rhythmic accompaniments for a theme quoted straight from folkloric music. Guarnieri surpassed that stage very early in his compositional life.

The use of instruments typically found in Brazilian music is another aspect that can contribute to exoticism in classical music. Guarnieri very well understood that idea, and he carefully uses such instruments in the main three pieces. In *Dansa*, he does not introduce the percussion instruments until twenty-four measures into the piece. Furthermore, they are used sporadically throughout the piece, and are not featured together until the final A section, when the full orchestra is participating. In *Concertante*, only the timpani is used, and Guarnieri uses other musical elements to convey his Brazilianism. In *Festiva*, the *Agogô* is simply used as a percussion instrument with its peculiarities in terms of tone, color, and technique. While in Brazilian music the *Agogô* plays characteristic rhythms, in the overture, it is mostly involved with non-typical rhythms, except in the very end. Other instruments associated with Brazilian music are also used in a few passages during the overture.

Finally, the approach to form is the strongest and more consistent aspect of Guarnieri's style. Though the concept is not Brazilian in nature, the study of his music reveals a strong disciplined composer who has control of compositional forms and

techniques. His handling of counterpoint, variation, development, orchestration, balance, and proportion is often praised. To be able to incorporate all these elements and successfully express Brazilian music and spirit is a task that only a great master is capable of accomplishing.

The music of Camargo Guarnieri is full of life and rich in expression. His contributions to what Mário de Andrade referred to as “Universal” music are countless. His music is the fruit of a man who loved music and his country. His work merits closer investigation to the extent that his work should go through a serious process of revival.

Postscript

It is the hope of this author that those who come in contact with this study gain a special interest in the music of the great Camargo Guarnieri. Though the author did not have the pleasure of personally meeting the composer while he was alive, studying his life and music has made him aware of a man who was extremely talented, industrious, and courageous. He was particularly firm in his posture of being consistent with his beliefs and for the fact that he was a strong advocate of free music expression, despite the oppositions to his ideals.

This author had the privilege of having one of Guarnieri’s daughters, Míriam, as a member of a choir that he directed at the Baptist Seminary of Northern Brazil. She was very instrumental in initiating the contacts that led to this study of her father’s life and music. With Míriam’s assistance, a contact was established with her mother, Vera Camargo, who has been very kind and supportive of this project. This is the closest connection that the author has with Guarnieri and his family.

Another element that links this author to Guarnieri is the fact that this paper was written while the author was living in the piano town of Fort Worth, TX, the home of the famous American pianist, Van Cliburn. While studying the composer's biography, he learned that Guarnieri was on the judging panel that awarded Van Cliburn the first place prize in the important First Tchaikovsky International Piano Competition held in Moscow in 1958 during the Cold War, a saga that brought fame to the now celebrated pianist.

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