

BOLETÍN LATINO-AMERICANO DE MÚSICA

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INTRODUCTION

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The *Boletín Latino-Americano de Música* [BLA] (ISSN 0797-5376) was the first academic periodical with a mission statement to focus its attention on music throughout Latin America.

Under the general editorship of the German-Uruguayan musicologist Francisco Curt Lange (1903-1997), BLA issued six volumes for more than a decade in association with different countries: volumes 1 (1935), 3 (1937), and 5 (1941) in Montevideo, Uruguay; volume 2 (1936) in Lima, Peru; volume 4 (1938) in Bogota, Colombia; and volume 6 (1946) in Rio de Janeiro, Brazil. Beginning with the third volume BLA provided a musical supplement in which edited scores of Latin-American composers were published for the first time. BLA started as a publication of the Institute of Advanced Studies of Uruguay, and eventually became a publication of the Instituto Interamericano de Musicología [Inter-American Institute of Musicology], founded by Curt Lange in 1938 on the occasion of the 8th International American Conference (Lima), but made official only in 1940 by the Decree of Uruguay's Ministry of Foreign Affairs and the Ministry of Public Instruction and Social Security, having its headquarters in Montevideo.

BLA volume 6 (1946) is entirely devoted to Brazil. The long endeavor of its publication started in December 1941 – January 1942 as Curt Lange engaged personally in many arrangements with members of the Brazilian musical community and official authorities. As stated in the volume's preliminary notes, Antonio Sá Pereira, former director of the National School of Music, Rio de Janeiro, recommended the project to Brazil's Ministry of Education and Health, and Heitor Villa-Lobos raised funds for publishing both the main volume and its supplement. Curt Lange's dedication of the sixth volume is addressed to Mário de Andrade, Walter Burle Max, Luiz Heitor Corrêa de Azevedo, Guilherme Fontainha, Oscar Lorenzo Fernández, Anísio Teixeira, and Heitor Villa-Lobos, the colleagues who understood the importance of the "Americanismo Musical" during Curt Lange's first trip to Brazil in 1934. The commission appointed by the Brazilian government to plan and direct the publication of BLA volume 6 was Oscar Lorenzo Fernández, Andrade Muricy, Manuel Bandeira, Renato Almeida, Brasília Itiberê (Brasília Ferreira da Cunha Luz), Luiz Heitor Corrêa

de Azevedo, and Heitor Villa-Lobos as president. All the above mentioned names were key figures in Brazilian intellectual history, including music researchers, composers, musicians, educators, writers and poets, many of them eventually occupying lead official positions.

BLA volume 6 (1946) was printed by the Oficina da Imprensa Nacional [Brazilian Government Press], Rio de Janeiro on 31 March 1947. The musical scores of its Supplement were engraved by Mário Braz Cunha, Supervisor of the Training Course for Musicians *Artífices* (copyists and engravers) at the National Conservatory of Orpheon Singing, Rio de Janeiro, and printed by the Irmãos Vitale publishing house, São Paulo. Printed in a large paper size of 19x20 cm, the main volume has over six hundred pages, and the Supplement nearly two hundred.

BLA (1946) offers a fascinating overview of the manifold Brazilian history and culture. The main volume, Part I, contains two editorial reports followed by 24 articles with historical and ethnographical approaches as well as some assessments of the current state of musicians' intellectual schooling and music education at elementary schools in Brazil.

The general editor Curt Lange contributes four texts of great importance to the history of Latin-American musicology. The two editorial reports provide unique information about the conception and foundation of the Instituto Interamericano de Musicologia with full transcription of official documents, including its Decree of Establishment issued by the Uruguayan government, and the Regulation of the Institute as approved by the Uruguayan government. As the Regulation states the Institute's policy, norms, goals, actions, sponsors, and prospective facilities of its agency, revealing Curt Lange's ideal of an all-comprehensive, systematic, and institutionalized action for developing music research as well as the many steps for furthering musical creation and activities that could bestow cultural integration of the many countries of the Americas (South, Central, and North). Curt Lange envisioned a Music Research Center, an Institute for Advanced Studies in Music, a Music Library, a Musical Manuscripts Archive, a Recordings Collection, and a Museum of Musical Instruments that would gather in one single place the primary sources, artifacts, and publications of the entire continent, plus some European publications that, in one way or another, relate to Latin America. Curt Lange also envisioned the ambitious project of compiling a Latin-American lexicon of music, and an index to writings on Latin-American music. He also set the first efforts for the regular publication of musical compositions and musicological studies of the same scope, music periodicals with different purposes, music pedagogy books, and folk music publications, including a low-price policy to make them more accessible for purchase. The Regulation also provides for the foundation of professional societies of composers, musicology, and musical pedagogy always with the purpose of establishing a course of action throughout the Americas. It also included an inter-American policy for grants, scholarships, and cultural management related to courses and concerts to be observed by public and private sponsors. The financial support of each country's share to the Institute was proportional

to the number of its inhabitants, so the United States would provide the largest amount, and Haiti, the smallest.

The breath of Curt Lange's thinking is further exposed in the Prologue, in which he reflects about the consequences of World War II in Brazilian musical life, provides an assessment of Mário de Andrade's pioneering role in setting up a systematic research on Brazilian folk music, and comments on current projects and accomplishments by other researchers, institutions, and regular publications concerning Brazilian music in general (art, popular, folk, and Indigenous).

Most of the nine scholarly articles deal with Brazilian folk music and dance, all based on fieldwork done in the 1930s and 1940s: dramatic dances, *maracatu*, *frevo*, *cateretê*, Afro-Brazilian drumming, *cabaçal* instrumental ensemble, *fado* (Luso-Brazilian song), blind beggar's songs, and the African influence on Brazilian music. Urban popular music is treated in one article about the *planeiro* [popular piano player] and composer Ernesto Nazareth (1863-1934). There are scholarly articles dedicated to art music, of which two are entirely dedicated to Villa-Lobos (1887-1959) and specifically his piano style and technique, and harmonic features; two articles about Brazilian religious music – one on the recently discovered music of Minas Gerais from the Colonial period, and another on the canonic composers José Maurício Nunes Garcia (1767-1830), Henrique Oswald (1852-1931), Alberto Nepomuceno (1864-1920), Francisco Braga (1868-1945), Glauco Velasquez (1884-1914), and Villa-Lobos; two on Portuguese religious music (plainchant); one on Brazilian chamber music concerning music societies, in addition to some articles on 19th- and 20th-century composers. There are also two articles on Brazilian musical life, another on Brazil and U.S. cultural relations through music, three articles on music education, and Villa-Lobos's appreciative essay about the composer Lorenzo Fernández.

BLA (1946) counted on 22 contributors of different backgrounds: the musicologist Francisco Curt Lange; the director of New York Public Library Carleton Sprague Smith (1905-1994); the poet, music historian and folklorist Mário de Andrade (1893-1945); his pupil and folklorist Oneyda Alvarenga (1911-1984); the poet and folklorist Ascenso Ferreira¹ (1895-1965); the medical doctor, composer, pianist, playwright, music historian and folklorist Valdemar de Oliveira (1900-1977); the professor of international law and folklorist Dalmo Belfort de Mattos (1914-s.d.); the musicologists Pedro Sinzig (1876-1952) and Irene da Silva Mello Carvalho; the music critic Otávio Bevilacqua (1887-1969); the composers Oscar Lorenzo Fernández, Brasília Itiberê, and Villa-Lobos; the Austrian-Brazilian conductor and composer Martin Braunwieser (1901-1991); the pianists João Souza Lima (1898-1982) and Arnaldo Estrela (1908-1980); the music pedagogues Samuel Arcaño (1882-1957) and Antonio Sá Pereira (1888-1966), and the music pedagogue for elementary school Heloísa Grassi Fagundes.

¹ Ascenso Ferreira's poem "Trem de Alagoas" was set to music by Heitor Villa-Lobos.

Iconography is also an important feature of this volume. It presents a rich collection of photographs of folk music instruments, dances, music, theater and plays. Photographs of *danças dramáticas* taken by the engineer, architect, historian and ethnographer Luiz Saia (1911-1975); and folk instruments, many of them related to Afro-Brazilian dance, music, and religion, taken by Germano Graeser (1898-1966), during fieldwork throughout many states of Northeastern Brazil (mostly Paraíba and Pernambuco states) and Northern Brazil (Pará state) in 1938, as members of the *Missão de Pesquisas Folclóricas* [Mission of Folklore Research], coordinated by Mário de Andrade at Department of Culture of São Paulo. Photographs of *frevo* dance figures taken by F. Rabelo [Francisco Manuel Rebêlo] (1890-1965), [Jean] Manzon (1915-1990), [Alexandre Guilherme] Berzin (1903-1979), and [Erich Joachim] Hess.

The journal also contains photographs of folk manifestations and artifacts held by the Directorate of Statistics, Advertising and Tourism, and the Directorate of Documentation and Culture of Pernambuco, dated 1944, most of which taken at the time of Curt Lange's research trips. A photograph of a blind beggar singer in Ceará, 1943, held by the Center of Folklore Research of the National School of Music (currently the School of Music at the Federal University of Rio de Janeiro), probably taken by Luiz Heitor Corrêa de Azevedo during fieldwork. Melville Herskovits's fieldwork photographs are of musicians' performance and devotees' dance during Afro-Brazilian religious ritual of *candomblé* in Bahia. And there are some photographs of Afro-Brazilian musical instruments held by the National Museum, currently at the Federal University of Rio de Janeiro.

Some illustrations of contemporary artists catch the reader's eyes: the oil paintings *Carnaval no morro* [Carnival on the folk's hill] and *Músicos na Rádio Tupy* [Musicians at Tupy Radio] by Candido Portinari (1903-1962), who was later recognized as one of the most important Brazilian artists of the 20th century; *Estudos antropológicos* [Anthropological Studies]: *Congo* and *Xangô* by Dmitri Ismailovitch² (1892-1976), the Russian-Brazilian painter who attended Décio Villares's circle and was friend of the poet Carlos Drummond de Andrade. Interesting are also some drawings of *frevo* dance figures by Augusto Rodrigues (1913-1993) and Manoel Bandeira (1900-1964); the woodcuts of Recife city by the poet, architect and artist Hélio Feijó (1913- 1991); the drawings *Maracatu do Recife* by the multi-faceted artist Lula Cardoso Aires (1910-1987); and the drawing *Músicos ambulantes* [Wandering musicians] by the also multi-faceted artist Clóvis Graciano (1907-1988).

Concerning portraits of Brazilian composers, BLA (1946) presents the oil painting *O padre José Mauricio Nunes Garcia, o primeiro grande músico brasileiro, tocando para D. João VI* [The priest José Mauricio Nunes Garcia, the first great Brazilian musician playing to D. João VI], by Henrique Bernardelli (1858-1936); and a portrait of the composer José Mauricio Nunes Garcia, chapel master of Rio de Janeiro

² The Villa-Lobos Museum (Rio de Janeiro) has a Ismailovitch's oil painting on wood triptych panel.

Cathedral. It also presents a photograph of Mário de Andrade taken in about 1934,³ the same year of his first meeting with Curt Lange; a photograph of Oscar Lorenzo Fernández, and photographs of Ernesto Nazareth.

BLA (1946)'s main volume also presents some facsimiles of musical manuscripts and rare editions of the early 17th century and late 18th century from the Abrahão Carvalho Archive, currently held by the National Library, Rio de Janeiro; some facsimiles of musical manuscripts collected by Francisco Curt Lange during his research in Minas Gerais; many photographs of religious buildings (convents, churches) held by the Directorate of Documentation and Culture of Pernambuco; a photograph of the rare piano constructed by Padre Francisco Xavier de Souza, in Itabirito, before 1869, and awarded Golden Medal at the Fifth Exhibition of Industry of Minas Gerais state, Ouro Preto in 1870.

The Supplement published nineteen musical works by Brazilian composers of many generations, from the late Romantic to the Modern nationalism: Francisco Braga (1868-1945), Heitor Villa-Lobos (1887-1959), Paulo Silva (1892-1967), Artur Pereira (1894-1946), Jayme Ovalle (1894-1955), Dinorá de Carvalho (1895-1980), Brasília Itiberê (1896-1967), Frutuoso Vianna (1896-1976), Oscar Lorenzo Fernández (1897-1948), Francisco Mignone (1897-1986), Artur Iberê Lemos (1901-1967), Radamés Gnattali (1906-1988), José Siqueira (1907-1985), Mozart Camargo Guarnieri (1907-1993), Luiz Cosme (1908-1965), José Vieira Brandão (1911-2002), César Guerra-Peixe (1914-1993) e Claudio Santoro (1919-1989). Most of the compositions are affiliated with some brand of nationalism, revealing the prevailing representations of Brazilian identity in art music: the urban popular music genres of *seresta*, *choro* and Brazilian *valsa*; the Afro-Brazilian singing style and rhythm; the Northeastern singing style; and tropical nature (fauna).

BLA volume 6 (1946) was planned to have two more numbers, Part II and Part III, but they never appeared. However, some articles announced in Part II and III were later published in other periodicals or books.⁴ An article of special importance is Mário de Andrade's "As danças dramáticas do Brasil," which offers the results of comprehensive fieldwork done during a decade (1934-1944), since it was later published in expanded version under the editorship of Oneyda Alvarenga (1959) with additional articles not published during Andrade's life.⁵

³ Andrade never saw that photograph of himself.

⁴ For instance, Herskovits, Melville & Waterman, Richard. "Música de culto afro-bahiano," *Revista de Estudos Musicales* (Mendoza, Argentina) 2 (1949): 65-127; Lange, Francisco Curt. "Vida y muerte de Louis Moreau Gottschalk en Rio de Janeiro (1869): El Ambiente musical en la mitad del segundo Imperio," *Revista de estudios musicales* (Universidad Nacional de Cuyo) 4 (August 1950), 5 (December 1950), 6 (April 1951); and Azevedo, Luiz Heitor Corrêa. *Bibliografia musical brasileira, 1820-1950*. Rio de Janeiro, Instituto Nacional do Livro, 1952.

⁵ Andrade, Mário. *Danças Dramáticas do Brasil*. 3 vols. Oneyda Alvarenga, org. São Paulo: Livraria Martins Editora, 1959.

BLA (1946) can be considered a turning point in Brazilian musicology since the body of scholarly work gathered in this volume presents a new, higher and previously-unmatched level of research. Unfortunately, it was the last issue of the *Boletín Latino-Americano de Música*; a similar publishing enterprise would not appear for decades.

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