

**The Commissioner General from Brazil
to the New York World's Fair, Dr.
Armando Vidal, and the Museum of
Modern Art present : a festival of
Brazilian music, October 16 through
October 20, 1940 ..**

**Arranged by Burle Marx, in association with Hugh
Ross**

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primary documents, installation views, and an
index of participating artists.

THE COMMISSIONER GENERAL FROM BRAZIL TO THE NEW YORK WORLD'S
FAIR, DR. ARMANDO VIDAL, AND THE MUSEUM OF MODERN ART PRESENT

A FESTIVAL OF BRAZILIAN MUSIC

ARRANGED BY BURLE MARX IN ASSOCIATION WITH HUGH ROSS

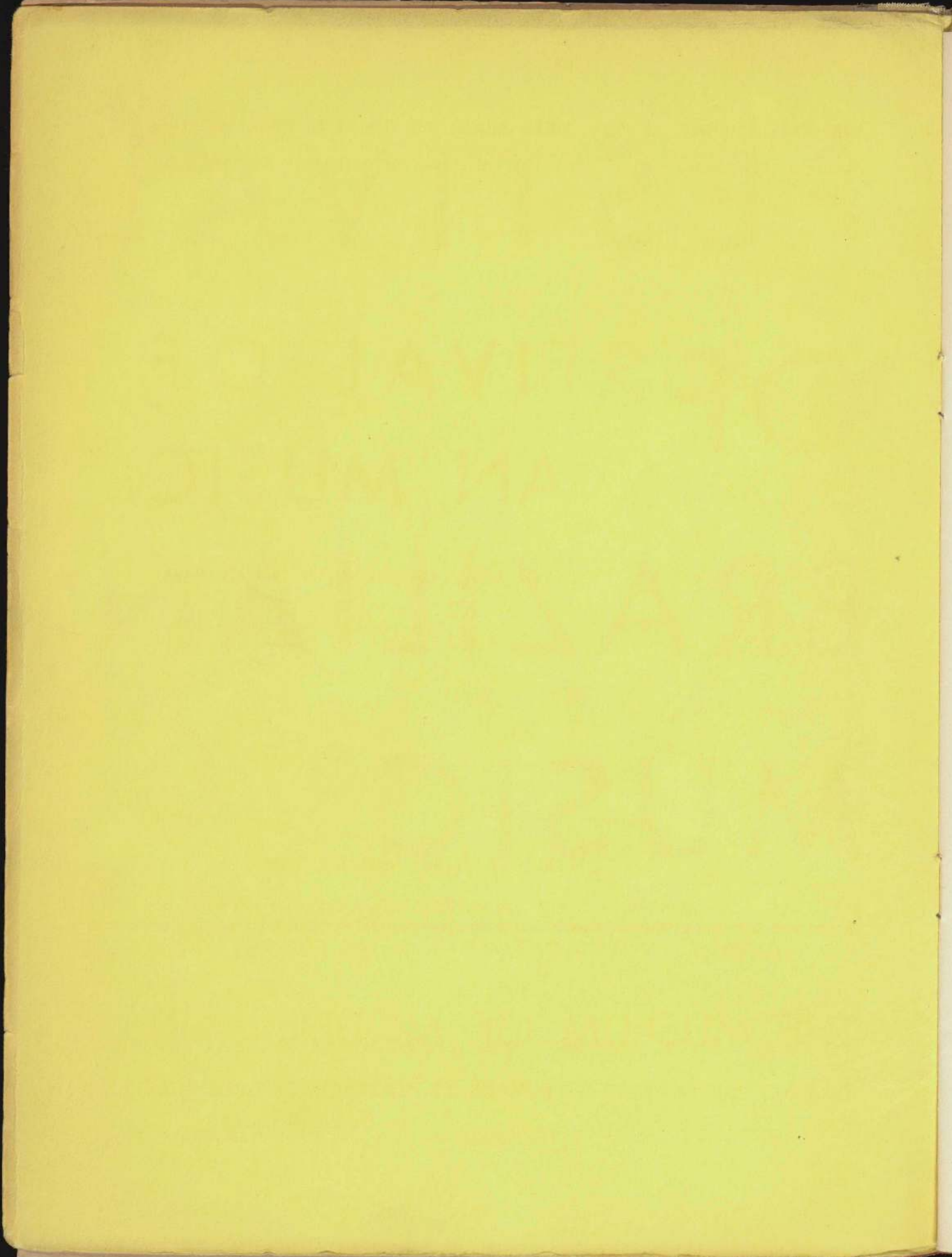
OCTOBER 16 THROUGH OCTOBER 20, 1940
HELD AS A COMPLEMENT TO AN EXHIBITION OF THE WORK OF
THE BRAZILIAN PAINTER **PORTINARI**, IN THE AUDITORIUM OF

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK CITY

FESTIVAL OF BRAZILIAN MUSIC

SPONSORED BY THE COMMISSIONER-GENERAL FROM BRAZIL TO THE NEW
YORK WORLD'S FAIR AND THE MUSEUM OF MODERN ART OCTOBER 16 TO 20,
1940 IN THE AUDITORIUM OF THE MUSEUM, 11 WEST 53 STREET, NEW YORK



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INTRODUCTION

BY BURLE MARX

To appreciate Brazilian art music of today, a survey of its sources is helpful. They lie in the popular and folk music of the country. The present programs do not feature historical music. The examples selected are such that even a layman can feel the connections between the folk source and contemporary Brazilian music.

Brazilian music goes back to the earliest days of colonization in the sixteenth century. The three following centuries saw the evolution and blending of many diverse elements and resources among which the Portuguese, African and Indian predominated. The special flavor of the Indians, however, derives as much from the Gregorian music brought over by the Jesuit missionaries as from any verifiable creations of their own.

By the middle of the nineteenth century, musical culture in Rio reached a cosmopolitan climax. The Court of Pedro II, who was a great lover and admirer of Liszt and Wagner, fostered many circles of music patrons and Rio was visited by the best opera companies and the greatest artists. Not so many years before Toscanini began his career as a conductor at the Teatro Lyrico, which no longer exists, Wagner seriously considered presenting there the first performance of *Tristan und Isolde*.

From this auspicious background came Carlos Gomes (1836-1896), who studied in Milan under the patronage of the Emperor. He was a great melodist and the first opera composer of the Americas to attain European acclaim. His operas, *Il Guarany* and *Lo Schiavo*, based on native subjects, show the earliest use of folk material. Alberto Nepomuceno (1864-1920), who composed in every form, was the first to conceive the idea of music as a national art. It was Nepomuceno who dreamed of a national expression and who personally guided Brazil's greatest composer, Villa-Lobos, along the path he later followed.

The abolition of slavery in 1888 and the proclamation of the Republic in the following year impoverished the former wealthy patrons of music and put an end to their support and their salons.

Economic and political upheaval gave a new direction to the whole of music. While serious composition was left in a state of suspension, sociological reforms provided the greatest impetus for the expansion and development of the popular style. The joy of freedom among the former negro slaves and the great masses of the people was expressed with the greatest exuberance, until it seemed as if they no longer had a sad moment or a sad music.

The Carnival, the national holiday of the country, became the expression of the whole of the Brazilian people as well as the repository of the popular and folk contributions. The peasants who came down from the mountains with their songs, dances and instruments, mixed with the people of the city, left them part of their heritage and took back the newer urban expressions. The four days of festivities were the occasion for a great outburst of music, the white and the negro, the improvised and the traditional, the whole a fusion of the national spirit.

The *maxixe*, the earliest of the popular dances, was the physical expression of this elemental mass exuberance. Danced in the Carnival Clubs, it was never accepted by the upper classes. With its background of heavy African rhythms, it was played by military bands as loud as possible and was absolutely without artistry as music.

Amidst all this, Ernesto Nazareth (1867[?]-1932), whom we can call the father of the new popular movement, created the *Tango Brasileiro*, his foremost contribution to the new salon style. In his experiments with the *chôro*, one of the earliest of the popular forms, Nazareth developed it to a point from which Villa-Lobos subsequently carried it to its highest form in his great *chôros*.

Called *chôros* (shoros) by Villa-Lobos to denote the plurality of his sources, his first *chôros* for guitar alone, dedicated to Nazareth, is a vivid example of his indebtedness to the piano *chôros* of Nazareth. Material used in Villa-Lobos' *Chôros No. VIII* and the *Nonetto* is directly derived from Nazareth's *Turuna*.

In its popular aspect, the *chôro* is an improvised piece in which one instrument, predominating over an ensemble, shows its virtuosity in a constant, revolving movement. It refers not to a definite form, but rather to the character of the work. In its primitive state at the beginning of the last century, the *chôro* was played by the flute, *cavaquinho* (a three-quarter ukulele) and guitar. Perhaps because of the practicability of the combination, the *chôro* became associated with the Brazilian serenade, referring to music played in the evening as well as to the courtship of a lady. The Portuguese word *sereno* for the humid evening air has infinitely more subtle meaning in Brazil than in non-tropical countries.

As the *chôro* developed, the flute gave way to the clarinet and the whole ensemble became enlarged. With the appearance of Irineau de Almeida in Rio about 1912, a virtuoso on the wind instrument known as the *ophicleide*, the proportions of a large wind choir had been reached, including the tuba and the cornet à pistons.

In 1920 when Romeo Silva organized his ensemble he introduced the alto saxophone into the *chôro*. Today it may include as many as three saxophones of a similar tuning. In its present development the *chôro* still retains its essential characteristic, that of a solo instrument predominating over an ensemble. While Nazareth was the first one to write them down, the improvisational character still continues.

In this period of musical fermentation, change and growth, Villa-Lobos, a self-taught artist with strength, imagination and color, became the living embodiment of his background. The theory teachers of the National Conservatory in Rio, Angelo França and Francisco Braga, have both declared that the lessons they managed to give him were actually not worth mentioning. Indeed, with his independent temperament, Villa-Lobos was compelled to fight his way out of narrow academic confines. The torrential creative compulsion of his genius was perfected by trial and error and is of a scope and meaning that far overshadow any reservations in the judgment of his talents.

During the World War, when Brazil was practically shut off from the outside world, Villa-Lobos was composing with barely any knowledge of the modern music of Europe. He heard Debussy for the first time in 1918 through the pianist, Artur Schnabel. The *Quatuor* on the second program, written shortly after, shows Debussyan color but bears conclusive testimony to the originality of his mind in a period when the tides of impressionism washed over almost everyone else. In a similar vein, when he left Brazil for the first time at the age of forty-one and came to Paris, he said, "I didn't come to learn. I've come to show you what I've done!"

With a slogan, "Better bad of mine than good of others," a prodigious capacity for work and an inexhaustible energy that demands no more than four hours of sleep a night, he has reached an output, unheard-of in our time, of over fourteen hundred musical works in every form.

Among other outstanding composers who are building a contemporary Brazilian national school are Lorenzo Fernandez (1897), Francisco Mignone (1897) and M. Carmargo Guarnieri (1907). Their individual contributions show the immense possibilities of our folklore and rhythms, sources which even today have been scarcely drawn upon.

BURLE MARX, CONDUCTOR

ELSIE HOUSTON, SOPRANO

ROMEO SILVA AND HIS ORCHESTRA

BERNARDO SEGALL, PIANIST

CANDIDO BOTELHO, TENOR

CONSTANTINE CALLINICOS, ACCOMPANIST

FOR MR. BOTELHO

PROGRAM 1

THE CHOROS

WEDNESDAY EVENING, OCTOBER 16

THURSDAY AFTERNOON, OCTOBER 17

Notes for this program will be found on pages 10 to 12

1. THREE POPULAR DANCES

Ernesto Nazareth

- A. Turuna (Tango Brasileiro)
- B. Apanhei-te Cavaquinho (Chôro)
- C. Odeon (Tango Brasileiro)

MR. SILVA AND HIS ORCHESTRA

2. ART SONGS WITH PIANOFORTE ACCOMPANIMENT

- A. Sai-Arue
- B. Canção do Mar
- C. Toada p'ra Voce
- D. A Coieita

M. Carmargo Guarnieri
O. Lorenzo Fernandez
O. Lorenzo Fernandez
Francisco Mignone

MR. BOTELHO

3. CHÔRO AND MARCHA

- A. Chôro in F minor (for piano and percussion)
- B. Passarinho do Relógio

Vadico
H. Lobos and M. de Oliveira

MR. SILVA AND HIS ORCHESTRA

4. CHÔROS NO. IV (for 3 horns and trombone)

Heitor Villa-Lobos

MR. MARX, ELLEN STONE, PHILLIP PALMER, H. JACOBS, AND SIMON KARASICK

5. PIANO SOLOS

- A. Dansa Brasileira
- B. Pieces from Sete Miniaturas
Canto Infantil. Dansa de Negros. Tanguinho. Dansa Caipira
- C. Chôros No. V. (Alma Brasileira)

M. Carmargo Guarnieri
Fructuoso Vianna

Heitor Villa-Lobos

MR. SEGALL

6. FOUR FOLK SONGS WITH ORCHESTRA

- A. Funeral de um Rei Nago
- B. Banzo
- C. Yáyá Bahianinha
- D. Xangô

Heckel Tavares
Heckel Tavares
Humberto Porto
Heitor Villa-Lobos

MR. BOTELHO, MR. SILVA AND HIS ORCHESTRA

TEN-MINUTE INTERMISSION

7. POPULAR MUSIC

Bambino (Tango Brasileiro)

JOÃO CHAGAS, MR. SILVA AND HIS ORCHESTRA

Ernesto Nazareth

8. CHÔROS BIS (for violin and cello)

MICHEL GUSSIKOFF AND ENGELBERT ROENTGEN

Heitor Villa-Lobos

9. CHÔROS NO. VII FOR CHAMBER ORCHESTRA

MR. MARX AND ORCHESTRA

Heitor Villa-Lobos

10. FOLK SONGS WITH ORCHESTRAL ACCOMPANIMENT

A. Tayeras

Arranged by Luciano Gallet

B. Guritan

Arranged by Elsie Houston

c. Oia o sapo

Arranged by Heckel Tavares

MISS HOUSTON, MR. SILVA AND HIS ORCHESTRA

11. VODOO SONGS

Candomblé—Four Themes

A. Eua B. Odure C. Ogum D. Exu

E'oro so (with percussion)

MISS HOUSTON

Elsie Houston

HUGH ROSS, CONDUCTOR
ELSIE HOUSTON, SOPRANO
PERY MACHADO, VIOLINIST
LUCILE LAWRENCE, HARPIST
BERNARDO SEGALL, PIANIST
ROMEO SILVA AND HIS ORCHESTRA
MEMBERS OF THE SCHOLA CANTORUM OF
NEW YORK

PABLO MIQUEL, ACCOMPANIST FOR
MISS HOUSTON

SANFORD SCHLUSSEL, ACCOMPANIST FOR

MR. MACHADO AND THE SCHOLA CANTORUM

PROGRAM 2

POPULAR AND CONCERTED RHYTHMS

FRIDAY EVENING, OCTOBER 18

SATURDAY AFTERNOON, OCTOBER 19

Notes for this program will be found on pages 13 to 15

1. TWO CHÔROS

- A. Brincando
- B. Nenen

João Chagas
Ernesto Nazareth

JOÃO CHAGAS, MR. SILVA AND HIS ORCHESTRA

2. VIOLIN SOLOS

- A. Serenidade

- B. A Mariposa na Luz

Heitor Villa-Lobos
c. O Canto do Cysne Negro

MR. MACHADO

3. QUATUOR (for harp, celesta, flute, saxophone, and women's voices)

Heitor Villa-Lobos

Allegro con moto

Andante

Allegro deciso

MR. ROSS MISS LAWRENCE, MEMBERS OF THE SCHOLA CANTORUM,
SOPRANO OBBLIGATO—MARIAN LINDSAY

4. RHYTHMIC PATTERNS

- A. Pulo do Gato. Marcha Brasileira

J. Cascata

FERNANDO ALVARES

- B. Terra Boa. Samba batucada

Vincente Paiva

JOÃO CHAGAS

- c. Corone. Embolda

Romeo Silva

FERNANDO ALVARES

MR. SILVA AND HIS ORCHESTRA

5. FOLK SONGS (arranged for chorus and pianoforte)

Luciano Gallet

- A. Puxã o melão, Sabia

(Soprano obbligato) MARION EDWARDS

(Tenor obbligato) ALBERT BARBER

- B. Eu via amor pequenino

- c. Toca zumba

(Baritone obbligato) WILLIAM MERCER

MR. ROSS AND MEMBERS OF THE SCHOLA CANTORUM

TEN-MINUTE INTERMISSION

6. ART SONGS WITH PIANO

- A. Dona Janaina
- B. Estrella do Mar
- C. Berimbau
- D. Na paz do outono
- E. Canção do carreiro

M. Carmargo Guarnieri
Jayme Ovalle
Jayme Ovalle
Heitor Villa-Lobos
Heitor Villa-Lobos

MISS HOUSTON

7. NONETTO (for chamber orchestra and chorus)

Heitor Villa-Lobos

MR. ROSS, MR. SEGALL, MEMBERS OF THE SCHOLA CANTORUM,
SOPRANO OBBLIGATO—RUTH KENWORTHY, CHAMBER ORCHESTRA

ARTUR RUBINSTEIN, PIANIST
BURLE MARX, CONDUCTOR
HUGH ROSS, CONDUCTOR
VIRGINIA JOHNSON, SOPRANO
CANDIDO BOTELHO, TENOR
MEMBERS OF THE SCHOLA CANTORUM OF
NEW YORK
CONSTANTINE CALLINICOS, ACCOMPANIST
FOR MR. BOTELHO

PROGRAM 3

VILLA-LOBOS

SUNDAY AFTERNOON AND
SUNDAY EVENING, OCTOBER 20

Notes for this program will be found on pages 15 to 16

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1. BACHIANA BRASILEIRA NO. 1 (for orchestra of eight celli) Heitor Villa-Lobos
MR. MARX AND ORCHESTRA
2. FOLK SONGS (for chorus a cappella and tenor) Heitor Villa-Lobos
A. O Ferreiro B. Canção de Saudade C. As Costureiras
MR. ROSS AND MEMBERS OF THE SCHOLA CANTORUM
D. Sertao no Estio E. Teiru
MR. BOTELHO
F. Jaquibau
MR. ROSS, MR. BOTELHO, MEMBERS OF THE SCHOLA CANTORUM
ALTO OBBLIGATO, LORAIN ELEY; TENOR OBBLIGATO, ALAN ADAIR
3. ARIA FROM BACHIANA NO. V (for soprano and celli) Heitor Villa-Lobos
MR. MARX, MISS JOHNSON AND ORCHESTRA
4. PIANO SOLOS Heitor Villa-Lobos
A. Rudepôema

TEN-MINUTE INTERMISSION

- B. Prole do Bebê (The Baby's Family); (1) Braquinha (China Doll);
(2) Moreninha (Putty Doll); (3) Caboclinha (Clay Doll); (4) Mula-
tinha (Mulatto Rubber Doll); (5) Negrinha (Negro Wooden Doll);
(6) A pobresinha (Poor Rag Doll); (7) O polichinelo (Clown Doll);
(8) Bruxa (Witch Doll)
C. Impressoes Seresteiras Brasileira Heitor Villa-Lobos
MR. RUBINSTEIN Heitor Villa-Lobos

NOTES FOR PROGRAM 1

Wednesday Evening, October 16 and Thursday Afternoon, October 17

1. THREE POPULAR DANCES. ERNESTO NAZARETH. RIO DE JANEIRO (1867[?]-1932)

The *Tango Brasileiro* is an original and indigenous dance form created by Nazareth and has nothing in common with the Argentine tango. *Turuna* and *Odeon* are excellent examples of a form essentially melodic and expressive in character. *Odeon* was named after one of the fashionable Rio cinema houses in whose waiting salon Nazareth first played many of his new *tangos* and *chôros*.

Apanhei-te Cavaquinho, which means "I've Got You, Little Ukulele," is one of Nazareth's earliest *chôros*. The *chôro*, dating from the first half of the nineteenth century, has been the most flexible of the popular forms.

Ernesto Nazareth died without ever realizing the value of his contributions both to popular and serious music. He was so deaf towards the end of his life that he played the piano with one ear almost resting on the keyboard. In the presence of serious musicians he felt ashamed of his efforts and could be made to play his own works apologetically, only after beginning with a Chopin waltz.

2. ART SONGS WITH PIANOFORTE ACCOMPANIMENT.

A. SAI-ARUE. M. CARMARGO GUARNIERI. SÃO PAULO (1907-)

This is a *Canto de Macumba* based on a text taken from the verse novel, *Macunaima*, by Mario de Andrade. In the story, the protagonist of the same name who emerges as the legendary hero of Brazil goes to a *macumba* ceremony where he hears this chant. Guarnieri was so impressed with Andrade's description that he set it to music in 1931. The *macumba* is the name given to most Afro-Brazilian religious ceremonies, which are a mixture of native fetishism and Christian doctrines.

B. CANÇÃO DO MAR (SONG OF THE SEA). O. LORENZO FERNANDEZ. RIO DE JANEIRO (1897-)

This was composed in 1934 to a poem by Manuel Bandeira. Translated roughly, it reads: *In the waves of the beach, in the waves of the sea, I want to be happy. I want to drown myself in the waves of the sea, which is coming to kiss me. I want the bright star, the queen of the sea. I want to forget everything, I want to rest.*

C. TODA P'RA VOCE (A SONG FOR YOU). O. LORENZO FERNANDEZ

Set in 1930 to a love poem by Mario de Andrade, this tender song describes a lover communing with a rose, the personification of his beloved.

D. A COIEITA (THE HARVEST). FRANCISCO MIGNONE. SÃO PAULO (1897-)

Written in 1937, this song is dedicated to Mr. Botelho, who gave it its first performance. *An old negro slave, though everything he produces goes to the master, is yet happy, simply because he can gather the fruits which he has planted. As he works, he also remembers the white hands of the master's daughter which he compares to two white flowers.*

3. CHORO AND MARCHA.

A. CHÔRO IN F MINOR FOR PIANO AND PERCUSSION. VADICO

Vadico is the *nom de plume* of Oswaldo Gogliano, the pianist of Mr. Silva's band. Written this year at the Brazilian Pavilion, it is a contemporary example of the *chôro's* possibilities—the use of popular material in the neo-classic style.

B. PASSARINHO DO RELOGIO (THE CUCKOO).

H. LOBOS AND M. DE OLIVEIRA

This is a typical *Carnaval Marcha*. Indigenous to Rio, the Carnaval March has nothing military about it. It is merely a march-like two-step with particular emphasis laid on feeling and interpretation.

4. TWO CHOROS.

A. CHÔROS BIS FOR VIOLIN AND CELLO.

HEITOR VILLA-LOBOS. RIO DE JANEIRO (1881-)

In all, Villa-Lobos has written fourteen *Chôros*. From the first, for guitar alone, to some of the last for large orchestra, chorus and one and two pianos, Villa-Lobos has created original works within this framework and revealed unimagined possibilities of style and structure.

This work, written in 1928, is called *Chôros Bis* (there is also an earlier duet *Chôros No. II* for flute and clarinet). It explores countless effects and resources of the two instruments. Indeed the harmonic richness occasionally approaches the sonority and texture of the string quartet.

B. CHÔROS NO. IV FOR THREE HORNS AND TROMBONE.

The color and sonority of this group give the impression of music derived from military bands. Following the style of the *chôro*, the solo instruments figure prominently in a varied and difficult rhythmic pattern.

5. PIANO SOLOS.

A. DANSA BRASILEIRA.

M. CARMARGO GUARNIERI

This *dansa*, a *tempo de samba*, is based on a gay major theme in folk style. It was composed in 1928.

B. FOUR PIECES FROM SETE MINIATURES.

FRUCTUOSO VIANNA. ITAJUBA, MINAS (1897-)

C. CHÔROS NO. V. (ALMA BRASILEIRA).

HEITOR VILLA-LOBOS

This *Chôros*, entitled the SOUL OF BRAZIL, evokes the sound, color and feeling of the country. The nostalgic and expressive theme with which it begins epitomizes Brazilian melody. In the middle section, light syncopated patterns play above the strongly rhythmical African undercurrent. It was written in 1920.

6. FOUR FOLK SONGS WITH ORCHESTRA.

A. FUNERAL DE UM REI NAGO.

HECKEL TAVARES

The king is dead and they are taking him to his grave. Taking him to the land of the moon. He is going to be king in the sky because he was king on earth. This kingdom is without suffering, but we remain here full of pain and sorrow.

Tavares has written some of the most popular songs of Brazil. Lately, however, he has undertaken more serious work in the symphonic field.

B. BANZO.

HECKEL TAVARES

This is a *macumba* incantation written in the authentic folk style. It is an invocation of the African god, Xango, god of Thunder.

C. YAYA BAHIANINHA.

HUMBERTO PORTO

A folk song of Bahia, it refers to a native maiden who sells "highly seasoned" food. But she is "highly seasoned" herself and when she dances, she hurts the heart with her loveliness.

D. XANGO.

HEITOR VILLA-LOBOS

Villa-Lobos was the first to set this authentic *macumba* theme. It has subsequently been harmonized by many other composers.

7. POPULAR MUSIC.

A. BAMBINO (TANGO BRASILEIRO).

ERNESTO NAZARETH

One of the later tangos, it is not so persistent in rhythm and is freer in style than the earlier type. It approaches the modern popular idiom.

8. See 4A.

9. CHOROS NO. VII FOR CHAMBER ORCHESTRA.

HEITOR VILLA-LOBOS

For flute, oboe, clarinet, saxophone, bassoon, violin and cello, the *Chôros No. VII* was written in 1924, after Villa-Lobos had been in Paris. In this year he also composed the *Chôros Nos. IV, VIII, X, XI, XII and XIII*. The new note of dissonance adds a sharp and dramatic quality to the personal intensity of the melodic line.

A short introduction sets the mood. The bassoon then enters with a strange rhythmic figure, which is given to the clarinet, cello and oboe in turn. It is tossed back and forth among these instruments until the entrance of the second section, *Meno*. The third section begins with a waltz for bassoon solo. At the *quasi andante* the violin enters with a passionate, exotic melody which is taken up by the cello. Later a melody for the clarinet is introduced, which is taken over by the flute, and a tam-tam is heard from back-stage. The nine beats stand for nine o'clock, a very late hour in the interior of Brazil. The violin and cello then have a pizzicato percussive effect which mounts to a rhythmic fury. The *Chôros* closes with the first introductory motive, slow, homophonic and dissonant.

10. FOLK SONGS WITH ORCHESTRAL ACCOMPANIMENT.

A. TAYERAS.

ARRANGED BY LUCIANO GALLET (1893-1932)

The blending of African fetish ritual and Christian doctrine is excellently illustrated in this folksong from Bahia. It is a processional song chanted by three handsome colored women. Each sings a verse of the hymn to the Virgin of the Rosary and the *Sanctus Benedictus*, and together they sing the chorus to Jesus of Nazareth.

B. GURITAN.

ARRANGED BY ELSIE HOUSTON

This is a *côco*, one of the most popular types of song and dance forms from Pernambuco. *A little bird built its nest in the coconut tree, but has now flown away. It seems as if the guitar can no longer play without the singing of the bird.*

C. OIA O SAPO.

ARRANGED BY HECKEL TAVARES

This, another example of a *côco*, is in the style of an *embolada* (literally a rolling ball which gathers momentum as it goes). The principal interest rests in the words: *A frog is in his home, in his hole, in his hole, in his home, and I bet he wants to fight.*

11. VODOO SONGS.

A. CANDOMBLÉ (FOUR THEMES).

The *Candomblé* is the most primitive of the *macumba* rites. The first of the four themes, *Eua*, serves to prepare those present for the ceremony. The second, *Odure*, is sung to Yemanga, a powerful feminine divinity; the third to *Ogum* the god of War; and the last to *Exu*, the Devil.

B. E'ORO SO (WITH PERCUSSION).

ARRANGED BY ELSIE HOUSTON

This is a *macumba* song and dance that was once part of a ritual. In an argument among the witch doctors as to whether it was an offering to Xango, god of Thunder, or to the Devil, the song had to be discarded since a mistake in their identity would have been a very serious matter.

NOTES FOR PROGRAM 2

Friday Evening, October 18 and Saturday Afternoon, October 19

1. TWO CHOROS.

A. BRINCANDO.

JOÃO CHAGAS

João Chagas, drummer and percussion player in Mr. Silva's orchestra, is also a virtuoso bandolinist. This *chôro*, whose title simply means "playing," was composed in 1940 for the Brazilian Pavilion.

B. NENEN.

ERNESTO NAZARETH

Composed about 1918, this *chôro* develops a melodic line which has a more Spanish character than most Brazilian music.

2. VIOLIN SOLOS.

HEITOR VILLA-LOBOS

A. SERENIDADE.

This is the second movement of the *Fantasia dos Movimentos Mixtos* for violin and orchestra composed in 1922.

B. A MARIPOSA NA LUZ (THE BUTTERFLY IN THE LIGHT).

This is the third number of *O Martirio dos Insetos*, a cycle of pieces descriptive of the life of various insects, written in 1917.

C. O CANTO DO CYSNE NEGRO (SONG OF THE BLACK SWAN).

Taken from the symphonic poem, *Naufragio de Klionikos*, composed in 1917, this is the song of the dying black swan as it goes down with the shipwreck of the *Klionikos*, of whose destruction it was the symbol.

3. QUATOUR FOR HARP, CELESTA, FLUTE, SAXOPHONE AND WOMEN'S VOICES.

HEITOR VILLA-LOBOS

This *Quatuor* in three movements was composed in Rio in 1931. It is never possible for Villa-Lobos to conform for long to any extraneous influence, but this composition reflects his passing interest in Debussy. The fluid harmonies of the impressionist style are interrupted by weird forest sounds and nostalgic mood pictures which appear in many of Villa-Lobos' mature works.

In the first movement (without chorus) the flute soon introduces the leading melody of the first and second movements. The development of this is interrupted by a playful phrase, again for flute, which later proves to be the main theme of the third movement. The development of the first movement mainly consists of a grandiloquent cadence for flute and harp. A dance episode brings the movement to an end.

In the second movement women chant the original theme to imitate the sighing of the wind; the harp has a percussive undercurrent to swaying figures for celesta; the flute weaves gay arabesques.

The third movement is concerned with the quirks of the impish phrase from the first movement and finishes with a wild outcry of high voices.

4. RHYTHMIC PATTERNS.

A. PULO DO GATO (THE JUMP OF THE CAT).

J. CASCATA

The *Marcha brasileira* or Carnaval March has already been described in the notes of the first program. Sr. Cascata is one of the youngest of the popular composers.

B. TERRA BOA (GOOD EARTH).

VINCENTE PAIVA

The *samba* stems directly from the earliest popular dance of Brazil, the *maxixe*. *Samba batucada* means in the style of the *Batuque*, a barbaric negro dance of African origin characterized by an *ostinato* bass that mounts to a frenzy. The *samba batucada* (hot *samba*, of which the opposite is the *samba canção*, sweet *samba*) begins its driving rhythmic pattern in 2-4 time with an up-beat on the rim of the snare drum, continuing with the *ostinato* bass played on the bass drum accentuated on every second beat. *Terra Boa* is a particularly good example of the rich possibilities of the percussion instruments.

C. CORONÉ (THE COLONEL).

ROMEO SILVA

The *embolada* and the *maracatu* are dance forms from Bahia, Pernambuco and Para. The *embolada*, however, is gentler than the latter. Sr. Silva wrote the music as well as the words for the Brazilian Pavilion performances this year.

5. FOLK SONGS FOR CHORUS AND PIANOFORTE.

ARRANGED BY LUCIANO GALLET

A. PUXÃO MELÃO, SABIA (PUSH THE MELON, *Little Bird*).

Sabia is the Brazilian nightingale and in Brazil there are melons small enough for a bird to push. The imaginative, rambling character of the words of the song are typical of this folk style. *There goes a heron flying, with a chain on its foot. My heart is yours; I don't know to whom yours belongs. Push the melon, Sabia, in the orange tree, Sabia.* This folk song comes from Pernambuco.

B. EU VIA AMOR PEQUENINO (I SAW LITTLE LOVE).

This folk song dates back to the eighteenth century and is an excellent example of the fusion of European (in this instance perhaps French) and intrinsically Brazilian elements. *I saw Little Love on the seashore crying, crying for a little thing that the sea had taken away. For the love of God, let me be, I who am so sad and so tearful. When you find love, it frightens and gives pleasure. Your heart jumps, your cheeks grow red.*

C. TOCA ZUMBA (KNOCK THE ZUMBA).

A negro abolition song of 1888.

All the negroes are free people and will work only if they want. Yes, siree! Knock the Zumba, Zumba, etc. The master will no more strike the negroes with the stick. What a day of rejoicing for the black and what a day of terror for the white when black men become Secretaries of the State!

6. ART SONGS WITH PIANO.

A. DONA JANAINA.

M. CARMARGO GUARNIERI

Dona Janaina is a *macumba* queen-goddess of the seas. Carmargo Guarnieri composed several original *macumba* settings, of which the present one is an incantation to this goddess.

B. ESTRELLA DO MAR.

JAYME OVALLE

This, too, is a *macumba* incantation to the bright star of the high seas.

C. BERIMBÃO.

JAYME OVALLE

BERIMBÃO was inspired by the Amazon legend of the *Boto* (the dolphin) which was believed to be able to transform itself into a handsome young man whom no virgin could resist. Other legendary figures of Brazilian Amazon folklore are the *Sacy*, who is dreaded by night travelers in the woods and the *Yaia*, the Amazonian mermaid.

D. NA PAZ DO OUTONO.

HEITOR VILLA-LOBOS

In the quiet, deep peace of autumn, I see your gentle form going through the rose bushes. You step so lightly that your shadow might be of feathers.

E. CANÇÃO DO CARREIRO.

HEITOR VILLA-LOBOS

As the wagon man rides along (the sound of the wagon wheels are unmistakable) he sings to himself, now and then shouting to his oxen. He sings of the tragic, sobbing sea, drying its tears in the sand; of the twilight; of the melancholy lot of the ox-driver. His journey at an end, he gaily resumes his first musings.

7. NONETTO FOR CHAMBER ORCHESTRA AND CHORUS. HEITOR VILLA-LOBOS

The *Nonetto*, composed in Paris in 1923, is the major chamber music work of Villa-Lobos. Written for eight solo players with a predominant pianoforte part, a regular battery of percussion instruments and a mixed chorus, it purports to be an aural impression in miniature of the whole of Brazil—a rapid geographical panorama in music.

It is written in the dimensions of a full symphony movement. The most immediately striking elements are the violent brilliance of the percussion; the animal sounds of the chorus; the dark, furtive mutterings of the woodwind; the bright quotations of popular melodies (the theme of Nazareth's *tango*, *Turuna*, played at the first concert, appears in full at one point!), and most of all, the primeval Afro-Indian chant at the end.

It may seem curious to cite specifically such unusual elements of a musical score, but this work is so entirely *sui generis* that formal analysis is of little value. It is, however, remarkable that the most extraordinary feature is not the amazing kaleidoscope of impressions but the way in which a small germinal phrase, announced by saxophone in the first measure, appears again and again in varied guises to bind the whole complex structure together.

NOTES FOR PROGRAM 3

Sunday Afternoon and Evening, October 20

1. BACHIANA BRASILEIRA NO. I.

HEITOR VILLA-LOBOS(1881-)

Since 1932 Villa-Lobos has composed five suites called *Bachianas Brasileiras*. These are not so much evocations of Bach in a contemporary manner as an attempt to transmit the spirit of Bach which Villa-Lobos believes to be the universal spirit, a source and end in itself—into the soul of Brazil. His admiration for Bach, however, has not led him to imitation, but it is rather by his scope and intensity of feeling that Villa-Lobos approaches Bach.

Written for the Rio de Janeiro Philharmonic Orchestra in 1932 and dedicated to its conductor, Burle Marx, the *Bachiana No. I*, for eight celli, possesses a richness of sonority and texture that is sometimes difficult for a full orchestral work to achieve. In its three movements, *Introduction*, *Preludio* and *Fuga*, Bach is invoked in the second, a *modinha*, whose melodic line, played often in unison, is realized with great depth and meaning. Villa-Lobos calls the fugue a "Conversation."

2. FOLK SONGS FOR CHORUS *A CAPPELLA*.

ARRANGED BY HEITOR VILLA-LOBOS

A. O FERREIRO (THE BLACKSMITH).

Strike the anvil of the blacksmith, oh! how he sings. The heart in one's breast beats bravely. Blacksmith, good and strong, you will be a worker your whole life long, working and singing.

B. CANÇÃO DA SAUDADE (SONG OF LONGING).

Dear mother, you are in all my thoughts, and the memory of your caresses charms my life.

C. AS COSTUREIRAS (THE SEAMSTRESSES).

With our souls in tears, singing our sorrow, we are the seamstresses of this life. Even our loves we sew together with a thread. We gaily work, as if we knew the beautiful future that lies before us. Sew, sew, seamstress, sew! Sew the sleeve, sew the skirt, sew.

F. JAQUIBAU.

Old Pai João is drinking because he has no beans, because he has no porridge to eat. Old Pai João is hungry.

Villa-Lobos has been Supervisor and Director of Musical Education in Rio since 1931. Approaching this task without any previous experience, he did what was characteristic of him: he created a system of mass musical education which has been unprecedented in its effects. Today it is not uncommon in Rio to hear as many as twenty thousand voices at once. For material to aid him in this work, Villa-Lobos compiled an enormous collection of folk and popular music to be used in the schools, much of which he has arranged himself. The songs presented on this program are taken from his *Collecção Escolar*.

3. ARIA FROM *BACHIANA NO. V*.

HEITOR VILLA-LOBOS

For solo voice and an orchestra of cello, the Aria from the *Bachiana No. V* is a nostalgic, soaring, vocal line which embodies the warmth and passion of a tropical climate.

4. PIANO SOLOS.

HEITOR VILLA-LOBOS

A. RUDEPÔEMA.

This is perhaps the most difficult piano composition ever written. It is not, however, a composition merely difficult to perform; its complexity of structure and overwhelming sonority of sound would be sufficient in themselves to place it where it belongs: among the best of his creative achievements. In the following words it is dedicated to the soloist of these concerts, Artur Rubinstein, who was instrumental in bringing about the initial recognition of Villa-Lobos.

My devoted friend, I do not know whether or not I have been able to put all of your spirit into this Rudepôema, this savage poem, but I am honestly able to say, that as far as I can feel, I have caught your true temperament on paper as I might have otherwise done with a candid camera. Hence, if I have succeeded, it will be you in fact who will have been the real composer of this work.

B. PROLE DO BEBE NO. I (THE BABY'S FAMILY).

HEITOR VILLA-LOBOS

There are three sets of *Prole do Bebê*. The first consists of eight pieces. The baby's family is made up of dolls of various materials, types and characters. Villa-Lobos was inspired to write these pieces through his observations of children and their serious and important problems of the make-believe world. This led him to imagine these dolls not only as characters but also to give them friends and acquaintances, creating for them a miniature carnival.

C. IMPRESSÕES SERESTEIRAS.

HEITOR VILLA-LOBOS

From the *Ciclo Brasileiro*, a cycle of four pieces, this numbers among the latest of Villa-Lobos' works, written in 1936.



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