Beyond Villa-Lobos: An Introduction to Brazilian Art Song

Marcia Porter

Are you able to name an art song composed by a Brazilian composer other than Heitor Villa-Lobos? No? Then, name an art song composed by Villa-Lobos other than Bachianas Brasileiras no. 5. If you were unable to name either a song or composer, you are not alone. Aside from the Bachianas, what often comes to mind when one thinks about Brazilian music are the popular musical styles like the bossa nova or samba, represented in songs such as “The Girl from Ipanema” or “Waters of March.” Heitor Villa-Lobos is probably one of the few classical Brazilian composers most people are able to name.

I first became interested in Brazilian classical vocal literature while pursuing my doctorate at the University of Michigan. One of my degree recitals included Ernani Braga’s Cinco canções nordestinas do folclore brasileiro (Five songs of northeastern Brazilian folklore), a group of songs based on Afro-Brazilian folk melodies and themes. Prior to these songs, the only other Brazilian art song repertoire I had performed was the Villa-Lobos Bachianas Brasileiras no. 5, for soprano and eight celli. In fact, Bachianas was the only other classical Brazilian vocal music I knew. My love for these songs piqued my desire to learn more. I have been studying classical Brazilian song literature since 2002 and have programmed music of Brazilian composers on nearly every recital since my doctoral days; several recitals have been entirely of Brazilian music. My interest in the music and culture resulted in my first trip to Brazil in 2003. I have made several trips there since then, most recently as a Fulbright Scholar and Visiting Professor at the Universidade de São Paulo in 2012.

THE DEVELOPMENT OF BRAZILIAN CLASSICAL VOCAL MUSIC: A BRIEF HISTORICAL OVERVIEW

Colonial Period

There is a wealth of Brazilian art song repertoire that is generally unknown here in the U.S. The music reflects the influence of several cultures, among them African, European, and Amerindian or indigenous cultures. A recorded history of Brazil’s rich music tradition can be traced back to the 16th century colonial period. However, prior to colonization, the Amerindians who populated Brazil had their own tradition, which included music used in rituals and in other aspects of life. For various reasons, few examples of their music have survived.
Beginning in the mid 16th century, Portuguese explorers and Jesuit missionaries began to populate Brazil. The Jesuits were a dominant force in many aspects of early colonial life. Their religious teachings, customs, and musical aesthetics, which were centered on music for the church, began to reshape the existing culture. They taught the people to play small organs, harpsichords, and woodwind instruments, thus replacing native indigenous instruments. Further, their teachings were so influential that through a systematic process of *deculturação*, or cultural reorientation, there was a gradual, yet rapid, decline of the Amerindian culture. *Deculturação* continued after the Jesuits were expelled from Brazil; under the new system, Amerindians were forced to learn Portuguese and adopt Eurocentric customs, trades and forms of dress. The influx of Europeans also introduced diseases, such as measles, small pox, and the cold virus, that were foreign to the Amerindian population. Thus, thousands died and their culture was almost completely obliterated.

Added to the influence and teachings of the Jesuits on the burgeoning Brazilian colony was the music of Africa via the slave trade, which lasted until 1888 in Brazil. Africans introduced the use of complex rhythmic structures, drums, and their various languages and customs to the new colony. Large numbers of enslaved Africans were imported to the colony regularly; in fact, Brazil was one of the primary importers of African peoples during the slave trade, taking in more than 40 percent of those sold in the Western Hemisphere. There was also a portion of the Afro-Brazilian (mulatto) population who were freedmen; they, together with ex-slaves, formed communities called quilombos. The structure of the quilombo was based on African culture familiar to the ex-slaves, thus allowing them to maintain many of their own traditions, including musical traditions and practices. All of these aspects—the teachings of the Jesuits, the destruction of the indigenous culture, and the importation of African peoples to Brazil—were important to the development of Brazilian classical music.

**Seventeenth and Eighteenth Centuries**

Throughout the 17th and 18th centuries, the musical language of Brazil continued to be an amalgamation of many styles and influences. Brazil's postcolonial classical music tradition reflected the changing musical aesthetics of the various nations that occupied the country from the 17th century until the return of the Portuguese in the late 18th century. The French, who colonized parts of northeastern Brazil, brought with them the early styles of European secular and sacred music. The Spaniards introduced dance forms such as the *bolero* and *fandango* that influenced secular music. With the return of the Portuguese came European instruments and skilled musicians. Despite these secular music traditions, much of Brazil's early musical style was influenced by the church, namely by the *mestre de capela*, an influence that carried over from the Jesuits. Sacred works from this period were primarily homophonic pieces for mixed chorus with accompaniment that included violins, viola, horns, oboes, flutes, and continuo. One of the earliest known pieces, a recitative and aria written in an Italianate style with Portuguese text, dates from 1759. The work was written for soprano and continuo and has been attributed to Bahian composer Caetano de Mello Jesus, who was the *mestre de capela* in Bahia.

**Music in the Early Nineteenth Century**

During the Napoleonic Wars, King João VI (1767–1826) and the Portuguese royal family fled Portugal in 1808 and arrived in Brazil, Portugal's wealthiest colony. Their arrival marked the beginning of a flourishing artistic period in Brazil that lasted until 1821. From this period until the late 19th century, Brazilian classical music reflected European musical styles and tastes, which were all based on Italian opera and *bel canto* style of singing. In addition to the musical aesthetics, King João VI transported a portion of the royal library to Brazil, which included musical scores of many of the leading composers of the time, and ordered the arrival of musicians from Lisbon. The king appointed Padre José Mauricio Nunes Garcia (1767–1830), a composer of African descent, as the royal *mestre de capela*, the most significant and influential musical position at that time. Garcia, already known as a leading Brazilian composer, music teacher, organist, and conductor, now had at his disposal skilled musicians and a substantial music library. He composed more than 400 works that were mainly sacred and exhibited a strong influence of early Italian opera.

As European composers continued to immigrate to Brazil after the king's arrival, the influx of professional
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and court musicians allowed the music of Europe to thrive in the colony. The most notable of the transplants were Marcos Antônio da Fonseca Portugal, known as Marcos Portugal, or Marco Portogallo (1762–1830), and Sigismund Neukomm (1778–1858). Marcos Portugal’s arrival in Brazil coincided with the decline of Garcia’s popularity. Born in Lisbon, Portugal was a leading composer of Italian operas, having composed more than 20 operas for various Italian theaters before becoming the royal composer of Brazil in 1811. Neukomm, an Austrian composer and pianist, lived in Brazil during the period between 1811 and 1816. His numerous works include 10 operas, 200 songs, solo piano pieces, and more than 40 masses. In addition to his own compositions, Neukomm popularized the works of Mozart and Joseph Haydn, with whom he had studied. Both Portugal and Neukomm helped to perpetuate European styles and forms.

Along with the bel canto style, other elements were also influential to the development of Brazilian vocal music: the Portuguese moda, or salon songs that were favored by the aristocracy; the African lundum, a dance form with complex rhythm that was often accompanied by clapping and drums; and the use of texts that were written in French, which was a second language for most of the Brazilian intelligentsia. Some of these aspects were carryovers from the previous century, but not all. Fueled by the departure of the Portuguese royal family from Brazil following its declaration of independence from Portugal in 1822, a rise in nationalism helped to make these musical characteristics more prominent and led to the creation of a sound that became uniquely Brazilian.

The Rise of Nationalism

The first trend toward nationalism was unified primarily through the use of texts written in the vernacular, Brazilian Portuguese, and through the implementation of subjects and themes that were relevant to the culture. The music, however, remained heavily influenced by Italian opera. One composer whose works were some of the earliest to demonstrate this new trend was Antônio Carlos Gomes (1836–1896). He was known primarily for his operas, which were written in Italian, but used subject matter based on themes taken from Brazilian life. Gomes’s compositions include eight operas, two cantatas, several works for piano, and an oratorio. Gomes’s operas were premiered at La Scala and many of them gained praise from Verdi. One of his most famous operas, Il guarany, is based on the novel O guarani and is a romanticized story involving the Guarany Indians who lived during the colonial period. Lo schiavo, another Gomes opera, exposes the brutality of slavery and the treatment of blacks in Brazil during Gomes’s time. Both of these works not only exhibit the influence of Italian operatic form, orchestration, and dramatic drive, but simultaneously infuse some elements of Brazilian folk music, particularly polyphonic passages in parallel thirds and sixths.

The vast majority of Gomes’s approximately 40 songs use Italian texts and, like his operas, are in the bel canto style. “Quem sabe?,” “Conselhos,” “Bela ninfa de minh’alma,” and “Suspiso d’alma” are among the small number of his songs that use Portuguese texts. With its thin texture, repetition of text, and cadenza at the end of the piece, “Quem sabe?” is very reminiscent of Bellini’s songs “Il fervido desiderio,” “Vaga luna,” “Mir rendi, pur contento,” or other such canzonette da camera. Other Gomes songs include “Canta ancor,” “Rondinella,” “Realta,” and “Spirto gentil,” all of which use Italian texts, while “Mon bonheur” uses a French text.

Another early nationalist was Alberto Nepomuceno (1864–1920). Known as the “father of the Brazilian art song,” Nepomuceno was an ardent supporter of Brazilian vocal literature and used the Brazilian Portuguese language in many of his songs. Nepomuceno was born in the northeastern city of Fortaleza. He began music studies with his father before continuing his formal training in Recife. From 1888 until 1895, Nepomuceno traveled and studied in Europe, attending numerous music institutions, including Accademia di Santa Cecilia in Rome, the Akademische Meisterschule, the Stern’schen Konservatorium in Berlin, and the Paris Conservatoire. From early in his career Nepomuceno embraced popular styles. However, it was his friendship with Edvard Grieg, another composer who believed in fostering the musical heritage of one’s own culture, that led to Nepomuceno’s participation in the Brazilian nationalistic movement. The nationalistic fervor influenced Nepomuceno’s work with the Sociedade de Concertos Populares, where he was director from 1906 until his resignation in 1916. It was through this post that Nepomuceno promoted...
nationalism by including Brazilian works in the concert programs of the Sociedade, recognizing and reviving music by Brazilian composers, and by encouraging additional performances of this repertoire.\textsuperscript{18} Nepomuceno's involvement with the Sociedade was in opposition to the ideals of some of the contemporary music critics who advocated for the use of Italian and German musical styles.

Nationalism plays an important role in Nepomuceno's musical style. His catalogue of works includes choral music, piano and organ works, string quartets, operas, a symphony, several tone poems, and three suites for orchestra. Nepomuceno composed approximately 120 songs, roughly 70 of which are published. He used texts in Brazilian Portuguese, French, Italian, Spanish, Swedish, and German. Some of his songs exhibit the influence of Schumann and Grieg by using Western European styles, such as German lieder, as found in "Soneto," "Amo-te muito," and "Ao amanhecer." Others create a Brazilian musical style by blending Brazilian Portuguese texts with Amerindian, African, and Brazilian musical traditions. Further, he used other musical elements that are typically found in Brazilian music: the use of modes and minor tonalities, syncopated and complex rhythms, and the incorporation of popular dance rhythms. It was just this combination of elements that helped foster the development of the first Brazilian classical vocal styles. Representative songs include "Cantigas," based on a popular tune from the period, "Coraipao triste," with its use of minor modes, and "Trovas" (Op. 29, no. 1), which uses minor modes and syncopation.

Heitor Villa-Lobos (1887–1959) was one of the most prominent and influential figures in Brazilian music during the early 20th century. His father was a librarian and an amateur musician who taught Villa-Lobos to play piano, clarinet, and cello. Beyond these early lessons with his father, Villa-Lobos was mostly an autodidact as he found structured music education too restrictive. This is ironic because his teachings emphasized choral singing as the basis for music instruction and his ideals became the foundation of Brazil's music education program.\textsuperscript{21} Villa-Lobos was also one of the primary contributors to the Week of Modern Art and was one of many composers who embraced Andrade's ideals of nationalism and Brazilian identity. In addition to nationalistic trends, Villa-Lobos's works reflect an amalgamation of the popular street music of Rio, the complex polyrhythms of African music, and the influences of post-impressionistic French harmonic language.\textsuperscript{22} The combination of these elements allowed Villa-Lobos to create songs with melodic lines that were infused with melancholy, underlined by syncopation, and readily identifiable as "Brazilian." Bachianas Brasileiras no. 5 is by far Villa-Lobos's most widely known vocal composition. However, the composer's body of work includes approximately 130 other songs and arrangements of folk tunes for voice and piano, some of which he later orchestrated. Among these works are several collections of songs, including Serestas (14 songs for medium/high voice), Modinhas e canções (two volumes that contain six songs each), and Canções típicas Brasileiras, a group of 13 songs based on traditional Amerindian and Afro-Brazilian texts that contains "Viola quebrada," "Xangô," and "Mocóce-
Portuguese, shows the influence of French impression­
ism. The pieces are in a style similar to Ravel’s Chansons ma­décasses or Debussy’s Chansons de Bilitis and are suit­able for the advanced singer. From Serestas and Can­ças e modinhas, some of the most accessible songs for the voice studio are “Modinha,” “Saudades da minha vida,” “Na paz d’outono,” “Evocação,” “Cantilena,” “Lundu de Marquesa,” and “Nhaporê,” the latter a somewhat challenging piece due to its complex rhythm, thick piano texture, and extreme independence of the vocal line. “Melodia sentimental,” from Canções da floresta Amazonas, is a beautiful piece suitable for a soprano who is able to sustain long lines and move through her vocal registers with ease. The Brazilian soprano Bidú Sayão, a strong supporter of Villa-Lobos’s works, recorded many of his songs.

Glauco Velásquez (1884–1914) was the son of an Italian father and Brazilian mother. Unlike Villa-Lobos, who embraced a sense of nationalism in his works, Velásquez’s style exhibits a musical language and form that was influenced primarily by the harmonic structure of early romanticism and French impressionism, particularly that of Debussy, D’Indy, and Franck. His compositions include a string quartet, four trios, two fantasies for cello and piano, a violin sonata, works for piano, religious choral works, an unfinished opera, Soeur Béatrice, and approximately 40 solo songs. Many of Velásquez’s songs juxtapose declamatory sections with highly expressive moments; his harmonic language is very chromatic with frequent, sudden shifts between tonal centers. “Mal secreto,” “Amor vivo,” “A virgem santíssima,” and “À Berenice” are songs that exhibit Velásquez’s use of sudden modulations and movement through tonal centers. These pieces are suitable for an advanced singer, but require a skilled accompanist. By contrast, “Seus olhos” has a relatively limited vocal range, is tonal, and does not have a challenging accompaniment; it is appropriate for intermediate and advanced singers. Velásquez also composed several songs that use French texts: “La feuille,” “Le livre de la vie,” and “Ici-bas,” the well known Sully-Prudhomme text perhaps most notably set by Fauré.

Francisco Mignone (1897–1986), the son of an Italian immigrant musician, was born in Rio de Janeiro. Mignone began flute and piano lessons with his father, and continued his music studies at the São Paulo Conservatory where he studied history and aesthetics with Mário de Andrade. After attending the Milan Conservatory, Mignone returned to São Paulo Conservatory in 1929 as a harmony teacher, and in 1933 he became the primary conductor and conducting teacher at the Escola Nacional de Música in Rio de Janeiro. Several of his compositions were performed by the NBC and CBS radio orchestras during his first visit to the USA in 1942. Mignone composed five operas, ballets, works for piano, choral works, orchestral pieces, and solo songs.

Mignone was strongly influenced by the ideals of nationalism and the events occurring in São Paulo during the Week of Modern Art that was organized by Andrade. A sense of nationalism pervades much of Mignone’s style; he incorporated aspects of Brazilian folk or popular traditions into the majority of his compositions. His style can be divided into distinct periods. Works from his early period are reflective of his studies in Milan and are characterized by an Italianate bel canto style with Romantic structure and tonal harmonies. His middle period is marked by his return to Brazil and his involvement with the nationalistic movement during the 1930s and 1940s. He gained popularity through his art songs and piano works, many of which were based on Brazilian folk and popular traditions. His ballets dating from this time rely almost entirely on African themes and subjects that represented “the best expressions of African contributions to classical music." Music from this period also demonstrates his use of popular dance rhythms like the samba, the inclusion of rural and salon music, an increased presence of African and Brazilian musical themes, the use of Brazilian Portuguese language, and the incorporation of some aspects of African cult worship in the music as found in the songs “Undala-ie” and “Cantigos de Obaluaye.” Numerous compositions from later in his career are improvisatory in nature and include the use of polytonal, atonal, and serial writing. Examples of such works include the songs “Imagem” and “A estrela.”

Mignone composed approximately 150 songs throughout his career. They are characterized by a strong sense of lyricism, tonal harmony, frequent use of syncopation, and show an influence of urban popular styles. He used texts written in Spanish, French, Italian, and
Portuguese. "Quando uma flôr desabrocha," "Ninna, ninna," and "El clavelito en tus lindos cabellos" are examples of songs that are suitable for all singers. Pieces such as "Trovas de amor" and the songs of Quatro liricas Brasileiras are suitable for advanced singers. Examples of other songs that are suitable for the studio include "Dentro da noite," "Festa na Bahia," "Dengues da mulata desineressada," and the highly rhythmic "Dona Janaina," a song that celebrates the African orixa Yemoja, the Queen of the Ocean, patron spirit of fishermen and the spirit of moonlight. "Dona Janaina" is suitable for the advanced singer and is a wonderful recital closer. Some of his songs were recorded by mezzo Gloria Queiroz with Mignone himself accompanying her.28

DICTION

The issue of Brazilian Portuguese lyric diction has been the subject of debate and analysis since the 1930s. In 1937, almost as an extension of the 1922 Week of Modern Art, the Primeiro Congresso da lingua nacional cantada [First congress of the national language (as) sung] was held in São Paulo. Led by Mario de Andrade, who was also the founder of the Week of Modern Art, the purpose of the Congresso was to address Brazilian Portuguese diction as used by professional voice users (singers, actors, journalists). Of particular concern was the use of regional dialects. The aim of the Congresso was to unify the way in which the language was spoken and sung by the elimination or minimization of the use of regional dialects. As with music and the other arts, the shift was toward the creation of a national language. The result of the convention was As Normas da boa pronunciação do português no canto e no teatro (Standards for the pronunciation of Portuguese in singing and theater). The Normas have formed the basis for all discussions about diction since the 1937 convention. There have been two other conventions, in 1958 and in 2005, both of which have had the goal of clarifying some of the standards for diction as implied in the 1937 congress. The main thrust of the 2005 convention was to address the need for a neutral pronunciation, without regionalisms or dialects, which would help to make the language and diction more accessible for non-native speakers and singers.39 The basic thing to remember is that when singing in Brazilian Portuguese, unless it is a folk tune from a particular region, one should aim for a more neutral sound, as found in São Paulo city, and avoid (or limit) the use of regional accents or dialects, such as the carioca accent as found in Rio de Janeiro, for example. The carioca accent uses many colorful sounds that can prohibit clarity of text while the paulista accent tends to neutralize or soften these sounds. The first congress recognized this and used the paulista accent as the basis for many diction rules. Singers should also be aware that performers on various recordings use the carioca accent. This is particularly true of the recordings of Bidú Sayão. So what is a singer to do?

Only a limited number of sources written in English focus on Brazilian Portuguese lyric diction for singers. These include articles that have appeared in the Journal of Singing, a few dissertations, the introductory material in The Latin American Art Song: Critical Anthology and Interpretive Guide for Singers, and a chapter on Brazilian diction that appears in The Use of the International Phonetic Alphabet in the Choral Rehearsal.30 As an introduction to the music, there are other options for repertoire if access to the Portuguese language proves too difficult for a young singer. As mentioned previously, many composers also set texts in languages other than Portuguese. For example, the majority of Gomes’s songs are in Italian. Nepomuceno and Mignone set texts in Italian, German, and French; Mignone also set texts in Spanish. Villa-Lobos set texts in English as well as the aforementioned languages.

SOURCES FOR THE REPERTOIRE

Obtaining classical Brazilian vocal scores can prove to be a bit of a challenge because much of the music is out of print; however, there are sources that provide useful information regarding where to find the scores. Maya Hoover’s Guide to the Latin American Art Song Repertoire: An Annotated Catalog of Twentieth-Century Art Songs for Voice and Piano is an invaluable source to assist in obtaining music scores available in libraries across the country. Hoover also provides publisher information for works that are still in print and she includes details about each piece in terms of vocal range and appropriate voice type. Although a bit outdated, another useful source is Scores and Recordings at the Indiana University Latin American Music Center, edited
by Ricardo Lorenz, Luis R. Hernández, and Gerardo Dirié. It contains a selective listing of both vocal and instrumental music housed at Indiana University's Latin American Music Center (holdings through 1995). Scores and Recordings includes a brief list of works and a short biographic sketch for each composer covered. Unlike Hoover's Guide, Scores and Recordings does not provide information about tessitura nor voice type for the songs. The most current catalogue of repertoire is listed on the LAMC’s website, http://www.music.indiana.edu/lamc/.

RECENT EDITIONS

_Cinco canções nordestinas do folclore brasileiro_ (Five songs of northeastern Brazilian folklore) is a collection of folksong arrangements harmonized by Ernani Costa Braga (1888–1948). Braga, born in Rio de Janeiro, was a conductor, musicologist, music educator, music critic and founder of the Conservatório Pernambuco de Música. Widely known as an arranger of folksongs, Braga embraced Brazilian nationalism by incorporating elements from the culture, particularly African rhythms and themes, into much of his music, a feature particularly noticeable in the _Cinco canções_. Each song in the group is drawn from a different region in northeastern Brazil, which has a large African population. The songs represent a fusion of African and Brazilian dialects, music, and cultures. The texts use both Brazilian Portuguese and an African dialect. Braga used the combination of languages to create an interesting rhythmic pattern that is driven by the speech and becomes an important compositional device, which is readily heard in the fast moving pieces “Capim di pranta,” “São João-da-ra-rão,” and “Engenho novo!” In each of these songs, the meaning of the text is not as important as the percussive sounds created by the speech rhythm and repetition of syllables. “O’ Kinimbá,” a chant-like prayer, and the lullaby “Nigue-nigue-ninhas,” are both slower, more lyric pieces.

_Cinco canções nordestinas do folclore brasileiro_ has been recorded by Bidu Sayão, Carmen Balthrop, and Teresa Berganza. These songs are appropriate for an advanced singer and require a skilled accompanist. The score is available through Classical Vocal Reprints.

According to Dante Pignatari, the editor of the collection, _Canções para voz e piano (Songs for voice and piano)_ “these songs by Alberto Nepomuceno are some of the most important compositions of Brazilian music of the twentieth century. This is the first publication of some songs, such as ‘Epitálamo,’ which was extracted from autograph manuscripts.” This edition includes 67 of Nepomuceno’s songs, all of which are in the original keys and with texts that are in Portuguese, French, German, and Italian. There are numerous pieces in this volume that are appropriate for intermediate and advanced level students. “Trovas,” “Cantigas,” “Coração triste,” “Soneto,” “Ao Amanhecer,” and “Philomela” are a few in particular. Other works suitable for use in the studio include a set of five German pieces entitled _Cinco poemas de Nicolaus Lenau_, two groups of songs with French texts, _Dois poemas de Maurice Materlink_ and _Quatro poemas de Henri Piazza_, and two settings of “Ave Maria.” _Canções para voz e piano_ is available through Editora da Universidade de São Paulo.

_The Latin American Art Song: Critical Anthology and Interpretive Guide for Singers_, edited by Patricia Caceido, includes five songs by Brazilian composers: three songs by Osvaldo Lacerda, “O menino doente,” “Poemeto eroticô,” and “Mozart no céu,” and two songs composed by Alberto Nepomuceno, “Coração triste” and “Canção da ausência.” Despite the limited number of Brazilian songs presented in this volume, the beginning of the anthology includes an overview of Brazilian diction, written by Stela Brandão, and an IPA transliteration of the text for each song. Additionally, the texts are translated into English, Portuguese, and Spanish. The five Brazilian songs in this collection are suitable for intermediate to advanced level voice performance majors. The anthology is available through various music websites.

CONCLUSION

The development of Brazilian vocal music is closely related to the shaping of the nation itself. From the beginning, the music was influenced by European trends that were brought to Brazil via the aesthetics of the various kingdoms that conquered and occupied the country. Added to the European aesthetics were the strong influences of African music and, to a lesser extent, the tradi-
tions of the Amerindians. Each of these aspects played an important role in the creation of a Brazilian sound that exists not only in the instrumental works, but also in the vocal works of many Brazilian composers. Their styles are varied, yet one common thread connects them: the overarching theme of nationalism. Mario de Andrade, who led the movement toward nationalism, was one of the earliest supporters of nationalism in Brazilian arts and culture. This idea of nationalism in music was manifested through the use of folk tunes and themes, African rhythmic devices, poetry and texts written in Brazilian Portuguese, and musical ideas based on Amerindian, African, and Brazilian life.

Classical Brazilian vocal literature offers a departure from the standard recital repertoire. Frutuoso Vianna, Oscar Fernandez, Radames Gnatalli, Camargo Guarnieri, Jaime Ovale, Claudio Santoro, Ronaldo Miranda, Marlos Nobre, and many others have contributed to the great wealth of Brazilian vocal music. The literature may be challenging to locate, but the reward of performing this beautiful music is well worth the effort. Vamos cantar canções de câmara brasileiras!

ONLINE RESOURCES

NOTES
1. Villa-Lobos also transcribed the piece for voice and guitar, and voice and piano.
3. Ibid.
6. The first Africans arrived in Brazil in the mid-1530s. The arrival of African slaves to Portugal began years before and was a continuation of the exploitation of slave labor by the Spanish and the Moors. Because of the sheer number of people transported during the slave trade, the African influence in Brazilian culture was evident and remains so even today.
10. The Portuguese first colonized Brazil in the mid 16th century. The country was also occupied at one time or other by the Dutch, Spanish, and French.
12. Mariz, 49.
14. Ilguarany was recorded in 1995 on the Sony Classical label with Plácido Domingo, Verónica Villarroel, the Oper der Stadt Bonn and Orchester der Beethovenhalle Bonn, conducted by John Neschling.
15. Slavery was not abolished until 1888 in Brazil, just eight years before Gomes's death.
17. Mariz, 97.
19. The Week of Modern Art, which was held in São Paulo, was an artistic and literary movement that coincided with Brazil's centennial independence celebrations. The primary thrust of the movement was to create a sense of nationalism through art by showcasing visual art, literary works, and music of Brazilians.

21. Even today children are still taught tunes that Villa-Lobos either composed specifically for children, or melodies that he collected while researching Brazilian folk music.

22. Villa-Lobos was friends with Darius Milhaud and pianist Arthur Rubinstein, both of whom introduced Villa-Lobos to the music of various French composers.


24. Mignone was in Italy during the Week of Modern Art; however, he was aware of the trends in Brazil at the time.


26. Mariz, 183. “... representam a melhor expressão musical erudita da contribuição africana” (translated by Marcia Porter).

27. Appleby, 143.

28. The CD, *Mignone: Concerto para piano e orquestra (Piano concerto) / Dezenove canções*, is available online.


30. Many of the sources that discuss singing in Brazilian Portuguese are written in Portuguese and were intended for Brazilian singers. There are also several dissertations, in both English and Portuguese, that have focused on the songs of various composers and have included, as an appendix, an overview of Brazilian Portuguese diction. My forthcoming book on Brazilian Portuguese lyric diction will be available through Rowman & Littlefield Publishing.

31. The following is taken from Indiana University’s website: “The library of the Latin American Music Center is one of the most comprehensive collections of Latin American art music in the world. It includes rare manuscripts, published scores, colonial music anthologies, sound recordings, books, dissertations, periodicals, microfilms, and miscellaneous documents such as letters and photographs”; http://music.indiana.edu/lamc/collections/index.shtml (accessed December 20, 2014).

32. Ernani Costa Braga (1888–1948) is often confused with his mentor and teacher, António Francisco Braga (1868–1945), to whom the *Cinco canções* is often mistakenly attributed. The elder Braga was a pupil of Massenet and his music exhibits some influence of Wagner. He wrote the Brazilian national anthem, “Hino à bandeira” (Hymn to the Flag) and taught at the Instituto nacional de música where Ernani Braga was a pupil.

33. Mariz, 175.


Award-winning soprano Marcia Porter made her debut at Weill Recital Hall in 2005. She has performed with the Czech National Symphony Orchestra, Beijing International Symphony Orchestra (China), the Camerata Filarmónica Bohemia (Czech Republic), San Antonio Symphony Orchestra, Lyric Opera of Chicago, and Opera Theatre of St. Louis, among others. Ms. Porter is a featured soloist on the 2011 world premier recording of *Requiem für Mozart* (Ars Produktion). Her CD of music by contemporary American composers, *Open Thine Heart* (Albany Records, 2013), includes songs of Tom Cipullo, Antonio Carlos DeFeo, Jacqueline B. Hairston, and Gary Powell Nash.

Dr. Porter is a Fulbright Scholar whose research focuses on Brazilian art song. During her residency as a visiting Professor of Voice at the Universidade de São Paulo, she presented numerous recitals, lectures, and master classes in cities throughout Brazil. She has also given presentations on Brazilian art song at the Song Collaborators Consortia, the Hawaii International Conference on Arts and Humanities, and the Florida Music Educators Association.

Porter has won numerous awards and has served as a Rotary International Cultural Ambassadorial Scholar in Rome, Italy. In 2004, she won the NATS Artist Award Competition and participated in the NATS Intern program. As a NATSAA winner, she presented a featured recital at the 2006 NATS National Conference in Minneapolis. Dr. Porter received degrees in voice performance from Northwestern University (BM, MM) and the University of Michigan (DMA). An active recitalist, Dr. Porter is an Associate Professor of Voice at the Florida State University College of Music where she teaches applied voice and contemporary vocal literature. Dr. Porter’s students consistently place at the top of their divisions in regional competitions, and many are successful music educators and performers across the country.