

ABSTRACT

Title of Document: BRAZILIAN MUSIC FOR SAXOPHONE: A SURVEY OF SOLO AND SMALL CHAMBER WORKS

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Directed By: Professor Robert L. Gibson
School of Music

The subject of Brazilian music commonly brings to mind the genres of *samba* and *Bossa nova*; however, in the realm of concert music Heitor Villa-Lobos is most commonly identified as the main representative of Brazil. While the *Fantasia for Soprano Saxophone and Orchestra* by Villa-Lobos is a keystone of the saxophone repertoire, this project serves to explore the breadth of works available by Brazilian composers for the concert saxophone. The thirty-three composers featured in this work represent compositions spanning the period from 1850 to 2007, written in a variety of styles related to movements in Brazilian music history such as nationalism, *Música Viva*, *Música Nova*, and post-modernism. Concerts works have been written for the entire family of saxophones, but the discussion in this study will be limited to compositions for the solo saxophone (soprano, alto, tenor or baritone saxophones) with piano or orchestra as well as small chamber ensembles, duos or trios.

Part I of this dissertation offers an overview of the history and the role of the saxophone in Brazilian music, including the instrument's arrival in the country and prominent performers who are key in promoting the concert saxophone within Brazil, while Part II opens with a description of the folk elements that are often drawn upon by Brazilian composers and elements that inherently represent the Brazilian musical language. Biographical information is presented on each composer, in addition to excerpts of the compositions discussed. Information about acquiring the performance materials is also included.

BRAZILIAN MUSIC FOR SAXOPHONE:
A SURVEY OF SOLO AND SMALL CHAMBER WORKS

By

Paula J. Van Regenmorter

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Advisory Committee:
Professor Robert Gibson, Chair
Mr. Dale Underwood
Professor Chris Vadala
Associate Professor Paul C. Gekker
Professor Janet Chernela, Dean's Representative

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Dedication

To my husband, Ícaro.

Acknowledgements

It has been a pleasure and an honor to work with the University of Maryland, College Park faculty and I wish to express with deep gratitude the assistance and support of the committee for their direction, advice, and encouragement. In particular, Mr. Dale Underwood who has not only served as an incredible mentor but also changed my life by introducing me to Brazilian music and culture.

Conducting research in a second language and gathering music from throughout the world has been a challenging process that was made possible through the input of many people; most importantly the composers who created the work and took time to forward their compositions to me. The research was enhanced through the personal viewpoints of those who were gracious enough to give of their time for an interview including Paulo Moura, Edino Krieger, Liduino Pitombeira, Vera Terra, Pauxy Gentil-Nunes, Nivaldo Ornelas, Andersen Viana, Luís Vinholes, Dílson Florêncio, and Kile Smith. I would like to give special thanks to José Rua, Professor of Clarinet and Saxophone at UFRJ, and Marco Túlio, Professor of Saxophone at UNIRIO, who were invaluable sources of information, music, and contacts within Brazil. Without their assistance, this work would have been severely limited. In addition, the incredibly efficient collection of materials by Anke Tonn, Interlibrary Loan Librarian at Nicholls State University, and the generous translation assistance of Heloisa Andrade de Paula, Ana Flavia Carvalho, and Ícaro Goes de Godoi all have contributed greatly to this document.

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Part I :

Overview of the History and Role of the Saxophone in Brazil

Chapter 1: Introduction

When comparing the breadth of repertoire for the concert saxophone with other orchestral instruments, it is obvious that the fact that the saxophone is a relatively new instrument, invented in 1838, is a consideration. While much of the early repertoire is steeped in the Western European tradition, the repertoire has grown substantially over the past century representing a wide variety of genres and countries throughout the world. To date little focus has been placed on South American composers.

Within the standard repertoire the most popular compositions for the saxophone with South American roots are the *Fantasia for saxofone soprano* by Heitor Villa-Lobos and *Scaramouche* by Darius Milhaud. Villa-Lobos, a native of Rio de Janeiro, over the span of his lifetime became recognized as the quintessential Brazilian composer throughout the world owing to his organic blend of traditional folk music with influences of Western classical music. Although Milhaud is French, he lived and worked in Brazil for over a year, which heavily influenced certain of his compositions. This is evident through recollections of the Brazilian popular music known as *choro*¹ as well as the distinctive rhythms used in *samba* observed in such works as the third movement of *Scaramouche*, *Le Beouf sur le Toit*, and *Saudades do Brasil*.

The purpose of this dissertation is to explore compositions for the concert saxophone in Brazil written by composers other than Villa Lobos. Part I is dedicated to the history of the saxophone in Brazil, while Part II offers biographical information

¹ Prounced “shore-row.” The “r” is slightly rolled.

for the works written for saxophone by Brazilian composers as well as a discussion of the folk influences and forms that establish a uniquely Brazilian school of writing. It is hoped that this study will encourage the exploration of the lesser-known works by the Brazilian composers to expand the scope of the repertoire for the concert saxophone.

Chapter 2: The Arrival of the Saxophone in Brazil and Its Early Uses

The saxophone, invented in 1838² by Belgian instrument maker, Adolphe Sax, found a permanent place within the repertoires of classical and military band music in France shortly after its invention. Several countries followed France's lead, and the popularity of the saxophone spread throughout Europe, the United States, South America, and even to such remote areas as Hindustan.³ While the early use of the saxophone in France and the United States has been examined, the initial arrival of the saxophone in Brazil continues to be a topic of discussion. There are three possible explanations for the appearance and prevalent use of the saxophone in Brazil after approximately 1860. First, as with the United States, it is plausible that the saxophone became a part of the Brazilian musical fabric through the influence of French military bands. After the French Garde Republicaine introduced the saxophone family to balance the timbre and volume of the band, many other countries, including Brazil, quickly followed. Second, a number of Brazilian composers near the turn of the twentieth-century received their formal training in Paris at the National Conservatory and studied under such composers as Jules Massenet, Ambrose Thomas, and Georges Bizet. These French composers were early proponents of the saxophone and included the instrument into their scores. Through their education Brazilian composers became aware of the new instrument and

² Frederick Hemke, "The Early History of the Saxophone" (Ph.D. diss., University of Wisconsin, 1975), 10.

³ *Ibid.*, 99.

incorporated the unique tone color into their compositions. And third, in 1859 a group of virtuoso musicians from Europe performed for the king, Dom Pedro II, in Rio de Janeiro. Amongst this group was the influential Belgian flutist, Mathieu-André Reichert, one of the first to introduce the Boehm fingering system to the flutists of Brazil.⁴ Although there is no record of Reichert ever playing the saxophone, he was the flutist on tour with organizer and conductor Louis Jullien seven years earlier. It was on this concert tour in 1853 that the saxophone was first introduced to the United States by clarinetist, Henri Wuille.⁵ Ernesto Cavallini, an Italian clarinetist who was also on the Brazilian concert tour with Reichert in 1859, may have talked about this new instrument during the tour.⁶ Mário de Andrade affirms the presence of the saxophone in Brazil by 1885 in his celebrated *Dicionário Musical Brasileiro*.⁷

During the formative years of the saxophone in Brazil, flutists most commonly were the first to perform on the saxophone. To a lesser extent clarinetists also played the new instrument. At the turn of the century, the saxophone was commonly found in bands, both military and civic, and popular music such as the *choro* ensembles.⁸ After 1900, the saxophone appeared more regularly in original art music of Brazil.

The educational system for teaching saxophone performance is unclear, but it may have been taught in military music schools or by performers of the day throughout the cities. By the 1850s wind instruments were being taught at the

⁴ Odette Ernest Dias, *Mathieu-André Reichert: Um Flautista Belga na Corte do Rio de Janeiro*, (Brasília: Editora Universidade de Brasília, 1990), 87.

⁵ Hemke, 382, 387.

⁶ Dias, 77.

⁷ Mário de Andrade, *Dicionário Musical Brasileiro*, (Belo Horizonte: Editora Itatiaia Limitada, 1989), 466.

⁸ See p. 14 for definition.

National Conservatory in Rio de Janeiro; the saxophone, however, was not given a class until 1995.⁹

⁹ From the period that the saxophone entered Brazil to the time it was fully accepted into the university educational system was a long period of time that mirrored Europe. The saxophone was first taught at the Paris Conservatory by Adolphe Sax from 1857-1870. It was not until 1942 that a saxophone class led by Marcel Mule was taught again.

Chapter 3: The Use of the Saxophone in Military and Civic Bands

During the Imperial period of Brazil's history (1882-1889), the band was an essential part of Brazilian musical society. The rulers of Brazil at this time were interested in music, supporting such activities as the creation of music schools and formation of numerous "philharmonics" (orchestras). Bands were established throughout the country in service to the military, performing at ceremonies, and participating in the emerging musical life of the country.¹⁰ Civic-based ensembles also served the community as a source of entertainment, performing at religious festivals and political functions.¹¹ In the book *Bandas, Filarmônicas e Mestres da Bahia*, Horst Karl Schwebel clarifies the distinction between the terminology of band and philharmonic:

"Band" usually refers to military [ensembles] whereas "philharmonic" refers to civic associations with statutes [or bylaws], [a] director and [served as the] center of society.¹²

Before the arrival of Dom João VI in the early nineteenth century to Salvador, Bahia, the military and civic bands of Brazil¹³ were fashioned after the older, sparse Portuguese models.¹⁴ When the king came to Brazil, he brought with him the *Royal Brigade*, a military ensemble that added new dimensions to band music not only in

¹⁰ Horst Karl Schwebel, *Bandas, Filarmônicas e Mestres da Bahia*. (Salvador: Centro de Estudos Baianos da Universidade Federal da Bahia, 1987), 8.

¹¹ José Pedro Damiano Irmão, *Tradicionais Bandas de Música*, (Recife: Companhia Editora de Pernambuco, 1970), 61.

¹² Schwebel, 10-11. Translated by the author.

¹³ During the Napoleonic Wars Portugal was invaded by France. Prince Dom João fled with the entire court, archives, and necessary items for the Royal family to rule over Portugal and its colonies in Brazil.

¹⁴ Schwebel, 9.

size but also with the choice of repertoire.¹⁵ This group was fashioned after the French Garde Republicaine, which had re-established itself during the French Revolution to a much larger size consisting of approximately 65 members.¹⁶ The French Garde Republicaine revolutionized the military bands not only with its larger size but also by revitalizing its repertoire to include *Te Deums*, symphonies, marches, and hymns of celebration.¹⁷ Brazilian bands and philharmonics followed this new trend in repertoire, performing adaptations of popular operatic overtures and arias, and beloved orchestral works, in addition to dance-influenced concert forms such as waltzes, polkas, *modinhas*,¹⁸ and *choros*; compositions which served as the basis of Brazilian popular music. They also incorporated marches and patriotic hymns.

As with the military bands of Europe before the invention of the saxophone, the Brazilian bands included oboes and bassoons. The double reed instruments, which had been a vital part of the instrumentation of large ensembles since the early Classical period, were replaced with saxophones as early as 1845.¹⁹ This choice was made by the leaders of the French military bands, as the new instruments could better compete in volume and blending of tone color with the brass instruments. The saxophone quickly became a standard part of the French infantry bands.²⁰ The new instrument was integrated into many Brazilian bands throughout the country. In both countries, the alto and tenor saxophones were most commonly used. If there were more than two saxophones in the score, the soprano and baritone saxophones were

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid., 10.

¹⁸ Pronounced “mode-JEAN-ah.”

¹⁹ Claus Raumberger and Karl Ventzke, "Saxophone," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/24670> (accessed January 13, 2009).

²⁰ Hemke, 233.

added. One of the more important groups and early proponents of the saxophone was the *Corpos de Bombeiros* or Fireman's Band in Rio de Janeiro. This group was founded in 1896 and directed by Anacleto de Medeiros (1866-1907), clarinetist, soprano saxophonist, composer, professor, and conductor.²¹

²¹ Henrique Cazes, *O Choro do Quintal do Municipal*, (São Paulo: Editora 34, 1998), 29.

Chapter 4: The Saxophone within Brazilian Popular Music

Popular music genres unique to Brazil, such as *choro* and *samba*, evolved as music from two distinct classes became blended. European dance forms, performed in such concert settings as salons and on plantations, were integrated with the syncopated rhythms of African heritage. These forms of popular music and their distinct characteristics will be discussed in Part II.

The incorporation of syncopated rhythms into art music grew out of the slave trade. Slaves possessing musical talents were in high demand amongst plantation owners,²² providing entertainment in remote rural communities. The slaves were taught to play European art music; however, they would regularly integrate syncopated African-based rhythms into conventional art music.²³

Black musicians were also sought out for their musical talents in urban areas.²⁴ In such cities as Rio de Janeiro and São Paulo from the mid to late nineteenth century, popular music flourished serving the less formal functions of society. These situations would include music in local barbershops, serenades, and dances. Most commonly, the musics performed were European dances – polkas, waltzes, and mazurkas – that had become influenced by rhythms and dances of African descent.

Peter Fryer, in his book *Rhythms of Resistance: African Musical Heritage in Brazil*, writes:

Barbers' bands were the immediate forerunners of the choro groups that first emerged in the 1870s and greatly flourished after emancipation in

²² Peter Fryer, *Rhythms of Resistance: African Musical Heritage in Brazil*, (Hanover, NH: Wesleyan University Press pub. by University Press of New England, 2000), 136.

²³ Ibid.

²⁴ Ibid., 139.

1888, when they were joined – as were military bands and groups of itinerant musicians – by large numbers of freed musician slaves.²⁵

It was in the *choro* groups that the saxophone first found its place within Brazilian popular music. A *choro* ensemble is comprised of a *flauta* (flute), *violão*, and *cavaquinho*.²⁶ The *violão* is a six-string guitar which functions as the bass of the ensemble, while the *cavaquinho*, a ukulele often found in the popular music of Portugal,²⁷ provides harmony to the melody presented by the flute. The *Enciclopédia da Música Brasileira* states that other stringed and band instruments were included in the *choro* ensembles, including saxophone.²⁸

The instrumentation for what became known as *choro* ensembles varies depending on the setting of the performance. For example, if the ensemble were performing a *seresta* (serenade) in the streets, the traditional trio instrumentation would be used most commonly; however, a slightly larger ensemble would be employed for concert-type settings such as a festival or music in a local bar. At the onset, the saxophone was often included as a secondary wind instrument played by the flutist or clarinetist of the ensemble. The saxophone began to have an independent role as the instrument became increasingly popular with the public, eventually becoming a permanent member of the *choro* ensembles. Demonstrating a similar path to that of the instrument's early use in jazz within the United States, the soprano saxophone was most commonly found in the early *choro* ensembles.

²⁵ Ibid., 140.

²⁶ Marcos Antônio Marcondes, ed., *Enciclopédia da Música Brasileira: Erudite, Folclórica e Popular*, (São Paulo: Art Editora, 1998), 200.

²⁷ Renato Almeida, *Historia da Música Brasileira*, (Rio de Janeiro: F. Briguiet & Comp. – Editores, 1942), 7.

²⁸ Marcondes, 200.

By the 1930s American jazz permeated Brazil, creating an additional outlet for the saxophone. The instrumentation was similar to jazz found in the United States: alto and tenor saxophones featured in combo settings or two altos, two tenors, and one baritone saxophone in big-band-style formations.

One of Brazil's most famous musical exports is the *samba*. Traditionally, *samba* is a genre of music comprised of dancing and singing accompanied by drums.²⁹ This syncopated dance evolved from various dances common to white and black communities, for example, the *lundu*,³⁰ the *batuque*, and the *maxixe*.³¹ In addition to a distinctive rhythmic pattern the *samba* commonly is set in a major key and in an upbeat duple meter.³² The traditional *samba* was transformed in many cases or used as a hybrid form throughout the twentieth century. There are only a few select types of *samba* that feature the saxophone due to drumming patterns as the basis of the genre.

A shift towards developing an instrumental version began in the 1920s during recording sessions of *samba*. The melody would be presented by an instrument such as the saxophone before the final repetition by the singer.³³ One of the earliest types of *samba* in which the saxophone would have been used was the *Samba-choro*. This form of the *samba* developed around the beginning of the 1930s. As the name

²⁹ Gerard Béhague, "Brazil, III, 2: Popular music, Urban sambas and related genres," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2051/shared/views/article.html?section=music.03894.3.2> (accessed October 13, 2006).

³⁰ Pronounced "loon-due."

³¹ Pronounced "Mah-she-she." See p. 30 for definition of *lundu*, p. 36 for definition of *batuque*, and p. 35 for definition of *maxixe*.

³² Nicolas Slonimsky, *Music of Latin America*, (New York: Da Capo Press, 1972), 113.

³³ Carlos Sandroni, *Feitiço Decente: Transformações do Samba no Rio de Janeiro (1917-1933)*, (Rio de Janeiro: Jorge Ahar Ed.: Ed. UFRJ, 2001), 213.

implies, it is a hybrid form blending the melodic phrasing of a *choro* with the inherent rhythmic structure of a *samba*.³⁴

The shift in the political climate in Brazil produced a second form of *samba* that incorporated the saxophone. The *Samba-exaltação* is a *samba* with a patriotic-themed text and an extended melody.³⁵ This type of *samba* was regularly featured in the programs broadcast on Rádio Nacional. One of the most prominent composers of this type of *samba* was Radamés Gnattali, who worked extensively with the Brazilian national radio. In this setting the saxophone is usually treated as an equal member of the orchestra.

By the 1940s music in the dance halls and cabarets became increasingly popular, featuring orchestras fashioned after the dance bands of North America post-World War II.³⁶ In this milieu arose the *Samba de gafieira*, or *samba* of the cabarets. This type of *samba* features instrumental arrangements of classic *samba* tunes³⁷ with highly syncopated rhythms. The instrumentation bore the influence of North American jazz, utilizing a saxophone section similar to a big band.

The *Sambalanço*, also known in Brazil as *samba de balanço* (swinging *samba*), is the type of *samba* that has permeated North American music, particularly jazz. This form evolved in the nightclubs of Rio de Janeiro and São Paulo in the 1950s. As with other forms of *samba*, the *Sambalanço* is characterized by syncopated and accented rhythms and is also presented by dance orchestras that contain a saxophone section comprised of alto, tenor, and baritone. In the 1960s this genre of

³⁴ Marcondes, 705.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Béhague, “Brazil, III, 2: Popular music, Urban sambas and related genres.”

the samba became merged with other popular forms, much like the *samba-choro* of the 1930s. The *Sambalanço* was not only blended with such Brazilian forms as *Bossa nova*, but also with the North American innovations of rhythm and blues and rock.³⁸

The next major trend in popular music within Brazil that makes use of the saxophone is *Bossa nova*. It is a genre that was established in Rio de Janeiro around 1958.³⁹ The instrumentation features electric guitar, piano, bass, saxophone, percussion, and vocals.⁴⁰ Characteristic elements include the emphasis of rhythmic figures in the guitar through a strumming pattern that is known as *violão gago* or “stammering guitar” as well as a distinct vocal style with a nasal timbre that recalls the *cabaclo* folk tradition of north-eastern Brazil.⁴¹ The relaxed feel and underlying syncopations are blended with the improvisational style found in jazz combos or small-group settings of the 1960s. While the legendary recording, “The Girl From Ipanema” by João Gilberto and Stan Getz epitomizes *Bossa nova* internationally, it is a genre that evolved from the urban samba into bearing political undertones in the 1960s.⁴²

³⁸ Marcondes, 705.

³⁹ José Ramos Tinhorão, *História Social da Música Popular Brasileira*, (São Paulo: Editora 34 Ltda., 1998), 310.

⁴⁰ *Ibid.*, 311.

⁴¹ Béhague, “Bossa nova,” in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2144/subscriber/article/grove/music/03663> (accessed February 23, 2009).

⁴² *Ibid.*

Chapter 5: The Saxophone and Concert Music

Art music has also played a significant role in the history of Brazil. Since the Imperial period, Brazil has offered concerts featuring the great works of European art music. During the eighteenth century, several music clubs were created, and the culture of music salons became imbedded into the social life of the upper classes as Brazilian society shifted to a largely urban setting. Chamber music was most often performed in the salons, featuring the music of Western European composers. A select number of native Brazilian composers were also presented, including Heitor Villa-Lobos.

The initial two Brazilian composers who wrote concert repertoire for the saxophone are Francisco Braga and Heitor Villa-Lobos. It is impossible to state who was the first to compose for the instrument due to missing dates on each of their early compositions. However, Villa-Lobos began incorporating the saxophone into chamber works as early as 1917 with *Sexteto Místico*. Of the many Brazilian composers, Heitor Villa-Lobos is not only the most well known, he is also one of the greatest proponents of the saxophone within the art music of Brazil. Despite his sparse use of the instrument as a featured soloist, Villa-Lobos made frequent use of the saxophone in his larger works. An interesting aspect of Villa-Lobos' use of the instrument is not the number of compositions in which he includes the saxophone, but the wide variety of instrumentation. Throughout the catalogue of Villa-Lobos he makes use of nearly the entire saxophone family in various combinations from soprano to bass.

Throughout the late nineteenth and early twentieth centuries the unique sonority of the saxophone was found most often in works for large ensembles. An example is *Tango Brasileiro* by Luciano Gallet. In this composition the alto saxophone is treated equally within the larger ensemble.⁴³ This piece represents typical usage of the saxophone in both chamber and large ensemble settings for a majority of the Brazilian composers after the 1920s. The first work for the concert saxophone as a featured soloist was not composed until 1948. With his *Fantasia for Soprano Saxophone and Orchestra*, Heitor Villa-Lobos broke new ground and initiated a body of work for the instrument by Brazilian composers.

⁴³ Andrade, *Dicionário*, 466.

Chapter 6: Key Performers within Brazil

The saxophone has become integral to Brazilian music due in great part to key performers and educators within Brazil. Throughout much of the twentieth century the saxophone has been taught and studied in Brazil through private instruction, with greater emphasis on the popular uses of the instrument. It wasn't until the 1980s that a program of study for the concert saxophone was established in the national university system within Brazil. In this section, a select number of key saxophonists whose work has a significant impact upon the role of the instrument in Brazil will be presented.

Joaquim Antônio da Silva Calado⁴⁴ (1848-1880) is an important figure in Brazilian music, not only for his contributions to popular music, but also for his virtuosity on the flute. Calado was appointed professor of flute at the Conservatório de Música in Rio de Janeiro and earned a reputation as one of the most important flutists of his time.⁴⁵

He may also have been one of the first musicians to teach and play the saxophone in Brazil. Calado's connection to the saxophone can be traced to his relationship with rival flutist Mathieu-André Reichart, who introduced the Boehm system flute to Brazil in 1859. The rivalry between these two virtuoso flutists grew out of each person's capacity to play with great fluidity on their respected systems of flute construction.

⁴⁴ Also commonly spelled Callado.

⁴⁵ Cazes, 24.

While the competition between the flutists is of interest, it is the connection between Reichart, Calado, and the early use of the saxophone in Brazil that has yet to be explored in depth. Although saxophonists and the saxophone are referenced after the 1860s, there is no specific person noted as the first to bring the saxophone to Brazil. It is possible that Reichart or another member of the ensemble that toured with Louis Jullien, concert promoter, and flutist,⁴⁶ may have brought a saxophone to Brazil when the ensemble performed for the King in June of 1859.⁴⁷ This concert tour followed a tour by the same ensemble to the United States in 1859, when clarinetist Henri Wuille introduced the saxophone to Boston. However, Wuille was not listed on the program for the Brazil tour.

There is little mention of Calado's work as a saxophonist, other than the fact that he taught saxophone, because his contribution to flute is more significant. Henrique Cazes mentions in his book, *O Choro do Quintal Municipal*, that a student of Calado, Viriato Figueira da Silva (1851-1883) is considered a forerunner within Brazil as a saxophone soloist in choro music.⁴⁸ Silva's work at the Teatro Fênix Dramática in São Paulo earned him the reputation as one of the first saxophone soloists in Brazil to receive widespread recognition.⁴⁹

One of the earliest saxophonists of note in Brazil was Anacleto de Medeiros (1866-1907). He began his musical studies on flute, but is best known as conductor with the *Banda do Corpo de Bombeiros* (Fireman's Band) in Rio de Janeiro and for his contribution to *choro* music. In several biographies on Medeiros, his preference

⁴⁶ Dias, 80.

⁴⁷ Marcondes, 668.

⁴⁸ Cazes, 24.

⁴⁹ Marcondes, 824.

for the soprano saxophone and his outstanding abilities on this instrument are regularly mentioned.

The next generation of influential saxophonists in Brazil includes Severino Rangel de Carvalho (1896-1972), Luís Americano (1900-1960), and Alfredo da Rocha Viana Filho (1897-1973), who is more commonly known as Pixinguinha. These performers had significant impact upon the development of the saxophone within popular music.

Severino Rangel de Carvalho, generally referred to as Ratinho, played the soprano saxophone and was foremost in making this instrument common in popular music.⁵⁰ Like many saxophonists in the United States during the same period, Ratinho used comic effects to the delight of audiences. He was also a composer of popular music, writing primarily *choros*, waltzes, and *frevo*s.⁵¹ His most famous composition is “Saxofone, Por Que Choras?” translated as “Saxophone, why are you crying?”

Luís Americano, a native of northern Brazil, began his musical studies on the clarinet with his father, who was a band director. In the 1920s Americano joined the military and was sent to Rio de Janeiro. In addition to his military duties, he was a member of several bands playing both saxophone and clarinet. Americano was a well-known *choro* performer and was also one of the early saxophonists to begin playing jazz in the 1930s.⁵²

Pixinguinha had an extensive career as a *choro* musician and brought the saxophone into the next generation of *choro* music within Brazil. This bandleader and

⁵⁰ Cazes, 66-67.

⁵¹ See p. 38 for definition of *frevo*.

⁵² Marcondes, 30.

soloist was best known for his work on flute and in the group Oito Batutas, a *choro* ensemble formed in 1919. Pixinguinha first incorporated the saxophone into his ensemble after 1922, as well as the clarinet and trumpet. The group also changed its format from strictly *choros* to include foxtrots and American jazz that was emerging in popularity throughout the world. At this point, Pixinguinha occasionally played a saxophone that he brought back from Paris as well as regularly hiring saxophonists such as Luis Americano to perform with his band. In 1946, however, he shifted his focus to performing primarily on the tenor saxophone working frequently with flutist Benedito Lacerda.⁵³

Throughout much of the twentieth-century the saxophone in Brazil had a largely popular focus. Conversely, in the 1980s there was a turn towards the presentation of concert works by Brazilian composers and programs of study for classical saxophone were established in major universities within Brazil.

One of the first performers to create a shift towards promoting the concert saxophone was Paulo Celso Moura. He is a clarinetist and saxophonist who has a vibrant career within Brazil and throughout the world extensively in popular genres. Moura began playing saxophone in 1949, as it was required professionally in the dance orchestras.⁵⁴ At that time there were not many formal instructors of the saxophone, and he transferred his knowledge of the clarinet to the instrument as well as studying the recordings of Benny Goodman and Charlie Parker—in particular,

⁵³ Ibid., 634.

⁵⁴ Paulo Moura, http://www.paulomoura.com/sec_biografia.php?language=pt_BR (accessed August 17, 2008).

Parker's version of "Laura."⁵⁵ Moura delved into the repertoire of concert saxophone through collaboration in 1983 with Clara Sverner, a pianist dedicated to researching important and forgotten Brazilian composers. That same year the duo recorded an album of works for saxophone and piano by Heitor Villa-Lobos, Ronaldo Miranda, Marlos Nobre, and Gilberto Mendes, composers who will be discussed in Part II of this study. The duo has also had several compositions dedicated to them including works by Bruno Keifer, Almeida Prado, and Nelson Macedo.

While Moura has had a great impact upon the visibility of concert music for the saxophone, up and coming Brazilian saxophonists returned to their homeland after earning degrees in saxophone abroad in France and the United States. These saxophonists are pioneers in the study of classical saxophone within Brazil. One such saxophonist is Dílson A.F. Florêncio, professor of saxophone at the Federal University of Minas Gerais (UFMG). Florêncio began playing the saxophone at the age of 11, studying at the School of Music of Brasília.⁵⁶ In an interview with the soloist, he states that around 1977 the concept of classical saxophone did not exist, but his own view of the sound of the instrument was classical nevertheless.⁵⁷ He participated in a national competition performing transcriptions of flute and clarinet works. In 1979, when Florêncio began college, there was no program of saxophone study yet available in the university system within Brazil. It was Luiz Gonzaga Carneiro who in the early 1980s created the first saxophone course in Latin America

⁵⁵ Paulo Moura, interview by author, August 11, 2008, digital recording, home of Paulo Moura, Rio de Janeiro.

⁵⁶ Dílson Florêncio, e-mail September 25, 2007, author's personal archive.

⁵⁷ Ibid.

at the University of Brasília⁵⁸ specifically for Florêncio. Dilson then continued his studies abroad in France first with Fabrice Moretti and then with Daniel Deffayet, with whom he studied for three years. Upon earning the first prize from the Paris Conservatory in 1987, Florêncio earned the distinction of being the first saxophonist in South America to hold this title.⁵⁹ In addition to teaching classical saxophone, Florêncio is an avid performer both nationally and internationally promoting not only the standards of classical saxophone but also concert works by Brazilian composers.

Much has changed over the past thirty years—the saxophone is now being taught by professors at twelve major universities throughout Brazil.⁶⁰ In addition, scholarly research into the performers and composers for the saxophone has also begun within Brazil and internationally.

⁵⁸ Quarteto de Saxofones de Brasília, *Bem Brasileiro*, liner notes by Luiz Gonzaga Carneiro and Vadim Arsky, compact disc UNB 001, UnB discos, n.d.

⁵⁹ Florêncio, e-mail September 25, 2007.

⁶⁰ Rodrigo Capistrano, *Apostila Sobre o saxofone*, <http://www.rodrigocapistrano.mus.br> (accessed August 17, 2008).

Part II:

Historical Evolution of Concert Music and Composers Who Have Written for the Saxophone

Chapter 7: Brazilian Concert Music: Sources of Influence

During the late nineteenth century, Brazilian composers frequently traveled abroad to acquire their formal music education in Paris, while others attended the newly formed institutions of higher education within Brazil that were closely fashioned after European models. Both of these developments led to a generation of Brazilian composers who wrote music rich in the theoretical and aesthetic character of Europe, with little reflection of their homeland during a time in music history in which national identity was a thriving component of concert music. Conversely, the development of popular music forms within Brazil dating from the mid to late nineteenth century evolved through blending elements of European dance melodies and formal structures with syncopated rhythms of African heritage. The character of these genres eventually formed the basis of a distinctly Brazilian flavor that can be found in varying degrees within the art music of Brazilian composers.

In the early twentieth century Mario de Andrade, Brazilian poet and musicologist, identified a movement toward the formulation and acceptance of a national identity which drew upon the rich heritage of Brazilian culture, not only in music but also in the literary and visual arts. The characteristic features of the newly established nationalism found in music included the incorporation of folk melodies, African derived rhythmic figures, and European dance forms commonly performed in the music salons such as the *modinha*,⁶¹ waltz, and polka. Also integral to the foundation of a Brazilian musical language are the popular forms such as *samba* and

⁶¹ See p. 30 for definition of *modinha*.

choro music as well as a variety of other genres associated with specific regions of the country. Throughout the history of Brazilian concert music from the late nineteenth century to the present, composers have been inspired by these musical and dance forms of Brazilian culture.

Chapter 8: The Musics of the Indigenous Population and Portuguese Colonial Settlers

The oldest musical traditions in Brazil, consisting of drums and wind instruments used for ceremony, are found within the tribes of indigenous Indians located primarily in the Amazon forest in the north of the country. Although much of this music does not directly find its way into art music, the culture, life style, and landscape of this region have served as inspiration for some composers. It is at the turn of the sixteenth century with the arrival of the Portuguese settlers that the artistic musical life of Brazil began. Jesuit priests were among the early colonists, providing spiritual service as well as music education. The music at the center of colonial life was primarily sacred, used in liturgical and educational settings. One of the largest employers of musicians in the new colony was the church during religious festivals.⁶²

Few western instruments were brought to the new colony from Europe with the exception of a select number of primitive organs.⁶³ By the mid sixteenth century, instrumental music was being taught, including such instruments as the flute and the cello.⁶⁴ Throughout the sixteenth, seventeenth and eighteenth centuries, sacred music remained at the center of the society, serving also as a source for entertainment. *Autos*, a musical production including acting and costumes based upon a religious text,⁶⁵ was the origin of a vibrant operatic culture that developed in Brazil in the eighteenth and nineteenth centuries. The current musical trends of Europe were not

⁶² David. P Appleby, *Music of Brazil*, 7.

⁶³ Ibid, 10.

⁶⁴ Ibid.

⁶⁵ Ibid, 13.

only apparent in opera, but also through the establishment of musical societies in the larger urban areas of São Paulo and Rio de Janeiro and the formation a national conservatory of music in 1841.⁶⁶ Civic and military bands were also important outlets for concert music. The typical repertoire included classical composers such as Beethoven and Mozart and arrangements of the latest operatic “hits.”

In the mid-to-late eighteenth century Brazil began to formulate a national musical identity from a variety of sources. One source was found in the many music clubs or salons throughout Brazil featuring genres of art music popular in Europe. The most fashionable forms were waltzes, mazurkas, schottisches and polkas. The Portuguese *modinha*, a form that bore a strong influence upon Brazilian art music, was also prevalent during this time. The *modinha* is a musical form in triple meter, usually in a minor key. Its distinctively lyrical melodic line is reminiscent of Italian *bel canto* operas with a text that can be quite amorous in nature.

Of equal importance with the *modinha* is the *lundu*, a dance that originated in the Congo-Angola culture⁶⁷ and is closely related to the *modinha*. The *lundu* was perceived to be a bit more vulgar as it was more commonly associated with poor white and black communities, while the *modinha* was more common to upper-class white communities. These two forms eventually influenced each other, further blurring the defining characteristics of the individual dances. By the 1830s the *lundu* song of the urban areas was especially reminiscent of the sentimental character of the salon *modinha*.⁶⁸ In fact, by the late eighteenth century the *lundu* became so popular

⁶⁶ Luiz Heitor Corrêa de Azevedo, *150 Anos de Música no Brasil (1800-1950)*, (Rio de Janeiro: José Olympio, 1950), 53.

⁶⁷ Fryer, 137.

⁶⁸ Gerard Behague, *Music in Latin America: An Introduction* (Englewood Cliffs, NJ:

that it crossed cultural barriers and could be found in the aristocratic salons of Rio de Janeiro, Brazil and Lisbon, Portugal.

Chapter 9: The African Diaspora in Brazil

Another key source in the formation of Brazilian nationalism was the influx of African-based rhythms. The prevalence of these rhythms within the country was a result of the trans-Atlantic slave trade. Brazil became the largest importer of slaves⁶⁹ in part due to the extensive agricultural and natural resources. In addition, the musical landscape became integrated with the latest trends in music and dance from a variety of port cities throughout the trade route. According to Peter Fryer:

The port cities on the Atlantic trade route became a melting pot where musicians would participate in what today would be called jam session[s]... tunes and dances, rhythms and riffs would be swapped, taught, learnt and passed on.⁷⁰

The main port cities along the slave trade route were Lisbon, Portugal; Luanda and Benguela in Angola; Lagos, Nigeria; Salvador, Recife, and Rio de Janeiro in Brazil; New Orleans in United States of America; and Saint-Pierre in Martinique.⁷¹ In each of these port cities African-based rhythms have permeated the local culture. While there is the unifying factor of syncopation, music from each country evolved in a slightly different manner. For example, the *samba* and *choro* of Brazil bear similarities to the drumming patterns of Angola.

The tribal rhythms and music of Angola and Congo⁷² had the greatest impact on the musical culture because the majority of the slaves were transported from these areas. In Brazil specifically, the transmutation of the original characteristics of such

⁶⁹ Hugh Thomas, *The Slave Trade: The Story of the Atlantic Slave Trade, 1440-1870*, (New York: Simon and Schuster, 1997), 804.

⁷⁰ Peter Fryer, *Rhythms of Resistance: African Musical Heritage in Brazil*, (Hanover, NH: Wesleyan University Press pub. by University Press of New England, 2000), 138.

⁷¹ *Ibid.*, 137.

⁷² *Ibid.*, 12.

European dances as the waltz, polka, mazurka, and schottische,⁷³ via the incorporation of African-based syncopation creates a unique context for the European music. In addition, this assimilation of syncopation creates a shift towards the formulation of a long and influential line of Brazilian popular music.

⁷³ Appleby, 42.

Chapter 10: Popular Music and Dance Forms

While the art music of the salons is an important element of Brazilian nationalism, it is truly the intoxicating rhythms of the popular forms that bear the greatest influence upon nationalistic and post-modern composers. It is within the basic rhythmic similarities of the *modinha* and *lundu* that one finds a key component in the formation of music with a distinct Brazilian national identity.

The unifying factor for most popular forms of Brazilian music is this rhythmic figure: sixteenth-note, eighth-note, sixteenth note.⁷⁴ This particular rhythmic pattern in Cuban music is identified as a *tresillo*, and this figure can be found in much of the music from South America.⁷⁵ Specifically, a *tresillo* is the pulsation of eighth notes in groups of 3+3+2.⁷⁶ Musicologist Mario de Andrade has coined the prevalent hemiola pattern as a ‘characteristic syncopation’ within Brazilian music.⁷⁷

Of the many forms that are built upon *tresillo* rhythmic figures, it is the *choro* that has gained widespread popularity and is a genre that is as popular today as it was at the beginning of the twentieth century. It is an urban form that began in the streets of Rio de Janeiro, and flutist Antonio Silva da Callado was one of the first musicians to perform this genre.⁷⁸ One of the musical styles most closely related to *choro* is ragtime music born in the United States. Both forms grew out of the syncopation applied to traditional European classical styles by Creole musicians. In addition, the

⁷⁴ Carlos Sandroni, *Feitiço Decente: Transformações do samba no Rio de Janeiro (1917-1933)*, (Rio de Janeiro: Jorge Ahar Ed.: Ed. UFRJ, 2001), 24.

⁷⁵ *Ibid.*, 28.

⁷⁶ *Ibid.*

⁷⁷ *Ibid.*

⁷⁸ Béhague, "Choro," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/05679> (accessed August 21, 2008).

formal structure of choro and ragtime tunes is similar, typically AABBCC, with both genres including an element of improvisation. However, this is where the similarities end; the rhythms in choro “swing” in comparison to ragtime but not to the extent of swing in jazz. The character of a *choro* often tends to have a melancholy quality, and is a direct interpretation of the verb *chorar*, that translates as ‘to cry’ in Portuguese.

A closely related form that also arose from the streets of Rio de Janeiro in the later half of the nineteenth century is the *maxixe*. According to the *Enciclopédia da Música Brasileira: Erudite, Folclórica e Popular* the term *maxixe* originally referred solely to the free manner of dancing to the forms popular in the salons—polkas, mazurkas, and schottisches.⁷⁹ *Maxixe* came to designate a form that follows the formal structure of a polka with a buoyant melody containing syncopated figures in consisting of sixteenth-eighth-sixteenth notes.⁸⁰

Such composers as Ernesto Nazareth and Joaquim Antônio da Silva Calado wrote a number of compositions in the form of *maxixes*, even though the titles of their piece did not include the name of the form. Calado considered his *maxixes* to be polkas while Nazareth called his compositions in this form tangos. It is important to note that, while Nazareth called his works tangos, they have no direct relationship to the well-known Argentinean tango. The *maxixe* bears similarities to a two-step⁸¹ and is a blending of the rhythms of a polka with an *habañera*.

The *serenata* or *seresta* continued the European traditions of a serenade in the streets where groups of musicians would pass the homes of their sweethearts and sing

⁷⁹ Béhague, “Maxixe,” in *Grove Music Online, Oxford Music Online*, <http://www.grovemusic.com/shared/views/article.html?section=music.18147> (accessed July 17, 2007).

⁸⁰ *Ibid.*

⁸¹ *The American Heritage Dictionary*, 2nd college edition (Boston: Houghton Mifflin Company, 1985), 774.

to women on their balconies in the evenings. By the nineteenth century this form was in vogue amongst the population of Rio de Janeiro and was performed not only with the art music in the salon but also as music in the streets performed by the popular *choro* ensembles.⁸²

The *samba* is also a dance that has evolved utilizing the *tresillo* as its basic rhythmic pattern. As with many of the other urban Brazilian dances, the *samba* is characterized by syncopated rhythms in a duple meter. What distinguishes the *samba* from the other forms is a greater emphasis on strong beats within the measure.⁸³ The *samba* can be danced in a circle with choreography similar to a *batuque*, or with only a couple.

A *batuque* is a dance that originated in Angola and the Congo, Africa and is distinguished by dancers who form a circle with a soloist featured in the center; musicians and spectators also participate in the dance.⁸⁴ By the eighteenth century the dance was found in Brazil and Portugal and is considered a dance of the poor,⁸⁵ however, initially the term could also refer to a *samba*. Additional associations for the term *batuque* can refer to the Afro-Brazilian religion of *macumba*, *xango*, and *candomblé*.⁸⁶

Certain popular forms are associated with the traditions of a specific portion of the country. In the northeastern part of Brazil, for example, genres such as the *desafio*⁸⁷ and *baião*⁸⁸ have deep roots in the local culture. The term *desafio* translates

⁸² Marcondes, 724.

⁸³ Appleby, *Music of Brazil*, 112.

⁸⁴ Marcondes, 87.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Pronounced “deh-sa-fee-oh.”

⁸⁸ Pronounced “buy-ow-ng.”

from Portuguese as ‘challenge’ and is a descriptive title for this genre. The form is essentially a contest of words between two or more singers in a challenge of text improvisation and continues until the participants can no longer respond or give up. Typically the melody is secondary to the text.⁸⁹ The traditions of challenging an opponent through a clever display of prose is not unique to Brazil; this kind of singing challenge can also be found in Africa, southern Europe, and even in twenty-first-century American hip-hop.

The *baião* also emerged in rural northeastern Brazil in the 1940s out of the traditions of a *desafio* alternating with segments of music performed on guitars. This is a genre of popular music in Brazil that avoids syncopation.⁹⁰ According to Gerard Béhague:

The *baião* dance-song was popularized by Luiz Gonzaga (1912-1989) in the late 1940s and 1950s, with its typical instrumentation of keyboard accordion, triangle and *zabumba* (bass drum), akin to the folk ensemble known as *terno de zabumba* or *banda de pífano*, with flute or fife. Out of the *baião* developed the *forró* (originally a variation of the *baião*), which became the generic Northeastern style of dance music, a sort of lively and faster *baião*.⁹¹

North American composers including Stan Kenton and Percy Faith were captivated by this genre and incorporated characteristics of the *baião* into their music.⁹² In

Enciclopédia da Música Brasileira Marcondes states,

⁸⁹ Béhague, “Brazil, II, 3(iv): Luso-Brazilian folk music traditions: Song genres,” in *Grove Music Online, Oxford Music Online*, <http://www.grovemusic.com/shared/views/article.html?section=music.03894.2.3.4> (accessed July 17, 2007).

⁹⁰ Marcondes, 61.

⁹¹ Béhague, “Brazil, III, 6: Popular music, Dance music of the North and Northeast,” in *Grove Music Online, Oxford Music Online*, <http://www.grovemusic.com/shared/views/article.html?section=music.03894.3.6> (accessed July 17, 2007).

⁹² Marcondes, 61.

Internationally, the *baião* could be heard through *Save the Last Dance for Me*, by Doc Pomus and Mort Shuman (1960), launched by the group the Drifters having the marked rhythm of a *baião*, including the use of the triangle.⁹³

Another form that is unique to the northeastern states of Brazil is the *frevo*.⁹⁴

It is a lively dance specifically associated with the coastal city of Recife in the state of Pernambuco. The *frevo* is marked by a binary time signature often in an *andante* tempo.⁹⁵ Marcondes summarizes the form as a march with a frenetic and contagious rhythm. Melodic material is presented in a conversation between trombones/trumpets and clarinets/saxophones. The choreography to the dance mostly left to the individual, with a preference for improvisation. Dancing skill in the *frevo* is distinguished by minimizing any repetition of movements.⁹⁶

⁹³ Ibid.

⁹⁴ Pronounced “fray-voh.”

⁹⁵ Marcondes, 306.

⁹⁶ Ibid., 307.

Chapter 11: Music for the Concert Saxophone

While Brazilian popular music certainly has a more prominent presence internationally, a vibrant culture of concert music exists within the country as well. As discussed earlier, Portuguese royalty and immigrants placed value in art music, or *música erudita* as it was referred to in Portuguese, serving as patrons for generations of composers to create works representative of the major developments in Western art music as well as defining a voice that is uniquely Brazilian.

Throughout the remainder of this study composers of Brazilian descent or composers who have careers primarily based within Brazil will be discussed, with particular attention given to solo or small chamber works for the saxophone. These composers will be presented in the following categories of musical development within Brazilian music history: 1) Pre-nationalism, 2) Establishment of a National Identity and Modernismo, 3) Resurgence of Nationalism and the Influence of Camargo Guarnieri, 4) *Música Viva* and The Manifesto of 1946, 5) *Música Nova* and the Manifesto of 1963, and 6) Post-Modernism.

Chapter 12: Pre-Nationalism

The culmination of the developments in Brazilian folk music in the late nineteenth century discussed above, in addition to the creation of a national school of music in Rio de Janeiro in 1841 are the major steps that led to the establishment of a Brazilian music identity. As emphasis on music education grew within Brazil, composers began to incorporate decisively Brazilian elements into their work, moving away from European Romantic music into an era of Brazilian nationalism. According to Gerard Béhague, nationalism was also encouraged through the variety of venues for the music both nationally and internationally, and from support including concert associations, orchestras and governmental support.⁹⁷ Two composers who were on the cusp of this nationalistic movement were Francisco Braga and Lorenzo Fernandez.

Francisco Braga (1868-1945) is one of the earliest composers to incorporate the saxophone into Brazilian chamber music. He received his initial training in music at the national conservatory in Rio de Janeiro in clarinet, harmony and counterpoint. The early compositions of Braga include several works for piano, one orchestral composition, three works for band, and a clarinet quartet.⁹⁸ Throughout his career he also conducted and composed for military bands.⁹⁹ In 1890 Braga continued his

⁹⁷ Béhague, *Music in Latin America*, 182.

⁹⁸ Adonias Filho, *Exposição Comemorativa do Centenario do Nascimento de Francisco Braga (1868-1945)* (Rio de Janeiro: Biblioteca Nacional, 1968), 13.

⁹⁹ Mariz, 125.

studies abroad with Jules Massenet at the Paris Conservatory¹⁰⁰ as a result of winning a two-year scholarship to study in Europe for his submission in a governmental sponsored competition for a new national anthem during the first years of the Republic in Brazil. While Jules Massenet was one of the early proponents of Adolphe Sax and the saxophone, it is unclear if the use of the saxophone by Massenet had any impact upon Braga.

There are two known chamber works by Braga that include saxophone, *Cantigas e Danças de Pretos para Quarteto de Saxofone*¹⁰¹ (n.d.) and *Diálogo sonoro ao luar* “*Seresta*”¹⁰² for alto saxophone and bassoon (n.d.). In the catalogue of compositions by Braga there are no dates given for these works and it is difficult to speculate when these compositions were completed since he wrote for band as well as chamber works for band instruments throughout his career.

Copies of both pieces are held at the Biblioteca Nacional in Rio de Janeiro; however, *Diálogo sonoro ao luar* is published. The availability of the duet, *Diálogo sonoro ao luar*, is due to its publication in the 1946 Buletin Latin America, vol. 6¹⁰³ as an example of Latin American works.

Diálogo sonoro ao luar follows a binary formal structure presenting the bassoon and the saxophone as equal partners. The *Diálogo* is a piece that is well suited to an intermediate duo and offers a unique addition to the limited music written for this combination of instruments. Following is a short excerpt of the work.

¹⁰⁰ Marcondes, 110.

¹⁰¹ Translated as *Ballad and Dances of Blacks for Saxophone Quartet*. Due to the limited scope of this study, this work will not be discussed.

¹⁰² Translated as *Sonorous Dialogue to the Moon “Seresta.”*

¹⁰³ Filho, 75.

Example 1 *Diálogo sonoro ao luar*, mm. 55-72

The musical score is presented in three systems. The first system (measures 55-60) is marked 'Tempo I' and 'p'. The second system (measures 61-66) continues the piece. The third system (measures 67-72) includes markings for 'rit.' and 'a tempo'.

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Editions *VIENTO*, Portland, 1946.

A contemporary of Braga is Oscar Lorenzo Fernandez (1897-1948), who was one of the first major Brazilian composers to fully obtain his musical education within the country.¹⁰⁴ Before establishing a career as a well-known and respected composer, teacher, and conductor, Fernandez worked in the medical field.¹⁰⁵ Within the three periods of Fernandez's career it is the music of his second period (1922-1938) that is most celebrated and displays a nationalistic bend. As with other composers who were writing during this period of transition into fully-fledged nationalism, it is the use of such titles as *Trio Brasileiro* and *Suite Brasileira* that indicate the use of Brazilian folk rhythmic and harmonic elements of rhythm in the

¹⁰⁴ Appleby, 140.

¹⁰⁵ Marcondes, 283.

compositions.¹⁰⁶ The characteristic use of rich harmonies and pedal points¹⁰⁷ typify the catalogue of works by Fernandez and exemplify the influence of European Romanticism.

Throughout his career Fernandez became a virtual musical ambassador representing Brazil throughout Central and South America, and the United States. It appears that the only original work for saxophone composed by Fernandez was written in conjunction with a concert tour of Central America. According to Sérgio Nepomuceno Alvim Corrêa, who compiled the catalogue of works by Fernandez, *Duas Peças para Trio* for alto saxophone, clarinet, and piano was composed in 1938 in Rio de Janeiro and consists of two movements, *Canção* and *Dança*.¹⁰⁸ The piece was premiered on September 15, 1938 at the National University of Panama performed by E. Fernandes (clarinet), H. Perez (saxophone), and Lorenzo Fernandez on piano.¹⁰⁹ It is rather likely that Fernandez composed this piece to suit the instrumentation of faculty at the University of Panama or performers specific to the concert on which this composition was performed. The manuscript for this work has not been found.

Although Lorenzo Fernandez wrote extensively for instrumental genres, he is best known for his lyrical vocal works. *A Sombra Suave*, *Op. 59* (1929) and the popular *Nocturno* (1934) have been transposed for saxophone and orchestra. Copies of these manuscripts, including a dedicated transcription of the saxophone parts, are held in the Fleischer Collection at the Free Library in Philadelphia. It is not known

¹⁰⁶ Nicolas Slonimsky, *Music of Latin America*, (New York: Da Capo Press, 1972), 127.

¹⁰⁷ *Ibid.*, 128.

¹⁰⁸ Translated as *Song and Dance*.

¹⁰⁹ Sérgio Nepomuceno Alvim Corrêa, *Lorenzo Fernandez, Catálogo Geral*, (Rio de Janeiro: Rio Arte-Fundão Rio, 1992), 44.

how these songs found their way into the saxophone repertoire; however, on each of the scores there is handwriting (in English or Portuguese) that directs the compositions to be transposed for alto saxophone.

Example 2 Handwriting designating transcription to saxophone in Portuguese for *A Sombra Suave*, mm. 1-4

The image shows a musical score for the song "A Sombra Suave". At the top left, it is identified as a poem by Tasso da Silveira, with a version by M^{me} Blanche Calderón. At the top right, the music is by O. Lorenzo Fernández, Op. 59. The score is divided into two parts: "CANTO." (Vocal) and "PIANO." (Piano). The vocal line is in G major and 4/4 time, with lyrics in Portuguese and French. The piano accompaniment is in G major and 4/4 time. Handwritten annotations in Portuguese are present: "o Saxofone contralto em Mi b" with arrows pointing to the vocal line and the piano part, and "Arranjo para Bordes" circled in the piano part. The piano part includes dynamic markings like "p" and "ff", and articulation like "staccato".

Poeta de Tasso da Silveira
(Version de M^{me} Blanche Calderón)

Musica de
O. Lorenzo Fernández. Op. 59

o Saxofone contralto em Mi b

CANTO.

Arranjo para Bordes

PIANO.

Volta em um Jurdina

Não foste a - pe - nas a mais que - ri - da
Tu n'est pas seulement la plus oi - mée
No fuiste a - pe - nas la mas que - ri - da

Reprinted, by permission, from the
Edwin A. Fleisher Collection of Orchestral Music at the
Free Library of Philadelphia, Philadelphia.

Example 3 Handwriting designating transcription to saxophone in English for *Nocturno*, mm. 1-4

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Edwin A. Fleisher Collection of Orchestral Music at the
Free Library of Philadelphia, Philadelphia.

Despite the common transcription by Fernandez of his works for violin, it is not known if the change in instrumentation was a request by the composer or the result of specific concerts where they may have been performed. According to Kile Smith, curator of the Fleisher Collection of Orchestral Music at the Free Library of Philadelphia, these two works came to the collection from Nicolas Slonimsky from his 1941 visit to Latin America. They are also mentioned in his book *Music of Latin America*.¹¹⁰

¹¹⁰ Kile Smith, e-mail June 23, 2005, author's personal archive.

A Sombra Suave, Op. 59 (1929), originally written for *voz media*,¹¹¹ is a setting of poetry by Tasso da Silveira and has three published editions,¹¹² each for voice and piano. A translation of the text follows below.¹¹³

Não foste apenas a mais querida	You were not only the most desired
Ou a que mais me surpreendeu	Or the one that most surprised me
Foste a que veio para ser,	You are the one who came to be
na minha vida,	in my life,
a sombra suave	the soft shadow
A grande sombra recolhida	The great gathered shadow
Dentro da qual meu coração adormeceu	inside of which my heart slept

Dark, rich sonorities support the emotion of the text, and the saxophone part is a direct transcription of the vocal line, supported by the repetitive rhythmic figures of the piano spanning a wide range of the instrument. Fernandez maintains octave stretches in the left hand of the piano under block chords comprised of the tonic, in swelling octaves and fifths. This work is a bit shorter but bears much of the same mood as his more popular and more harmonically complex work *Nocturno*.

Nocturno (1934) is one of the most celebrated songs by Fernandez; musicologist Vasco Mariz states that it is considered to be the highest achievement in the musical interpretation of a poetic text by the composer.¹¹⁴ It was originally written for *voz grave* (baritone or bass voice) with piano accompaniment and was premiered on November 7, 1934 at the Instituto Nacional de Música.¹¹⁵ A setting with orchestral accompaniment was produced by the composer in 1936 and is scored for flute, two

¹¹¹ *Voz média* usually designates alto or high tenor voice.

¹¹² Corrêa, 47.

¹¹³ Translation by Heloisa Andrade de Paula.

¹¹⁴ Mariz, 200.

¹¹⁵ Translated as the National Institute of Music.

clarinets, two horns, piano and strings.¹¹⁶ Luis Macia, a baritone, was the featured performer at the premier of *Nocturno* with orchestra on August 8, 1938 at the Teatro Colon de Bogotá;¹¹⁷ Fernandez was the conductor of this performance.¹¹⁸ *Nocturno* was originally published for voice and piano by Casa Arthur Napoleão and reprinted by Irmãos Vitale.¹¹⁹ The poetry by Eduardo Tourinho is translated as follows:¹²⁰

Faz luar e faz frio	It is moonlight and it is cold
A noite espalma as longas azas placidas	The night opens its placid, long wings
Que calma!	How calm!
Neblina... fluido... luz...	Fog... mist... light...
Materia e alma	The body and the soul
Pela quietude azul da noite morta	In the quiet blue in the dead of night
Tortura-me o agro engano atroz e absurdo	The absurd and cruel deceit tortures me
De julgar teu o tardo passo surdo	Thinking that it was yours, that slow and quiet pace
De alguém que passa pela minha porta	Of someone who passes by my door
A luz escorre diaphana	The light falls translucent
É a teia clara, glacial, subtil da lua cheia	It is a subtle, clear, glacial web of the full moon
Desfiando e fiando sombras sobre e areia	Shredding and stitching shadows over the sand
Que immense solidão na noite morta.	What an immense solitude in the dead of night
Que infinita saudade me rodeia	What an endless longing surrounds me

As with *A Sombra Suave*, the saxophone score is a direct transcription of the vocal line. A piano reduction of the orchestral manuscript held at the Freer Library in Philadelphia lacks the important countermelody played by the flutes and clarinets of the orchestral version as well as the saxophone line. A published version of this song

¹¹⁶ Oscar Lorenzo Fernandez, *Nocturno*, Score, 1936, Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia, Philadelphia.

¹¹⁷ Translated as the Colon Theater of Bogotá in Columbia.

¹¹⁸ Corrêa, 47.

¹¹⁹ Ibid.

¹²⁰ Translation by Heloisa Andrade de Paula.

for voice and piano, held by Spaulding Library of The New England Conservatory and at the Biblioteca Nacional in Rio de Janeiro, is a complete part for the pianist.

In this through-composed work Fernandez employs a late Romantic harmonic language. The melodic line contains frequent glissandi to highlight specific words in the text: “cold,” “placid,” “calm,” “soul,” and “quiet.” More poignant words bear larger distances in the glissandi, for example, “torture” (an octave), “thinking” (an octave), “someone” (a ninth), and “immense” (a seventh). Angular melodic figures played in the right hand of the piano, or flute and the A clarinet in the orchestra provide heightened intensity as the melody winds through the chord changes. Angular melodic figures played in the right hand of the piano, or flute and the A clarinet in the orchestra provides heightened intensity as it winds through the chord changes. Fernandez maintains a C[#] pedal point for the first twelve measures of the composition supporting the first stanza of text as the poetry sets the stage for increased emotion. Throughout the second stanza, the tone continues dark and pensive but with more motion. Frequent changes of dynamics and subtle shifts of tempo emphasize the longing held by the narrator of the text. The clarity of emotion remarked upon in the third stanza is portrayed through a shift into C[#] major. Upon the climax there is a four-measure tag at the end recalling the desolation and solitude of the beginning.

Nocturno works well as a transcription for alto saxophone and piano. The range and the tonal complexity translate well with the vocal characteristics of which the saxophone is capable. From a pedagogical viewpoint, *Nocturno* provides the student with the challenge of projecting two contrasting moods, wide dynamic range,

fluid glissandos, and simple rhythms over syncopated accompaniment, within the middle to upper ranges of the instrument.

Chapter 13: Establishment of a National Identity and Modernismo

By the end of the nineteenth-century and in conjunction with the rise of urban popular music, such composers as Brasília Itiberê da Cunha, Alexandre Levy, Alberto Nepomuceno, and Luciano Gallet, began to incorporate elements of popular music into their works that were distinctly Brazilian—syncopated rhythmic figures or descriptive titles such as *sertanejas*. Vasco Mariz describes a *sertaneja* as “a work typical of the era, pleasant music of the salons, in the rhythm of a habanera.”¹²¹ It was in early the twentieth century when a Brazilian national identity was actually promoted. Mario de Andrade, Brazilian writer and musicologist, who was instrumental in organizing the “Week of Modern Art in 1922,” led this movement. The cross-disciplinary event of the literary, visual, and musical arts in São Paulo set out to identify a modern approach that celebrated a Brazilian national identity. Of the many artists and writers featured, it was the compositions of Heitor Villa-Lobos that emerged as an international symbol of Brazilian art music.

Heitor Villa-Lobos (1887-1959), born and raised in Rio de Janeiro, established himself as one of the most widely recognized classical composers in Brazil. His unique use of melody, harmony, rhythm, and form created controversy in reviews of his work. Villa-Lobos summarizes his compositional style as follows:

I compose in the folk style, I utilize thematic idioms in my own way, and subject to its own development. An artist must do this. To make a potpourri of folk-melody, and to think that in this way music has been created,

¹²¹ Mariz, 115.

is hopeless. It is only nature and humanity that can lead an artist to the truth.¹²²

To clarify, Villa-Lobos describes his compositional technique as an organic process using folk melodies as a basis for his compositions. It is in his use of folk traditions with a loose blend of European classical style that a Brazilian national identity in art music emerges. The freedom of his compositional style is a result of having little formal education, however, the treatise *Cours de Composition musicale* by Vincent d'Indy¹²³ had a strong influence on the compositional technique of Villa-Lobos.

While visiting France, Villa-Lobos was also influenced by Impressionist composers such as Maurice Ravel and Claude Debussy. He also studied the scores of Johann Sebastian Bach and Richard Wagner.¹²⁴ Throughout his compositions, the tone colors and harmonies of Villa-Lobos display a strong influence of Claude Debussy and Igor Stravinsky, particularly in Stravinsky's early period when he was composing ballets for Sergi Diaghilev.

Villa-Lobos used the saxophone extensively in his compositions and the instrument can be found in the instrumentation of over fifty of his works. The genres include chamber music, opera, larger vocal arrangements, band and orchestral compositions. The most notable use of the saxophone is found in the orchestral works, *Uirapurú* (1917) and several of the *Choros*, in addition to chamber works such as *Noneto* (1923), and *Sexteto Místico* (1917). At the Week of Modern Art in 1922, his *Quatour* (1921) for flute, saxophone, celeste and harp (ossia piano) was

¹²² Appleby, *Heitor Villa-Lobos: A Life (1887-1959)*, (Lanham, MD: Scarecrow Press, 2002), 145.

¹²³ Carlos Alberto Marques Soares, "O Saxofone na música de camera de Heitor Villa-Lobos" (D.M.A. diss., Universidade Federal do Rio de Janeiro, Escola de Música, 2001), 28-29.

¹²⁴ Appleby, *The Music of Brazil*, 117.

presented.¹²⁵ An interesting aspect of Villa-Lobos's writing for the saxophone is that he made use of each of the members of the saxophone family, soprano through bass, in varying degrees throughout his compositions, with alto saxophone as the instrument most commonly used.

Despite substantial use of the saxophone in his compositions, Villa-Lobos wrote only one work for solo saxophone, the *Fantasia para Saxofone Soprano e Orchestre*, which was composed in 1948. This work is the most famous Brazilian composition for the concert saxophone and is considered one of the major concertos in the saxophone repertoire. It draws upon the Brazilian urban popular melodies and rhythms such as the *modinha* for inspiration.

¹²⁵ Appleby, *Heitor Villa-Lobos*, 91.

Example 4 *Fantasia para Saxofone Soprano e Orchestre*, II. Lent, mm. 10-13

2 Lentement

mf

pp

3

3

Fantasia for Soprano or Tenor Saxophone and Chamber Orchestra, II.
By Heitor Villa-Lobos
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The *Fantasia* was premiered on November 17, 1951 with Waldemar Szpilman as soloist with the Orquestra de Câmera do MEC (the Ministry of Culture's Chamber Orchestra) in Rio de Janeiro at the Auditório do Palácio da Cultura – Ministério da Educação e Cultura.¹²⁶ Villa-Lobos conducted the concert.

Villa-Lobos began writing *Fantasia* while in New York City in 1948 and completed it in Rio de Janeiro in November of the same year, as noted on the first and last pages of the manuscript.

¹²⁶ Villa-Lobos: *Sua Obra*, 3rd ed., (Rio de Janeiro: MinC-SPHAN/Pró-Memória Museu Villa-Lobos, 1989), 325.

Example 5 New York, 1948

MOZEL VILLA-LOBOS
Material de Consulta

F. VILLA-LOBOS
FANTASIA PARA SAXOFONE SOPRANO (EM SI^b) (New York, 1948)
E ORQUESTRA

ANIME (1/2=d)

Sax. 3/2
Fl. 2
CLAR. 3/2
Ba. 3/2
CELLO 3/2

Solo 1º
Cora

f
p
f
p

CELLO
Mus.

Manuscript in the original key of F.
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Example 6 Rio, 1948

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During this period the composer had fallen ill with cancer, requiring surgery while touring in New York. In his book *Heitor Villa-Lobos* David Appleby states that the composer had manuscript paper with him at all times while in the hospital.¹²⁷ It is quite possible that during his stay in the hospital Villa-Lobos worked on this composition.

Villa-Lobos chose to dedicate the work to Marcel Mule, as he was one of the premiere soprano saxophonists of the time; however, Mule declined to perform the

¹²⁷ Appleby, *Heitor Villa-Lobos*, 159.

work, stating that he was not interested. In an interview with Eugene Rousseau, Mule is quoted as saying, “Somehow the piece didn’t excite me at the time.”¹²⁸

While the reason that Mule gave for not performing the work may be as simple as stated above, it may also have been a polite evasion of the fact that the *Fantasia* in its original key of F concert extends into the altissimo range. Marcel Mule owned a Selmer Mark VI soprano saxophone and this particular model does not have the mechanism required to quickly and easily carry the performer into the extended range.

After Mule’s declined invitation, Waldemar Szpilman was invited to premiere the piece. Szpilman was born in 1911 in Poland, immigrating to Brazil in 1928 and is a cousin of Wlydislaw Szpilman, the subject of the movie *The Pianist*.¹²⁹ Szpilman became an active musician in Rio de Janeiro by performing clarinet with the *Orquestra Sinfônica Brasileira*. He also gigged frequently with various dance bands throughout Rio de Janeiro on clarinet and saxophone.¹³⁰

Fantasia was premiered on tenor saxophone, as Szpilman did not own a soprano at the time. Villa-Lobos enjoyed the work in this voice and the tenor saxophone has since been added as an alternative solo instrument. Fifteen days after the premiere pianist José Vieira Brandão presented Villa-Lobos with a piano reduction of the orchestral score.¹³¹ At the Villa-Lobos museum in Rio de Janeiro there are two manuscript forms of a reduction for saxophone and piano of this

¹²⁸ Eugene Rousseau, *Marcel Mule: His Life and The Saxophone*, (Shell Lake, WI: Etoile, 1982), 105.

¹²⁹ “Pela primeira vez, convidados de peso,” *Epoca*, October 10, 2002, <http://revistaepoca.globo.com/Epoca/0,6993,EPT413156-1661,00.html> (accessed December 23, 2003).

¹³⁰ Soares, 130.

¹³¹ *Ibid.*, 131.

composition. They are written in two different hands, one that does not match the other manuscript forms of the *Fantasia*, compare examples 8 and 9.

Example 7 Handwriting sample A



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Example 8 Handwriting sample B

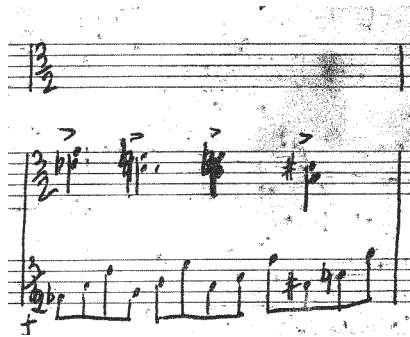


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It is speculated that Example 8 is attributed to José Vieira Brandão, who shortly after the premiere presented Villa-Lobos with the reduction for saxophone and

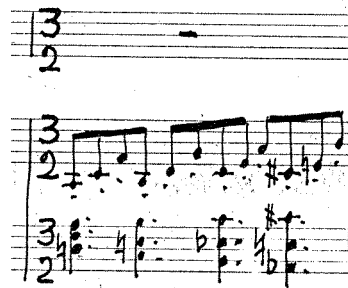
piano. This manuscript edition is also the first time the change in key from F concert to E^b concert appears. Aside from the differences in handwriting there are also alternate choices of chord voicings. For example in movement 1, m. 9, note the placement of block chords and hemiola pattern appearing in the right hand versus the left hand.

Example 9 Chord voicing sample A



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Example 10 Chord voicing sample B



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It appears that Villa-Lobos adjusted the chord voicings and corrected notes from the Brandão version to better correspond with his original concept of the composition. This second manuscript version for saxophone and piano, also in the key of E^b major, is consistent with the work published by Peer Music. In comparing the printed edition with the manuscript for saxophone and piano there are several discrepancies. These have been discussed in detail by Dr. Roland Dowdy, III in his 2007 dissertation titled “The Saxophone Music of Heitor Villa-Lobos: The Restoration of the *Fantasia* and the Discovery of *A Roseira*.”¹³² All versions of the *Fantasia* manuscripts are held in manuscript form at the Villa-Lobos library in Rio de Janeiro.

Few foreign composers have been accepted into Brazilian culture as deeply as Darius Milhaud (1892-1974). This is evident, in part, from the frequent articles about the composer posted in dictionaries and encyclopedias dedicated to Brazilian composers. This French composer spent eighteen months as secretary to diplomat and poet Paul Claudel who was stationed in Rio de Janeiro. Throughout the period Milhaud spent in Brazil he was greatly influenced by the sights and sounds of the country. The composer immersed himself in the culture and projected it through such works as *Le Beouf sur le Toit* (1919), *Saudades do Brasil* (1920-21), *Globe-trotter* (1956), and *Scaramouche* (1940).

The first appearance of the saxophone in the compositions of Milhaud is the opera *Les Euménides*, Op. 41, which he began writing in 1917 during his stay in Rio

¹³² Roland Davis Dowdy III, “The Saxophone Music of Heitor Villa-Lobos: The Restoration of the *Fantasia* and the Discovery of *A Roseira*” (D.M.A. diss., Northwestern University, 2007).

de Janeiro.¹³³ While this work does not embody the Brazilian musical culture, it is a turning point in the relationship of the composer and the saxophone. In this work Milhaud incorporates a saxophone quartet and a saxhorn quartet, in addition to the standard instrumentation of strings, brass, and winds. The saxophone appears consistently in the catalogue of Milhaud after this date as part of the instrumentation in operas, ballets, a cantata, chamber music and orchestral music. The most renowned of these compositions are *La Création du monde*, *Christophe Colomb*, and *Saudades do Brasil*.

It is *Scaramouche*, Op. 165c (1940) for alto saxophone and orchestra that exemplifies Milhaud's use of the instrument as soloist and the inspiration of Brazilian popular music in a beloved addition to the saxophone repertoire. The framework for *Scaramouche* began in May of 1937 as the incidental music for *Le Médecin Volant*, a play for children on subjects adapted by Charles Vildrac. This version, comprised of themes from what now serves as the first and third movements, is known as Op. 165a and the orchestration in this version is for piano and clarinet or saxophone.¹³⁴ The lyrical second movement was added later that year in a setting for two pianos, Op. 165b. The saxophone and orchestra version, Op. 165c, was premiered in June 1940 by Marcel Mule on Radio-Paris and the clarinet version, Op. 165d, was completed in 1941 as a result of a commission by Benny Goodman.¹³⁵

The signature use of polytonality by Milhaud is found throughout the work and is a unifying element of the three vignettes. The first movement, *Vif*, possesses an

¹³³ Georges Beck, *Darius Milhaud: Etude Suivie du Catalogue Chronologique Complet de Son Œuvre* (Paris: Heugel & Co., 1949), 62.

¹³⁴ *Ibid.*, 94.

¹³⁵ *Ibid.*

artful setting of the children's song "Ten Green Bottles" while the second movement, *Modère*, is reminiscent of Aix-en-Provence, Milhaud's hometown, which has served as a significant source of inspiration throughout his composition catalog. It is the third movement, *Brazileira*, where Milhaud artfully blends Brazilian popular music of the *choro* and Brazilian composer, Ernesto Nazareth, into a concert work for saxophone, that is most relevant to the subject of this study.

Aside from the descriptive title, Milhaud has incorporated additional features of Brazilian music in this work. The tempo markings throughout *Scaramouche* are indicative of the mood and character of each movement, with the first two markings matching the titles of the respective movements, while the third movement is marked as *movement de samba* or "tempo of a *samba*." As outlined in chapter four, there are a variety of different *sambas*, however, considering the time frame that Milhaud had come into contact with the Brazilian music and developmental stages of the *samba*, the tempo of the third movement should be considered a *samba-choro*. The slower tempo for a *choro* is generally from 90-94 beats per minute, while the more up-tempo *choros* tend to be around 98-104. A *samba* tends to be in the range of mm. 104-110. It is the rhythmic activity that creates the sensation of the music being faster or slower, the essential difference between these two genres. Based upon this information and the rhythms presented in this movement it is reasonable to conclude that *Movement de Samba* should have a tempo range of 96-102. The thematic and formal structure of this movement also follows that of a traditional *choro*.

Milhaud became familiar with *choro* music through the prolific composer Ernesto Nazareth¹³⁶ (1863-1934) and listening to his performances at the Odeon Theater in Rio de Janeiro.¹³⁷ In *Scaramouche* Milhaud incorporates characteristics of *choro* music and the compositional style of Nazareth. The following examples (Ex. 11 and 12) provide a comparison of triadic chord voicings of Nazareth and Milhaud and reveal the similarities in their approach:

Example 11 Nazareth *Ferramenta*, mm. 1-8

Gingando

The musical score for Example 11, Nazareth's *Ferramenta* (mm. 1-8), is presented in two systems. The first system is marked *mf* and the second system is marked *p*. Both systems are in 2/4 time and feature a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The tempo is marked *Gingando*.

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¹³⁶ Pronounced “Na-za-rey.”

¹³⁷ Marcondes, 516.

Example 12 Milhaud *Scaramouche*, III. *Brazileira*, mm. 160-163



SCARAMOUCHE (BRAZILEIRA) op.165c
Composer : Darius Milhaud
© 1939 Editions Francis Salabert S.A.
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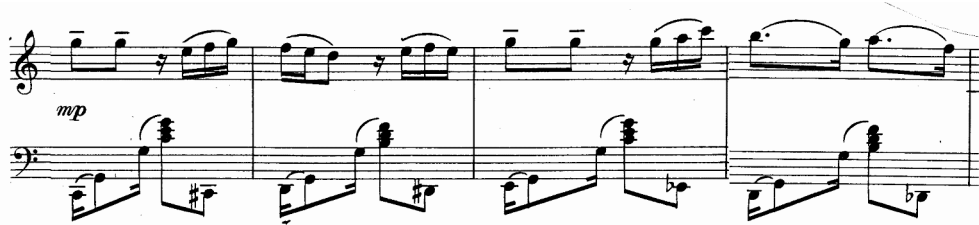
In the following examples (Ex. 13 and 14) one can see similarities in the rhythmic patterns of the left hand when comparing Nazareth to Milhaud:

Example 13 Nazareth *Favorito*, m. 44-47



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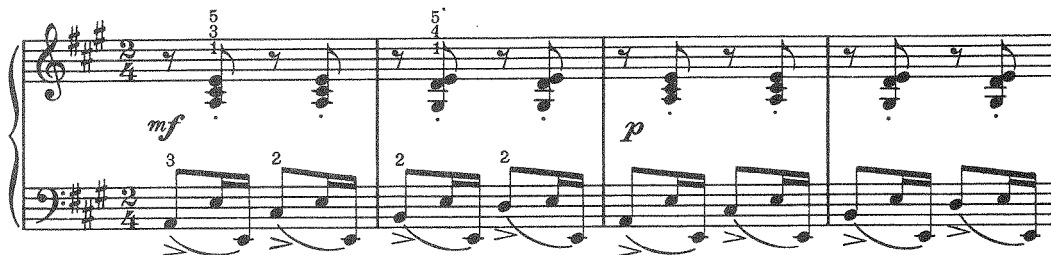
Example 14 *Scaramouche*, III. *Brazileira*, mm.186-189



SCARAMOUCHE (BRAZILEIRA) op.165c
Composer : Darius Milhaud
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The final examples (Ex. 15 and 16) compare the melodic similarities of *Brejeiro* by Nazareth and opening thematic material of *Brazileira* by Milhaud. It is this work by Nazareth that is believed to be the thematic inspiration for Milhaud.¹³⁸

Example 15 Nazareth *Brejeiro*, mm. 1-4



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¹³⁸ Henrique Cazes, *Choro: Do Quintal Ao Municipal*, (São Paulo: Editora 34, 1998), 37.

Example 16 *Scaramouche*, III. Brasileira, mm. 1-4

Mouv't de Samba

Mouv't de Samba

SCARAMOUCHE (BRAZILEIRA) op.165c
Composer : Darius Milhaud
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The music of Ernesto Nazareth was also a fundamental source of influence for the composer Radamés Gnattali (1906-1988) whose works span the genres of art music, music for radio, and popular forms. Gnattali was born into a musical family in the southernmost state of Rio Grande do Sul. While his father was a musician, both parents adored opera so much that they named their children after the characters in their favorite opera *Aida* by Giuseppe Verdi.¹³⁹

Gnattali began his early musical studies on piano and violin and was soon performing at local cinemas and in dance orchestras.¹⁴⁰ Through these experiences Gnattali gained a strong foundation in popular music, an element integral to his compositional style.

Aside from his virtuosity in the popular realm Gnattali was also an accomplished pianist, performing the works of Franz Liszt and Johann Sebastian

¹³⁹ Valdinha Barbosa and Anne Marie Devos, *Radamés Gnattali, O Eterno Experimentador*, (Rio de Janeiro: Fundação Nacional de Arte (FUNARTE)/Instituto Nacional de Música, Divisão de Música Popular, 1985), 12.

¹⁴⁰ Marcondes, 329.

Bach and traveling to Rio de Janeiro in 1924 to perform *Concerto No. 1* by Tchaikovsky conducted by Francisco Braga at the Municipal Theater.¹⁴¹ It was during this trip to Rio de Janeiro that the composer became acquainted with Ernesto Nazareth.¹⁴² In order to more carefully understand the subtlety of the music by this master, Gnattali purchased copies of the scores and brought them with him to study performances by Nazareth.¹⁴³ Through his education in both classical and popular music, Gnattali formulated his concepts of composition and orchestration.

Gnattali has written several compositions for saxophone, and of these, two are truly concert works: the *Concertino* for alto saxophone and chamber orchestra and *Brasiliana No. 7* for tenor saxophone and piano. Both of these pieces were composed during the era when Gnattali was conductor of the national radio, a period of thirty years beginning in the mid-1930s. The composer often wrote with specific performers in mind. Both the *Concertino* and *Brasiliana No 7* were written for the Brazilian saxophonist Sandoval Dias, a member of the national radio symphony. Saxophonist Dilson Florêncio offered the information regarding the premier of the *Concertino* in an interview:

In 1986, when I was studying in Paris, on vacation in Brazil I was at the house of the saxophonist Sandoval Dias who often played with Gnattali. On this occasion he commented that he had a copy of the manuscript of the *Fantasia* by Villa-Lobos, but, when he brought [out] the part, we were treated to the *Concertino* of Gnattali! He told me that when he received the score, he was sick and afterwards forgot about it in his cabinet...it was because of this, although the work had been written in 1964,¹⁴⁴ only in 1987 did the world

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ Cazes, 38.

¹⁴⁴ The date of this work has been listed as 1954 on the Catalogue of Works for Saxophone by Latin American Composers, a website by Miguel Villafruela and in the transcription for saxophone and saxophone choir by Erik Heimann Pais, however, no information is presented in the biography by Barbosa and Devos or in *Groves Music Online*. It is the conclusion of the author that the date of the composition is 1964 due to the close relationship of Sandoval Dias to the composer. This is also the

premier take place with the Orquestra Sinfônica Brasileira, under the direction of conductor Roberto Duarte and myself as the soloist.¹⁴⁵

The *Concertino* (1964) is a work in three movements that blends the infectious rhythms of Brazil with lush orchestration, which makes excellent use of the lyrical qualities of the saxophone within the standard range of the instrument. The first movement is marked with the tempo *Allegro spiritoso*, or Spirited allegro. The composer indicates a metronome marking of the quarter note at 126 as well. Thematically, it opens with a cadenza followed by a restatement of the main theme with the full orchestra.

date listed in the catalogue of the Brazilian National Library that holds a copy of the manuscript. In addition, a recent thesis by Marco Túlio de Paula Pinto has been published on the works for saxophone by Gnattali. Here the author states that some confusion may have occurred due to a smudge on the original manuscript.

¹⁴⁵ Dilson Florêncio, e-mail September 25, 2007, author's personal archives. Translated from Portuguese by author.

Example 17 *Concertino, I. Allegro spirituoso* mm. 37-67

The musical score consists of five systems of staves. The first system (measures 57-61) shows the flute part with triplets and the piano accompaniment with chords and a bass line. The second system (measures 62-67) continues the flute part with a trill and the piano accompaniment. The third system (measures 37-43) shows the flute part with triplets. The fourth system (measures 44-50) shows the flute part with a trill and the piano accompaniment. The fifth system (measures 51-56) shows the flute part with a trill and the piano accompaniment. Dynamics include *cresc.*, *mf*, and *p*. Rehearsal marks 1 and 2 are present.

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Nelly Gnattali, Rio de Janeiro.

This main theme, that recurs three times, is contrasted by a second, lyrical theme that is reminiscent of a *modinha*.

Example 18 *Concertino*, I. Allegro Espirituoso, mm. 201-213

Menos ♩ = 110

201 *mf*

206 *p* *dim. e ced.*

a tempo

208

10
210

210

cresc.

12

212

rall.

f rall.

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The tempo of the second movement is marked *Saudoso*,¹⁴⁶ with a metronome marking of the quarter-note at 70. *Saudoso* translates directly as “longing”; however, this term has a strong meaning and association for the Brazilian culture that extends into the soul. *Saudades*,¹⁴⁷ the same word with a different conjugation of the verb, is at the heart of several styles of music such as the *choro* and *modinha* and also bears implications of the heart or emotion not necessarily related to music.

The melodic line of this movement is simple with notated ornamentation that enhances the romantic sense of longing:

¹⁴⁶ Sauw-doh-so.

¹⁴⁷ Sauw-dahd-jays.

Example 19 *Concertino, II. Saudoso*, mm. 1-9

II

Saudoso ♩ = 70

p *simples e expressivo*

4 7 15

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Supporting the melody, the chords are dark and rich with a simple accompaniment that enhances the sense of languish with a pulse occurring in the bass voices like a beating heart. This syncopated pulse extends into the upper voices, as the mood becomes brighter. Overall, the character is quiet and reflective as though traveling through a long-past memory.

The third movement, in contrast, is marked *Movido* (Moving), at a quarter note equaling 126. It depicts the styles and rhythms indigenous to northeastern Brazil such as the *baião*¹⁴⁸ intermixed with thematic material of an improvisatory nature.

¹⁴⁸ See p. 37 for description of a *baiaõ*.

Example 20 *Concertino*, III. *Movido*, mm. 1-12

III

Movido ♩ = 126

The musical score is presented in three systems. Each system consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The time signature is 7/8. The tempo is indicated as ♩ = 126. The first system (measures 1-4) begins with a piano (*p*) dynamic. The piano accompaniment features a complex rhythmic pattern with many accents (>) and slurs. The melody is marked with a piano (*p*) dynamic. The second system (measures 5-8) continues the melodic and accompanimental patterns. The third system (measures 9-19) concludes the piece, with measure 19 marked with a fermata. The key signature has one sharp (F#).

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An interesting fact about this work is that Gnattali actually composed two versions of the final movement. According to Marco Túlio de Paula Pinto,

In middle 70's Radamés was working for Globo TV and prepared a score of the concertino using the 3/4 meter. In that document we can see clearly the composition date. That score is probably with Nelly Gnattali, Radamés' widow. In 1998, Roberto Gnattali, commanded a set of recordings in homage to [the] 10th anniversary [of] Radamés' death. In [this] project they recorded the 3/4 version of [the] *Concertino*. The orchestra was the Camerata da Universidade Gama Filho, a chamber orchestra added by choro regional instruments (violão, cavaquinho, bandolim, percussion). The conductor and was Paulo Sergio Santos. The arranger Marcilio Lopes just provided doublings for the regional instruments on the original score.¹⁴⁹

The *Concertino* can be heard on the compact disc *Obras Brasileiras Para Saxofone e Orquestra* performed by saxophonist Dale Underwood with the Orquestra Sinfônica Paulista conducted by Dario Sotelo. A copy of the manuscript, including the orchestral parts, is held at the Fundação Biblioteca Nacional. Saxophonist, Erik Heimann Pais, has transposed the work for alto saxophone and saxophone choir that works quite well in this setting.

Brasiliiana No. 7 (1956) for tenor saxophone and piano was composed as part of a series of works for soloists in the orchestra led by Gnattali. The composer encapsulates the characteristics of the tenor saxophone in a composition featuring subtle shifts of mood within the framework of themes steeped in the Brazilian popular music. This three-movement work is a delightful addition to the saxophone catalogue through its blend of virtuosity and crowd-pleasing sensibility.

The actual title and date of this composition are in conflict within the reliable sources. *Groves Music Online*, the only source of this information in English, states that *Brasiliiana No. 8* was composed in 1957 and was written for tenor saxophone and

¹⁴⁹ Marco Túlio de Paula Pinto, e-mail September 26, 2008, author's personal archive.

piano.¹⁵⁰ However, in the bibliography of Gnattali by Barbosa and Devos¹⁵¹ as well as the *Enciclopédia da Música Brasileira* by Marcondes¹⁵² it is stated that *Brasiliiana No. 7* is for tenor saxophone and piano. The confusion seems to exist because both *Brasiliiana No. 7* and *No. 8* were recorded on the same album on the Todamérica label.¹⁵³ A copy of this album is held at the Biblioteca Nacional in Rio de Janeiro. Here, *Brasiliiana No. 7* was performed by Gnattali, piano and Sandoval Dias, tenor saxophone while *Brasiliiana No. 8* for two pianos was recorded by Radamés and his sister, Aida.

The opening movement is titled “Variação sobre um tema de viola” which translates as ‘Variations on a guitar theme.’ It is important to note here that the ‘viola’ Gnattali is referring to is a type of guitar typically found in the original *choro* ensembles, usually smaller in size and utilizing metal strings that provide a distinct tone quality. In this movement Gnattali captures the subtle characteristics of the guitar as thematic material common to this instrument is passed between the saxophone and piano.

¹⁵⁰ Béhague, “Radamés Gnattali,” in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2079> (accessed May 28, 2008).

¹⁵¹ Barbosa and Devos, 86.

¹⁵² Marcondes, 330.

¹⁵³ Fundação Biblioteca Nacional Catalogue, http://consorcio.bn.br/scripts/odwp032k.dll?t=nav&pr=discos_pr&db=discos&use=cs0&rn=9&disp=c&ard&sort=off&ss=50976230&arg=gnattali (accessed May 28, 2008).

Example 21 *Brasiliانا No. 7, I. “Variação sobre um tema de viola,”* mm. 44-51

The musical score for Example 21, measures 44-51, is presented in two systems. The first system (measures 44-47) is in 2/4 time with a tempo marking of quarter note = 116. It features a piano (p) dynamic. The right hand plays a melodic line with triplets, while the left hand provides a rhythmic accompaniment. The second system (measures 48-51) continues the piece, marked with a mezzo-forte (mf) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The right hand continues with melodic lines and triplets, and the left hand provides harmonic support.

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Nelly Gnattali, Rio de Janeiro.

In this composition, as with many of the Brazilian works, it is necessary to perform with inflections of popular music in mind. For example, when playing a *choro* it is common to place light emphasis on the downbeats of figures in duple common time, a drive to the downbeats. This brings a lilting character to the thematic material and emphasizes the rhythmic layers in the music.

The second movement entitled, “Samba-Canção” (Song Samba), is a lyrical gem that makes reference to the rich vocal traits of the singers or “crooners” of the 1950s in Brazil.

Example 22 *Brasiliana No. 7, II. "Samba-Canção,"* mm. 147-157

The musical score is presented in three systems. The first system (mm. 147-150) shows the vocal line and piano accompaniment. The piano part begins with a *p* dynamic and includes a triplet in the right hand. A *ced.* marking is present in the bass line. The second system (mm. 150-154) continues the piano accompaniment with various rhythmic patterns and triplets. The third system (mm. 154-157) concludes the passage, featuring a triplet in the vocal line and piano accompaniment. Measure numbers 147, 150, 154, 23, and 24 are clearly marked. The tempo is indicated as quarter note = 84.

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At m. 173 the texture becomes thinner creating a unified extension of the thematic material. The saxophone and piano pass fragments of the melodic material between each other in a delicate manner building to a cadenza-like passage in the tenor saxophone before a final statement of the main theme.

The final movement, “Choro,” encapsulates the characteristics of the genre that is its title. After a short cadenza by the piano and saxophone respectively the instruments introduce the primary theme in m. 248.

Example 23 *Brasiliانا No. 7, III. "Choro,"* mm. 248-260

The image displays a musical score for a saxophone and piano. It is divided into three systems of music. The first system covers measures 248 to 252. The second system covers measures 253 to 256, with a circled measure number '39' above the saxophone staff in the second measure. The third system covers measures 257 to 260, with a circled measure number '40' above the saxophone staff in the second measure. The piano part includes dynamics such as 'mf' and various chordal textures. The saxophone part features melodic lines with slurs and accents.

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After the presentation of the initial themes, Gnattali begins a developmental section presenting fragments of themes again between the saxophone and piano that leads

into a slow, lyrical section. In the piano part Gnattali gives direction of *com suavidade e fantasia*— “in a suave manner with an element of fantasy.” These instructions apply to the frequent shifts in tempo of *accelerando* and *cedez* as well as the swells in dynamics. The composition closes with a return to the *choro* theme. This composition displays the subtle use of layered rhythms indicative of writing by Gnattali.

Other compositions by Gnattali for the saxophone include *Devaneio* (n.d.), and *Monotonia* (n.d.). These works are popular in nature and are listed in his catalogue of works but are not published. Copies of the manuscripts are held at the national library in Rio de Janeiro. Recordings of *Devaneio* and *Monotonia* for alto saxophone, piano, and percussion can be heard on the album *Paulo Moura interpreta Radamés Gnattali* (Continental/Warner, 1959). Audio samples of this album are also available on the website www.paulomoura.com. *Caminho da saudade: Valsa para sax tenor e piano* (c. 1957) and *Bate papo: Choro para sax tenor e piano* (c.1957) have been published by São Paulo Bandeirante Editora Musical Ltda with copies held at the Fundação Biblioteca Nacional.¹⁵⁴

The final selection composed for saxophone by Gnattali is *Valse Triste*, and is technically an example of popular music. This work is a *choro* in the form of a slow, lyrical waltz for alto saxophone and piano. Within the framework of a popular genre, Gnattali incorporates a somewhat more chromatic harmonic language that is more frequently associated with concert works, allowing the composition to be used in both the popular and concert realms. Paulo Moura has included this composition

¹⁵⁴ Brazilian national library located in Rio de Janeiro.

first on an album of popular works in 1959¹⁵⁵ and then again in 1983 on an album of concert works for saxophone.¹⁵⁶ A copy of the manuscript is held at the Fundação Biblioteca Nacional. Included in the manuscript copy are notated embellishments for the repeat of the main thematic material and a part for bass.

Example 24 *Valse Triste*, mm. 32-43

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The works of Radamés Gnattali represent Brazilian nationalism in a unique voice that is challenging to performers in its virtuosity and refinement as well as a genial, accessible quality for the audience.

¹⁵⁵ Paulo Moura, *Paulo Moura interpreta Radamés Gnattali*, compact disc 0630110332, Continental/Warner, 1995.

¹⁵⁶ Clara Sverner and Paulo Moura, *Clara Sverner e Paulo Moura*, LP 31C 063 422927, EMI Angel, 1983.

A contemporary of Gnattali who also composed in the nationalistic vein is José Siqueira (1907-1985). The formative years of Siqueira were spent in the northern state of Paraíba. He was born into a musical family and learned several instruments. One of the first instruments he played was the saxophone. The trumpet, however, became his main instrument while he was in the military based in João Pessoa. By 1928 Siqueira had relocated to Rio de Janeiro where he studied composition with Francisco Braga and Walter Burle Marx at the National Conservatory.¹⁵⁷ Beginning in the 1940s he was traveling internationally as a composer and conductor.¹⁵⁸ It is in the third and final period of his production where the composer focuses on writing instrumental works. During this era the compositions of Siqueira are steeped in his heritage of life in the northeastern states of Brazil. The composer makes broad use of the traditional elements of the musical folklore including indicative rhythms, harmonic language, and the flow of the language.¹⁵⁹ Vasco Mariz states that the final phase of Siqueira's compositional style is "indisputably superior for its maturity of style, and for its refined use of folklore."¹⁶⁰

Siqueira has composed two works for saxophone, *Concertino para saxofone e orquestra de câmara* (1972) and *Duas Invenções para saxofone alto e saxofone barítono* (1974). According to Marcondes, the *Concertino* is part of a series of ten concertinos written between 1969 and 1974 for the majority of the orchestral instruments, while *Duas Invenções* is part of a series for two wind instruments

¹⁵⁷ Marcondes, 745.

¹⁵⁸ Béhague, "José Siqueira," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/25886> (accessed May 12, 2008).

¹⁵⁹ Mariz, 273.

¹⁶⁰ *Ibid.*, 274.

composed in 1967 or 1974.¹⁶¹ These compositions do not appear to be published and are not available through the Academia Brasileira de Música or the Fundação Biblioteca Nacional, where an edition of *Duets for Wood and Wind Instruments*¹⁶² (1974) by a Russian publisher is available but does not include the saxophone duet.

¹⁶¹ Marcondes, 746.

¹⁶² José Siqueira, *Duetos para instrumentos de madeira e sopro*, (Moscou: Ed. da União dos Compositores Soveticos, 1974), ii.

Chapter 14: *Música Viva* and the Manifesto of 1946

In the 1940s a significant shift in the compositional techniques by Brazilian composers was led by Hans Joachim Koellreutter (1915-2005), a German-born composer who introduced to Brazil the “Atonal” and serial compositional techniques of Arnold Schoenberg. Koellreutter and his students formed what became known as the *Música Viva* movement in Brazil. The philosophy of this group was disseminated through publications, concerts, and compositions culminating in the *Manifesto 1940: Declaração de Princípios*,¹⁶³ written and published in Rio de Janeiro in 1946. This document outlines the fundamental principals at the basis of this movement,¹⁶⁴ which include the accepted inclusion of compositions based upon a chromatic harmonic language, the artistic use of electronic instruments, and an abandonment of the “preoccupation with beauty.”¹⁶⁵ Essentially, *Música Viva* opens the door to the aesthetic and compositional developments of Schoenberg while still acknowledging the importance and need for folk and Brazilian popular music within the society.¹⁶⁶

While Koellreutter had a significant impact upon the direction of art music in Brazil, his catalog includes only one composition for saxophone. In his composition *Constelações* the alto saxophone is included as part of a large chamber ensemble. It is Koellreutter’s work as an educator that has greater importance to the saxophone literature, both with composers inside and outside of the *Música Viva* movement.

¹⁶³ Translated as Manifesto 1940: A Declaration of Principals.

¹⁶⁴ Mariz, 298-299.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

Bruno Kiefer (1923-1987) is a composer whose catalogue is representative of the *Música Viva* movement and whose works are steeped in a contemporary harmonic language. What is unique in the works of Kiefer is that he often interweaves melodic material typical of medieval music, Brazilian popular and folk music, or jazz within a harmonic context steeped in the Second Viennese School.¹⁶⁷

Kiefer, of German descent, arrived in Brazil at the age of eleven and entered into music education when he was twenty-three at the Instituto de Belas Artes in Porto Alegre.¹⁶⁸ In addition to studying flute, piano, and conducting, Kiefer supplemented his studies in composition through private lessons with Koellreutter who consequently introduced him to Schoenberg's innovations.¹⁶⁹ Kiefer wrote primarily for voice and piano as well as unaccompanied chorus.

*Com Molejo*¹⁷⁰ (1984) for alto saxophone and piano is the only work by Kiefer for the saxophone. This seven-minute work is dedicated to Paulo Moura and is available only in manuscript form. The composition opens with an affable melody that is jazz-influenced with trochaic rhythms presented in the saxophone punctuated with thin chords and stride bass-like figures in the piano. In speaking with Paulo Moura, he mentions that, for him, he hears the influence of Duke Ellington in *Com Molejo*.¹⁷¹ Fernando Mattos further explains the compositional style of Kiefer:

¹⁶⁷ Ricardo Mitidiero, *Uma Rara Obra Musicológica*, in *Bruno Kiefer*, ed. Susana Gastal, (Porto Alegre: Unidade Editorial Porto Alegre, 1994), 31.

¹⁶⁸ Marcondes, 420.

¹⁶⁹ Béhague, "Bruno Kiefer," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2079> (accessed June 4, 2008).

¹⁷⁰ Translates as *With Suspension*.

¹⁷¹ Paulo Moura, interview by author, August 11, 2008, digital recording, home of Paulo Moura, Rio de Janeiro.

Certain moments recall jazz music: not the jazz that originated in the Mississippi basin, but the urban jazz that is stylized. Other passages refer to music of Central America, especially in the rhythms with dislocated accents.¹⁷²

Example 25 *Com Molejo*, mm. 1-8

Dedicado a Paulo Moura M.

Com molejo

para sax. alto (mf) e piano Bruno Keifer (1984)

Quase lento (♩ = 69)

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Luciana Keifer, Rio de Janeiro.

An additional trait of Keifer is a fascination with medieval music that appears through the fragmentation of melodic material and rhythms in the fashion of a hocket,

¹⁷² Fernando Mattos, *A Música para Violão*, in *Bruno Keifer*, ed. Susana Gastal, (Porto Alegre: Unidade Editorial Porto Alegre, 1994), 61.

where the melodic line alternates between two parts. Another characteristic is the prevalence of intervals in fourths, fifths, and octaves.¹⁷³ The *espirituoso* section, beginning at m. 80, is steeped in an atonal harmonic language that is common to the *Música Viva* movement. The texture is thin and the melodic material is set conversationally, creating a cadenza-like atmosphere. The composition closes with a return to the opening material.

Example 26 *Com Molejo*, mm. 80-87

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¹⁷³ Mitidiero, *Uma Rara Obra Musicológica*, 31.

The *Musica Viva* movement was explored in varying degrees by a number of composers, however Kiefer was the primary composer of this movement who wrote for the saxophone.

Chapter 15: Resurgence of Nationalism and the Influence of Camargo Guarnieri

The nationalistic movement began to decline in the late 1950s and 1960s in conjunction with shifts in the unstable political climate within Brazil. David Appleby suggests that when Villa-Lobos passed away in 1959 it marked the end of an era, composers after this time began to incorporate elements from outside Brazil into their works.¹⁷⁴ The political climate and new directions of European art music began to impact the musical life within Brazil resulting in the introduction of innovative concepts in composition. Among the new and controversial approaches to composition were *Música Viva* and *Música Nova*.¹⁷⁵ It is a resurgence of nationalism led by Camargo Guarnieri that serves as a counter-approach to the compositional movements. Although Guarnieri deeply respected the compositions of Koellruetter, Guarnieri took issue with the aesthetics of atonal music. He outlined this point of view in the *Open Letter to the Musicians and Critics of Brazil*.¹⁷⁶

While Guarnieri did not write any works for saxophone, he played a significant role in supporting a nationalistic point of view endorsed by musicologist Mario de Andrade and thus influencing a generation of composers. Many students of Camargo Guarnieri went on to become prominent composers within Brazil, each bringing nationalistic elements into their music in varying degrees. These composers include Marlos Nobre, Osvaldo Lacerda, Sergio Vasconcellos Corrêa, and José

¹⁷⁴ Appleby, *Music of Brazil*, 155.

¹⁷⁵ See Chapter 15, p. 114 and Chapter 16, p. 119.

¹⁷⁶ Béhague, "Camargo Guarnieri," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2079> (accessed May 9, 2008).

Antonio de Almeida Prado, all of whom embraced nationalistic elements in their music at various stages in their careers.¹⁷⁷

Cláudio Santoro (1919-1989) grew up in Manaus, a city in the northern, interior state of Amazonas, where he established himself as a child prodigy on the violin and won a scholarship to study in Rio de Janeiro.¹⁷⁸ By 1938 he composed his first symphony and began studying composition under Koellreutter commencing an era of dodecaphonic writing for Brazil. One of his acclaimed works during his association with the *Música Viva* movement is the *Divertimento for Seven Instruments*, which includes tenor saxophone. In the mid-1940s Santoro was offered a Guggenheim Fellowship, but was not able to come to the United States to study due to complications securing a visa. The French government awarded him a scholarship in 1947 to study in Paris with Nadia Boulanger for three years.¹⁷⁹ Santoro worked abroad as a conductor and composer while at home in the 1960s he was director of the music department for the newly inaugurated University of Brasília¹⁸⁰ and he was a founding member of the Academia Brasileira de Música.¹⁸¹

Throughout the compositions of Santoro there is a struggle between nationalism and dodecaphony. However, Santoro dedicates himself to nationalism from approximately 1948 to 1960. This is also the period during which he wrote two

¹⁷⁷ Appleby, *Music of Brazil*, 170.

¹⁷⁸ Marcondes, 710.

¹⁷⁹ Mariz, *Claudio Santoro*, (Rio de Janeiro: Civilização Brasileira, 1994), 20.

¹⁸⁰ Brasília is a relatively new city located in the interior of Brazil that was built in the remote countryside in the late 1950s and early 1960s to become the national capital.

¹⁸¹ Marcondes, 711.

works for saxophone,¹⁸² the first of which is *Fantasia Concertante* for tenor saxophone and orchestra. This piece was composed in 1952 and displays a playful interaction between the saxophone and orchestra through the rhythms of a *baião*¹⁸³ steeped in a chromatic harmonic language.

¹⁸² Béhague, "Claudio Santoro," in *Grove Music Online, Oxford Music Online*, http://ezproxy.nicholls.edu:2079/shared/views/article.html?from=search&session_search_id=595949991&hitnum=1§ion=music.24553 (accessed June 5, 2008).

¹⁸³ See p. 37 for a description of a *baião*.

Example 27 *Fantasia Concertante*, mm. 63-69

Concertante para Sax Tenor e Orquestra

63

Fl.

Ob.

Cl. 1-2

Cl. 3

Fg. 1-2

Tpt. 1-2

Tbn. 1-2

Timp.

Perc. 1

Perc. 2

Pno.

Sax. T.

63

VI. I

VI. II

Va.

Ve.

Cb.

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from Gisèle Santoro.

Choro (1953), the second work for saxophone by Santoro, is also scored for tenor saxophone and orchestra. It is his only *choro* and was premiered in 1953 by saxophonist Quincas with the Orquestra da Rádio Club do Brazil conducted by the composer in Rio de Janeiro. Vasco Mariz speaks of this work:

The author does not have affinity with the atmosphere of the rural song person from Rio de Janeiro and carried out something indisputably bright and virtuosistico, but perhaps without the desirable authenticity.¹⁸⁴

Both compositions for solo saxophone by Santoro display his nationalistic writing through scoring the saxophone into rhythms and styles indigenous to the instrument's more common usage within Brazilian music.

Oswaldo Lacerda (b. 1927), originally from São Paulo, was a student of Camargo Guarnieri from 1952-1962.¹⁸⁵ It is his unique blend of nationalism with atonality that earned Lacerda the honor as the first Brazilian to be awarded a Guggenheim Fellowship. As a result of this opportunity in 1963, he studied with Vittorio Giannini in New York and Aaron Copland in Tanglewood.¹⁸⁶ Upon his return to Brazil, Lacerda became the director of the University of São Paulo. His catalogue includes compositions in a variety of genres, including works for orchestra, wind ensemble, piano solo, songs, and chamber music.

Variações sobre "o cravo brigo com a rosa" (1979) is his only work for saxophone and is based upon a Brazilian children's song that has been set by other composers including Heitor Villa-Lobos and Ney Rosaro. According to Miguel

¹⁸⁴ Mariz, *Claudio Santoro*, 31.

¹⁸⁵ Béhague, "Oswaldo Lacerda," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2079> (accessed May 9, 2008).

¹⁸⁶ Marcondes, 428.

Villafruela, this ten-minute work is dedicated to saxophonist Tadashi Nagatomi and consists of a theme with six variations for saxophone and marimba. This composition is also scored for clarinet and marimba.¹⁸⁷

Edino Krieger (b. 1928) became reconnected with Brazilian nationalism only after studying abroad. Krieger is from the center of the southern state of Santa Catarina where his father, Aldo Krieger, created the music conservatory in Brusque, the town where they lived.¹⁸⁸ It is here that Edino began studying the violin, acquiring his musical foundation and writing his first compositions. Most of these early compositions employ the compositional techniques of late-Romantic and Impressionist composers.¹⁸⁹ At the age of 14 he received a scholarship to study with Hans Joachim Koellreutter at the national conservatory in Rio de Janeiro.

While Krieger adhered to the teachings of Koellreutter and dodecaphonic writing before leaving Brazil, he was encouraged by his teacher to study with composers with a different compositional perspective.¹⁹⁰ It was through the teachings of Darius Milhaud and Aaron Copland at the Berkshire Music Center¹⁹¹ and Tanglewood that Krieger began to have a closer connection to the nationalistic elements of his native land. The first composition where he broke from the restriction of dodecaphonic writing¹⁹² is *Melopéia a Cinco* (1949), a chamber ensemble work including soprano voice, oboe, viola, tenor sax, and trombone. David Appleby

¹⁸⁷ Miguel Villafruela, *Catálogo de Obras para saxofón de compositores de América Latina*, <http://www.saxofonlatino.cl/ficha.php3?Id=351> (accessed May 12, 2008)

¹⁸⁸ Marcondes, 422.

¹⁸⁹ Béhague, "Edino Krieger," in *Groves Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/15537> (accessed May 16, 2008).

¹⁹⁰ Edino Krieger, interview by author, August 12, 2008, UNIRIO, Rio de Janeiro.

¹⁹¹ Appleby, *Music of Brazil*, 162.

¹⁹² Mariz, 360.

describes this work as, “a musical accompaniment to various kinds of narrative verse forms - [a] type of folk and popular music.”¹⁹³

This musical characterization can also be applied to Krieger’s only work for solo saxophone, *Brasiliana* (1960), which was originally written for viola and orchestra. It is through Paulo Moura’s advocacy that *Brasiliana* has been added to the saxophone repertoire and that a piano reduction has been made available.¹⁹⁴

This composition is one of the few works by Krieger that is directly tied to a folkloric element. It is based upon an *aboio*, or cowboy song, that the composer heard at a festival in Rio de Janeiro.¹⁹⁵ The haunting quality in this work depicts the corresponding poetry.

Mother,
When I die
Put on my grave
hat, boots, and leather jacket,
leather jacket, boots, and hat
So that I can run with St. Peter
In heaven’s round-ups.¹⁹⁶

Brasiliana opens with a lyrical saxophone recitative that reflects the lyrics of the song:

¹⁹³ Appleby, *Music of Brazil*, 96.

¹⁹⁴ Krieger interview.

¹⁹⁵ Camerata Florianópolis, *Edino Krieger, Camerata Florianópolis conducted by Jeferson Della Rocca*, liner notes, compact disc CF06, Filarmônica Camerata Florianópolis, 2006.

¹⁹⁶ *Ibid.*

Brasiliana

Tranção para Sax Alto: (versão para Saxofone Alto e Piano)
Paulo Moura

Edino Krieger

Recitativo, tranquilo, ad lib

The musical score is divided into three systems. The first system shows the Sax Alto part starting with a *p* dynamic and *recitativo* marking. The Piano part begins with a *f* dynamic and includes a *cresc.* marking. The second system features a first ending bracket labeled '1' and includes the tempo marking *Poco Piu Mosso* for both parts. The third system features a second ending bracket labeled '5' and includes the dynamic marking *ff* for the Piano part. The score uses various time signatures including 4/4, 3/4, 2/4, and 5/4.

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Edino Krieger, Rio de Janeiro.

Throughout the work the main melodic material recurs, developing fragmentary phrases in a sophisticated, neo-classical fashion and portraying a sense of sadness,

longing, and aloneness that is characteristic of the sparse landscapes of the interior northeastern states of Brazil. The presence of Brazilian nationalism is found in the Lydian modes of the northeast, spiced with hemiola figures of a *baião*. The folk-like quality continues, as well as the influence of Copland, in the thin yet rich textures based in open voicings of fifths, fourths, and octaves. *Brasiliانا* is a rich addition to the saxophone repertoire.

Example 29 *Brasiliانا*, mm. 79-90

79

Sx. A *rit.* *a tempo* *mf*

Vln. I *rit.* *p*

Vln. II *rit.* *p*

Vla. *rit.* *p*

Vc. *rit.* *p*

Cb. *rit.* *p a tempo pizz.*

Brasiana para Sax Alto e Orquestra de Cordas

83

crescendo

Sx.A

Vln. I

Vln. II

Vla.

Vc.

Cb.

crescendo

f

87

Sx.A

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

pp

f

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Edmundo Villani-Côrtes (b.1930) is a composer that has been hailed by critics as following directly in the nationalistic path set by Radamés Gnattali. In contrast, Villani-Côrtes perceives himself as simply a composer who draws from a breadth of resources available today, including the indirect influence of Brazilian rhythms and music that surrounds him.¹⁹⁷ The composer grew up in Juiz da Fora, a town in the state of Minas Gerais, located directly north of Rio de Janeiro, and began studying piano at the age of seventeen.¹⁹⁸ When he was twenty-four, Villani-Côrtes graduated with a degree in piano from the Conservatório Brasileiro de Música in Rio de Janeiro.¹⁹⁹ In the mid-1950s two hallmarks of his early career were working as a member of Orquestra Tamoio, a big band in based Rio de Janeiro, and the premiere of his first *Concerto for piano and orchestra* in his hometown. These events are indicative of the composer's relationship with the popular and art music worlds that are congruent throughout his career. After working for a few years as a composer and conductor in Juiz da Fora, Villani-Côrtes returned to Rio de Janeiro to complete a master's degree in composition from the Universidade Federal do Rio de Janeiro (UFRJ) where he studied with Camargo Guarnieri.²⁰⁰ The composer then moved to São Paulo where his career is now centered. In the 1970s Villani-Côrtes studied with Hans Joachim Koellreutter; by 1998 he earned a doctorate from the Instituto de Artes at São Paulo State University in Brazil (UNESP).²⁰¹

¹⁹⁷ Veronique de Oliveira Lima, "General Characteristics of his Work," December 1999, http://www.villani-cortes.tom.mus.br/index.php?menu=sua_obra&page=sua_obra (accessed June 2, 2008).

¹⁹⁸ Marcondes, 215.

¹⁹⁹ Mariz, 383.

²⁰⁰ Marcondes, 215.

²⁰¹ Lima, "Edmundo Villani-Côrtes," Bio December 1999, <http://www.villani-cortes.tom.mus.br/index.php?menu=biografia&page=biografia> (accessed June 2, 2008).

Similar to Gnattali, Villani-Côrtes wrote music for radio and television, and for jazz and concert music ensembles. While Villani-Côrtes does not set out to compose in a nationalistic manner, the qualities that tie him to this classification are ever present in the body of his work. He has written six works for the saxophone: *Rapsódia Brasileira* (1989), a mixed ensemble work for clarinet, soprano and tenor saxophones, and piano; *Choro do João* (1995) scored for tenor sax and piano or flute and piano; *The Crazy Boy's Theme* (1995), an unaccompanied work for alto saxophone; *Monólogo '96* (1996); and *O Gabriel chegou* (1997) for tenor saxophone and piano.

His most recent work is *Ibira Guira Recê* (2000) for alto saxophone and orchestra, dedicated to saxophonist Dale Underwood. Initially, Villani-Côrtes titled this work *Coração de Floresta* (Heart of the Forest), however, the title was changed for publication. In this single-movement work the thematic material alternates between an opening theme that is reminiscent of an Ernesto Nazareth tango such as *Ferramenta* and a broad, lyrical theme with rhapsodic episodes.

Example 30 *Ibira Guira Recê*, Theme A, mm. 9-18

I

HEART OF THE FOREST
(CORAÇÃO DA FLORESTA)

E. VILLANI CÔRTEZ / 06/03/00

1

2

13

loco

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Example 31 *Ibira Guira Recê*, Theme B, mm. 39-47

The image shows a musical score for Example 31, Theme B, mm. 39-47. It consists of four staves. The top staff is the upper voice, and the bottom two staves are the lower voice. The score is in 3/6 time and features a melody in the upper voice and accompaniment in the lower voice. The tempo is marked 'Espress.' and the dynamics include 'p.' and 'f.'. The score concludes with a double bar line and a fermata.

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Of his creative process the composer writes:

I write from the point of an internal will to express something. I like to work with a theme and develop it, in a way that has fluidity and coherence, bringing it to a natural culmination point, and after entering into a 'decrecendo'.²⁰²

Ibira Guira Recê directly reflects this compositional philosophy in that the two main themes recur throughout, and at each repetition a bit more embellishment takes place as well as fragmentation dispersing the thematic material between both instruments in a flowing manner.

²⁰² Ibid.

Example 32 *Ibira Guira Recê*, mm. 88-99

Handwritten musical score for Example 32, *Ibira Guira Recê*, measures 88-99. The score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and articulation marks. Fingerings are indicated with numbers 1-5. Trills and triplets are also present. The piece concludes with a double bar line at measure 99.

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The composition builds into a cadenza at measure 142. At this point the composer exploits theme B building to a short interlude of theme A, followed by another

cadenza. The work then closes with theme B affirming the composer's statement above about composition moving to a climax followed by a decrescendo. The "decrescendo" he refers to is not necessarily tied to dynamics but to the overall pacing of the work.

Example 33 *Ibira Guira Recê*, mm.175-182

The musical score for Example 33, 'Ibira Guira Recê', measures 175-182, is presented in two systems. The first system shows measures 175-178, and the second system shows measures 179-182. The music is in 2/4 time and features a melody in the upper voice and accompaniment in the lower voice. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes, with some triplet markings. The accompaniment features chords and single notes in both hands.

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Monólogo '96 is an unaccompanied work for tenor saxophone that explores the tonal range of this instrument. It is structured in an improvisational manner, featuring rhythmic variety interspersed with repeated patterns and a harmonic language influenced by jazz.

Example 34 *Monólogo '96*, mm. 13-34

13 *pouco menos, accelera* *mf* *pouco menos, accelera*

17 *menos* *a tempo* *p*

22 *ritmico* *mf*

26

29

32 *f*

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A short lyrical section provides contrast that leads into the final section of the work. At the climatic point of the composition the melodic range extends briefly into the altissimo followed by a line that extends throughout the instrument beginning in the low range.

Example 35 *Monólogo '96*, mm. 84-124

84 *a tempo*
mf

90

95 *menos*
f *mf* *p*

101 *ritmico*

107

113 *cresc. e afret. até o fim*
6 6

118 *rápido* 5

121 *ff* *p* *pp*

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Edmundo Villani-Côrtes, São Paulo.

Nelson Batista de Macêdo (b. 1931) is a composer from the northeastern state of Bahia, where he obtained his initial formal education in music in viola and clarinet from the University of Bahia.²⁰³ After graduating Macêdo then relocated to Rio de Janeiro where he currently lives and works. He earned a degree from the Universidade Federal do Rio de Janeiro (UFRJ) in viola, composition, and conducting Macêdo and then studied in Paris through a scholarship from the French government.²⁰⁴ Upon returning to Rio de Janeiro, he worked as a violist with the orchestra of the Teatro Municipal and later a conductor of various national orchestras.²⁰⁵

The primary work for saxophone by Macêdo is *Fantasia Capricho* (1972) for alto saxophone and string orchestra. The composition opens with a cadenza that is steeped in a jazzy harmonic language followed by an Allegro moderato section that establishes a driving rhythmic pattern with syncopation that is characteristic of Brazilian popular music.

²⁰³ Marcondes, 464.

²⁰⁴ Mariz, 384.

²⁰⁵ Ibid.

Example 36 *Fantasia Capricho*, mm. 1-4

Para Paulo Moura

FANTASIA CAPRICHIO

Nelson Macêdo
Rio.1972

The musical score consists of two systems. The first system is for Alto Saxophone (Alto Sax.) and Piano. The Alto Saxophone part is marked 'Recitativo (Lento)' and features a melodic line with dynamics *p*, *p*, *p*, *string*, *f*, and *p*. The Piano part is marked 'Lento' and features a cadenza with dynamics *p*, *p*, and *ppp*. The score includes fingerings (5, 6, 7, 3) and articulation marks like 'ced.' and 'string'.

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Nelson de Macêdo, Rio de Janeiro.

The composition continues with sections of *meno mosso* that recall the mood, thematic material, and freedom of the opening cadenza that alternate with sections of strict tempo incorporating the thematic material from the Allegro moderato. *Fantasia Capricho* closes with a final cadenza.

Example 37 *Fantasia Capricho*, mm. 57-67

FANTASIA CAPRICHIO 7

A. Sx. *p* *f*

Pno. *p* *f*

A. Sx. *ff* *mf* *f* *f*

Pno.

A. Sx. *mf* *f* *p*

A. Sx. *mf* *f* *p*

A. Sx. *Allegro Moderato*

Pno. *ff* *p* *f*

Ten Ten

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Nelson de Macêdo, Rio de Janeiro.

This composition has been recorded on the Continental label²⁰⁶ in 1979 by the orchestra *Os Cameristas* as part of a collection of albums that feature Brazilian contemporary composers.²⁰⁷ Paulo Moura is the soloist and the orchestra is conducted by Macêdo, who is also the founder of the *Os Cameristas* ensemble. The recording and the score are held at the Fundação Biblioteca Nacional in Rio de Janeiro.

Nestor de Hollanda Cavalcanti (b. 1949) is a composer, arranger and producer of popular music²⁰⁸ who is based in Rio de Janeiro. The catalogue of the composer spans works for orchestra, band (including symphonic and jazz bands), and chamber and vocal music. His compositions have been recognized and performed both nationally and internationally. Cavalcanti has written seven pieces for soprano, alto, and baritone saxophones with the majority of these works being rather light-hearted in nature. The compositions by Cavalcanti are not technically difficult and closely represent the composer's ties to popular music. His 1991 composition *Louvres Brasileiros* consists of three movements – 'Rock', 'Fox', and 'Blues' – each paying homage to the respective style in popular music, while *Suite Aberta em Forma de Coisas* (1997) for soprano saxophone is a three-movement work including of a *samba* and a *choro*.

The *3 Canções Populares*,²⁰⁹ composed in 1999, is a three-movement work for baritone saxophone that portrays popular music of Brazil. In 1997 the composer transcribed the second and third movements as separate works for the alto saxophone,

²⁰⁶ Cesar Guerra-Peixe, *Trio para violino, violoncelo e piano*, LP 135-404-008, Continental, 1977.

²⁰⁷ Marcondes, 464.

²⁰⁸ Nestor de Hollanda Cavalcanti, <http://www.nestor dehollandacavalcanti.mus.br/icurric.htm> (accessed May 8, 2008).

²⁰⁹ Translated as *3 Popular Songs*.

however, in 1999 he transcribed these works for the baritone saxophone, added a first movement, and grouped them under the title *3 Canções Populares*. This piece, dedicated to Gildes Bezerra, is light-hearted and pleasant.

The first movement, “Corpos Presentes: Canção da Distância” or “Present Bodies: Song of the Distance,” opens with a bouncing character that is contrasted by a lyrical, singing melody in the solo line. The body of the composition continues with the same sentiment and mood in duple meter until six measures from the end where a coda in minor, concluding with a half cadence, serves as a transition into the second movement, *Cissiparidade*.

Example 38 3 Canções Populares, I. “Corpos Presentes: Canção da Distância,”
mm. 1-12

Ao meu Senhor

3 Canções Populares **Nº 1 - Corpos Presentes**
(Canção da Distância)

A Gildes Bezerra

Nestor de Hollanda Cavalcanti

Energico $\text{♩} = 63$

Sax baixo

Energico $\text{♩} = 63$

Piano

f

$\text{♩} = \text{♩}$ Calmo $\text{♩} = 63$

p *p*₃

$\text{♩} = \text{♩}$ Calmo $\text{♩} = 63$

p *ff* *p*

mp *p*

ff *p*

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Nestor Hollanda de Cavalcanti, Rio de Janeiro.

“Cissiparidade” is the only movement of the collection that stands on its own as an individual composition for soprano saxophone and piano as well. This ternary formal structure has a folk-like lyricism based in the harmonic structure of jazz. The extensive notated ornamentation supports this character.

Example 39 3 Canções Populares, II. "Cissiparidade," mm. 1-12

Ao meu Senhor

3 Canções Populares N° 2 - Cissiparidade

À minha Míriam, com amor

A Gildes Bezerra Nestor de Hollanda Cavalcanti

The musical score is written for Saxophone and Piano. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Lento' with a metronome marking of 52. The saxophone part starts with a rest, then enters with a melodic line marked *pp* (pianissimo) and *mf* (mezzo-forte). The piano accompaniment starts with a chord marked *f* (forte) and includes a section marked 'sempre ligado' (sempre legato) with a metronome marking of 60. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the piano part. The saxophone part concludes with a *sfz* (sforzando) dynamic marking. The piano part continues with a *mf* (mezzo-forte) dynamic marking.

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Nestor Hollanda de Cavalcanti, Rio de Janeiro.

The third and final movement is “Jovem Guarda,” which is also listed individually in the composer’s catalogue as a composition for alto saxophone, and sustains a lilting character throughout the movement.

Example 40 3 Canções Populares, III. “Jovem Guarda,” mm. 1-15

Ao meu Senhor
3 Canções Populares N° 3 - Jovem Guarda
A minha Miriam, com amor
Nestor de Hollanda Cavalcanti

Andantino ♩ = 66

Sax baixo

Piano

The musical score is for a piece in 2/4 time, marked 'Andantino' with a tempo of 66. It features a Saxophone (Sax baixo) and Piano. The key signature has two sharps (F# and C#). The score is divided into three systems. The first system (measures 1-5) shows the Saxophone and Piano parts. The Saxophone part begins with a rest, followed by a melodic line starting in measure 4. The Piano part starts with a rest, followed by a rhythmic accompaniment. Dynamics include *mf* and *f*. A first ending bracket labeled 'A' spans measures 4 and 5. The second system (measures 6-10) continues the melodic and accompaniment lines. The Saxophone part reaches a *ff* dynamic in measure 10. The Piano part features a complex accompaniment with many beamed notes. The third system (measures 11-15) concludes the piece. The Saxophone part has a final melodic flourish, and the Piano part continues with its accompaniment. Dynamics include *f* and *ff*.

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Nestor Hollanda de Cavalcanti, Rio de Janeiro.

The final work for saxophone by Cavalcanti is *Um Gringo no Brasil*, a single movement composition for soprano saxophone and piano or strings that is more indicative of the *choro* genre. This composition has also transcribed for clarinet.

Chapter 16: *Música Nova* and the Manifesto of 1963

Art music in the second half of the twentieth century included the atonal and serial concepts of Schoenberg, the avant-garde, the exploration of new developments in technology, and minimalist trends in the literary and visual arts. While Western European music included these compositional techniques shortly after World War II, it was in the 1960s before a movement embracing these trends officially gave voice to a new direction of Brazilian art music that incorporated these developments.

This movement became known as *Música Nova*, which was a group of composers who supported the use of the techniques noted above. The movement was primarily centered in São Paulo, led by Gilberto Mendes and including Willy Corrêa de Oliveira and Rogério Duprat.²¹⁰ By 1966 another group of composers based in the northeastern region of Brazil known as the Bahia Group featured a greater emphasis on individuality steeped in contemporary compositional language.²¹¹ Associated with this group were Ernst Widmer, Jamily Oliveira, Lindembergue Cardoso, and Walter Smetak amongst others. The path established by these composers led to works that broke free from elements of nationalism that were deeply rooted in Brazilian art music since the works of Villa-Lobos. Support for the *Música Nova* movement was enhanced by the formation of the Society of Brazilian Contemporary Music and The

²¹⁰ Béhague, "Brazil," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/03894> (September 7, 2008).

²¹¹ Ibid.

Biennial of Brazilian Contemporary Music established by composer Edino Krieger in Rio de Janeiro from 1975-1997.²¹²

Throughout his career Gilberto Mendes (b. 1922) has been at the forefront of *avant-garde* music. He began his musical studies at the age of 18 in his hometown of Santos located in the state of São Paulo and continued his education with the noted composers Claudio Santoro, Henri Pousser, Pierre Boulez, and Karlheinz Stockhausen. His association with *Música Nova* in addition to his interest in concrete (or pattern) poetry and pop art produced by such artists as Ezra Pound, E. E. Cummings, Franz Kafka, Robert Rauschenberg, and Roy Lichtenstein²¹³ shaped the direction of his musical output including such works as *Beba Coca-Cola*, *Pause e Menopausa*, *Último Tango em Vila Parisi*, and *Ulysses in Copacabana surfing with James Joyce and Dorothy Lamour*. In his work there is often an underlying political statement disguised in humor and an unusual mirroring of the pop art movement. For example, *Beba Coca-Cola*, is a motet using counterpoint to simulate the overwhelming barrage of products pushed through advertising that culminates in a belch, a result of the refreshing drink of Coca-Cola. The influence of John Cage and the visual artist Robert Rauschenberg can be seen in such works as *Pause e Menopausa*, scored for coffee cups, spoons, and medicine dropper, and *Santos*

²¹² Ibid.

²¹³ Béhague, *Music in Latin America*, 345.

*Football Music*²¹⁴ for orchestra, 3 tapes, ball, audience and theatrical action, which include non-traditional instrumentation and aleatoric indeterminacy.²¹⁵

There are four works that include saxophone in the catalogue of Mendes, including two works that feature the instrument as a soloist. *Ulysses in Copacabana surfing with James Joyce and Dorothy Lamour* (1988) blends the saxophone in a chamber ensemble of flute, clarinet, trumpet, violin, cello, bass, guitar, and piano while *Uma Voz, Uma Fala* (1994) is a musical theater piece including alto saxophone. The solo works are *Saudades do Parque Balneário Hotel* (1980) and *Peixinho danse le frevo au Brasil* (1999). The later piece is dedicated to Daniel Kientzy and serves as a memorial to Jorge Peixinho.²¹⁶ It is an unaccompanied work incorporating the rhythms of a *frevo* set in a technically challenging setting that utilizes the soprano, alto, tenor, and baritone saxophones.

²¹⁴ The Santos Football Club is a soccer team located in Santos, a city on the coast near São Paulo. One of the most famous soccer players, Pelé, played for this team while rising to international stardom. The team continues to have a large following.

²¹⁵ Béhague, "Gilberto Mendes," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/18394> (accessed June 20, 2008).

²¹⁶ See p.139 for more information regarding the Peixinho-Kientzy Duo.

Example 41 *Peixinho danse le frevo au Brasil*, mm. 1-19

à Daniel Kientzky

Peixinho danse le frevo au Brésil
Gilberto Mendes - Santos, fév. 1999

$\text{♩} = 126$ Sax. alto Eb

1. *mf*

2. *quasi f*

mf

cresc.

cresc.

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Gilberto Mendes, São Paulo.

Example 42 *Peixinho danse le frevo au Brasil*, mm. 204-213

3X

f

p la tête

Sax. soprano Bb

plus lent

sans rigueur

rall.

le plus rapide possible - sans rigueur

pp

mp

pp

rall.

rall.

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Gilberto Mendes, São Paulo.

Saudades do Parque Balneário Hotel (1980) is a serialist composition that pays homage to the Parque Balneário Hotel in São Paulo, a hotel that had a vibrant musical life at the heart of the city. *Saudades* is one of the most significant works by a Brazilian composer within this genre. The unifying structure of this composition is the constant steady division of the eighth note throughout. Mendes makes use of the saxophone and piano to represent the bustle on the streets of passing trains (Example 44), the sound of music performed in the hotel (Example 45), and silence to represent the ultimate demise of this architectural fixture in São Paulo (Example 46). Although visually the rhythms do not always appear to coincide on the page, the saxophone line does ultimately have the same total rhythmic value as the piano part.

Example 43 *Saudades do Parque Balneário Hotel*, mm. 4-9

Reprinted, by permission, from
Gilberto Mendes, São Paulo.

Example 44 *Saudades do Parque Balneário Hotel*, mm. 82-85

Reprinted, by permission, from
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Example 45 *Saudades do Parque Balneário Hotel*, mm. 96-99

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This work is a challenging and interesting addition to the saxophone repertoire.

Luís Carlos Vinholes, a composer and music critic, was born in 1933 in the southern state of Rio Grande do Sul.²¹⁷ He is best known for being the first Brazilian composer to write an aleatoric piece.²¹⁸ Pivotal influences upon his career are his studies in flute and composition with Hans Joachim Koellreutter as well as living and working in Japan for several years.²¹⁹ Koellreutter introduced Vinholes to the three main compositional techniques that he employed throughout his career: dodecaphony, aleatoric techniques, and a technique coined by the composer as ‘tempo-espaço’ or ‘time-space.’²²⁰ Musicologist, Vasco Mariz reflects upon the output by Vinholes:

His series of *Tempo-Espaço* are considered some of his most significant work[s]. [They are] constructed with grand concision and economic use of material, using silence as an element of structure. This

²¹⁷ Béhague, “Luís Carlos Vinholes,” in *Grove Music Online*, Oxford Music Online, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/43514> (accessed June 16, 2008).

²¹⁸ Luís Carlos Vinholes, e-mail June 24, 2005, author’s personal archive.

²¹⁹ Mariz, 353.

²²⁰ Vinholes, e-mail June 24, 2005.

orientation also exists in Koellreutter, years before, it was classified as music with pauses.²²¹

During his stay in Japan Vinholes became interested in the Japanese avant-garde movement and concrete poetry, a type of poetry that visually suggests the author's meaning.²²² Concrete poetry can also consist of a single word or phrase that is altered by changing the order of the letters or using only portions of words, or nonsense syllables, single letters or numbers.²²³

In the limited catalogue of Vinholes, he frequently bases his compositions upon poetry of this type. An example is *Tempo-Espaço XVI* (1978) for flute or oboe and voice, which is also one of the works that the composer indicates is possible to be transposed for saxophone.

²²¹ Mariz, 354.

²²² *American Heritage Dictionary*, 306.

²²³ M. H. Abrams, *A Glossary of Literary Terms*, 5th ed. (Fort Worth: Holt, Rinehart and Winston, Inc., 1988), 34.

Example 46 Poetry from the book *Servidão de Passagem* (1962) by Haroldo de Campos used as a basis for *Tempo-Espaço XVI*²²⁴

de sol a sol	from sun to sun
soldado	soldier
de sal a sal	from salt to salt
salgado	salty
de sova a sova	from beating to beating
sovado	crushed
de suco a suco	from juice to juice
sugado	sucked
de sono a sono	from sleep to sleep
sonado	sounding
sangrado	bleeding
de sangue a sangue	from blood to blood
sol a sal	sun to salt
sal a sova	salt to beating
sova a suco	beating to juice
suco a sono	juice to sleep
sono a sangue	sleep to blood

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Luís Carlos Vinholes, Brasília.

²²⁴ Translation from Portuguese to English by Ícaro Goes de Godoi.

Example 47 *Tempo-Espaço XVI*, mm. 1-13

Tempo-espaço XVI l. c. vinholes

$\text{♩} = 1$ A-1

flauta ou oboé

VOZ

de sol a

texto: haroldo de campos 1962

A

sol sol da do

B

de sal a

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Luís Carlos Vinholes, Brasília.

From the period of his dodecaphonic and aleatoric compositions there are two pieces that translate well to the saxophone: *Existencialismo* (1958) originally for solo flute and *Instrução 61* (1961).

Example 48 *Existencialismo*, mm. 1-16

existencialismo

I. c. vinholes

1958

flauta

8a- 8a-

f *mf* *mf*

1 2 3

mp *p* *f* *mp* *mp* *p*

4 5 6 7 8

f *p* *mp* *livre* *p* *p*

9 10 11 12 13 14 15 16

mp *pp* *pp* *pp* *pp* *mp*

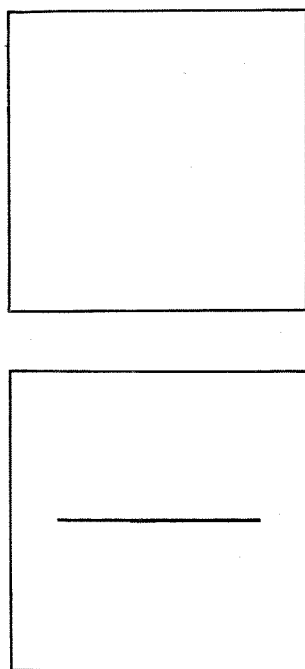
9 10 11 12 13 14 15 16

Detailed description: The image shows a musical score for flute, measures 1 through 16. The score is written on four staves. The first staff (measures 1-3) features a melodic line with a dynamic range from *f* to *mf*. The second staff (measures 4-8) continues the melody with dynamics *mp*, *p*, *f*, *mp*, and *mp*. The third staff (measures 9-16) includes a section marked 'livre' (ad libitum) starting at measure 10, with dynamics *f*, *p*, *mp*, *p*, and *p*. The final staff (measures 9-16) shows a descending melodic line with dynamics *mp*, *pp*, *pp*, *pp*, *pp*, and *mp*. Handwritten numbers 1 through 16 are placed below the notes to indicate measure numbers. The word 'livre' is written above the notes in measures 10-16.

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Instrução 61 is a work for any four instruments. The composition is based upon one hundred cards that are divided into four groups of twenty-five. In Example 49 a sample of the cards and directions for the work are presented.

Example 49 *Instrução 61*



INSTRUCTION 61

For the "Instruction 61," for any four instruments, we need 100 square cards, divided into four groups of 25, one for each instrument, respectively.

In each group of 25 cards, 7 have a long line, 7 a short line, 7 a point and 4 are in blank.

The lines, when in the horizontal position, and the point read as a single sound.

The lines, when in the vertical position, read as a group of sounds.

When in the horizontal position, the long line, as compared with the short one, has longer time duration and vice-versa.

When in the vertical position, the long line, as compared with the short one, has more sounds (it groups more sounds) and vice-versa.

The point is always a single sound with time duration as short as possible.

The cards in blank are silences=pauses=absence of sound-sounds.

The relativity between the values above and the height and intensity are dependent upon the moments.

Each instrument player will have before him somebody to show the cards, shuffled with the purpose of creating possibilities for the creation of the work.

The order and the time for exposition of each card depend directly and exclusively on who is manipulating them.

The work (the "composition") to be realized can be of any duration, as convenient.

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Luís Carlos Vinholes, Brasília.

Beginning in 1956 Vinholes began to move in a different direction of compositional technique with his series of *Tempo-Espaço* that is based in serialism, with a certain degree of lyricism and economy in the manner of Webern.²²⁵ His association with poetry is present in a select number of works within this series.

²²⁵ José Maria Neves, *Música Brasileira Contemporânea*, (São Paulo: Ricordi, 1981) quoted in Vasco Mariz, *História da Música no Brasil*, 5th ed. (Rio de Janeiro: Nova Fronteira, 2000), 355.

Throughout the period of his composing the *Tempo-Espaço* series the works moved from strict serialism into aleatoric episodes of serialized pitches.

Vinholes has not specifically written for the saxophone, although, in speaking with the composer, he is open to the idea of his work being presented on the instrument.²²⁶ Certain works are restricted due to the instrumentation with other instruments; however, the *Instrução 61* and *Instrução 62* would work well for a quartet while *Tempo-Espaço XV* is a fine choice for a duo or quartet. It is the *Tempo-Espaço XIII, 4 sides of the thousands faces of Janet* (1978) that would translate best for the saxophone as it was originally conceived for flute, oboe, or clarinet. The directions for the composition are as follows:

²²⁶ Luís Carlos Vinholes, e-mail August 4, 2005, author's personal archive.

Example 50 Performance directions for *Tempo-Espaço XIII, 4 sides of the thousands faces of Janet*

TIME-SPACE XIII

4 sides of the thousands faces of Janet

Homage to Ernst Krenek

INSTRUCTIONS

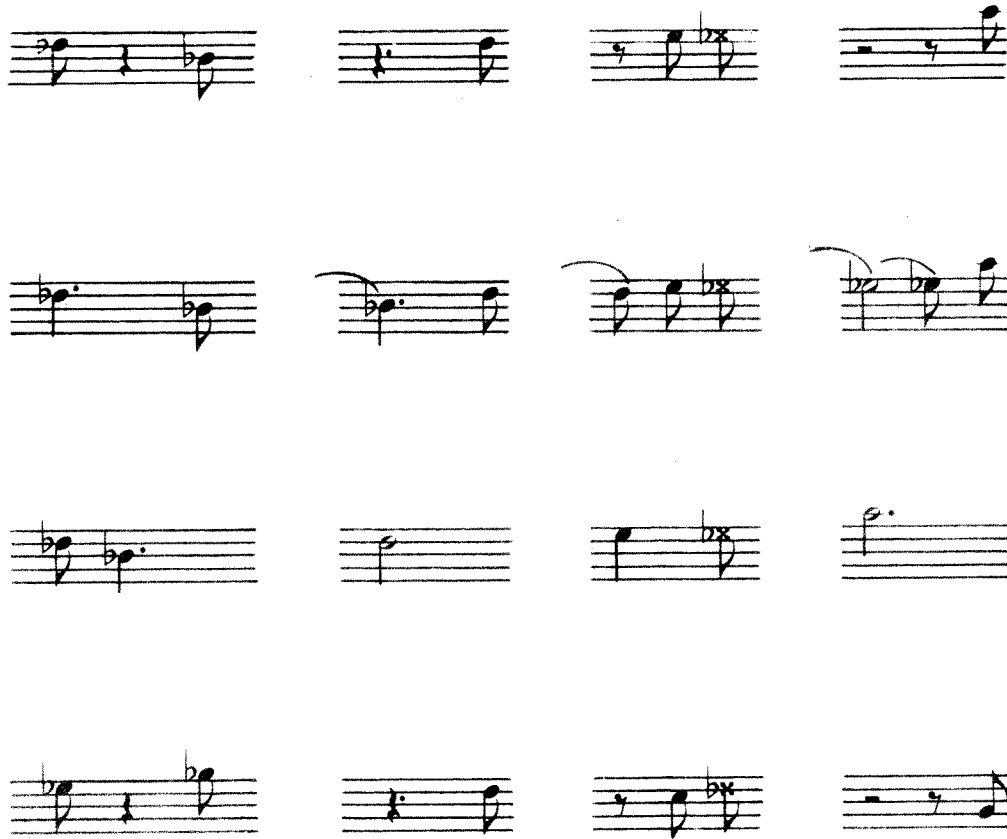
- . for flute or oboe or clarinet
- . 14 columns - each column with 6 blocks
- . $\uparrow = 1$
- . the \uparrow may be played in any 8va.
- . reach the notes with \curvearrowright only from \uparrow in any 8va.
- . intensities to be chosen by the interpreter
- . transportation to any interval of a whole sequence of fourteen blocks may be used

HOW TO READ

Starts in any of the 6 blocks of **any column (x)** and follows, successively, to any block of **the next column until the fourteenth column, behind the column (x)**. Repeat it again. There are thousands of possibilities. No limit of time for the duration of the work resulting. If wished, a order for the blocks may be established previously to the performance. The duration of the pauses between the blocks depends on the interpreters.

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Luís Carlos Vinholes, Brasília.

Example 51 *Tempo-Espaço XIII, 4 sides of the thousands faces of Janet*



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Luís Carlos Vinholes, Brasília.

Lindembergue Cardoso (1939-1989) is a composer whose deeply embedded roots in the northeastern state of Bahia are blended with contemporary idioms into a personal language. He began his career working in bands playing popular music, however, while attending the University of Bahia, composer Ernst Widmer introduced Cardoso to contemporary art music.²²⁷ Upon graduating Cardoso then

²²⁷ Mariz, 431.

began teaching at his alma mater and was heavily involved in choral music. Cardoso is a founding member of Bahia Composers Group²²⁸ and the Brazilian Contemporary Music Society.²²⁹

Cardoso has composed two works for saxophone, the first of which was written in 1981 and is a duet titled *Cinco por Dois*,²³⁰ Op. 71. This is an aleatoric composition for flute, doubling alto flute, and piccolo and clarinet doubling soprano saxophone.

²²⁸ Ibid.

²²⁹ Marcondes, 157.

²³⁰ Translated as *Five for Two*.

Minimalisticamixolidicosaxvox, Op. 109 (1988) is a unique work for tenor saxophone and SATB chorus that is a blend of *fórró*²³¹ and atonality. A *fórró* ensemble usually features an accordion, a bass, a triangle, and a *zabumba*, a type of cylindrical wooden drum that is commonly used in northeastern music.²³² The tenor saxophone is given the role of the accordion through the arpeggiated figures while the chorus is used to represent the bass and *zabumba* through whole-note chords with accented syllables such as “uá” or “pa”.

²³¹ See p. 37 for description of *fórró*.

²³² Marcondes, 841.

Example 53 *Minimalistic mixolidic saxvox*, mm. 1-14

• Geová Nascimento

MINIMALISTIC MIXOLIDIC SAXVOX

PARA SAX-TENOR E CORO

LINDEMBERGUE CARDOSO - Op. 110

The musical score is written for Saxophone (Sax sib), Soprano, Contralto, Tenor, and Baixo. The time signature is 4/4 and the tempo is marked as ♩ = 120. The key signature has one flat (B-flat). The score is divided into two systems. The first system shows the initial entries of the instruments and the vocalists. The saxophone part begins with a *fp* dynamic and a melodic line. The vocalists enter with the syllable 'uá...'. The second system continues the piece, featuring a saxophone improvisation with a *f* dynamic and a rhythmic pattern. The vocalists continue with 'uá...'. The piece concludes with a final saxophone flourish and a *fp* dynamic.

Reprinted, by permission, from
Lucy Cardoso, Salvador, Bahia.

In the second section the chorus sings the typical *fórró* rhythm under an atonal melody. The saxophone has two improvisatory sections before the composition ends with additional rhythmic figures typical of *fórró*.

Example 54 *Minimalisticamidicosaxvox*, mm. 22-35

The musical score is presented in two systems. The first system consists of three staves: a vocal line at the top, a piano part in the middle, and a bass line at the bottom. The tempo is marked as quarter note = 120. The key signature has one sharp (F#). The vocal line begins with a fermata on a whole note, followed by a melodic line with lyrics 'uá' and 'pa pa pa pa'. The piano part features a complex rhythmic pattern with many beamed notes. Dynamics include *ff*, *mf*, *p*, and *(p)*. The second system contains six measures of rests for the piano and bass parts, while the vocal line continues with a melodic line.

Reprinted, by permission, from
Lucy Cardoso, Salvador, Bahia.

This work exemplifies the compositional elements that were most important to Cardoso: dance music of the northeast, contemporary compositional techniques, and the use of a chorus.

A native of Rio de Janeiro, Jorge Antunes (b. 1942) is regarded as a leader of electronic music in Brazil. Upon completing his initial musical studies in clarinet and composition, Antunes began writing in a style that acknowledges the nationalistic

characteristics of the music of Villa-Lobos. After a period of study abroad, Antunes began exploring the language of electronic music which by 1962, was enhanced by his studies in physics at the National Philosophy Faculty (FNFi).²³³ In the early 1970s Antunes was invited to direct the music composition program at the University of Brasília. During this period he created a state-of-the-art electronic music studio at the University, and founded the Musical Experimentation Group of the University of Brasília also known as GeMUnB, an ensemble of eight musicians who performed the music created at the studio.²³⁴

Another interest of Antunes is to the relationship between sound and color, which serves as the basis for several of his works. He is the leading composer in establishing the Studio for Chromo-Musical Research.²³⁵ Antunes composed a series of works entitled *Cromoplastofonias* for orchestra, magnetic tape, and light that reflect his research in the relationship between sound and color. These works were presented in art galleries while he was an active member of the avant-garde movement in Rio de Janeiro from 1965-1968.²³⁶

Antunes has written for the saxophone in two works for chamber ensemble, but it is his *Rituel Violet pour Saxophone Ténor et Bande Magnétique*, composed in 1999, which serves as his primary work for the instrument. In 1995 he agreed to write a composition for the newly formed Peixinho-Kientzy duo, comprised of his friend and fellow composer, the pianist Jorge Peixinho, and Daniel Kientzy, an avant-garde French saxophonist, whose focus was to promote new and experimental music. The

²³³ Ibid., 39.

²³⁴ Ibid.

²³⁵ Ibid.

²³⁶ Ibid.

original concept of the piece is based in a visual impression. Antunes saw the piano part as improvised with clusters in the lower range of the instrument connected to the upper range in semicircular gestures of the right hand through the air.²³⁷ For the composer, the sound created would be similar to the images of the artist Joan Miró. Unfortunately, Peixinho passed away before this duo was able to perform the work and others they had solicited from a variety of composers. Antunes dedicated the work to the memory of Peixinho.

Four years after Peixinho's death, Antunes created a tape accompaniment to substitute for the piano part in this work for the piano and saxophone duo.²³⁸ The composition is centered on a pedal 'E' which is the pitch that represents violet; consequently, for Antunes, this color symbolizes *saudades* or longing.²³⁹ This pitch, according to the composer, sustains the dialogue between the saxophone and the sonorous-spatial gestures of Peixinho and Miró that were integral to the initial concept behind the work for the duo.²⁴⁰ Visual symbols are presented throughout the composition that instruct the saxophonist not only in the manner of articulation, but also in the specific direction of the bell of the instrument, and in the movement on stage, which includes standing, kneeling, or crouching while playing.

²³⁷ Gerson Valle, *Jorge Antunes: Uma Trajetória de Arte e Política*, (Brasília: Sistrum Edições Musicais, 2003), 144.

²³⁸ *Ibid.*, 145.

²³⁹ *Ibid.*

²⁴⁰ *Ibid.*

Example 55 *Rituel Violet*, page 8, lines 1-3

. 8 .

The image displays three systems of musical notation for Example 55, *Rituel Violet*, page 8, lines 1-3. Each system consists of a top staff for Saxophone Tenor (Sx. T.) and a bottom staff for Piano (pe).
- The first system shows a saxophone line with a trill and a piano line with a long note. Handwritten annotations include a trill symbol with arrows, a wavy line, and a dynamic marking of *fff*.
- The second system shows a saxophone line with a melodic phrase and a piano line with a short melodic phrase. A dynamic marking of *f* is present.
- The third system shows a saxophone line with a triplet and a piano line with a melodic phrase. Handwritten annotations include a trill symbol with arrows, a dynamic marking of *mf < f*, and a measurement of *1"*.

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Jorge Antunes, Brasília.

Example 56 *Rituel Violet*, page 9, line 1

The image shows a musical score for Saxophone (Sx. T.) and Tape. The score is written on a single staff with a treble clef and a common time signature (C). The music begins with a glissando (gliss.) marked with a '2' above it. The dynamic starts at mezzo-piano (mp) and increases to fortissimo (f) over a 6-inch distance, as indicated by a horizontal arrow below the staff. Above the staff, a diagram shows a hand moving from a squatting position to a standing position, with arrows indicating the path of movement. The word 'Tape' is written below the staff.

Reprinted, by permission, from
Jorge Antunes, Brasília.

In the book, *Jorge Antunes, uma trajetória de arte e política*, the composer describes the meaning behind these gestures:

To dramatize the work is the biggest challenge for the soloist, because he will see and feel Jorge at his side, on the stage. The saxophonist, as a medium that enters into a trance, ritualizes the musical process with positions on the stage, that are not conventional: squatting, running, walking, standing, kneeling...²⁴¹

The movements of the saxophonist, dictated by the visual symbols in the score, emulate Peixinho gesticulating the electronic paths that are the signs of Miró.²⁴²

José Antônio de Almeida Prado (b. 1943) is a composer from São Paulo whose early influences were Camargo Guarnieri and Osvaldo Lacerda, his teachers at the Conservatory of Santos.²⁴³ It is in his works of the early 1980s where the

²⁴¹ Ibid. Translation from Portuguese by author.

²⁴² Ibid.

²⁴³ Marcondes, 641.

influence of his studies with some of the world's leading composers, including György Ligeti, Lukas Foss, Nadia Boulanger, and Olivier Messiaen,²⁴⁴ is evident, resulting in a turn towards atonality and post-serialism. The majority of his catalogue consists of works for piano, however, among his chamber works is one work for saxophone.

New York, East Street for soprano saxophone and piano is dedicated to Clara Sverner and Paulo Moura. This work features a blend of atonal and jazz elements and opens with grand flourishes in the piano part.

Example 57 *New York, East Street*, mm. 1-2

A Clara Sverner e Paulo Moura

New York, East Street

ALMEIDA PRADO

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Henrique Gandelman, Procurador of J. A. Almeida Prado.

The saxophone enters at rehearsal 'A,' establishing a reflective character through a somewhat melancholic melodic line. In contrast the left hand of the piano presents a

²⁴⁴ Ibid., 642.

suave bass line that is punctuated with syncopated chords in the right hand. It is here that the blend between jazz and atonality are evident.

Example 58 *New York, East Street*, mm. 10-17

The musical score for Example 58, 'New York, East Street', mm. 10-17, is presented in three systems. The first system (mm. 10-11) shows a piano part with a 'pp rall. molto' marking and a vocal line marked 'Calmo'. The second system (mm. 12-13) includes 'p cantante sonoro' and 'in loco' markings. The third system (mm. 14-15) continues the piano and vocal parts. The score includes various musical notations such as slurs, ties, and dynamic markings.

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Henrique Gandelman, Procurador of J. A. Almeida Prado.

The mood changes abruptly at rehearsal 'B' where a driving melodic line is passed between the saxophone and piano. In this portion of the composition Prado makes

use of frequent meter changes, accents, and extreme dynamic changes to punctuate the contrast between the driving quality of theme B and the melancholic character of theme A. This piece closes with a return to reflective thematic material following another saxophone cadenza.

Example 59 *New York, East Street*, mm. 41-48

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The compositions of Harry Lamont Crowl (b. 1958) are based on a contemporary harmonic language and include works for instruments and voice in genres ranging from solo to orchestral, as well as opera. He is primarily self-taught in composition and began his musical studies on violin in his hometown of Belo Horizonte. The composer continued his musical studies in the United States at the Julliard School of Music with violist Charles Jones and with composer Peter Sculthorpe in Dartington, England.²⁴⁵ Crowl is currently the Artistic Director of the Federal University of Paraná's Philharmonic Orchestra and professor at the School of Music and Fine Arts of Paraná (EMBAP). He remains active in the contemporary music scene both in Brazil and internationally.²⁴⁶

His catalogue includes two works for solo saxophone in addition to a larger ensemble work which also includes saxophone. The first work by Crowl is the *Concerto for Soprano Saxophone and String Orchestra*, composed in 1983 and revised in 2005. The piece was premiered in January of 1984 at the 9th International Summer Course of Brasília with soloist Vadim Arsky,²⁴⁷ the first professor of saxophone at the Federal University of Brasília. This work merges such modern compositional techniques as spatial notation, symbolic notation, and aleatoric elements into a single movement work. The composition opens with a cadenza:

²⁴⁵ Harry Crowl, www.harrycrowl.mus.br (accessed July 11, 2008).

²⁴⁶ Ibid.

²⁴⁷ Ibid.

703
5726

CONCERTO *pt* sax - soprano e orquestra de cordas

H. CROWL
(1983)
(rev. 2005)

Audante (♩ ≈ 65)

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Harry Crowl, Curitiba.

The work continues in an atmospheric interaction between the soprano saxophone and orchestra via episodic fragments that reaches a contrapuntal culmination supported by frequent dynamic exchanges.

Example 61 Concerto, mm. 77-85

Handwritten musical score for Example 61, Concerto, mm. 77-85. The score is written on ten staves, with the first five staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (staves 1-5) includes markings like 'f', 'mf', 'p', 'cresc.', and 'poco'. The second system (staves 6-10) includes markings like 'ff espressivo', 'mf sempre', 'pp', and 'f'. The score concludes with a double bar line and a final dynamic marking 'f'. The right margin of the second system contains the notation '5(3+)' repeated five times next to a vertical line.

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Harry Crowl, Curitiba.

The miniature formal structure of the *Concerto* unwinds to a close through meter changes and a contemplative character.

Solilóquio I for unaccompanied tenor saxophone (1995) is Crowl's second work for saxophone. It is dedicated to Brazilian saxophonist Rodrigo Capistrano, who premiered the work at the Museum of Image and Sound in Curitiba in December of 1995.²⁴⁸ *Solilóquio I* consists of four movements that uses an atonal harmonic language and spatial notations. Throughout the piece Crowl explores the timbral qualities of the saxophone not only through frequent and extreme dynamic ranges but also in effects such as flutter tongue (in movements one and three) and multiphonics (in movement four).

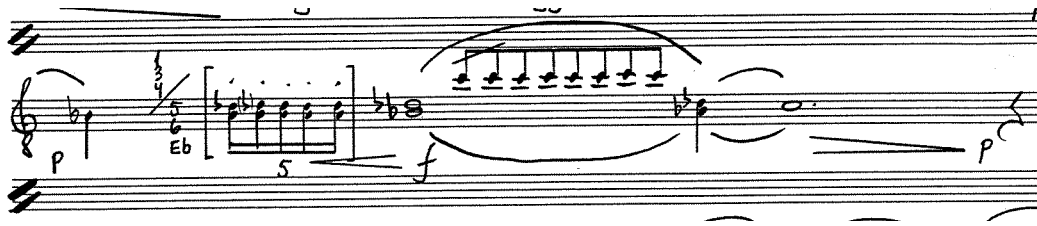
Example 62 *Solilóquio I*, I., line 9

Example 62 shows a musical score for tenor saxophone. The top staff is in treble clef and contains a melodic line with dynamics *ff*, *pp*, and *p*. The bottom staff is in bass clef and contains a complex rhythmic accompaniment with triplets and dynamics *f* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. The score is labeled "PAN-A3 18 STAVE" and "COPYRIGHT © PANOPUS LTD. 1976".

Reprinted, by permission, from
Harry Crowl, Curitiba.

²⁴⁸ Ibid.

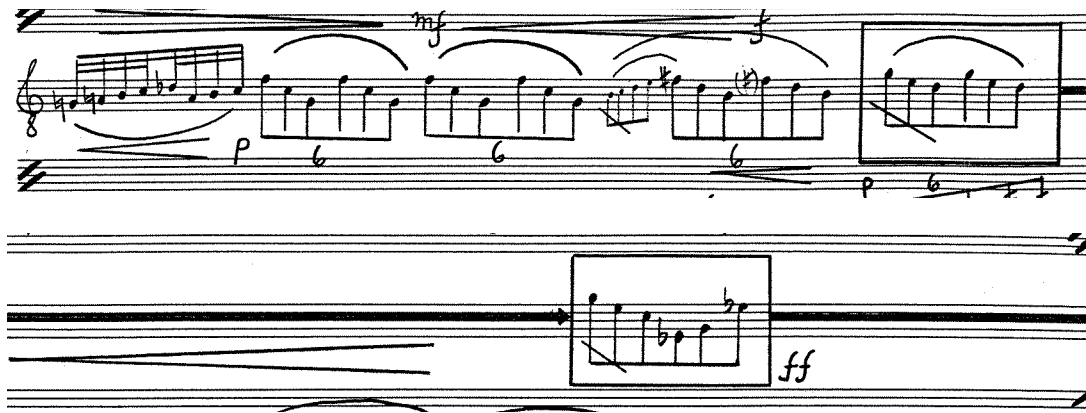
Example 63 *Solilóquio I*, IV., line 4



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Harry Crowl, Curitiba.

Trills are extensively used in the first and second movement while repetitions of pitch patterns are developed throughout the third movement. Although the entire range of the saxophone is incorporated, the composer avoids excursions into the altissimo.

Example 64 *Solilóquio I*, III., line 2



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Aldo Brizzi (b. 1960) is a composer of Italian heritage who immigrated to Brazil. His works mostly include electronics, and the majority of his works for saxophone were composed for the French experimental saxophonist Daniel Kientzy. Brizzi makes use of the non-traditional saxophones, for example, the composition *En*

to Pan (2000) is scored for soprano and contrabass saxophones and tape. This eight-minute work is performed by one person, and requires the performer to play each of the instruments in the saxophone family from sopranino to contra-bass. Many of the works by Brizzi are available only in manuscript form through the composer. Other pieces include *Mi ha sefer*, *De la trasmutatione de'metalli*, *Baravento*, and *Serenata per J.*

Edson Zampronha (b. 1963) is an award-winning composer. He was born in Rio de Janeiro but has lived and worked in São Paulo for much of his life. Zampronha served as Professor of Musical Composition at the São Paulo State University in Brazil (UNESP) for sixteen years and is currently teaching at the University of Valladolid in Spain.²⁴⁹

Zampronha is from a musical family that fostered his musical education at an early age. He began with the piano taught by his mother, an acclaimed pianist and professor of music. In addition to the piano, Zampronha continued to explore other instruments, primarily the woodwind family. Throughout his childhood Zampronha was continuously surrounded by instruments because his grandfather was a composer and his father and uncles were also musicians.²⁵⁰

The main sources of influence upon the composer are found in the works of Luca Marenzio, Vivaldi, Scarlatti, Beethoven, Schoenberg, Stravinsky, Messiaen, and Ligeti.²⁵¹ He has studied with such Brazilian composers as Carlos Kater, Edmundo Villani-Côrtes, Mário Ficarelli, and Hans Joachim Koellreutter. In an interview

²⁴⁹ Edson Zampronha, e-mail January 9, 2009, author's personal archive.

²⁵⁰ Ibid.

²⁵¹ Ibid.

Zampronha speaks of the Brazilian composers who have most influenced him: Villa-Lobos, Gilberto Mendes (in particular the works after 1980), Jorge Antunes, and Almeida Prado.²⁵²

The compositions of Zampronha have been recognized and performed throughout the world. In addition, Zampronha authors and lectures extensively on the state of modern music as well as his own compositional process. In an interview in 2003 the composer describes his concept of writing:

Already I have passed through different musical phases... I have uncovered that, from time to time, I feel the deep need to reinvent myself. When I [was] younger, I believed that the contemporary composer [created] music with the purpose of self-knowledge. Today, I discovered that the composer really creates [for himself] even [through]...the creation of a new work.²⁵³

Zampronha has explored several compositional styles and at present much of his work is based in electro-acoustic music.

Representing an early period in the composer's body of work is the *Composição for Saxophone and Piano* (1984-85). In this piece Zampronha conceives the motives as sentences, for example, the first seventeen measures create the first sentence.²⁵⁴

²⁵² "Antologia Pessoal: Edson Zampronha, compositor," *O Estado de São Paulo*, June 26, 2005.

²⁵³ João Luiz Sampaio, "Zampronha e a modelagem do som," *O Estado de São Paulo*, December 22, 2003.

²⁵⁴ Zampronha, e-mail January 9, 2009.

Example 65 *Composição for Saxophone and Piano, mm. 1-19*

COMPOSIÇÃO PARA SAXOFONE E PIANO

Composition for Saxophone and Piano

Edson ZAMPRONHA

Energico, con moto (♩ = 72-100 circa)

The musical score is presented in four systems, each with two staves. The top staff is for Sax Alto (Eb) and the bottom staff is for Piano. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is 'Energico, con moto' with a quarter note equal to approximately 72-100 beats per minute. The score includes dynamic markings such as *f*, *mp*, *mf*, *cresc.*, and *sf*. Measure numbers 7 and 16 are indicated at the end of the fourth system.

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Edson Zampronha, São Paulo.

Minimalism is used to develop the idea while the formal structure is sonata form.²⁵⁵ The composer describes this composition “as a mix of Messiaen (harmony), Beethoven (sonata form and musical sentences) and Minimalism (motives, developments, and variations).”²⁵⁶ *Composição* is set in a comfortable range of the instrument with significant unison voicing between the saxophone and piano. The most challenging aspect of this work are the odd-meter and frequent changes in meter.

²⁵⁵ Ibid.

²⁵⁶ Ibid.

Example 66 *Composição for Saxophone and Piano*, mm. 77-96

The musical score is presented in two systems. The first system (measures 77-81) shows the saxophone part with eighth-note patterns and the piano accompaniment with chords and eighth-note figures. The second system (measures 82-86) continues the saxophone's eighth-note line and the piano's accompaniment. The key signature has one flat, and the time signature is 4/4.

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Rodrigo Cicchelli Velloso (b. 1966) is a native of Rio de Janeiro, and since 1998 he has taught at the School of Music at the Federal University of Rio de Janeiro (UFRJ).²⁵⁷ In Brazil, Cicchelli was a student of César Guerra-Peixe and Hans-Joachim Koellreutter. In 1997 he earned a doctorate in composition from the University of East Anglia located in England.²⁵⁸ Cicchelli also studied with European composers Denis Smalley, Tristan Murail, Jean-Claude Risset, and Brian Ferneyhough among others.²⁵⁹ The compositions of Cicchelli have been presented both nationally and internationally at such events as the Villa-Lobos Competition of Musical Composition and the Luigi Russolo International Competition of Electroacoustic Music.²⁶⁰ It was at the XIII Biennial of Contemporary Brazilian Music in Rio de Janeiro²⁶¹ where his *Multiple Reeds for soprano and tenor saxophones with tape* was a featured work by Cicchelli. This composition was written in 1993/94 and is dedicated to Stephen Cottrell, an English saxophonist that Cicchelli met while attending East Anglia.

Multiple Reeds is an exciting addition to the repertoire for the saxophone and employs such techniques as key clicks, controlled breathing, slap tonguing, multiphonics, flutter tonguing, and micro tuning, while the tape score ranges from modern industrialist metallic tones to atmospheric breath-like sounds.

²⁵⁷ Rodrigo Cicchelli Velloso, <http://sussurro.musica.ufrj.br/abcde/c/cicchellirod/Biografia.htm> (accessed November 25, 2008).

²⁵⁸ Ibid.

²⁵⁹ Ibid.

²⁶⁰ Ibid.

²⁶¹ Mariz, 486.

Example 67 *Multiple Reeds*, Instructions for performance

= Breathe out
 = Breathe in
 = Multiphonics where the presence of certain notes is desirable
 = Multiphonics with an internal trill
 = From the specified note sound the multiphonic and then return to the original note, following the rhythmic pattern
 = Growl on the note for the specified duration
 = Slap tongue
 = Flutter tongue
 = Staccato double tonguing
 = Breath vibrato (change the air pressure irregularly)

Reprinted, by permission, from
Rodrigo Cicchelli Velloso, Rio de Janeiro.

Cicchelli achieves compelling sonorities through the blending of acoustic and electronic layers of sound. For example, the combination of key clicking and controlled breath seems to combine the sound of a typewriter or the scurrying of insects, with a haunted, spacious, environmental sound.

Example 68 *Multiple Reeds, I.*, lines 5-8

Reprinted, by permission, from
Rodrigo Cicchelli Velloso, Rio de Janeiro.

The fourteen-minute composition in three movements begins with soprano saxophone accompanied by driving rhythms in the tape score. A haunting quality to the second movement is in part the result of the change in instrumentation to tenor saxophone. The third movement continues to use the tenor saxophone and opens with a rhythmic ostinato with syncopation created through slap tongues.

Example 69 *Multiple Reeds, III.*, lines 1-4

III

13.

Reprinted, by permission, from
Rodrigo Cichelli Velloso, Rio de Janeiro.

Midway through this movement the instrumentation returns back to soprano, and shortly after, the movement builds to a climax with a multi-phonic. The work closes with quiet atmospheric elements.

Example 70 *Multiple Reeds*, III. lines 9-12

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Rodrigo Cicchelli Velloso, Rio de Janeiro.

The final composer in this study to work with electronics is Vera Terra (b. 1949), a composer who is based in Rio de Janeiro. As a child Terra began playing the piano, however, she stopped for a period of time while studying philosophy. After earning a degree in philosophy in 1971, Terra returned to the piano and began composing. The most influential instructors upon the composer are pianist Jorge Zulueta, who introduced Terra to contemporary music for the piano and a new approach to piano technique, as well as composer Walter Smetak, who taught her improvisation. Terra states that German composer Dieter Schnebel, with whom she studied in Uruguay, is her most important teacher. The focus upon contemporary

music and encouragement to explore new sounds and techniques within the compositions of his students bore great influence upon Terra. In 1990 she earned a degree in composition from the Universidade Federal do Rio de Janeiro (UFRJ) followed by graduate work at the Catholic University of São Paulo where Terra focused on the music of John Cage and Pierre Boulez.

Ícaro is a multi-movement work for soprano and alto saxophones with tape.

The title and general mood of the work is based upon the Greek mythological story of Icarus:

[Icarus], the son of Daedalus, who, in escaping from Crete on artificial wings made for him by his father, flew so close to the sun that the wax with which his wings were fastened melted, and he fell into the Aegean sea.²⁶²

The first movement, *O Desejo* (The Wish), for soprano saxophone alone was composed in 1984. In an interview with Terra she speaks of her compositional process for this work:

The first idea was to write about Ícaro and how could I suggest with the music, with the sounds and the language of music this idea of somebody who has the desire...when you want to fly, the moment previous to the flight, more a dream, the dream of flight. But the first idea was the mythological, the myths of Ícaro that inspired me.²⁶³

Compositionally, the point of departure for Terra began with Olivier Messiaen's *Quator pour la fin du temps*. Aside from opening *Ícaro* with a direct quote from the third movement of the *Quartet*, *Abime des Oiseaux*, Terra also was inspired by the rhythmic language of Messiaen. For her, the possibility of irregular rhythms and the lack of a constant pulse create a rhythmic suspension supporting the concept of

²⁶² *The American Heritage Dictionary*, s.v. "Icarus."

²⁶³ Vera Terra, interview by author, August 12, 2008, digital recording, home of Lair Andrade de Paula, Rio de Janeiro.

flying.²⁶⁴ In addition, this is the reason why she chose to not incorporate bar lines in this movement.

Example 71 *Ícaro*, I. O Desejo, lines 1-6

Ícaro

Parte I - O Desejo (1984, Vera Terra)

Sax. Soprano

Meditativo (♩ = 52)

10 *pp* < *f* *mp* *pp* < *f* *mp*

18 *poco cresc.* < *mp* *poco cresc.* *p*

Poco più mosso (♩ = 56)

25 *mp* *p*

29 *poco cresc.* *mf* *poco cresc.*

34 *mf* *molto cresc.* *p* < *f* *mp*

38 *mf* *poco cresc.* *mf* *poco cresc.* *mp*

Reprinted, by permission, from
Vera Terra, Rio de Janeiro.

²⁶⁴ Ibid.

The first movement was originally conceived for the clarinet, but was first performed on soprano saxophone. Upon hearing this performance, Terra felt the timbre of the soprano saxophone actually suited the sound of the piece better. The premiere of the work was only the first movement.

The second movement, *O Vôo* (The Flight), was written in 1986 for alto saxophone and tape, and captures the moment that Ícaro begins to fly.²⁶⁵ At this point Terra had become interested in electronic sounds and was introduced to a saxophonist who had recently returned from studying in France, where he learned extended techniques for the saxophone. This performer asked Terra to write a piece for him.²⁶⁶ He preferred to play the alto saxophone and the composer was fond of the idea of changing instruments between movements, in part as a way to engage the audience further.

The electronic sounds were created on a synthesizer called the Prophet V.

Terra speaks about her compositional ideas for the tape part:

For the tape, for the melodic motives, I created this kind of inversion [and] retrograde. So in a way it makes many techniques, like the rhythmic techniques of Messiaen in the beginning that are taken from the dodecaphonic technique and things from electronic music. The first idea is to suggest outer space, you know, something that is very spatial. After the sax is finished there is [a] kind of a coda. There are completely different sounds, that for me suggest birds or something very high in the ceiling [sky], and the music ends with a sound that you can fade out.²⁶⁷

In the saxophone part Terra includes quartertones, flutter tongue, and extension into the altissimo to an ‘A.’

²⁶⁵ Ibid.

²⁶⁶ Ibid.

²⁶⁷ Ibid.

Example 72 *Ícaro*, II. O Vôo, mm. 19-29

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The composer stated in an interview that the lines written underneath the pitches in the saxophone part indicate the desired vibrato speed and width. The purpose of the double bars within this movement is to indicate where the tape must be paused to allow space for the performer. The final movement, *A Queda* (The Fall), is a work-in-progress at the time of this writing. Her plan is to record some sounds of the saxophone that can be manipulated in the tape score. Due to the individual nature of each movement, the composer explains that the work can be performed as a whole (all three movements), a combination of select movements, or even as individual movements. Since the piece is conceived as a work for saxophone and tape, the

composer insists that the first movement must be played with one of the other movements.

Chapter 17: Post-Modernism

The post-modern movement in music has close ties to similar trends in literature and visual art of the mid twentieth-century. In music it represents the return towards tonality and the more traditional rhythmic and formal structures of tonal music.²⁶⁸ Another component is the renewed relationship with the audience, about which Eric Salzman writes:

One of the characteristics of post-modernism is a return to localism and local traditions, and this in turn has changed the character of new-musical life. In the past, modern music was dominated by internationalism. Modernist work was brought out in a few international centers and traveled quickly around the world. Its constituency was a fairly small group of cosmopolitan critics, connoisseurs, and enthusiasts active in the major metropolises. The new post-modern musics tend to grow out of and relate more to local situations and traditions; one result has been the growth of many local centers with intense and, to some extent, popular activity.²⁶⁹

Within Brazil one of the most obvious elements in this movement is the inclusion and suggestion of melodic ideas, rhythms, and harmonic language that are tied to folk or traditional Brazilian forms, particularly those based in the northeastern region of the country. In essence, this trend represents a return to the identifiable elements of the Brazilian nationalistic movement set in a more contemporary musical language.

Mario Ficarelli (b. 1937) is a composer whose career is based in São Paulo. He began his musical studies on piano at the somewhat late age of seventeen.²⁷⁰ Ficarelli, whose works have received notable attention both within Brazil and abroad,

²⁶⁸ Eric Salzman, *Twentieth-Century Music: An Introduction*, 3rd ed., (New Jersey: Prentice Hall, 1988), 191.

²⁶⁹ *Ibid.*, 213.

²⁷⁰ Marcondes, 292.

composes primarily for piano, voice, strings, and brass. Compositionally, he does not adhere to any one esthetic;²⁷¹ rather he writes music that says he would like to hear when attending a concert.²⁷²

The *Concertante para sax alto* is an example of this aesthetic in that it features driving rhythms and infectious melodic material. *Concertante* was composed in 1999 and is dedicated to Dale Underwood. The composition employs a large orchestra and opens with continuous driving rhythms in the timpani, while the melodic line is expansive as it moves from the strings and horns throughout the winds and saxophone. A cadenza is punctuated with percussion and double bass.

²⁷¹ Mariz, 421.

²⁷² Ibid., 424.

Example 73 *Concertante*, m. 40

Tri.
Clave
W. B.
Ego.
T. Tam.

T. Tom.

S.D.
B.D.

Sax.
mp

40

I.
VI.
II.

Vie.

Vc.

Ch.

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Mario Ficarella, São Paulo.

While the tempo is moderate (quarter note = 63), the score is intense and virtuosic, with rhythmic patterns in diminution and extensive use of the saxophone altissimo register. The work closes in 6/8 meter, with a buoyant melodic line that is passed between the orchestra and the saxophone.

Example 74 *Concertante*, mm.174-186

Mario Picarelli

61

178

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. Picc.

Cl. 1-2

Cl. B.

Fag. 1-2

Cor. Ang.

Cor. 1-2

Cor. 3-4

Tr. 1-2

Tr. 3

Trb. 1-2

Trb. 3

Tb.

Trp.

Trp.

Clav.

W. B.

Bgn.

T. Tam.

T. Tom.

S. D.

B. D.

Sax.

178

I

VI.

II

Vla.

Vcl.

Cb.

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Mario Picarelli, São Paulo.

Marlos Nobre (b. 1939) is a native of the northeastern city of Recife where his musical education began at an early age. He earned a degree in piano and theory from the Conservatório Pernambuco de Música.²⁷³ Nobre is a composer whose work is defined by changes in style. His first style period, extending from Op. 1-14, features a nationalistic flavor rooted in the music, dances, and rhythms of northeastern Brazil,²⁷⁴ in addition to the works of Villa-Lobos and Nazareth.²⁷⁵ By the 1960s Nobre relocated to Rio de Janeiro, where he currently resides, and continued his education studying composition with both Camargo Guarnieri and Hans Joachim Koellreutter. Upon winning a full scholarship to study in Argentina with Alberto Ginastera, the musical language of Nobre included the styles of Messiaen and Dallapiccola, yet continuing to be rooted in traditional form and rhythm. This era marks his second phase, Op. 15-32.²⁷⁶ It is his third phase, beginning in 1969 with Op. 33, that Nobre has been most productive²⁷⁷ and where he has embraced a post-modern approach blending his past influences, including free serialism and aleatoric writing, with the pulse of northeastern Brazil.

Nobre has written two compositions for saxophone that are part of a series of works that have been transcribed for a variety of instrumental combinations. Nobre has set the work *Desafio*²⁷⁸ for over thirty different combinations, including settings for each of the orchestral instruments as soloist with string orchestra accompaniment or piano, as well as settings for various chamber ensembles. The edition for

²⁷³ Appleby, *Music of Brazil*, 172.

²⁷⁴ Francisco Curt Lang, "Weg und Bedeutung von Marlos Nobre," January 4, 1980, http://marlosnobre.sites.uol.com.br/lange_i.html (accessed June 4, 2008).

²⁷⁵ Appleby, *Music of Brazil*, 173.

²⁷⁶ Lang, "Weg und Bedeutung von Marlos Nobre."

²⁷⁷ Ibid.

²⁷⁸ See p. 37 for a description of a *desafio*.

saxophone is titled *Desafio VIII*, Op. 31, No. 8a (1968/1982), with the ‘a’ distinguishing it as a setting with piano accompaniment.

Desafio is a work in two movements, with the first movement as a cadenza for the saxophone. The theme is presented three times throughout the cadenza and each time it is more forceful. Nobre achieves the increased intensity through sequencing the thematic material and extending it into the altissimo range.

Example 75 *Desafio VIII*, I. Cadenza, m. 1, lines 1-3

Desafio VIII
para saxofone alto (mi b)
e Orquestra de Cordas

Marlos Nobre
OPUS 31 n° 8a

I. Cadenza

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Marlos Nobre, Rio de Janeiro.

Movement two is a contrast of aggressive repetitive figures with an intense dialogue between the saxophone and piano alternating with sections of *meno mosso* that recall the thematic material from the *Cadenza*. In this way Nobre is musically defining the notion of a *desafio*, a challenge of words.

Example 76 *Desafio VIII*, II. Desafio, mm. 1-6

II. Desafio

The musical score for "II. Desafio" consists of four staves. The top staff is a vocal line in treble clef, starting with a tempo marking of "Vivo (♩=120)" and a dynamic of "ff". It includes markings for "poco allarg." and "a tempo", and ends with "mf con fuoco". The second staff is a piano part in treble clef, also starting with "Vivo (♩=120)" and "f con fuoco", with "poco allarg." and "a tempo" markings. The third staff is a piano part in treble clef, marked "cresc." and "mf". The bottom staff is a piano part in bass clef, also marked "cresc." and "mf".

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Marlos Nobre, Rio de Janeiro.

The compositional characteristics most often associated with Nobre's music are present throughout this work not only in the rhythmic vitality, the extremes in dynamics and range, but also through his use of tone clusters.²⁷⁹

²⁷⁹ Appleby, *Music of Brazil*, 175.

Example 77 *Desafio VIII*, II. Desafio, mm.50-57

8

50 *movendo*

50 *movendo*

poco rit. Calmando

poco rit. Calmando

g. basso

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Marlos Nobre, Rio de Janeiro.

Poema XIV, Op. 94, No. 14 is a work that recalls the lyricism and passion of a German *lied*. Since this work is originally for violin, the extended phrasing, delicate dynamics, and at time low range can be challenging for the performer.

Example 78 *Poema XIV*, mm. 13-18

Poema XIV - Sax Alto (M. Nobre) 2
A *tpo.*

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Ricardo Tacuchian (b. 1939), the son of Armenian immigrants, is a composer, conductor, and author on music. His main teachers at the Federal University in Rio de Janeiro (UFRJ), where he earned degrees in piano and composition were José Siqueira, Francisco Mignone, and Claudio Santoro.²⁸⁰ Tacuchian continued his studies in the United States at the University of Southern California in Los Angeles where he earned a doctorate in composition.

²⁸⁰ Marcondes, 761.

The composer has explored a variety of aesthetic viewpoints compositionally, ranging from neo-classical to nationalist as well as avant-garde,²⁸¹ with each phase displaying the influences of his mentors. Since the 1980s Tacuchian has written in a post-modernist language. *Delaware Park Suite, Primeiras Impressões de Viagem* (1988) for alto saxophone and piano is an example of a work from this period. This piece, as the title suggests, relates to the composer's first contact with the United States and American culture. The first movement, "Albright Knox Art Gallery," imparts an easy-going mood with a jazz-based harmonic language. Tacuchian describes in the accompanying program notes that this movement "reflects the sense I felt while passing from room to room in Buffalo's Albright Knox Art Gallery."²⁸² This journey through the gallery is depicted in the music through changes in tempo and character. For example, the work opens with a cadenza and at m. 22 it shifts into a section marked *Allegro moderato* that passes a figure with a triple meter feel between the saxophone and piano.

²⁸¹ Béhague, "Ricardo Tacuchian," in *Grove Music Online, Oxford Music Online*, <http://ezproxy.nicholls.edu:2189/subscriber/article/grove/music/43508> (accessed July 11, 2008).

²⁸² Ricardo Tacuchian, *Delaware Park Suite, Primeiras Impressões de Viagem*, Score, 1988, program notes.

DELAWARE PARK SUITE

RICARDO TACUCHIAN (1988)

I- ALBRIGHT KNOX ART GALLERY

LENTO (a piacere) 7



SAX ALTO 1

PIANO

* ALTO SAXOPHONE PART IS WRITTEN IN C IN THIS SCORE

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Ricardo Tacuchian, Rio de Janeiro.

The second movement, “Picnic on the Lawn,” is described by the composer as “reflective and bucolic.”²⁸³ In this movement the saxophonist is required to bend into pitches in a jazz style. Measured time is contrasted with sections of spatial notation and repeated rhythmic patterns that build in intensity, adding to the impression of an improvised conversation between saxophone and piano.

²⁸³ Ibid.

Example 80 *Delaware Park Suite, II. Picnic on the Lawn*, mm. 29-35

- 10 -

always staccato

20

25

Ped

30

35

pp

ppp

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Ricardo Tacuchian, Rio de Janeiro.

“Outdoor Concert” is the final movement and is cheerful and up-tempo in mood with driving rhythms that reflect an outdoor Jazz concert Tacuchian attended in Delaware Park.²⁸⁴

²⁸⁴ Ibid.

Example 81 *Delaware Park Suite, III. Outdoor Concert*, mm. 10-19

- 17 -

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Ricardo Tacuchian, Rio de Janeiro.

A native of Rio de Janeiro, Ronaldo Miranda (b. 1948) began his musical studies at the age of six on accordion, learning tangos, boleros, and arrangements of operas and overtures. The composer comments about this period of his study:

I think this is the popular side of my musical education, and that the communicative, popular part of my production comes from a musical past that began in this way.²⁸⁵

Miranda earned degrees in piano and composition from the Federal University of Rio de Janeiro (UFRJ) where he studied composition with Henrique Morelenbaum. In addition to having an identity as a prolific composer, Miranda was also a music critic for the *Jornal do Brasil* and, for six years, he was director of the Sala Cecília Meireles, a concert hall in Rio de Janeiro.²⁸⁶

Compositions for piano, voice, mixed choir, chamber music, orchestral, band and an opera are included among Miranda's major works.²⁸⁷ Of these compositions, many are commissions. The saxophone appears in his catalog in two works: *Suite Tropical*, a piece for symphonic band, and *Fantasia for Saxophone and Piano*.

Throughout the development of his compositional style, Miranda drew upon his early influences of Brazilian musical forms, *choro* and *samba*, while evolving a modern harmonic language drawn from such techniques as atonality and jazz. Miranda made use of free atonality from 1977 until about 1984; after this date he shifted between a neo-tonal style and an atonal style. The composer often fuses the

²⁸⁵ Ronaldo Miranda, interview by Thomas Moore, August 19, 2002, transcript, Moore's personal archives, NJ.

²⁸⁶ Marcondes, 522.

²⁸⁷ Ronaldo Miranda, "Obras principais," www.abmusica.org.br/obras13acadronaldomiranda.doc (accessed October 30, 2003).

two styles within compositions, this trait can be found in the *Fantasia for Saxophone and Piano*.²⁸⁸

Fantasia para Saxophone e Piano was composed in 1984, and is dedicated to Paulo Moura and Clara Sverner. It was premiered in the same year by the duo at a concert titled *Encontro* at the Sala Cecília Meireles in Rio de Janeiro. The concert was a blend of pop, folk and classical compositions in the repertoires of Brazilian singer Olivia Byington, Brazilian guitarist Turbio Santos, Moura, and Sverner.²⁸⁹ The career of Paulo Moura includes the performance of popular genres ranging from Brazilian dance forms of *choro* and *samba*, to jazz. His career began in the 1950s, and he has worked with many different bands over the years. In composing *Fantasia*, Miranda blended the stylistic traits, *samba* and jazz, characteristic of Moura's diverse performance experience.²⁹⁰

The composer describes the harmonic language of the *Fantasia* as a hybrid—partly neo-tonal, partly jazzy.²⁹¹ A simple yet dramatic melody opens the composition. This fluid line evokes the passionate melodies of Brazilian popular music or *Música Brasileira Popular* (MBP) and a neo-tonal harmonic language.

²⁸⁸ Miranda, interview by Moore.

²⁸⁹ Ronaldo Miranda, e-mail November 7, 2003, author's personal archive.

²⁹⁰ Marcondes, 541.

²⁹¹ Miranda, interview by Moore.

Example 82 *Fantasia*, mm. 10-22

"Fantasia"

Alto sax

Piano

Alto sax

Piano

Alto sax

Piano

Alto sax

Piano

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Ronaldo Miranda, Rio de Janeiro.

In contrast, the next section is distinguished by an angular jazz influenced line as well as incorporating a hemiola rhythmic pattern that is common to Brazilian popular music.

Example 83 *Fantasia*, mm. 40-47

Alto sax 40 *mf*

Piano 40 *mf*

Alto sax 42 *f* *mf*

Piano 42 *f* *mf*

Alto sax 44 *leve e fluente* *pp*

Piano 44 *mp* *leve e fluente*

Alto sax 46 *pp* *crescendo um pouco*

Piano 46 *mp* *crescendo um pouco*

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Ronaldo Miranda, Rio de Janeiro.

Nivaldo Ornelas (b. 1944) grew up in the interior state of Belo Horizonte and is from a family of amateur musicians. At an early age his parents were aware of his aptitude in music and by the age of ten Ornelas attended a local music conservatory where he studied clarinet.²⁹² His main influences lie in the popular music of Luiz Gonzaga and American jazz musicians Benny Goodman and John Coltrane.²⁹³

Sonata for Soprano Saxophone and Piano, Op. 302 (2001) is a five-movement work that bears the influence of popular-based music, including the Beatles and Milton Nascimento. The opening movement is fashioned after a *ciranda*, a children's game, commonly played in the northeastern states of Brazil, where the participants dance in a circle while singing. A *ciranda* usually begins with the beating of a drum followed by a soloistic instrument such as a clarinet, saxophone, trumpet, or trombone and the overall character imitates the undulating motion of a calm sea.²⁹⁴

²⁹² Nivaldo Ornelas, "Interview with Nivaldo Ornelas," interview by Aloizio Jordão, www.nivaldornelas.com.br/imprensa/entrevista_alomusica.htm (accessed June 19, 2008).

²⁹³ Ibid.

²⁹⁴ Marcondes, 202.

Example 84 Sonata, I. Congada, mm. 1-8

Sonata para Sax Soprano e Piano

Nivaldo Ornelas

I - Congada

The musical score is for the first movement, "Congada," of a Sonata for Saxophone Soprano and Piano. It is in the key of D major and 2/4 time. The score is divided into two systems. The first system includes the Sax Soprano part and the Piano part. The Sax Soprano part begins with a tempo marking of quarter note = 60. The Piano part has a right-hand melody and a left-hand accompaniment. The second system includes the Sax Soprano part and the Piano part. The Sax Soprano part has a tempo marking of quarter note = 60 and "a tempo". The Piano part has a right-hand melody and a left-hand accompaniment. The score includes dynamic markings such as *f*, *p*, and *piano*, and tempo markings like *Ad Lib.* and *a tempo*. A *rall.* marking is present above the piano part.

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The second movement, “Arlequim,” is a playful melody in unison, while the third movement, “Canção Heróica” or Heroic Song, strongly displays the influence of the popular music Ornelas performed as saxophonist with the group *Som Imaginário* during their work with Milton Nascimento. The fourth movement titled, “Maria Fumaça” or Maria Smokes, displays the swirling character of smoke and conversation, in addition to a harmonic language reminiscent of Nascimento. The piece’s final movement is “Hino Final” or Final Hymn. The end of each movement serves as a transition into the next creating an appealing flow.

Example 85 Sonata, III. Canção Heróica, mm. 31-32, IV. Maria Fumaça, mm. 1-8

S. Sax.

Pno.

com alegria

$f = 116$

com alegria (bem ligado)

f

p

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Nivaldo Ornelas, Rio de Janeiro.

Although this composition is not one of the more virtuosic works of this study, it does serve as a pleasant and approachable piece for audiences and for the performer. In addition it technically highlights a selection of the challenges that are inherently tied to playing the soprano saxophone well.

Ornelas has another composition for soprano saxophone and piano. His *Canção Breve* has a New Age sensibility resulting from repetitive melodic statements supported often in unison in the piano. Other works include *Prelúdio*, Op. 302 for soprano sax and piano, *Querubins e Serafins*, Op. 202 for tenor saxophone and orchestra, *Delia e Henrique*, Op. 203, *Rua Genebra*, Op. 204 for tenor saxophone and orchestra, *Nova Granada*, Op. 208 for soprano saxophone and orchestra, and *Variações sobre um prelúdio de Villa-Lobos*, Op. 608 for soprano saxophone and orchestra.

Liduino Pitombeira (b. 1962) is a prolific composer from the northeastern state of Ceará who began his musical education at the age of twelve with guitar.²⁹⁵ He studied composition with Vanda Ribeiro Costa, Tarcísio José de Lima, and José Alberto Kaplan. Pitombeira was Visiting Assistant Professor of Composition at Louisiana State University, where he earned a Ph.D. in composition and studied with Dinos Constantinides. Currently the composer lives and teaches in João Pessoa.

Pitombeira's music often incorporates the undeniable rhythmic drive of the folk music from his native region of northeastern Brazil set in a fresh, modern vernacular, utilizing electronics and serial techniques. The composer describes his compositional process:

²⁹⁵ Liduino Pitombeira, e-mail June 30, 2008, author's personal archive.

It varies from piece to piece. For some pieces I like to have a pre-compositional plan. For others, it just happens in a through-compositional fashion. I like to use materials from Brazilian folklore as well as universal elements such as math, painting, and poetry.²⁹⁶

In general, the composer has written largely for chamber music settings. Pitombeira has composed three series of works for a variety of instrumental combinations that are dedicated to portraying Brazil; these include *Seresta*, *Brazilian Landscapes*, and *Impressões*.

Pitombeira is one of Brazil's most prolific composers for the concert saxophone. At present there are twelve works for saxophone in his catalog, including unaccompanied works, solo compositions with piano accompaniment, duets, quartets, and mixed chamber ensembles. In an interview with the composer Pitombeira speaks of his draw to the saxophone:

I think saxophone players, in general, are very good in performing my pieces. They have good rhythm because the repertoire they play requires this skill. Maybe it is because the instrument is so young and basically all of its repertoire consists of more recent music.²⁹⁷

Seresta No. 1, Op. 55b (2001) for alto saxophone and piano is dedicated to Djamel Mami. This composition, originally for cello and piano, is an effective blend of lyricism and Brazilian rhythms. The work is part of a series that began in 2001 and includes works for cello, saxophone (both solo and in a chamber ensemble), viola, trumpet, piano quartet, and orchestra. The first movement, "Lamento," is a lament harmonically built upon the Lydian-Mixolydian scale, a mode common to northeastern folk music,²⁹⁸ and serves as a prelude to the second movement.²⁹⁹

²⁹⁶ Ibid.

²⁹⁷ Ibid.

²⁹⁸ Liduino Pitombeira, interview by author, December 10, 2005, Louisiana State University, School of Music, Baton Rouge.

Example 86 *Seresta No. 1*, I. Lamento, mm.1-4

Score in C

for Djamel Mami
Seresta No.1
for alto saxophone and piano
Opus 55b

1.Lamento

Liduíno Pitombeira

The musical score is presented in a standard format. The top staff is for the saxophone, and the bottom two staves are for the piano. The tempo is indicated as quarter note = 72. The key signature is C major, and the time signature is 4/4. The score includes dynamic markings of *mp* and *p*. The saxophone line consists of a series of eighth and quarter notes, while the piano accompaniment features chords and arpeggiated figures.

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Liduíno Pitombeira, João Pessoa.

The second movement, “Choro,” marries contemporary harmonic language with the rhythmic and formal principals of popular genre for which it is named. The thematic material alternates between a driving, syncopated line and a lyrical theme.

²⁹⁹ Liduíno Pitombeira, *Seresta No. 1* for saxophone and piano, Op. 55b, Score, 2001, program notes.

Example 87 *Seresta No. 1, II. Choro*, mm. 50-55

50

50

50

(8vb)-----

53

53

53

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Example 88 *Seresta No. 1, II. Choro*, mm. 35-46

C ♩ = 52

Rall....

mp

p

D ♩ = 90 *Scherzando*

8va.....

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The rhythmic nuances of the cadenza are emphasized by a steady rhythm and concentration on articulation to bring out the dance-like elements.

Example 89 *Seresta No. 1, II. Choro*, mm. 117-121

117

7

A tempo

120

3

3

7

3

3

6

mp

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The composition closes with a spinning-out of the hemiola-based melodic line. The only element of non-traditional technique implemented throughout the composition is brief moment of flutter tonguing.

Next in this series is *Seresta No. 2 for solo saxophone*, Op. 59 (2001) a two-movement work for unaccompanied saxophone. This work is a tribute to two composers who made significant contributions to the *seresta* genre, Noel Rosa (1910-1937) and Pixinguinha (1897-1973).³⁰⁰ The first movement, “Noel Rosa,” is a slow lament beginning in the low range of the instrument.

³⁰⁰ Pitombeira, *Seresta No. 2 for solo saxophone*, Op. 59, Score, 2001, program notes.

Example 90 *Seresta No. 2, I.* Noel Rosa, mm. 1-8

Opus 59
1. Noel Rosa
Liduíno Pitombeira

$\text{♩} = 52$

p mf *mp* *p*

Rit...

> mf *p* *n* *p* *mf*

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Throughout this movement in particular, Pitombeira writes in a way that fully displays the lyrical qualities of the saxophone. The thirty-second notes portray the “crying” quality typical of a *serenade*, a precursor of the *choro*. The second movement, “Pixinguinha,” bears the up-tempo groove typically associated with the composer and performer after whom it is named.

Example 91 *Seresta No. 2, II. Pixinguinha, mm. 43-48*

2. Pixinguinha

♩. = 100 (♩ = ♩ *sempre*)

43 *mf* *mp* *f*

46

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This movement is in perpetual motion, shifting between various compound meters that highlight syncopated patterns. Here, Pitombeira incorporates slap tongue for a change in texture. The composition closes with a short return to the melodic material from the first movement.

Example 92 *Seresta No. 2, II. Pixinguinha, mm. 55-60*

55 *mf* *f* (+ = slap-tonguing)

58 *mf*

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Liduíno Pitombeira, João Pessoa.

Maracatú for alto saxophone, tape, and dancer, Op. 107 (2006) was commissioned by Michael Straus. The composer provides some insight into this work:

Maracatú is a dance from the Northeastern part of Brazil based on African traditions. There are two types of Maracatú: one from Pernambuco and other from Ceará. The latter, which is slower and melancholic and is presented in a parade during the carnival in Fortaleza, inspired this piece. The compositional design describes the flux from a melancholic state towards rhythmic gestures from African background and back to the original state.³⁰¹

The composition has two sections—a melancholic, free opening that is then contrasted with a rhythmic middle section before a return to the first section. The tape accompaniment contains electronic, atmospheric sounds that are contrasted with rhythmic grooves comprised sounds such as clanging of heavy metal objects. A unique feature of this composition is the insertion of an excerpt from an actual maracatú into the accompaniment incorporating the inspiration for the piece. Multiphonics and slap tongue are the extended techniques required to perform this work.

³⁰¹ Pitombeira, *Maracatú for alto saxophone, tape, and dancer*, Op. 107, Score, 2006, program notes.

Example 93 *Maracatu*, page 3, lines 1-5

Maracatu 3

03:20 03:32

9 s 14 s

adding vibrato gradually *n*

03:43 04:00 04:16 $\text{♩} = 120$ *Maracatu*

Glassy *pp*

Breathing through the mouthpiece (no pitch) Free multiphonics

Follow tempo and time signature in synchrony with the tape

Glassy sounds continue in the background

p *f* *mf*

mf *f* *f*

f

Reprinted, by permission, from
Liduíno Pitombeira, João Pessoa.

The second series of works by Pitombeira are portrayals of the composer's personal impressions of Brazil. The seventh work in this series, *Brazilian Landscapes No. 7 for solo saxophone*, Op. 110 (2006), is dedicated to Djamel Mami. About this piece, Pitombeira writes:

The first movement is titled *Caatinga*, which is a very dry and hot region in the central part of the State of Ceará, in the Northeast of Brazil. The music portrays the potential energy the inhabitants of this place have but it develops very slowly, perhaps because of socio-cultural and political constraints. The second movement is titled *Morro* (hill), which depicts the places in Rio de Janeiro where *samba* was developed and is performed constantly. This is also a place where violence and death is many times [sic] present. Therefore, this movement tries to portray the rhythmic richness of *samba* mixed with the sadness caused by violence.³⁰²

The composition incorporates multiphonics, quartertones, altissimo, and slap tongue.

Example 94 *Brazilian Landscapes No. 7, I. Caatinga*, mm. 14-23

Reprinted, by permission, from
Liduíno Pitombeira, João Pessoa.

³⁰² Pitombeira, *Brazilian Landscapes No. 7 for solo saxophone*, Op. 110, Score, 2006, program notes.

Example 95 *Brazilian Landscapes No. 7, II. Morro*, mm. 70-91

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Liduíno Pitombeira, João Pessoa.

Impressões Sobrais for flute and alto saxophone, Op. 131 (2007) is dedicated to Jessica Dunnivant and Paula Van Goes. The work was premiered by the duo at the 2008 Florida Flute Fair in Orlando, Florida. It is the third piece in the series of *Impressões*, in which the composer depicts the atmospheres of cities in northeastern Brazil.³⁰³ This particular piece refers to the city of Sobral, Ceará that is located west of the port city of Fortaleza. *Impressões Sobrais* employs chromatic and non-tonal harmonic language.³⁰⁴ The first movement, “Caminho Solitário” (I Walk Alone), has

³⁰³ Pitombeira, *Impressões Sobrais for flute and alto saxophone*, Op. 131, Score, 2007, program notes.

³⁰⁴ Pitombeira, e-mail February 2, 2008, author’s personal archives.

a sad and foreboding sensibility that explores the unique timbral qualities of the flute and saxophone.

Example 96 *Impressões Sobrais*, I. Caminho Solitário, mm. 1-14

Transposed Score

for Jessica Dunnivant and Paula Van Goes

Impressões Sobrais

1. Caminho Solitário

LIDUINO PITOMBEIRA
Op. 131, 2007

$\text{♩} = 54$

Flute

Alto Sax.

pp *mf* *fp*

ppp *fp*

6 *mp* *p* *mf*

10 *fp* *p* *espressivo*

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Liduíno Pitombeira, João Pessoa.

The second movement, “Diálogos” (Dialogues), has a strong rhythmic drive and contains an extensive amount of unison passages that continue to play upon the distinctive timbral qualities of the duo. A short recapitulation of the thematic material from the first movement closes out the composition, a characteristic that is common in the works of Pitombeira.

Example 97 *Impressões Sobrais*, II. Diálogos, mm. 36-52

Impressões Sobrais

3

2. Diálogos

$\text{♩} = 108$ $\text{♩} = \text{♩}$ (sempre, always)

36 *f* *p* *f* *mf*

42 *f* *f*

47 *mf* *mp*

50 *mf*

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Liduíno Pitombeira, João Pessoa.

Greek Suite (2002) is a duet for soprano and tenor saxophone or alternately, alto and baritone saxophone. In this four-movement work, the composer blends the lament-type melodic style of the shepherds with mathematical elements of the Pythagorean theory – the numbers 3,4, and 5.³⁰⁵ Key clicks and slap tonguing are incorporated into this composition.

Example 98 *Greek Suite*, I. Prelude, mm. 13-18

Reprinted, by permission, from
Liduíno Pitombeira, João Pessoa.

³⁰⁵ Pitombeira, *Greek Suite for two saxophones*, Op. 66a, Score, 2002, program notes.

Example 99 *Greek Suite, II. Fugue, mm. 38-46*

38

40

42

44

mf

f *cresc.*

ff

mf *n*

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Liduíno Pitombeira, João Pessoa.

Example 100 *Greek Suite*, III. Shepherd's Lament, mm. 1-10

Greek Suite - for two saxophones

3. Shepherd's Lament

Musical score for the first system of "Shepherd's Lament". The score is in 3/4 time with a tempo marking of quarter note = 60. It consists of two staves. The upper staff begins with a *pp* dynamic and contains a melodic line with a slur over the first four measures and a *p* dynamic marking in the third measure. The lower staff begins with a *pp* dynamic and contains a bass line with a slur over the first four measures, a *p* dynamic marking in the fifth measure, and a seven-measure rest in the sixth measure. The key signature has one sharp (F#).

Musical score for the second system of "Shepherd's Lament". The tempo marking is quarter note = 60. The first measure is marked "Free and Slow" and has a *mp* dynamic. It features a six-measure rest in the lower staff and a melodic line in the upper staff with slurs over measures 1-5 and 2-4. The second measure has a *pp* dynamic. The third measure has a slur over the upper staff. The fourth measure has a slur over the upper staff and a *pp* dynamic in the lower staff. The fifth measure has a slur over the upper staff. The sixth measure has a slur over the upper staff and a *pp* dynamic in the lower staff. The seventh measure has a slur over the upper staff and a *pp* dynamic in the lower staff. The key signature has one sharp (F#).

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Liduíno Pitombeira, João Pessoa.

Example 101 *Greek Suite, IV*. Kalamantianos, mm. 128-143

128

f *mp* *f*

f *mp*

132

mf *f* *f* *f*

f *mf* *f* *f*

135

f

f

139

fff *pp* *f* *n*

fff *pp* *f* *n*

[3:10]

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Liduíno Pitombeira, João Pessoa.

In slightly larger chamber settings Pitombeira has paired the saxophone with non-traditional instrumentation, for example, *Urban Birds* (2000), a three-movement work with jazz influences for alto saxophone, cello and piano; and *Impressões Altaneiras*, Op. 116 (2006) for soprano saxophone, alto saxophone, trumpet, trombone and percussion. *Xingu*, Op. 33b (1999) for alto saxophone and string quartet, displays a more refined character for the saxophone than his other works. The saxophone and strings are equal members of ensemble, and there is a hint of the music of Villa-Lobos. The composer states:

Xingu is a reference to the Brazilian Indians. The central idea of the piece is the contrast between two elements: 1) A rhythmic motive that represents the Indians; 2) A waltz that represents the colonizer. These two components are in constant fight throughout the first movement. The second movement is a meditative section, which invokes the goddess Jacy (The Moon). The third movement introduces a canon using a twelve-tone theme, which represents the Wizard. This movement also concludes showing again the two main ideas of the piece.³⁰⁶

Additional works for saxophone by the composer include *Pau-Brasil*, Op. 38 (1999) and *New England Impressions* (1999) for saxophone quartet (SATB).

Andersen Viana (b. 1962) was born into a family of musicians and artists from Belo Horizonte, Minas Gerais.³⁰⁷ The early education of Viana began with his father, an assistant to Heitor Villa-Lobos, who taught him the flute. In his late teens Viana learned the viola and has been a member of orchestras in Rio de Janeiro and Minas Gerais. His diverse background includes experience with art, popular, and film music.

³⁰⁶ Pitombeira, *Xingu*, Op. 33b, Score, 1999, program notes.

³⁰⁷ Andersen Viana, www.andersen.mus.br (accessed July 16, 2008).

The works for saxophone by Viana include *Monólogo para um Amigo* (1985) for alto saxophone solo and *Canção da Amor* (1986) for alto saxophone and vibraphone. Viana has also composed several other works for saxophone in the popular vein, including *Premeira Neo-Valsa* (2005) for tenor saxophone, cello, and piano, which merges language and styles of the concert and popular worlds.³⁰⁸

Monólogo para um Amigo is an unaccompanied work for alto saxophone that opens with arpeggiated passages bearing the tempo marking *Atormentado* (Tortured), contrasted with a section of playful, popular-based rhythms. Here the composer dictates the music to be played “like a Carioca, swaying and cunningly.”³⁰⁹ The piece closes out with a reprise of the opening thematic material.

³⁰⁸ Andersen Viana, e-mail August 4, 2008, author’s personal archive.

³⁰⁹ Translation by author of tempo marking in *Monólogo Para Um Amigo*, 2.

Example 102 *Monólogo para um Amigo*, page 1, lines 1-3

Monólogo Para Um Amigo

A Mecenias Magno

SAXOFONE ALTO SOLO

Atormentado $\text{♩} = 60$ Andersen Viana

f *ff* *f* *ff*

Reprinted, by permission, from
Andersen Viana, Belo Horizonte.

Example 103 *Monólogo para um Amigo*, page 2, lines 1-5

Bem à Lapa Carioca, Gingando e Malandramente

The image shows a musical score for a piece titled "Bem à Lapa Carioca, Gingando e Malandramente". It consists of five staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The piece features a mix of eighth and sixteenth notes, with some passages containing triplets and slurs. The fifth staff concludes with a crescendo (*Cresc.*) leading to a fortissimo (*f*) dynamic marking.

Reprinted, by permission, from
Andersen Viana, Belo Horizonte.

Viana states that the two contrasting sections represent the “savagery of the big cities” and “the nostalgic moods” found in the Lapa district of Rio de Janeiro.³¹⁰ The work is dedicated to Mecenas Sales Magno, who is a saxophonist, doctor, and friend of the composer. Viana mentions that Magno studied in Paris with Daniel Deffayet and, in 1987, earned the first prize.³¹¹ Upon returning to Brazil, Magno settled in

³¹⁰ Viana, e-mail August 4, 2008.

³¹¹ Ibid.

Para, a state located in the Amazon region, where he works as a doctor as well as a musician.³¹²

The second work for the saxophone by Viana is *Canção de Amor* (Love's Song), which is inspired by Mecenaz Magno as well as percussionist Joaquim de Abreu. The composer describes his compositional concept behind the work for saxophone and vibraphone.

It is based on the Japanese pentatonic scale that builds the harmonic structures with “a piacere” for the vibraphone and interventions of the saxophone. I've thought to use structures that are different from the Brazilian traditional culture (very far from Baião, Frevo, Modinha...), only because everything that is different attracts me. Of course that we have a large influence of Japanese culture, food, philosophy, clothes - especially in São Paulo and south – but, curiously the music is out of this direct influence. I have tried to ransom the music from Japan, its lost musical influence...³¹³

The *Canção da Amor* is a simple, lyrical composition that exploits the timbral combination of the saxophone with the vibraphone.

³¹² Ibid.

³¹³ Ibid.

Pauxy Gentil-Nunes (b. 1963) is a life-long *carioca*, a person from Rio de Janeiro. Gentil-Nunes earned degrees in flute and composition from the Universidade Federal de Rio de Janeiro (UFRJ) and is currently Professor of Analysis and Composition at the School of Music at UFRJ in Rio de Janeiro. He is an active performer and composer whose works have been recorded and performed both within Brazil and internationally.³¹⁴

Gentil-Nunes has written four works for saxophone including one quartet. His most popular work is *Três Miniaturas for Alto Saxophone and Piano*. It was composed in 1983 and is dedicated to Ana Maria Bartholo and Patricia Regadas. *Três Miniaturas* was originally conceived as a piece for students but has become part of the concert repertoire for saxophone in Brazil.³¹⁵ In general, the melodic material is simple but with a lyrical, singing quality supported by predominantly thin textures in moderate tempos. The first movement opens with a solo statement by the saxophone that serves as the melodic concept throughout.

³¹⁴ Pauxy Gentil-Nunes, <http://www.movimento.com/mostraconteudo.asp?mostra=3&codigo=1447> (accessed July 22, 2008).

³¹⁵ Pauxy Gentil-Nunes, e-mail June 29, 2006, author's personal archive.

Example 105 *Três Miniaturas, I., mm. 1-17*

Para Ana Maria Bartholo
e Patrícia Regadas

Três Miniaturas

para sax alto e piano

Pauxy Gentil-Nunes
Rio de Janeiro, julho de 1983

I

Sax alto (E \flat)

6

Sx.(E \flat)

10

Sx.(E \flat)

Pn.

14

Sx.(E \flat)

Pn.

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Pauxy Gentil-Nunes, Rio de Janeiro.

At measure forty-seven a brief change in tempo imparts a cadenza-like character, however, a constant pulse of eighth notes in the accompaniment continue the constant pulse. The movement closes with a return to the opening material.

Example 106 *Três Miniaturas, I.*, mm. 46-53

46 *rall.* Lento a Tempo (a 4)

Sx.(E \flat) *sfz p* *pp*

Pn. *rall.* Lento a Tempo (a 4) *(tremolo)* *pp*

50 *cresc...* *rit.* *f*

Pn. *cresc...* *rit.* *f*

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5

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Pauxy Gentil-Nunes, Rio de Janeiro.

The spirit of a *ciranda* is present within the second movement based in a harmonic language reminiscent of Béla Bartók.

Example 107 *Três Miniaturas*, II., mm. 6-18

6

rit.

dim.

10

Tempo

Sx. (Eb)

f

Tempo

Pn.

15

Sx. (Eb)

Pn.

cresc...

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Pauxy Gentil-Nunes, Rio de Janeiro.

Três Miniaturas closes with alternation between an ethereal section and a section with rhythmic drive and intensity.

Example 108 *Três Miniaturas*, III., mm. 1-7

Adagio (♩ = 56)

Sx.(Eb)

Adagio (♩ = 56)

p

Pn.

p sempre

Red.

3

Sx.(Eb)

mp

mf cresc...

Pn.

*

5

Sx.(Eb)

f

p

Pn.

pp

Red.

*

Red.

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Pauxy Gentil-Nunes, Rio de Janeiro.

Example 109 *Três Miniaturas*, III., mm. 24-29

The musical score consists of two systems. The first system, starting at measure 24, shows the saxophone playing a melodic line with eighth notes and quarter notes, while the piano accompaniment features a steady eighth-note bass line with triplets in the right hand. The second system, starting at measure 27, shows the saxophone playing a more complex melodic line with accents and dynamics of *f* and *ff*. The piano accompaniment includes a bass line with eighth notes and a right hand with chords and triplets, also marked with *f* and *ff*.

Reprinted, by permission, from
Pauxy Gentil-Nunes, Rio de Janeiro.

Other compositions include *Três Estudos* (1998) for alto saxophone solo, and *Sonata* for alto saxophone and piano. The composer states that these works will be published shortly also through Academia Brasileira de Música.

Chapter 18: Summary

Brazilian concert music for the saxophone is gaining recognition outside of the country. The number of works for the instrument has grown immensely in the past twenty-five years. As in the United States and elsewhere, the saxophone first found its place within the military and popular culture of Brazil, but, with the acceptance of the concert saxophone into the educational system, the place of the instrument in Brazilian culture has been firmly established.

Another key aspect in the development of concert music for the saxophone in Brazil is the relationship between composers and performers. Ultimately, it is through the widespread performance of the compositions that the work of Brazilian composers will enter the concert repertory. For the audience, much of the music offers an approachable sensibility that is exciting and pleasing while also exploring and extending the capabilities of the saxophone and its unique timbres.

Appendix A: Compositions for Saxophone by Brazilian

Composers

This appendix features a list of seventy composers. Included are corrections and additions to lists compiled by Miguel Villafruela, Roger Greenberg, and Jean-Marie Londeix. It is organized by title of composition, date of work, instrumentation, dedications, length, genre (as outlined in the body of the document), and performance materials.

Title Date Instr. Dedication Duration Style/Genre Perf. materials

Jorge Antunes (b. 1942)

<i>Rituel violet</i>	1999	Tenor saxophone and tape		6'	<i>Música Nova</i> , Electronic	Sistrum
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Severino Araújo de Oliveira (b. 1917)

<i>Espinha de bacalhau</i>		Any saxophone and piano – originally for <i>choro</i> ensemble			<i>Choro</i>	
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Carlos Alberto Assis (b. 1965)

<i>Fantasia</i>		Tenor saxophone and piano				
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Guilherme Bauer (b. 1940)

<i>Cadências</i>	1985	Soprano saxophone and strings	Isabel		Post-modern	Banco de Partituras de Música Brasileira Version for saxophone is an unpublished transcription of published version for violin.
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Edson Beltrami

<i>Fantasia</i> c.p. 122b	2002	Alto saxophone and concert band			Post-modern	Brazilian Music Publications
<i>Festo no Sertão</i>		Saxophone quartet				Brazilian Music Publications

Douglas Braga

<i>Concerto No. 1</i>		Alto saxophone and orchestra – piano reduction available	Dilson Florêncio			Manuscript
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Francisco Braga (1868-1945)

<i>Cantigas e Danças de Pretos</i>	n.d.	Saxophone quartet			Pre-nationalism	
<i>Diálogo sonoro ao lunar “Seresta”</i>	n.d.	Alto saxophone and bassoon			Pre-nationalism	Editions Viento

Aldo Brizzi (b. 1960)

<i>Barravento</i>	1998	Bass saxophone		18’	<i>Música Nova</i>	
<i>D’après une esquisse</i>	1986	Soprano and alto saxophones, one player		8’	<i>Música Nova</i>	
<i>De la trasmutacione de’metalli I</i>	1983-1986	Soprano and tenor saxophones, one player	Daniel Kientzy	9’	<i>Música Nova</i>	Manuscript
<i>En to pan</i>	2000	Sopranino and contrabass saxophones, one player with tape	Daniel Kientzy	8’	<i>Música Nova</i> , electronic	Manuscript
<i>Mi ha sefer</i>	1986	Tenor saxophone, percussion and tape	Daniel Kientzy	12’	<i>Música Nova</i> , electronic	Manuscript
<i>Serenata per J</i>	2000	Sopranino saxophone		2’	<i>Música Nova</i>	

Marcos Câmara (b. 1958)

<i>A pronúncia do vento</i>	1984	Tenor saxophone and piano	Roardo		Post-modern	Manuscript
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Antonio Carlos Neves Campos

<i>Coçando o sax</i>		Alto saxophone and orchestra	Dale Underwood	5'	Post-modern	Brazilian Music Publications
<i>Pra Tere</i>		Saxophone sextet	Dale Underwood		Post-modern	Brazilian Music Publications
<i>Maria Victoria</i>		Alto saxophone, strings, and piano				Brazilian Music Publications
<i>Pica Pau</i>		Saxophone quartet				Brazilian Music Publications

Lindembergue Cardoso (1939-1989)

<i>Cinco Por Dois, Op. 71</i>	1981	soprano sax/clarinet and flute/alto flute/piccolo	Odetta Ernst Dias and Paulo Pedro Linhares	5'	Aleatoric	Universidade Federal de Bahia
<i>Minimalisticamix olidicosaxvox, Op. 109</i>	1991	B ^b saxophone with SATB choir	Geová Nascimento	10'	Minimalist	Universidade Federal de Bahia

Luís Cardoso

<i>Insomnia</i>		Saxophone and piano				
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Gilberto Carvalho (b. 1952)

<i>Khyma</i>	1994	Unaccomp. soprano and alto saxophones	Dilson Florêncio	15'		Manuscript
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Eunice Catunda (1915-1990)

<i>Seresta</i>	1956	Saxophone quartet				
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Lavínia Cazzani

<i>Renascimento</i>	2000	Alto saxophone and piano				
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Sergio Igor Chnee (b. 1968)

<i>Preludico</i>	1999	Saxophone quartet				Manuscript
<i>Três Momentos Insólitos para saxofone e acordeão</i>	1998	Alto saxophone and accordion				Manuscript

Rodrigo Cicchelli Velloso (b. 1966)

<i>Multiple Reeds</i>	1993/ 94	Soprano and tenor saxophones, one performer and tape	Stephen Cottrell	14'	<i>Música Viva, electronic</i>	Manuscript
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Harry Crowl (b. 1958)

<i>Concerto</i>	1983/ 2005	Soprano saxophone and string orchestra			<i>Música Viva</i>	Manuscript
<i>Soliloquio I</i>	1995/ 1997	Unaccomp. tenor saxophone	Rodrigo Capistrano		<i>Música Viva</i>	Manuscript

Carlos Viana Cruz (b. 1936)

<i>Intervalos</i>	1974	Saxophone quartet				
<i>Peça</i>	1974	Saxophone quartet				

Luiz D'Anunciação (b. 1926)

<i>Dança</i>		Alto saxophone, percussion, and piano (originally written for oboe)				Manuscript
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Pedro Augusto Dias (b. 1966)

<i>Concerto híbrido</i>	2001	Soprano saxophone, jazz trio, and orchestra				Manuscript
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Oscar Lorenzo Fernandez (1897-1948)

<i>A Sombra Suave</i> , Op. 59	1929	Alto saxophone and orchestra, piano reduction available – originally for voice and piano		3'	Pre-nationalism	Manuscript held in the Fleisher Collection at Free Library of Philadelphia
<i>Duas Peças para Trio</i>	1938	Saxophone, clarinet, and piano			Pre-nationalism	
<i>Nocturno</i>	1934	Alto saxophone and orchestra, piano reduction available – originally for voice and orchestra		3' 30"	Pre-nationalism	Manuscript held in the Fleisher Collection at Free Library of Philadelphia

Mário Ficarella (b. 1937)

<i>Concertante</i>	1999	Alto saxophone and orchestra	Dale Underwood		Post-modern	Banco de Partituras de Música Brasileira
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Henrique Gandelman (b. 1929)

<i>Concerto</i>	1960	Saxophone and orchestra				
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Pauxy Gentil-Nunes (b. 1963)

<i>Sonata</i>		Alto saxophone and piano			Post-modern	Manuscript
<i>Três Estudos</i>	1988	Alto saxophone			Post-modern	Manuscript
<i>Três Miniaturas para sax alto e piano</i>	1983	Alto saxophone and piano	Ana Maria Bartholo e Patrícia Regadas		Post-modern	Banco de Partituras de Música Brasileira
<i>Zemba</i>	n.d.	Saxophone quartet			Post-modern	Manuscript

Radamés Gnattali (1906-1988)

<i>Bate papo: Choro para sax tenor e piano</i>	c. 1957	Tenor saxophone and piano			Popular	Biblioteca Nacional
<i>Brasileira No. 7</i>	1956	Tenor saxophone and piano		16' 22"	Nationalism	Biblioteca Nacional
<i>Caminho da Saudade: Valsa para sax tenor e piano</i>	c. 1957	Tenor saxophone and piano			Popular	Biblioteca Nacional
<i>Concertino</i>	1964	Alto saxophone and orchestra – piano reduction and arrangement for saxophone choir have been created	Sandoval Dias	15'	Nationalism	Biblioteca Nacional
<i>Devaneio</i>	n.d.	Alto saxophone and piano			Popular	Biblioteca Nacional
<i>Monotonia</i>	n.d.	Alto saxophone and piano			Popular	Biblioteca Nacional
<i>Valsa Triste</i>	1960	Alto saxophone and piano, with optional drums		5'	Popular	Biblioteca Nacional

Wellington Gomes (b. 1960)

<i>Quatro Melodia Folclóricas</i>	1966	Alto saxophone and cello		8'		
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Renato Goulart

<i>Fantasia</i>		Soprano saxophone and piano				
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Antonio Guerreiro

<i>Concertino para Sax Alto, Cordas, e Percussão</i>		Alto saxophone and string orchestra	Paulo Passos			
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Rufo Herrera (b. 1935)

<i>Continente Sul</i>		Saxophone Quartet				
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Cirlei de Hollanda (b. 1948)

<i>Amar</i>	1989	Soprano saxophone, soprano and baritone voices, and piano				Photocopy of manuscript held at University of Indiana
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Nestor de Hollanda Cavalcanti (b. 1949)

<i>3 Canções Populares</i>	1999	Baritone saxophone and piano	Gildes Bezerra	9'	Nationalism	Manuscript
<i>Cissiparidade</i> (also II. of 3 <i>Canções Populares</i>)	1997	Soprano or alto saxophone	Gildes Bezerra	3'	Nationalism	Manuscript
<i>Divertimento... Mesmo!</i>		Oboe, clarinet, saxophone, percussion, and strings			Nationalism	Manuscript
<i>Jovem Guarda</i> (also III. of 3 <i>Canções Populares</i>)	1997	Alto saxophone and piano	Gildes Bezerra	4'	Nationalism	Manuscript
<i>Suite aberta em forma de coisa</i>	1997	Soprano saxophone and piano		7	Nationalism	Manuscript
<i>Um Gringo no Brasil</i>	2003	Soprano saxophone and piano		10	Nationalism	Manuscript

Bruno Kiefer (1923-1987)

<i>Com Molejo</i>	1984	Alto saxophone and piano	Paulo Moura	7'	<i>Música Viva</i>	Manuscript
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Hans Joachim Koellreutter (1915-2000)

<i>Constelações</i>		Alto saxophone, mezzo-soprano, flute, clarinet, trombone, cello, piano, percussion, and tape			<i>Música Nova</i>	
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Edino Krieger (b. 1928)

<i>Brasiliana</i>	1960	Alto saxophone and orchestra, piano reduction available - originally for viola and strings		7'	Nationalism	Banco de Partituras de Música Brasileira
<i>Melopéia a cinco</i>	1949	Tenor saxophone, soprano voice, oboe, viola, and trombone			Dodecaphonic	Manuscript

Oswaldo Lacerda (b. 1927)

<i>Variações sobre "O Cravo Brigon con a Rosa"</i>	1979	Alto saxophone and marimba	Tadashi Nagatomi		Nationalism	
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Victor Lazzarini (b. 1969)

<i>The Trane Thing</i>	2000	Tenor saxophone and tape		6'	<i>Música Viva</i> – electronic and free jazz	The Contemporary Music Centre
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Nelson Batista de Macêdo (b. 1931)

<i>Concerto</i>		Alto saxophone and orchestra				
<i>Fantasia Capricho</i>	1972	Alto saxophone and orchestra, piano reduction available	Paulo Moura		Nationalism	Biblioteca Nacional

Chico Mello (b. 1927)

<i>Raiva do Ronco</i>		Chamber ensemble				
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Gilberto Mendes (b. 1922)

<i>Peixinho Danse le Frevo au Brasil</i>	1999	Soprano, alto, tenor, and baritone saxophones unaccomp., one performer	Daniel Kientzy		<i>Música Nova</i>	Manuscript
<i>Saudades do Parque Balneário Hotel</i>	1980	Alto saxophone and piano	J. Jota de Moraes e Tedd Griepentrog	12'	<i>Música Nova</i>	Editores Novas Metas Ltda
<i>Ulysses in Copacabana surfing with James Joyce and Dorothy Lamour</i>	1988	Saxophone, flute, clarinet, trumpet, violin, cello, bass, guitar, and piano			<i>Música Nova</i>	Manuscript
<i>Uma voz uma fala</i>	1994	Alto saxophone, clarinet, trumpet, trombone, and piano			<i>Música Nova</i>	Manuscript

Ronaldo Miranda (b. 1948)

<i>Fantasia</i>	1984	Alto saxophone and piano	Paulo Moura	7'	Post- modern	Manuscript
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Celso Mojola (b. 1960)

<i>Canção sem Palavras</i>	1989	Non- determined but composer suggests tenor saxophone			Post- modern	Manuscript
<i>Chacona</i>	2002	Soprano saxophone unaccompanied		6'	Post- modern	Manuscript
<i>Concordância e Diferenças</i>	2003	Two E ^b or B ^b saxophones		2'	Post- modern	Manuscript
<i>Das Páginas de um Diário</i>	1997	Alto saxophone and piano	César Albino	8' 30"	Post- modern	Manuscript
<i>Outubro</i>	1983	Soprano saxophone and piano		2' 30"	Post- modern	Manuscript
<i>Outubro, Vinte Anos Depois</i>	2003	Soprano saxophone and piano		2' 30"	Post- modern	Manuscript

Fernando Morais (b. 1966)

<i>Quarteto</i>		Saxophone quartet				Brazilian Music Publications
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Paulo Moura (b. 1933)

<i>Fantasia Urbana</i>		Alto saxophone and piano		18'	Post-modern	Manuscript
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Barroso Neto (1881-1941)

<i>Canon for Two Equal Voices</i>		Two like instruments		2'	Pre-national	Editions Viento
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Marlos Nobre (b. 1939)

<i>Desafio VIII, Op. 31, n°8a</i>	1968/1982	Alto saxophone and piano		7'	Post-modern	Manuscript
<i>Poema XIV, Op. 94, n° 14</i>	2001	Alto saxophone and piano			Post-modern	Manuscript

Hudson Nogueira

<i>Amanhecendo</i>		Alto saxophone, piano, and small tambourine				Brazilian Music Publications
<i>Aqueles Bons Tempos</i>		Soprano saxophone, tenor saxophone and small tambourine				Brazilian Music Publications
<i>Capiba no Frevo</i>		Soprano saxophone, piano, and drums (optional)				Brazilian Music Publications
<i>Catando Notas</i>		Alto saxophone, piano, and small tambourine				Brazilian Music Publications
<i>Dança Brasileira</i>		Saxophone quartet				Brazilian Music Publications
<i>Fantasia Brasileira</i>		Alto saxophone and orchestra	Dale Underwood		Post-modern	Brazilian Music Publications
<i>Four Minatures from Brasil</i>		Saxophone quartet				Brazilian Music Publications

<i>Gagliardiando</i>		Soprano saxophone, tenor saxophone piano, and small tambourine				Brazilian Music Publications
<i>O Aventureiro</i>		Soprano saxophone and piano				Brazilian Music Publications
<i>Sax Colossos</i>		Alto saxophone and orchestra	Dale Underwood	13'	Post-modern	Brazilian Music Publications
<i>Soturno</i>		Soprano saxophone, piano, and drums (optional)				Brazilian Music Publications
<i>Sublime Alvorada</i>		Saxophone quartet				Brazilian Music Publications
<i>Tempestuoso</i>		Soprano saxophone, piano, and small tambourine (optional)				Brazilian Music Publications
<i>Tempo Antigo</i>		Saxophone quartet				Brazilian Music Publications
<i>Um Chorinho a Queima Roupa</i>		Saxophone quartet				Brazilian Music Publications
<i>Um Chorinho por Adolphe Sax</i>		Saxophone quartet and symphonic band				Brazilian Music Publications

Willy Corrêa de Oliveira (b. 1938)

<i>Sugestões</i>	1971	Alto saxophone, oboe, bandoneon, tuba, bass, and percussion				
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Nivaldo Ornelas (b. 1944)

<i>Canção Breve</i> , Op. 307		Baritone saxophone and piano		2'	Post- modern	Mayomel Music
<i>Delia e Henrique</i> , Op. 203		Tenor saxophone and orchestra			Post- modern	Mayomel Music
<i>Estudo com sabor de Hino</i> , Op. 302						
<i>Nova Granada</i> , Op. 208		Soprano saxophone and orchestra			Post- modern	Mayomel Music
<i>Querubins e Sarafins</i> , Op. 202		Tenor saxophone and orchestra			Post- modern	Mayomel Music
<i>Prelúdio</i> , Op. 302		Soprano saxophone and piano			Post- modern	Mayomel Music
<i>Rua Genebra</i> , Op. 204		Tenor saxophone and orchestra			Post- modern	Mayomel Music
<i>Sentimento Não Revelados</i> , Op. 405		Soprano saxophone, voice, and piano			Post- modern	Mayomel Music
<i>Sonata</i>	2001	Soprano saxophone and piano		9'	Post- modern	Mayomel Music
<i>Variações sobre um prelúdio de Villa-Lobos</i> , Op. 608		Soprano saxophone and orchestra			Post- modern	Mayomel Music

Liduíno Pitombeira (b. 1962)

<i>Brazilian Landscapes No. 7, Op. 110</i>	2006	Unaccomp. saxophone	Djamel Mami	5'	Post-modern	Manuscript
<i>Greek Suite, Op. 66a</i>	2002	B ^b or E ^b saxophones		3' 10"	Post-modern	Manuscript
<i>Impressões Altaneiras, Op. 116</i>	2006	Soprano and alto saxophones, trumpet, trombone, and percussion		2' 35"	Post-modern	Manuscript
<i>Impressões Sobrais, Op. 131</i>	2007	Alto saxophone and flute	Paula Van Goes and Jessica Dunnavant	6'	Post-modern	Manuscript
<i>Maracatu, Op. 107</i>	2006	Alto saxophone and tape	Michael Strauss	8'	Post-modern	Manuscript
<i>New England Impressions, Op. 32c</i>	1999	Saxophone quartet		10'	Post-modern	Manuscript
<i>Pau-Brasil, Op. 38</i>	1999	Saxophone quartet	The Red Stick Quartet	9' 10"	Post-modern	Manuscript
<i>Seresta No. 1, Op. 55b</i>	2001	Alto saxophone and piano	Djamel Mami	7' 30"	Post-modern	Manuscript
<i>Seresta No. 2, Op. 59</i>	2001	Unaccomp. saxophone		5' 15"	Post-modern	Manuscript
<i>Seresta No. 5, Op. 62a</i>	2001	Saxophone, flute, trombone, piano, and electric fretless bass		6' 20"	Post-modern	Manuscript
<i>Urban Birds, Op. 45</i>	2000	Alto saxophone, cello, and piano	Urban Birds trio	11'	Post-modern	Manuscript
<i>Xingu, Op. 33b</i>	1999	Alto saxophone and string quartet		10' 30"	Post-modern	Manuscript

José Antônio de Almeida Prado (b. 1943)

<i>New York, East Street</i>	1984	Soprano saxophone and Piano	Clara Sverner and Paulo Moura		<i>Música Nova</i>	Tonos
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Daniel Quaranta (b. 1966)

<i>A Hora Magica</i>	2000	Tenor saxophone and tape		10'		
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Tim Rescala (b. 1961)

<i>Quando Chiquimha Gonzaga tocou com John Coltrane</i>	1992	Tenor saxophone and piano				
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Agnaldo Ribeiro (b. 1943)

<i>ALTUSASFRAG MENTUS or Saxassaltando as ideias</i>	1986	Alto saxophone unaccomp.				
<i>Duo</i>		Alto saxophone and piano				
<i>RITUS 2 bebedouro encantado</i>	1990	Saxophone and orchestra				

Eduardo Ribeiro (b. 1964)

<i>Saxouave</i>		Alto saxophone unaccomp.	Dilson Florêncio			
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Rubens Russomano Ricciardi (b. 1964)

<i>Gymnopedie, No. 4, Op. 5, N° 2b</i>	1996	Alto saxophone and piano	Marcos de Almeida Prado	3'		Editio Música Mentemanuque
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Glauber Santiago

<i>Vanilla</i>		Saxophone quartet				Brazilian Music Publications
<i>Sax Point</i>		Saxophone quartet				Brazilian Music Publications
<i>Fugue 4</i>		Saxophone quartet				Brazilian Music Publications
<i>Fugue 5</i>		Saxophone quartet				Brazilian Music Publications
<i>Islands and Waters</i>		Saxophone quartet				Brazilian Music Publications
<i>Mercury</i>		Saxophone quartet				Brazilian Music Publications
<i>The Stranger Left My Home</i>		Saxophone quartet				Brazilian Music Publications
<i>Sorrow, sorrow</i>		Saxophone quartet				Brazilian Music Publications
<i>By Train</i>		Saxophone quartet				Brazilian Music Publications
<i>Celebration</i>		Saxophone sextet				Brazilian Music Publications
<i>Sun and Stone</i>		Saxophone quintet				Brazilian Music Publications

Claudio Santoro (1919-1989)

<i>Choro</i>	1953	Tenor saxophone and orchestra		7'	Nationalism	Editions Savart
<i>Divertimento para Sete Instrumentos</i>	1941	Tenor saxophone, flute, english horn, timpani, violin, cello, and bass			Nationalism	Ricordi Brasileira
<i>Fantasia Concertante</i>	1952	Tenor saxophone and orchestra		7'	Nationalism	Banco de Partituras de Música Brasileira

Robson dos Santos (b. 1963)

<i>Música Contemporânea Era o Dito Popular 2º</i>	1994	Saxophone quartet				
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Paulo Silva (1892-1967)

<i>Expressões Brasileiras em forma de passacaglia</i>	1955	Saxophone quartet			Nationalism	Manuscript held at the Biblioteca Nacional
<i>Para saxofones</i>		Saxophone quartet			Nationalism	Manuscript held at the Biblioteca Nacional
<i>Prelúdio e fuga</i>		Saxophone quartet			Nationalism	Published in 1946 Buletin Latin America, vol. 6
<i>Quarteto para saxofones</i>	1946	Saxophone quartet			Nationalism	Manuscript held at the Biblioteca Nacional

José Siqueira (1907-1985)

<i>Concertino</i>	1972	Alto saxophone and chamber orchestra				
<i>Duas Invenções</i>	1974					

Eduardo Souto (1882-1942)

<i>É Assim que Eu Gosto</i>		Soprano saxophone and piano			Nationalism	Manuscript
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Ricardo Tacuchian (b. 1939)

<i>Delaware Park Suite, Primeiras Impressões de Viagem</i>	1988	Alto saxophone and piano			Post-modernism	Manuscript
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Vera Terra (b. 1949)

<i>Ícaro</i>	1984, 1986	Soprano and alto saxophones, one performer, with tape		7'	<i>Música Viva</i> , electronic	Manuscript
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Emílio Terraza (b. 1929)

<i>Tango – M. 32</i>	1980	Alto saxophone and piano	Guerra Vicente		Post-modern	Manuscript
<i>Tango – M. 45</i>	1991	Alto saxophone and piano		4' 40"	Post-modern	Manuscript
<i>Tango – M. 47</i>	1997	SAB saxophone trio and piano			Post-modern	Manuscript

Andersen Viana (b. 1962)

<i>A Cartomante – Pequena Suíte</i>	1999	Soprano and alto saxophones, cello, and teclado synthesizer			Post-modern	Manuscript
<i>Canção</i>	1987	Tenor saxophone and piano			Popular	Manuscript
<i>Canção de Amor</i>	1986	Alto saxophone and vibraphone			Post-modern	Manuscript
<i>Carol</i>	2005	Tenor saxophone and one harmonic instrument			Popular	Manuscript
<i>Choro e Frevo</i>	2003	Alto saxophone with chord changes			Popular	Manuscript
<i>Melodia</i>	1990	Alto saxophone unaccomp.			Popular	Manuscript
<i>Monólogo para um Amigo</i>	1985	Alto saxophone unaccomp.	Mecenas Magno		Post-modern	Manuscript
<i>Primeira Neo-Valsa</i>	2005	Tenor saxophone, cello, and piano			Post-modern	Manuscript
<i>Quinteto de Saxophones</i>	1988	SAATB saxophone quintet			Post-modern	Manuscript
<i>The Fortune Teller – Little Suite</i>	1999	Soprano and alto saxophones, cello, and keyboard			Post-modern	Manuscript

Heitor Villa-Lobos (1887-1959)

<i>Fantasia</i> (key of E ^b)	1948	Soprano saxophone and orchestra – piano reduction available	Marcel Mule	11'	Nationalism	Peer International
<i>Fantasia</i> (key of F)	1948	Soprano saxophone and orchestra-piano reduction available		11'	Nationalism	Manuscript held at the Museu de Villa-Lobos
<i>Fantasia</i> (key of E ^b)	1948	Soprano saxophone and orchestra – piano reduction		11'	Nationalism	Manuscript held at the Museu de Villa-Lobos

Edmundo Villani-Côrtes (b. 1930)

<i>Balada dos 15 minutos</i>	2007	Tenor saxophone and piano				Manuscript
<i>Choro do João</i>	1995	Tenor saxophone and piano			Popular	Manuscript
<i>Contemplativo</i>	2006	Alto saxophone and piano				Manuscript
<i>Divertimento 94</i>		Saxophone, clarinet, trumpet, trombone, piano, percussion, and tape			Post-modern	Manuscript
<i>Ibira Guira Recê</i> (a.k.a <i>Coração de Floresta</i>)	2000	Alto Saxophone and piano	Dale Underwood	8'	Post-modern	Manuscript
<i>Monólogo '96</i>	1996	Tenor saxophone unaccomp.			Post-modern	Manuscript
<i>O Blues</i>	1978	Saxophone quintet			Popular	Manuscript
<i>O Gabriel chegou</i>	1997	Tenor saxophone and piano			Popular	Manuscript
<i>Rapsódia Brasileira</i>	1989	Soprano and tenor saxophones, clarinet, and piano			Post-modern	Manuscript
<i>The Crazy Boy's Theme</i>	1995	Alto saxophone unaccomp.			Popular	Manuscript

Jorge Villavicencio Grossman (b. 1973)

<i>Elegia Póstuma in memoriam Alfonso de Silva</i>	1997	Alto saxophone and piano			Post-modern	Manuscript
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Lúis Carlos Vinholes (b. 1933)

<i>Existencialismo</i>	1958	Originally for flute unaccomp., composer feels this would work well for saxophone			<i>Música Viva, dodecaphonic</i>	Manuscript
<i>Instrução 61</i>	1961	Quartet non-determined instrument			<i>Música Viva, aleatoric</i>	Manuscript
<i>Tempo-Espaço XIII, 4 lados das mil faces de Janet</i>	1978	Originally for flute, oboe, or clarinet, composer feels this would work well for saxophone			<i>Música Viva,</i>	Manuscript
<i>Tempo-Espaço XV</i>	1978				<i>Música Viva,</i>	Manuscript
<i>Tempo-Espaço XVI</i>	1978	Originally for flute or oboe and voice, composer feels this would work well for saxophone			<i>Música Viva,</i>	Manuscript

Roseane Yampolschi (b. 1956)

<i>Dialogues – I for Sax, Tuba, and Bassoon</i>	1993	Saxophone, tuba, and bassoon		10'		Manuscript
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Edson Zampronha (b. 1963)

<i>Composição para Saxofone e Piano</i>	1984-5	Alto saxophone and piano		6'	<i>Música Viva</i>	Manuscript
<i>Composição para Seis Instrumentistas</i>	1985	Alto saxophone, oboe, bassoon, percussion, piano four hands		6' 30"		Manuscript
<i>Modelagem VII</i>	1996	Alto saxophone, clarinet, trumpet, bass trombone, piano, vibraphone, and percussion		7' 30"		Manuscript

Appendix B: Publisher and Distributer Information

<p>Academia Brasileira de Música Banco de Partituras de Música Brasileira</p> <p>The website is only in Portuguese, however, e-mails can be sent in English. It is possible to pay for the music within the United States. Very helpful and a good resource.</p>	<p>Rua de Lapa 120/12º andar, Lapa 20021-180 Rio de Janeiro - RJ Brasil</p>	<p>www.abmusica.org.br</p>
<p>Brazilian Music Publications</p> <p>Created in 2007 by Dale Underwood. This publisher features works of over 10 Brazilian composers with primary focus towards symphonic band music.</p>	<p>13408 Piscataway Dr. Fort Washington, MD 20744</p>	<p>www.brazilianmusicpublications.com</p>
<p>The Contemporary Music Centre</p> <p>The website is dedicated to Irish composers, with the exception of Victor Lazzarini, a Brazilian who teaches in Ireland.</p>	<p>19 Fishamble Street Temple Bar 01 673 1922 Dublin 8</p>	<p>www.cmc.ie</p>
<p>Editions VIENTO</p> <p>Publishing company primarily dedicated to bassoon and double reed music.</p>	<p>Portland, OR</p>	<p>www.editionsviento.com</p>
<p>Fundação Biblioteca Nacional</p> <p>This is the national library of Brazil. It holds several manuscripts and printed editions of difficult to locate works. To retrieve materials you must travel to Brazil and no photocopies are made on the premises. Reasonable priced copies are on microfilm available two months later. Language is only Portuguese.</p>	<p>Sede Avenida Rio Branco 219 20040-008 Rio de Janeiro RJ Brasil</p>	<p>www.bn.br</p>
<p>Livraria Musimed</p> <p>The website is in Portuguese but is easy to understand. This is an excellent resource for published music and very helpful. They have a link for foreign customers in English. They also accept e-mails and phone calls in English.</p>	<p>SCRS 505 Bloco A Loja 65 W3 Sul 70350-510 Brasília DF Brasil</p>	<p>www.livrariamusimed.com.br</p>

<p>Mayomel Music</p> <p>The composer's personal website and publishing company of his own works. Portuguese only.</p>		<p>www.nivaldornelas.com.br nivaldornelas@hotmail.com</p>
<p>Museu de Villa-Lobos</p> <p>There is a version of website in English and e-mails can be sent in English. Primary source for Heitor Villa-Lobos.</p>	<p>Rua Sorocaba, 200 Botofogo 22271-110 Rio de Janeiro RJ Brasil</p>	<p>www.museuvillalobos.org.br</p>
<p>MUSICON Centro de Documentação de Music Contemporânea at UNICAMP. An extremely useful website for information on Brazilian composers, soloists, conductors, chamber ensembles, orchestras, bands, vocal groups, researchers, works, media, producers, education, festivals, documentation, theater and concert halls, and publishers. The website is in Portuguese, Spanish, English, and German.</p>		<p>www.unicamp.br/cdmc/compositores.html</p>
<p>Tonos Musikverlags GmbH</p> <p>Website is in German and English. It is possible to purchase compositions directly from the website.</p>	<p>Holzhofallee 15 64295 Darmstadt Germany</p>	<p>www.tonosmusic.com</p>

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