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## **Óscar da Silva (1870–1958): Life and Solo Piano Works**

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This essay presents the life and works for solo piano of Portuguese composer and pianist Óscar da Silva (1870–1958). It is the first publication dedicated solely to Óscar da Silva in the English language. It also presents the first chronological catalogue of da Silva's solo piano works. It includes both published and unpublished works, encompassing all of the extant music available in several libraries in Portugal. Óscar da Silva studied with Adolf Ruthardt and Carl Reinecke in Leipzig and with Clara Schumann in Frankfurt. He was the most prolific composer of piano music of his generation in Portugal, and one of the most prolific ever in Portuguese piano music. His life is marked by the end of the monarchy in Portugal, the rise and fall of the first republic, and by Estado Novo. His music ranges from German romanticism to modernism. His works are also emblematic of saudosism, a Portuguese nationalistic movement not previously studied in music.

This essay was submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Piano Performance, at The Hartt School, University of Hartford, on March 23, 2015.

**Óscar da Silva (1870–1958)**  
**Life and Solo Piano Works**

Miguel Audaciano Campinho

Submitted in Partial Fulfillment  
of the  
Requirements for the Degree  
Doctor of Musical Arts  
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I wish to dedicate this essay to three unsung heroes whose tireless work advancing the cause of Óscar da Silva's life and music made this essay possible: Filipe Pires, whose biographic study of the composer published in 1995 was my first encounter with Óscar da Silva; Orlando Courrège, who worked tirelessly for forty years, in various print publications, on the recognition of this genius of the Portuguese piano; and finally Fernando Laires, whose advocacy of Portuguese piano music in the United States has no equal, and who championed Óscar da Silva's works for more than half a century.

I was not fortunate enough to work personally with any of them, but their work made mine possible. I stand on the shoulders of giants.

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## PREFACE

Óscar Courrège da Silva Araújo was, at the time of his death, one of the last European links to nineteenth-century pianistic royalty, having been a student of Clara Schumann (1819–1896). His solo piano catalogue is substantially larger than that of his more established Portuguese contemporary José Viana da Mota (1868–1948), but due to a series of reversals of fortune, his name has all but disappeared from Portuguese music history. Also, the several references to his name in older publications in other languages (Spanish, French, English, and German) are, for the most part, grossly inaccurate. The current article under his name on Grove Music Online—the largest reference to his life and works in the English language—is written by Portuguese musicologist Cristina Fernandes, and is marred by factual errors and mistakes in the bibliography. The fact that Fernandes lists only two of the books I include in my bibliography, and includes two “Histories of Music in Portugal” is telling of the lack of serious research into Óscar da Silva’s life and works. Manuel Carlos de Brito, who co-wrote one “History of Music in Portugal,” is the author of the Grove article on Portugal, and he does not even mention Óscar da Silva in it.

This will be the first thorough treatment of this subject in the English language, engaging in a work of “translation” that Portuguese music sorely lacks. Óscar da Silva’s music is that of someone steeped in the German Romantics, and this connection is not accidental, for he completed studies at the Leipzig Conservatory. He was also a private student of Clara Schumann in Frankfurt-am-Main. His stylistic evolution can be seen alongside his central-European contemporaries, such as Jean Sibelius, Ralph Vaughan Williams and Richard Strauss. All of them were derided at the time of their deaths by the *avant-garde*, “progressive” composers of the time, who called them out of touch and *passé*. This did not, however, preclude public recognition and



appreciation for a life's work in music. In the case of Óscar da Silva, it took the form of official tributes and concerts in his honor, on the occasion of his last return to Portugal, from Brazil.

Thus, the main problems addressed with this essay are the lack of a body of scholarly research into the life and works of Óscar da Silva, either in English or in Portuguese, and the lack of a scholarly admissible provisional catalogue of works for solo piano. This essay aims to bring to light Óscar da Silva's wonderfully rich life in music—as a concert pianist, he played in Europe, Africa, and the Americas—and highlight his many piano works—mostly published, first through German and Portuguese publishing houses, then in Rio de Janeiro, Brazil, at a third stage in São Paulo, Brazil, and finally in Lisbon again. It is my hope that, with this essay, I will raise awareness not only of the individual composer and his works, but of a complete pianistic tradition from which he stems, a Portuguese history of the piano that still waits to be attempted.

A note on the spelling of Portuguese names: many names in this narrative exist in two different spellings, the one used by his/her contemporaries, sometimes inconsistently, and a modern spelling. In this essay, I use the modern spelling in the narrative and refer to the old spelling in notes and bibliography. Doing this I wish to call attention to the problem and provide readers not familiar with the evolution of the Portuguese language in the last 150 years with a more comprehensive access to any individual author. Thus, I will write Viana da Mota in the narrative, but cite Vianna da Motta in the notes and bibliography. The same applies for Teixeira de Pascoais and Teixeira de Pascoaes, Rui Coelho and Ruy Coelho, Luís Costa and Luiz Costa, and the like.

Portuguese and Spanish nobility and royalty are addressed in this essay with the honorific titles *Dom* and *Dona*, for male and female respectively (*Don* and *Doña* in Spanish). Both are abbreviated as “D.” in D. Manuel, or D. Amélia, without further comment.

All translations from originals in Portuguese, Spanish, French, and German are mine unless otherwise noted. I tried to balance the formality of the Portuguese language in print publications of the time with contemporary American English intelligibility, often erring on the side of keeping some of the formality. I also kept in the translations from Portuguese all of the words that appeared in French in the original, without translation. I hope to convey, through these devices, a linguistic sense of a different world, both culturally and socially.

A style note on suspension points and ellipses: I adopt different styles for each, with tightly spaced suspension points indicating breaks in thought, and with spaced ellipses indicating omissions from a quoted passage. This choice stems from the pervasive use of suspension points in the original Portuguese; their replacement with spaced suspension points would be confusing.

I wish to express my gratitude to Dr. Sofia Lourenço at Universidade Católica Portuguesa, who opened the doors of the Manuel Ivo Cruz Collection to me, and graciously agreed to co-advise this essay. I am also indebted to Dr. Kenneth Nott, my advisor at The Hartt School, for his openness to work with me on this topic, and for his keen insight guiding me on the best practices throughout the process. I also wish to thank Dr. Áurea Sá at Biblioteca Florbela Espanca in Matosinhos for her solicitous assistance with the Óscar da Silva Collection in repeated visits for over four years, and Dra. Paula Andrade at the library of the Conservatório de Música do Porto for access to their Óscar da Silva Collection. Finally, I am indebted to Penny Brandt and Tracey Rudnick for their invaluable advice on grammar and style.

Library Sigla (RISM)

P-MAbm      Biblioteca Florbela Espanca, Câmara Municipal de Matosinhos, Portugal

P-Pc          Conservatório de Música do Porto, Portugal

P-Puc          Universidade Católica Portuguesa, Porto, Portugal

## INTRODUCTION

The main purpose of this essay is to establish a functional chronology of works for solo piano by Óscar da Silva. This means that his other works—in opera, orchestral music, incidental music to plays, choir, voice and piano, and chamber music—will be referred to only when they are relevant to the discussion of solo piano works.

In order to create a this chronology, it was necessary to compile the most thorough biography of Óscar da Silva yet available, in terms of dating first performances and/or publication of works for piano solo. Special attention is given in this essay to publishing dates, concert programs, reviews, press notes, and personal correspondence. This narrative also corrects and complements most of the accounts of Óscar da Silva's life currently in print, in English and in Portuguese, providing a background and a context to most of the works. Finally, I present Óscar da Silva's own words and thoughts on society, music, style, and his own compositions, for the first time in English, and also for the first time in any collected form.

The narrative portion of this essay features several prominent figures in the Portuguese music scene from the nineteenth and twentieth centuries: Gustavo Romanoff Salvini (1825–1894), Miguel Ângelo Pereira (1843–1901), Arthur Napoleão (1843–1925), Bernardo Moreira de Sá (1853–1924), Alexandre Rey Colaço (1854–1928), Francisco de Andrade (1856–1921), Victor Hussla (1857–1899), Michel'angelo Lambertini (1862–1920), José Viana da Mota (1868–1948), Francisco de Lacerda (1869–1934), Luís Costa (1879–1960), Raimundo de Macedo (1880–1931), Rui Coelho (1889–1986), Luís de Freitas Branco (1890–1955), Armando Leça (1891–1977), Ivo Cruz (1901–1985), Fernando Lopes Graça (1906–1994), Eurico Tomás de Lima (1908–1989), and António Victorino d'Almeida (b. 1940). Any history of music in Portugal would have to include most of these names. The several possible narratives converge around them: the

progressive secularization of music teaching, the dominance of Italian opera as the biggest music offering both in Lisbon and in Porto, the emergence of concert societies that promoted instrumental chamber music, the rising idea of a “national” music, and the difficult transition—and coexistence—between Romanticism and Modernism.

In 1870, only the Conservatório Nacional in Lisbon offered public musical instruction. The creation of the Real Academia de Amadores de Música brought to Lisbon both Rey Colaço and Hussla. They were among the first successful composers to write instrumental music using Portuguese folk themes. Hussla wrote several rhapsodies on Portuguese melodies, and Rey Colaço wrote fados for the piano. Moreira de Sá was the driving force for the creation of the Conservatory in Porto, already in 1917. He created a curriculum that was used as the basis of a curricular reform in the Lisbon Conservatory when Viana da Mota assumed the directorship, also in 1917. By that time, Viana da Mota had a sizable body of work on Portuguese folk themes, with rhapsodies, scenes, and above all with his romantic symphony “À Pátria” (To the Fatherland), written in the mid-1890s on the wake of the British Ultimatum at a time when national morale was at a low point. This symphony effectively inaugurated a century of writing for large orchestra that included contributions by Rui Coelho, Luís de Freitas Branco, Fernando Lopes Graça, Joly Braga Santos (1924–1988), a disciple of Freitas Branco, and continued to this day by António Victorino d’Almeida, a disciple of Braga Santos.

The fact that Viana da Mota could claim that his was the first Portuguese romantic symphony rests on a dominance of the Portuguese stages by Italian opera. The first musical center of the country was the Teatro de S. Carlos in Lisbon, created and maintained as an Italian theater as happened in similar capitals throughout Europe—the most famous arguably being the Parisian one, presenting works by Rossini, Bellini, and Donizetti, among others. The Teatro de S.

João in Porto was run as a satellite theatre to S. Carlos, presenting some of the same singers and productions. Romanoff Salvini came to Portugal through this enterprise, and published in 1865 a collection of Portuguese poetry to his own music, in an attempt to establish a foundation for a lyrical art of stage works sung in Portuguese. The success of this idea was timid and took its time, being preceded by a wealth of Portuguese operatic singers that were feted as international stars, like Andrade. Meanwhile, the standard of achievement for a Portuguese composer was to produce serious opera, even if sung in Italian. This was the case with Miguel Ângelo Pereira, with his *Eurico* in 1870, lauded and criticized at the time for departing from Italian models and approaching French and German styles. In 1901, Óscar da Silva would add *Dona Mécia* to this tradition. Later in the twentieth century, Rui Coelho was the preeminent opera composer of Estado Novo, with *Belkiss*—his most celebrated work—already sung in Portuguese. Lopes Graça wrote, in Paris, a revue-ballet titled *La fièvre du temps*, in French. The tradition of opera in Portuguese is also carried on through Victorino d’Almeida, who wrote *Canto da Ocidental Praia* in 1971, and considers it to be his masterpiece.

The preceding paragraph is a standard trope in the historiography of music in Portugal. With its emphasis in serious opera, it fails to acknowledge the booming repertoire of comic opera, vaudeville, and the appearance of revue theatre in the 1850s (“Revista,” a genre still present in Lisbon today). All of these were spoken and sung in Portuguese, and the most successful composer was Joaquim Casimiro Junior (1808–1862).

In the 1870s, Miguel Ângelo Pereira and Moreira de Sá created in Porto a concert society dedicated to the performance of chamber music masterpieces with piano. Similarly, Lambertini created a chamber music society in Lisbon in the 1880s. Another concert society created by Moreira de Sá, the *Orpheon Portuense*, was responsible for the first performance of Viana da Mota’s

symphony. It also featured the first concerts of a young Óscar da Silva. At Moreira de Sá's death, the directorship of the society passed to his son-in-law, Luís Costa, also active as a composer. Hussla, Lambertini, Viana da Mota, Lacerda, and Ivo Cruz tried successively, and failed, to establish permanent symphony orchestras in Lisbon. Most of the symphonic concert endeavors from Miguel Ângelo Pereira to Rui Coelho consisted of ad-hoc orchestras, with a difficult rehearsal schedule and meager musical outcomes. The situation would only change with Estado Novo and the creation in 1934 of a symphony orchestra as part of the national radio project.

The difficult question of what constitutes Portuguese music was dealt with differently by almost all of the above-mentioned composers. The approaches range from assigning Portuguese themes to stage and symphonic works (Pereira's *Eurico*, Viana da Mota's quote of Camões in his Symphony, Lacerda's symphonic poem *Almourol*, Rui Coelho's *Belkiss*), to using folk themes in an international musical language (Rey Colaço, Hussla, Viana da Mota, Freitas Branco, Tomás de Lima), to ethnomusicological investigation (Armando Leça and Lopes Graça), and finally to attempts at a musical language derived from this investigation (Lopes Graça).

The coexistence of Romanticism and Modernism is a common narrative, and a necessary one in dealing with the music from Portugal from 1850 to 1950. Pereira, Napoleão, Moreira de Sá, Rey Colaço, Hussla, Viana da Mota, Óscar da Silva, Luís Costa, and Raimundo de Macedo all studied in—or were influenced by—Germany in the last decades of the nineteenth century. German Romanticism is a very strong influence in their music. By contrast, Lacerda and Freitas Branco adopt French models, and symbolism/impressionism. This is also a feature of Luís Costa, whose mature works can be seen as an attempt at a synthesis. Both Rui Coelho and Lopes Graça claim the title of modernists. Coelho is more eclectic, where the mature Lopes Graça style is remarkably disciplined and consistent, mixing expressionism with polyrhythmic elements and a

harmonic/melodic language derived from folk material. Ivo Cruz was active as a composer, but his larger contribution to music in Portugal was as a pioneer of research into early music. He was instrumental in the revival of the Portuguese Renaissance masters, and the uncovering of Portuguese Baroque works—namely the keyboard production of Carlos Seixas (1702–1742). [The reader looking for the most comprehensive overview of the history of music in Portugal in the nineteenth and twentieth centuries in English should consult Rui Vieira Nery and Paulo Ferreira de Castro, *History of Music* (Lisbon: Imprensa Nacional - Casa da Moeda, 1991), 111–180.]

Cross-referencing the two parts of this essay, I have inserted in the narrative the catalogue numbers for each of Óscar da Silva's works for solo piano mentioned, providing an easy reference to the detailed catalogue entry.



## **PART 1: In Search of a Biography**

### **CHAPTER 1. The Formative Years, 1870–1896**

Óscar Courrège da Silva Araújo was born in Porto, on April 21, 1870.<sup>1</sup> He was born at the family house in Rua de Costa Cabral, facing Rua de Álvaro de Castelões. His father was João da Silva Araújo, and his mother was Luísa Augusta Delage Courrège Araújo.

Óscar's future fascination with Brazil could be linked to his father's life history. João da Silva Araújo was born in Maximinos, Braga, on July 8, 1828. As a young man, he decided to seek his fortune in commerce, in the newly independent Empire of Brazil. He married on September 21, 1861, Jesuína Dias de Castro, from Rio de Janeiro, and his senior by eighteen years. The marriage lasted less than a year, as Jesuína passed away on August 7, 1862. A year later, on August 24, 1863, João da Silva Araújo became a Freemason in the Grand Orient of Brazil with the eighteenth degree, that of Knight Rose-Croix. After returning to Portugal, he met and married Luísa Augusta, on June 8, 1867. It is possible that he met her through the agency of two of her brothers, Germano and Alberto Courrège, who were in Brazil at the same time.<sup>2</sup>

Luísa Augusta Delage Courrège was born in Porto, on May 15, 1838. She was the eldest of several brothers and sisters. Her father, Anselmo Germain Courrège, was French, originally from Bordeaux, and worked as a watchmaker, with his own shop. Her mother, Rita Augusta Corrarie Delage, was from Porto, and also daughter of a French father and a Portuguese mother.<sup>3</sup> Growing up in a bourgeois household, with an active interest in the arts, Luísa Augusta

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<sup>1</sup> Orlando Courrège, “3. À noite o Porto em 1970 não se escondia na treva,” *Jornal de Matosinhos*, May 19, 1995. In some publications, the year of birth is given incorrectly as 1872. In a registration certificate from the Portuguese Consulate in Rio de Janeiro, from 1938, the year given is “1881.” Óscar da Silva Collection, P-Pc. See also Filipe Pires, *Óscar da Silva: estudo biográfico-analítico* (Matosinhos: Edições Afrontamento, Câmara Municipal de Matosinhos, 1995), 18.

<sup>2</sup> Courrège, “5. Embaixador da Arte Portuguesa,” *Jornal de Matosinhos*, June 2, 1995.

<sup>3</sup> Courrège, “3. À noite o Porto em 1970 não se escondia na treva.”

had lessons in voice and piano. Her voice teacher was Gustavo Romanoff Salvini (1825–1894), a Prussian baritone who came to Porto in 1858, contracted to the opera company of the Teatro de S. João.<sup>4</sup> Her piano teacher was Miguel Ângelo Pereira (1843–1901), considered by Bernardo Valentim Moreira de Sá “without exaggeration, the greatest Portuguese musician in the second half of the last [nineteenth] century.”<sup>5</sup>

Miguel Ângelo Pereira—who for a long time appeared in public and in print as “Miguel Ângelo”—would become one of Óscar da Silva’s first piano teachers. Born in Barcelinhos, Barcelos, on January 27, 1843, Miguel Ângelo moved with his mother to Brazil sometime between 1853 and 1855 to rejoin his father in Rio de Janeiro.<sup>6</sup> There he seems to have begun his musical life, singing contralto in the Imperial Chapel choir from 1855 to 1857.<sup>7</sup> It is possible that he had some contact with Sigismond Thalberg (1812–1871) at this point, as the European virtuoso was in Brazil for six months, from July 1855 onwards. The “legend” of Miguel Ângelo as a disciple of Thalberg was very much alive in 1912, when Moreira de Sá wrote that

the modern theories of pianistic technique were introduced in Portugal by Miguel Ângelo, who had been a disciple of the exquisite *technicien* Thalberg.

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<sup>4</sup> Ernesto Vieira, *Diccionario Biographico de Músicos Portugueses*, Vol. 2 (Lisbon: Mattos, Moreira & Pinheiro, 1900), 269–270.

<sup>5</sup> Bernardo Valentim Moreira de Sá, “Miguel Ângelo Pereira,” in *Palestras Musicais e Pedagógicas*, Vol. 3 (Porto: Moreira de Sá, 1916), 51. “Pode-se afirmar sem exagero ter sido Miguel Ângelo o maior musico português na segunda metade do século passado.” Moreira de Sá (1853–1924) was the leading musical personality in Porto at the end of the nineteenth century. As a violinist, he played with Miguel Ângelo in various concerts of the different musical societies of which they were a part. Moreira de Sá’s lasting achievements include the founding of both the Orpheon Portuense, in 1881, and the Porto Conservatory, in 1917. Orpheon Portuense, active from 1881 to 2008, was the oldest concert society in the Iberian Peninsula.

<sup>6</sup> Ana Maria Liberal da Fonseca, “A vida musical no Porto na segunda metade do século XIX: o pianista e compositor Miguel Ângelo Pereira (1843–1901)” (PhD diss., University of Santiago de Compostela, 2006), 117–118.

<sup>7</sup> Fonseca, “A vida musical no Porto,” 129–130.

(As modernas teorias da técnica pianística foram introduzidas em Portugal por Miguel Ângelo, que havia sido discípulo do primoroso technician Thalberg.)<sup>8</sup>

Ana Maria Liberal, in her landmark dissertation on Miguel Ângelo Pereira, while affirming the possibility of this connection, admits that no direct evidence has been found that the encounter ever took place.<sup>9</sup> Between 1863 and 1864 Miguel Ângelo was the first organist of the Imperial Chapel. From 1862 he played a part in several concerts in Rio de Janeiro, performing mainly his own operatic transcriptions—of Donizetti, Bellini, Verdi, Gounod, and the like. Upon returning to Porto in 1864, he presented recitals as a pianist, and in 1866 was appointed main organist for the newly opened Palácio de Cristal (“Crystal Palace”). The Palace was built as part of the Porto International Exhibition of 1865 and featured a massive pipe organ, which was first played in concert by Charles-Marie Widor (1844–1937). Again, there is a notice that Miguel Ângelo worked with Widor, but no direct evidence.<sup>10</sup> During the years 1866–1867, his name was associated with a music academy working in the “Crystal Palace,” the Academia de Música do Palácio de Cristal. He publicly denounced this appointment, also resigning from the position of organist. For our story, however, the relevant fact is that the faculty roster for the academy included both the names of Miguel Ângelo Pereira and Gustavo Romanoff Salvini.<sup>11</sup> Luísa Augusta’s parents might have made contact with the Academia and, after the folding of the enterprise, hired both Miguel Ângelo and Romanoff Salvini as private instructors for their

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<sup>8</sup> Moreira de Sá, “A moderna técnica do piano,” in *Palestras Musicais e Pedagógicas*, Vol. 1 (Porto: Moreira de Sá, 1912), 44.

<sup>9</sup> Fonseca, “A vida musical no Porto,” 132–133.

<sup>10</sup> *Ibid.*, 156–159.

<sup>11</sup> *Ibid.*, 252–254.

daughter. In April 1866, Miguel Ângelo published an ad in *Jornal do Porto*, advertising his lessons in piano, voice, harmony, and counterpoint.<sup>12</sup>

It is from his mother, then, that Óscar learned solfège and rudiments of piano. He could already play simple pieces when he was entrusted to Félix Moreira de Sá (1855–1900s?), the pianist brother of Bernardo Moreira de Sá. Upon Félix’s departure to Brazil in 1882, Óscar enrolled in the Curso Musical, the music school created by Miguel Ângelo in 1877.<sup>13</sup> Here, Óscar had lessons with both Miguel Ângelo and Arthur Ferreira de Sousa (1858–1926), a former student of Miguel Ângelo. In 1881 Óscar da Silva had conducted in concert his first composition, *Hymno Infantil* (Children’s Hymn) **OS I/1** for children’s choir, at the Palácio de Cristal.<sup>14</sup>

In 1886 the Silva Araújo family moved to Lisbon, where they lived for some years at Rua da Alegria, 19 - 3.º. The move seems to have been motivated primarily by the furthering of Óscar’s musical studies. He enrolled in the Real Conservatório de Música de Lisboa for the academic year 1886–1887, and in October of 1887 was approved on the exams of the three years of “Rudiments of Music.”<sup>15</sup> He did not attend any classes, but had piano lessons with Timóteo da Silveira (1854–1929), a renowned Portuguese pianist and pedagogue teaching at the Conservatory, and a former student of Georges Mathias in Paris.<sup>16</sup> Óscar da Silva’s composition

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<sup>12</sup> *Ibid.*, 255.

<sup>13</sup> *Ibid.*, 256.

<sup>14</sup> Courrège, “5. Embaixador da Arte Portuguesa.”

<sup>15</sup> Certificate from Real Conservatório de Música de Lisboa, with the title of the exams, the dates (October 1, 6 and 24, 1887), and the classifications. Óscar da Silva Collection, P-MAbm.

<sup>16</sup> Georges Mathias (1826–1910) was a French composer, pianist, and teacher. He studied privately with Frédéric Chopin and counted among his students pianists like Isidor Philipp, Teresa Carreño, and James Huneker.

mentor in Lisbon was Victor Hussla (1857–1899), a German violinist, then recently appointed conductor and teacher at the Real Academia de Amadores de Música.<sup>17</sup> This new Academy—founded in 1884—had its roots in the music making of the nobility, as a literal translation reads “Royal Academy of Lovers of Music.” The first concert program that we have access that shows Óscar da Silva performing his own works dates from 1890, and the concert took place at Real Academia. It was Victor Hussla who suggested that Óscar da Silva should travel to Germany and continue his studies in the Leipzig Conservatory.<sup>18</sup>

In 1891 Óscar da Silva played for the first time in concerts organized by Bernardo Moreira de Sá’s Orpheon Portuense: on April 11 he programmed some of his own piano compositions (*Prelúdio*—possibly **OS I/10**—and *Valsa*—possibly **OS I/7**), and on May 21 he took part in a chamber music concert, playing Hubert Léonard’s *Fantaisie Suedoise* Op. 23 with Moreira de Sá, and his own Piano Trio in D Major with Moreira de Sá and Joaquim Casella.<sup>19</sup> On June 11 he played a concert at Salão da Trindade, in Lisbon.<sup>20</sup> Her Majesty the Queen D. Amélia attended the concert and congratulated Óscar da Silva.<sup>21</sup>

Da Silva’s parents decided to financially support his studies in Leipzig, and in the academic year 1892–1893 he enrolled in the Königlische Conservatorium der Musik zu Leipzig,

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<sup>17</sup> Tomás Borba and Fernando Lopes Graça. *Dicionário de música*, ilustrado, Vol. 1 (Lisbon: Cosmos, 1956), 675–676.

<sup>18</sup> Orlando Courrège, “7. Um curso fulgurante,” *Jornal de Matosinhos*, June 16, 1995.

<sup>19</sup> Sofia Lourenço, “Cem anos da arte do piano: os pianistas da Sociedade de Concertos Orpheon Portuense (1886–2008),” in *A Sociedade Orpheon Portuense (1881–2008): Tradição e Inovação*, ed. Henrique Luís Gomes de Araújo (Porto: Universidade Católica Editora, 2014), 166. The detailed date and program information is found on the DVD that is part of the publication, with the complete dates and programs of the concerts with piano in Orpheon Portuense.

<sup>20</sup> “Óscar da Silva, 1919–1920.” Scrapbook with no pagination, Óscar da Silva Collection, P-MAbm.

<sup>21</sup> Courrège, “7. Um curso fulgurante.”

with the registration number 5781. A schedule of classes from Óscar da Silva's hand survives: he would have classes with Carl Reinecke (1824–1910) on Fridays, 3–4pm, and with Adolf Ruthardt (1849–1934) on Mondays and Thursdays, 4–5pm. In the same schedule he annotates classes in “Harmony,” “Solo with Accompaniment,” “Ensemble Music (Conducting),” “Concerto Playing,” “Choral Singing,” and “History and Aesthetics of Music.”<sup>22</sup> Óscar da Silva played his final exam on January 20, 1893. He performed Robert Schumann's *Konzertstück* and was awarded first prize. Before that, among his performances in Germany, we find a voice recital in Bremen, on November 26, 1892. In this recital, Óscar da Silva accompanied the acclaimed Portuguese baritone Francisco de Andrade (1856–1921), who was at the time considered the definitive Don Giovanni, among other achievements.<sup>23</sup>

At some point in late 1892, probably just before his exam in Leipzig, Óscar da Silva played a concert in Lisbon, at the Academia de Amadores de Música. He played Schumann's *Konzertstück*, and some of his own piano compositions: *Melodia* in F **OS I/9**, *Estudo Capricho* **OS I/3**, *Prelúdio* in A **OS I/11**, and *Danse à l'Espagnole*.<sup>24</sup> In 1893, after graduating from Leipzig, we have for the first time news of the publication of Óscar da Silva's piano works. In March, a newspaper announced his *Rhapsodie Portugaise* **OS I/14**, published by Peters.<sup>25</sup> Then, in August, another presented the publication of *Vier Klavierstücke* **OS I/16**, by Breitkopf & Härtel.<sup>26</sup> We also know, from an autobiographic note on one of the scrapbooks in the Florbela Espanca library, of a

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<sup>22</sup> “Óscar da Silva, 1919–1920.” Óscar da Silva Collection, P-MAbm.

<sup>23</sup> Mário Moreau, *Cantores de Ópera Portugueses*, Vol. 1 (Lisbon: Bertrand, 1981), 708 and 796.

<sup>24</sup> “Óscar da Silva, 1919–1920.” Óscar da Silva Collection, P-MAbm.

<sup>25</sup> in *Diário Popular*, March 11, 1893. Clip included in “Óscar da Silva, 1919–1920.” Óscar da Silva Collection, P-MAbm.

<sup>26</sup> in *A Tarde*, August 19, 1893. Transcribed from *O Comércio do Porto*. Clip included in “Óscar da Silva, 1919–1920.” Óscar da Silva Collection, P-MAbm.

professional—possibly romantic—connection with Bianca Panteo (1876–1928), an Italian violinist studying with Joseph Joachim in Berlin. Óscar da Silva wrote that

having completed his musical education, he left Leipzig, in 1894, taking with him Bianca Panteo, a disciple of the great Joachim. He was in Bremen, went to Berlin, was in Russia, toured Poland, coming to dock in Paris, having left Bianca in German lands.

(Completada a sua educação musical, abandonou Leipzig, em 1894, levando consigo Bianca Panteo, discípula do grande Joseph Joachim. Esteve em Bremen, foi a Berlim, andou pela Rússia, girou pela Polónia, vindo em seguida a fundear em Paris, tendo largado Bianca em terras alemãs.)<sup>27</sup>

Meanwhile, the Silva Araújo family business showed signs of strain. João da Silva Araújo's Brazilian income was not secure, possibly in connection with the political instability of the newly established republic. Also, a boarding house he owned in Lisbon stopped being lucrative and was running at a loss. The outlook for the support of Óscar's continued stay in Germany was not good.<sup>28</sup> Through the agency of the Portuguese Minister Plenipotentiary in Berlin, the Viscount of Pindela, the Queen D. Amélia communicated to Óscar da Silva that his living expenses would be supported by the Portuguese Crown. This enabled da Silva to establish himself in Frankfurt-am-Main, and seek the tutelage of Clara Schumann (1819–1896).<sup>29</sup>

In the Óscar da Silva Archive at Florbela Espanca Library, in Matosinhos, we find a note—in French—from Clara Schumann addressed to Óscar, dated “August 12, 1893,” inviting him

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<sup>27</sup> “Óscar da Silva, 1919–1920.” Óscar da Silva Collection, P-MAbm. Quoted in Filipe Pires, *Óscar da Silva: estudo biográfico-analítico* (Matosinhos: Edições Afrontamento, Câmara Municipal de Matosinhos, 1995), 22, and referred to in Orlando Courrège, “9. A Rainha D. Amélia coloca à disposição de Óscar da Silva a quantia que for necessária para continuar os estudos,” *Jornal de Matosinhos*, June 30, 1995. Courrège states the year as “1893” and Pires quotes “1894.” In light of Óscar da Silva's public appearances in Paris and Portugal in 1894, the only time that he could have carried out this “tour” would have been between his time in Leipzig and his time in Frankfurt.

<sup>28</sup> Orlando Courrège, “8. As suas composições para piano começam a difundir-se na Alemanha,” *Jornal de Matosinhos*, June 23, 1995.

<sup>29</sup> Courrège, “9. A Rainha D. Amélia coloca à disposição de Óscar da Silva a quantia que for necessária para continuar os estudos.”

to a “Vorspielstunde” at her house.<sup>30</sup> In the corresponding archive at the Porto Conservatory, we find a letter—in German—from Frau Schumann, inviting da Silva to come by her house to schedule the beginning of lessons. She assures him that she is “always at home between five and six [in the afternoon] if you want to visit.”<sup>31</sup>

Later in life, Óscar da Silva reminisced about his meetings with Frau Schumann, saying that

Clara Schumann’s classes were not regular piano classes. As she was in demand [by pianists] from all parts of the world, she would only accept students after she heard them play. And if their pulse was weak, if they didn’t have the necessary qualities to the art, not even a kingdom would make Clara Schumann take them as students.

She taught only Schumann. It was curious to watch the manner in which she taught her classes.

When I was there, there were four of us, all concert pianists.

There was no set day for the lesson. On the first lesson, she would play a piece for the student to hear, with the recommendation to stop her anytime he wouldn’t understand the interpretation. And the student remained at her side, [listening to] the music and taking notes.

When there wasn’t any doubt, the student would take his notebook home and prepare his lessons.

Several days would go by, and only when we thought that the piece was well learned would we let her know, and schedule a day to present it to her.

I would rather play for a thousand people than for Clara Schumann, alone in that large and silent room.

After listening to the piece she would invite us to the couch, where she sat, ten feet from the piano, and she would critique the performance. And that was the lesson. The demand and asperity when dealing with music contrasted with the manner of a great lady of high society and incomparable beauty. Very refined education. I recall an incident that shows perhaps evidence of these observations.

I was practicing a [*sic*] Schumann Toccata. After I had studied it thoroughly, I dared to play it in her presence. And, in a given passage, I didn’t bring out a line in the way that it was supposed to.

When I finished she pointed it to me. I excused myself, saying that I didn’t know what she meant, that it wasn’t notated in my score. She asked me to see it, which I did the next day.

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<sup>30</sup> Óscar da Silva Collection, P-MAbm.

<sup>31</sup> Óscar da Silva Collection, P-Pc. “ich bin übrigens immer von 5–6 Uhr zu Haus, wenn Sie mich dann besuchen wollen.”



When she saw that I was telling the truth, she turned quickly to the score's cover and said:

—My students have a duty to study by the editions of Herr Schumann from the House Breitkopf & Härtel, which are revised by me!

My score was an edition revised by Hans von Bülow.

When she mentioned the great composer, always in French, she would say: Monsieur Schumann played like this, Monsieur Schumann did it this way. Always *Monsieur*.

In our lessons she never once said a word of intimacy about the life of the Master. She would just explain, for each composition, Schumann's state of mind at the moment he wrote it.

And that was it.

(O curso de Clara Schumann, não era um vulgar curso de piano. Solicitada por todas as partes do mundo, só aceitava alunos depois de os ouvir tocar. E se o seu pulso era fraco, se não possuísse as qualidades necessárias à arte, nem um reinado faria Clara Schumann tomá-lo como aluno.

Só ensinava Schumann. Era curioso ver a maneira como dava as suas aulas.

Quando la estive os alunos eram 4, todos concertistas.

Não havia dia de lição. Na primeira aula ela executava um trecho para o aluno ouvir, recomendando-lhe que a interrompesse todas as vezes que não entendesse a interpretação. E ele ficava a seu lado [ouvindo] a música e tomando notas.

Quando nenhuma dúvida existia, o aluno levava o seu caderno para casa e ia preparar as lições.

Passavam-se muitos dias nisto e só quando julgávamos o trecho bem sabido é que aparecíamos a avisá-la e para que marcasse o dia de executá-lo.

Eu preferia tocar para mil pessoas que para Clara Schumann só, naquela sala grande e silenciosa.

Ouvido o trecho ela chamava-nos para o sofá, onde se sentava, a dez passos do piano, e fazia a sua crítica. Estava dada a lição. A exigência e a rispidez quando se tratava de música contrastava com os modos de grande senhora da alta sociedade e de beleza incomparável. De fina educação. Recordo um incidente que vem talvez evidenciar estas observações.

Estudava uma Tocata de Schumann. Depois de muito estudo atrevi-me a tocá-la na sua presença. E, numa passagem, não salientei uma frase que seria necessário evidenciar.

Ela ao terminar fez-me uma observação. Desculpei-me negando. Que não conhecia o sinal, que não estava no meu caderno. Ela pediu-me para ver. O que fiz no dia seguinte.

Verificando a verdade do que eu dissera, foi de imediato à capa do livro e disse:

— Os meus alunos têm por obrigação estudas nas edições de Mr. Schumann da Casa Breitkopf & Härtel, que são revistas por mim!

O meu caderno era uma edição revista por Hans von Bülow.

Quando se referia ao grande compositor, sempre em francês, dizia: Monsieur Schumann tocava assim, Monsieur Schumann fazia desta maneira. Sempre Monsieur.

Nas nossas aulas nunca teve uma palavra de intimidade sobre a vida do Mestre. Limitava-se a explicar para cada composição o estado de alma de Schumann, no momento em que a escrevera.

E era só.)<sup>32</sup>

Judging from documentary evidence, Óscar da Silva met with Clara Schumann from September 1893 until some time before February 1894, when we find him playing several concerts in Paris, France. The continuity of this time of study leads us to date the “tour” with Bianca Panteo to immediately before, and between his time in Leipzig and the time in Frankfurt.

Óscar da Silva played three concerts in Paris in 1894. On February 25, billed as “M. Da Silva,” he performed at the Concerts D’Harcourt, playing Mendelssohn’s Wedding March, a Schumann Romance, Liszt’s Tarantella, and his own *Scherzo à la Valse* **OS I/18**. On March 17 he presented a recital at the Salle Pleyel, playing Schumann’s Introduction and Allegro Appassionato, Schumann’s *Traumerei*, his own *Scherzo à la Valse*, a Chopin Nocturne, his own *Spielerei* **OS I/17**, and Schumann’s *Faschingsschwank aus Wien*. In attendance were noted the Baron of Muritiba, representing the Countess of Eu,<sup>33</sup> and Councillor Emydgio Navarro, Minister of Portugal in France. Finally, on April 6, at the Salle Érard, Óscar da Silva presented a concert comprising mainly his own works. He was joined on stage by soprano M.elle de Nogueiras, baritone M. Dimitri, and violinist Carl Flesch (1873–1944). For solo piano, he played *Valsa* **OS I/16.1** and *Romance* **OS I/16.2** (from *Vier Klavierstücke*), *Rhapsodie Portugaise*, and *Spielerei*. In attendance were the Countess of Eu, the Baron of Muritiba, Eça de Queirós<sup>34</sup> and his wife, and

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<sup>32</sup> in *A União*, Paraíba, October 5, 1924. Quoted in Courrège, “9. A Rainha D. Amélia coloca à disposição de Óscar da Silva a quantia que for necessária para continuar os estudos.”

<sup>33</sup> Countess of Eu was the French title of Her Imperial Highness, D. Isabel de Bragança, Princess Imperial of Brazil. After the death of her father, Emperor D. Pedro II, she became the heir to the throne in Brazil, then already a Republic.

<sup>34</sup> José Maria de Eça de Queirós (1845–1900) was one of the greatest Portuguese writers of the nineteenth century, and one of the greatest exponents of the realist style. From 1888, he was consul-general in Paris.

the ambassador of the United States of America.<sup>35</sup> The Countess of Eu was the dedicatee of the *Scherzo à la Valse*, published in 1895 by Gebrüder Hug & Co., Leipzig.

Immediately after his appearances in Paris, Óscar da Silva returned to Portugal, and performed several concerts. On May 5, he presented the program given at Salle Pleyel in Lisbon, at the Salão Sasseti, in a free concert for members of the press and music professionals. This would be a recurring feature of da Silva's career, an "introduction concert" in order to generate publicity both in the musical establishment and the social press. On May 25, he played again—and for the last time—at a concert organized by the Orpheon Portuense, in Porto. He played a similar program, this time with some different Schumann pieces. On May 29, at the Salão da Trindade in Lisbon, he played a concert billed as "Óscar da Silva's Farewell Concert." The concert included the orchestra of the Real Academia de Amadores de Música, conducted by Victor Hussla, the soprano Clara Sarti, and the violinist António Tomás de Lima. This concert was attended by Her Majesty, the Queen. After this, there is still another notice of Óscar da Silva's contribution to a "Grand Concert of the Royal Academy," again at Salão Trindade, on June 4.<sup>36</sup>

Óscar da Silva departed one more time to Germany, this time to Berlin. From this time we have two notes at the Florbela Espanca Library which allow us to determine that most of 1895 was spent in Berlin. The first is a card that reads, in French,

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<sup>35</sup> "Óscar da Silva, 1919–1920." Scrapbook with no pagination, Óscar da Silva Collection, P-MAbm.

<sup>36</sup> "Óscar da Silva, 1919–1920." Scrapbook with no pagination, Óscar da Silva Collection, P-MAbm., On the clip about the concert on May 25 there is a manuscript entry for "1891," but that is inconsistent both with the repertoire Óscar da Silva performed—Schumann's *Konzertstück*, parts of his own *Klavierstücke*, parts of his own *Première Suite de Romances* op. 5 for voice and piano—and the timeline: if we were to place this concert in 1891, he would have played two "farewell concerts" in as many weeks.

Dear M. de Silva / Please prepare for / the first lesson Schumann / Presto appassionato  
G Minor posthumous / and Schubert op. 78 - last / movement. Yours / [illegible].4.95  
H. Barth.

(Cher Monsieur de Silva / Veuillez préparer pour / la première leçon Schumann / Presto  
appassionato g moll posthume / et Schubert op. 78 - dernier / mouvement. Tout à vous /  
[illegible].4.95 H. Barth)<sup>37</sup>

This little note proves that, at least, there were contacts made in order for Óscar da Silva to study with Heinrich Barth (1847–1922). Barth was one of the most prominent piano teachers in Berlin, having studied with Bülow, Bronsart and Tausig. He is also remembered today as the teacher of Arthur Rubinstein, Heinrich Neuhaus and Wilhelm Kempff. How much contact there was, and how great was the influence of Barth on Óscar da Silva, is unknown, since there is no other reference to Barth in any materials relating to da Silva.

The other note is a telegram from Cascais to Óscar da Silva, from December 1, 1895, addressed to “Berlin, Potsdamerstrasse 50, III.” It reads “His Majesty The King thanks your congratulations + Marquis of Pombal,”<sup>38</sup> which probably means da Silva sent a note to the Crown on occasion of the celebration of the Restoration of Independence—and the beginning of the rule of the House of Bragança—which had occurred on December 1, 1640.

This time saw the publication of Óscar da Silva’s *Bilder* (or *Images*) **OS I/21**, by Raabe & Plochow, Berlin. The dedicatee was Frau Schmidt-Lafourcade, who helped da Silva establish himself in the German capital.<sup>39</sup> She was the mother-in-law of Alexandre Rey-Colaço (1854–1928), one of the leading pianists and piano pedagogues in Lisbon at that time. On January 13,

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<sup>37</sup> Óscar da Silva Collection, P-MAbm.

<sup>38</sup> Óscar da Silva Collection, P-MAbm. “Sua Majestade El Rei agradece suas felicitações + Marquês de Pombal.”

<sup>39</sup> Courrège, “8. As suas composições para piano começam a difundir-se na Alemanha.”

1896, the Hungarian pianist József Weisz (1864–1945)<sup>40</sup> played *Bilder* in recital. Also, we find letters from Ernst Rudolff and Franz Kullack, from February 1896, acknowledging the receipt and thanking da Silva for sending the scores to them.<sup>41</sup>

The purpose of this detailed account of the first years of Óscar da Silva's life is to establish several main themes that will be revisited throughout his life and works. The first one is the bourgeois setting of his childhood, with family connections to France and a cultivation of music. Another is his early connections with pianists and other musicians firmly established in the central European musical tradition, culminating with his years of study in Germany: Miguel Ângelo (the “disciple of Thalberg”), Timóteo da Silveira (student of Matthias), Victor Hussla, Carl Reinecke, Clara Schumann, Heinrich Barth. His first published works reflect, even in the titles, this Franco-Germanic centrality: *Rhapsodie Portugaise*, *Vier Klavierstücke*, *Scherzo à la Valse*, *Première Suite de Romances*, culminating in the dual title of *Bilder - Images*.

Óscar da Silva's deep connection with the King and Queen of Portugal also stands out, together with the particular deference toward the Imperial Princess of Brazil. It is worth noting that both royal families came from the same Bragança branch, whereas the first Emperor of Brazil, D. Pedro I, was also for a brief period the King of Portugal, as D. Pedro IV—he abdicated to his daughter, the future D. Maria II, in order to assert Brazil's independence. Óscar's deference, and indeed affection for the royal family would deepen through the years, as even in the late 1940s he would dedicate a major piano collection, *Queixumes OS I/64*, to the Queen-Mother D. Amélia.

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<sup>40</sup> Weisz studied with Franz Liszt in Budapest in the 1870s. See Alan Walker, *Franz Liszt*, vol. 3, *The final years, 1861–1886* (New York: Knopf, 1996), 293.

<sup>41</sup> Óscar da Silva Collection, P-MAbm.

Yet another theme is the sense of Óscar da Silva being an “outsider” in the various musical scenes, particularly in Porto and Lisbon. In Porto, the participation in events of the Orpheon Portuense was restricted to his formative years, and upon Óscar’s return from Berlin, he settled in Lisbon. His outsider status in Lisbon is shown in the fact that he had lessons with several teachers, without being a full-time student in any of the two musical institutions, the Academia and the Conservatório. This idea will be developed further in the following chapter.

## CHAPTER 2. Composer and Pianist in Portugal, 1896–1919

In 1896 Óscar da Silva returned to Portugal. He would remain in his home country until 1919, and those 22–23 years are the longest stretch of time he ever spent continuously in any one country.

He settled in Lisbon as a performer, private teacher, and composer.<sup>42</sup> Of these three, the composer was the least established. Óscar da Silva surged to the musical limelight in 1898, when he won a national competition for a march celebrating the arrival of Vasco da Gama to India four hundred years before. The competition was held by the Lisbon publishing house Sasseti & Co., and received submissions from several established Portuguese composers. Óscar da Silva's *Marcha Triunfal do Centenário da Índia OS I/22* was scored for band and also enjoyed success as a solo piano piece, being published by Sasseti in several formats: edition for band, original edition (piano), simplified edition (piano), and edition in Braille. His victory was signaled abroad, for instance in the French music periodical *Le Ménestrel*, where we can read that

M. Óscar da Silva, one of the virtuosos and composers of which Portugal can be most proud, has just composed a very beautiful *Triumphal March* honoring the fourth centenary of the discovery of India.

(M. Oscar da Silva, un des virtuoses et des compositeurs dont puisse le plus s'honorer le Portugal, vient de composer une fort belle Marche triomphale en l'honneur du quatrième centenaire de la découverte de l'Inde.)<sup>43</sup>

The decisive acclamation of Óscar da Silva as a composer happened three years later, with the staging of his opera *Dona Mécia*. The libretto was written for him by Júlio Dantas (1876–1962), then fresh from his first major production in Lisbon—*O que morreu de amor* (He who died of

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<sup>42</sup> Courrège, “30. ‘Tudo a ganhar, vindo quanto antes para a capital’,” *Jornal de Matosinhos*, December 1, 1995.

<sup>43</sup> Henri Heugel, “M. Oscar da Silva...” *Le Ménestrel* 64, no. 19 (May 8, 1898): 152.

love) in 1899—and on the verge of having his greatest success as a playwright, with *A Ceia dos Cardeais* (The Cardinals’s Supper) in 1902.

The full title of the opera is *Dona Mécia: Novela Lírica do Século XIII* (Dona Mécia: Lyrical Novella from the Thirteenth Century), in two acts. It was based on several episodes from the life of Mencía López de Haro (c.1215–c.1270),<sup>44</sup> a noblewoman from Biscay who in her second marriage was the wife of King D. Sancho II of Portugal and therefore Queen Consort. Júlio Dantas’s main source was the medieval *Nobiliário do Conde D. Pedro de Barcelos* (Nobility Catalogue from the Count D. Pedro de Barcelos),<sup>45</sup> under the entries “Alvaro Perez de Castro,”

he is the one who mounted barriers of silk, in Paredes de Nava, when the King of Castille wanted to siege him, and said that he would not use any other defense against his enemies: and he did this, because he was in love with the Queen D. Mencia Lopez, with whom he afterwards married, and had no children with her.

(Es el que puso las defensas, o barreras de sirgo, o seda, en Paredes de Nava, quando el Rey de Castilla le quiso cercar, i dixo, que no usaria de otra muralla contra sus enemigos: i hazia esto, porque andava enamorado de la Reina D. Mencia Lopez, con quien casò despues, i no tuvo della hijos.)<sup>46</sup>

and “D. Martin Sanchez”

when they went to lay siege to D. Alvaro Perez de Castro at Paredes, and he put up walls of silk to the Queen D. Mencia Lopez (widow of the King D. Sancho the Caped) of whom he was at that time very much in love with, she being out of the siege with some other company; and one day she had the opening of her tent facing the village, and was playing chess with D. Martin Sanchez. D. Alvaro Perez arrived fully armed and mounted on a horse; and Martin Sanchez seeing him coming, even though he was unarmed, took a shield, and a spear he found close by, and charging [against D. Alvaro] passed the shield, the armor, and got to his flesh. D. Alvaro, seeing him unarmed didn’t want to hit him with the iron of his spear, hit him only with the butt on his shield, and calmly returned to the village. In this way each did according to his duties.

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<sup>44</sup> Mécia is the Portuguese spelling of Mencía.

<sup>45</sup> Pedro, Count of Barcelos (1289–1354). The edition I accessed is from the seventeenth century, and in Spanish: *Nobiliario del Conde de Barcelos Don Pedro, Hijo del Rei Don Dionis de Portugal*, trans. Manuel de Faria y Sousa (Madrid: Alonso de Paredes, 1646).

<sup>46</sup> Pedro, Count of Barcelos, *Nobiliario del Conde de Barcelos Don Pedro, Hijo del Rei Don Dionis de Portugal*, trans. Manuel de Faria y Sousa (Madrid: Alonso de Paredes, 1646), 92.



(Quando fueran a sitiar a D. Alvaro Perez de Castro en Paredes, i èl puso las barreras de sirgo a la Reina D. Mencia Lopez [viuda del Rey D. Sancho Capelo] de quien èl entonces andava muy enamorado, estando ella fuera del sitio con algunas compañías; i un día tenia las faldas de su tienda alçadas a la parte de la villa, i estaba jugádo al ajedrez con D. Martin Sanchez. Llegose allá armado, i puesto a caballo D. Alvaro Perez; i Martin Sanchez en viéndole venir, aunque estaba desarmado, embraçò un escudo, i cogió una lança que mas cerca hallò, i embistiendo le passò el escudo, i la loriga, i todas las armas, i le llegò a la carne. D. Alvaro por verle desarmado no le quiso dar con el hierro de la lança, diole solamente con el cuento della en el escudo, i pausadaméte se bolvió àzia la villa. Deste modo obraba cada uno lo que devia.)<sup>47</sup>

A truncated version of these entries is also found in Figanière's *Memórias das rainhas de Portugal*.<sup>48</sup>

Dantas created a typical Romantic tableau. The main characters are: Dona Mécia, daughter of the Lord of Biscay, a lyric soprano; Froile, a courtly maid, mezzo-soprano; D. Álvaro Pires de Castro, great Portuguese lord, baritone; Picandon, troubadour in the court of the Lord of Biscay, tenor; The Lord of Biscay, D. Lopo (Lope) Dias de Haro, a bass.<sup>49</sup> In the first act—at the hall of the castle of Biscay—the maiden D. Mécia longs for the troubadour-knight whom she saw once in a dream. Picandon, a Spanish (Castillian) troubadour, sings a *Trova*, hoping to win Mécia's graces. She is bored and annoyed at Picandon. In comes Álvaro Pires de Castro, declaring himself a troubadour and Portuguese. He too sings his *Trova*. The Lord of Biscay enters, questioning Pires de Castro on the motives for his visit. Álvaro replies that love sent him there, his love for Mécia. Tension rises, the Lord of Biscay denies the lovers, and threatens Álvaro. Mécia faints. Álvaro moves closer to Mécia, takes her and leaves, amid general protests. In the second act—at the Portuguese military camp—before dawn, Mécia and Álvaro are together, after the simulated abduction, and sing a love duet. The sounds of the armies of Biscay

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<sup>47</sup> Pedro, *Nobiliario*, 42.

<sup>48</sup> Frederico Francisco de la Figanière, *Memórias das rainhas de Portugal* (Lisbon: Typographia Universal, 1859), 84.

<sup>49</sup> Michel'angelo Lambertini, "Argumentos de Operas: Dona Mecia," *A Arte Musical* 3, no. 59 (June 15, 1901): 122–123.

come closer. Álvaro orders that the enemy be saluted, and sings a victory hymn. Picandon is sent as a messenger from Biscay—D. Lopo demands the return of his daughter. Picandon sings poignantly about the old father, alone and without hope. As he is denied, Picandon warns of war, advising Álvaro to lift up thick walls of stone and earth, to which Álvaro replies with his famous line—that he would only lift up walls of silk between himself and his opponents. He instructs the Portuguese camp to do exactly that, to greet the enemy with luminous silk, and the troops celebrate his bravery. Mécia, alone, fears for his father and for Álvaro. She prays for deliverance, and at the end her eyes cry with happiness—Álvaro and D. Lopo have settled their differences, and the final chorus exalts the two knights.<sup>50</sup>

*Dona Mécia* is a typical Romantic opera. However, by calling it “lyric novella” instead of “opera,” Óscar da Silva aligns himself with the main German currents of the late nineteenth century. Richard Wagner famously declared his preference for a “music drama” as opposed to a concept of opera that deals mainly with vocal virtuosity to the detriment of dramatic content. The subject matter is both medieval and nationalistic, presenting what is also a *locus classicus* of opera, a dispute between troubadours—again, a nod to Wagner. Setting the dispute between Portuguese and Spanish troubadours, with characters from both Portuguese and Spanish history, gives it a strong nationalistic tone.<sup>51</sup>

Of course, as Wagner did, Júlio Dantas made rather free use of the historical material at his disposal. D. Mécia was indeed D. Álvaro’s wife, but he was not Portuguese. D. Álvaro Pérez de

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<sup>50</sup> A more detailed synopsis can be found in Aarão de Lacerda, *Chronicas de Arte*, Vol. 2, *Páginas de Divulgação*. (Porto: Renascença Portuguesa, 1917), 167–174. See also Lambertini, “Argumentos de Operas: Dona Mecia.”

<sup>51</sup> This approximation is a facile one, and does not imply that Óscar da Silva was actively following Wagner’s musico-dramatic model. However, from the point of view of the average theatre-goer in Lisbon at that time, the title and subject matter formed an obvious allusion, and it was surely presented as a connection.

Castro el Castellano (d. 1240) was, as his name indicates, from Castille. He did seek, and won, the favors of D. Mencia Lopez de Haro, daughter of D. Lope Díaz II de Haro, the sixth Lord of Biscay. However, the altercation and siege for which D. Álvaro is famous—and where his *dictum* stems from—happened in Paredes de Nava, against the King D. Fernando III of Castille. D. Lope Díaz de Haro had fallen out of grace with D. Fernando, and D. Álvaro, by marrying D. Lope's daughter, incurred in the wrath of the king. Finally, Picandon was a galaico-portuguese *segrel*,<sup>52</sup> of whom little is known.

The music of *Dona Mécia* was written to a libretto in Portuguese, but the tradition in Lisbon—and in Portugal—was that of Italian opera, sung by Italian singers in Italian. For this reason, *Dona Mécia* was versified in Italian by one Dr. Buonaventura, and most of the musicians were Italian, with the exception of Spanish soprano Dolores Arroyo (as Mécia): the tenor Ceccarelli, the baritone Cabello, the bass Candela, and the conductors Vincenzo Petri and José Lorienti.<sup>53</sup>

*Dona Mécia* was performed at the Coliseu dos Recreios, in Lisbon, on July 4, 6, 8 and 11, 1901. The Lisbon press called it a “success”<sup>54</sup> and “a legitimate triumph.”<sup>55</sup> However, it would take fifteen years for the opera to be presented again, this time in Porto and in Braga.

Later that year, in October, a review appeared in the German periodical *Der Klavier-Lehrer*. It concerned Óscar da Silva's *Scherzo à la Valse* from 1894, and both the timing and the tone of

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<sup>52</sup> A *segrel* is an intermediate category between troubadour and jester. He is a nobleman, but not a knight, and he composes for money. Picandon was part of the entourage of the Italian troubadour Sordello da Goito (c.1200–1269).

<sup>53</sup> Orlando Courrège, *Dona Mécia, novela lírica do séc. XIII: Música de Óscar da Silva; História breve* (Porto: Tipolitografia Martinho & Salvador, 1970), 13.

<sup>54</sup> “Colyseu dos Recreios: Successo da ‘Dona Mecia,’ opera lyrica de Oscar da Silva,” front page caricature in *A Parodia* 2, no. 78 (July 10, 1901), 1.

<sup>55</sup> “Oscar da Silva: Auctor da opera - Dona Mecia,” in *Gil Braz* 3, no. 57 (July 16, 1901): 1.

the review, together with the artist who wrote it, could be read as a distant reaction to the echoes of the Lisbon success of *Dona Mécia*. It reads

This piece of a talented, young composer is still not a perfect reflection of his talent. It has much grace in it, but little character, the form is unclear, uncertain, the piano style banal. He has little creative power, at best he is more successful in improvisation-like pieces.

(Dieses Stück des begabten, jungen Komponisten giebt noch kein vollkommenes Abbild seines Talentes. Es ist wohl Grazie darin, aber wenig Eigenart, die Form ist unklar, unsicher, der Klaviersatz banal. Er besitzt noch wenig Gestaltungskraft, am besten gelingen ihm die improvisationsartigen Stücke.)<sup>56</sup>

The reviewer was the Portuguese José Viana da Mota (1868–1948),<sup>57</sup> by then an established pianist in the international scene and also an accomplished composer. Viana da Mota was living in Berlin, and it is at least curious that such a negative review of a piece published by Óscar da Silva more than six years before would appear at this time.<sup>58</sup>

At this time, the Portuguese government, as part of a reform of the Royal Conservatory, created a Conselho de Arte Musical (Council of Musical Art), a consulting body composed of professors of the Conservatory, government inspectors, and five councillors—foreign to the Conservatory—of recognized merit in music. Óscar da Silva was appointed as one of the councillors.<sup>59</sup>

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<sup>56</sup> José Vianna da Motta, “Oscar da Silva, op. 4. Scherzo à la Valse,” *Der Klavier-Lehrer* 24, no. 19 (October 1, 1901): 312.

<sup>57</sup> Viana da Mota had contacts with Franz Liszt, and studied with Hans von Bülow. He established his place on the forefront of Portuguese composers with the premiere of his Symphony *À Pátria* (To the Fatherland) in 1897. See João de Freitas Branco, *Viana da Mota: uma contribuição para o estudo da sua personalidade e da sua obra* (Lisbon: Fundação Calouste Gulbenkian, 1972), 257.

<sup>58</sup> It would be tempting to dismiss this association as mere conjecture. However, João de Freitas Branco, in the leading biography of Viana da Mota, writes that the Master’s rigorous sense of agogic could sometimes become a limitation in his playing. Freitas Branco recalls that only once he heard Viana da Mota playing in such a way that he found it completely contrary to the composer’s intentions. The composer was Óscar da Silva. See Freitas Branco, *Viana da Mota*, 129.

<sup>59</sup> Michel’Angelo Lambertini, “Noticiario,” *A Arte Musical* 3, no. 68 (October 31, 1901): 205–206.

Óscar da Silva published a collection of arrangements for piano from *Dona Mécia* **OS I/24**, including: *Coro de Fiandeiras*, *Romance de Dona Mécia*, “Trova” Portuguesa, “Trova” Espanhola, *Oração*, and *Charamelas Portuguesas: Coro Guerreiro - Marcha*. It is probably this collection that won a prize at the Louisiana Purchase Exposition (“1904 World’s Fair”) in St. Louis, Missouri.

The story that the opera *Dona Mécia* won a “Gold Medal” at the World’s Fair is repeated in many published accounts of Óscar da Silva’s life and works, including those of Filipe Pires,<sup>60</sup> Orlando Courrège,<sup>61</sup> and Adriana Latino.<sup>62</sup> The first notice of this award appeared in *A Arte Musical*, October 1906, where it said that

Óscar da Silva, the delicate composer and pianist that is as loved in Lisbon as he is in Porto, where he now lives, has just received the diploma of the gold medal that the musical jury of the St. Louis Exposition has awarded him, for the score of his lyrical novella in two acts *Dona Mécia*, heard here with applause.

It is with great pleasure that we share this news, because Óscar, being of Portuguese musicians one which best understands and interpret the soul of Lusitanian people, sweetly melancholic and irresistibly dreaming, was well deserving of this prestigious acclaim coming from foreign lands.

(Óscar da Silva, o delicado compositor e pianista que tão querido é em Lisboa como no Porto, onde agora fixou residência, acaba de receber o diploma da medalha d’ouro, que o júri musical da Exposição de S. Luís lhe conferiu pela partitura da sua novela lírica em 2 actos *Dona Mécia*, entre nós ouvida com aplauso.

É com vivo prazer que damos esta notícia, porque Óscar, sendo dos músicos portugueses dos que melhor compreendem e interpretam a alma da gente lusa, docemente melancólica e irresistivelmente sonhadora, bem merecia esta honrosa consagração vinda de estrangeiros.)<sup>63</sup>

There is a necessary clarification: the diploma from the Universal Exposition of Saint Louis reads “Gold Medal / Oscar da Silva / Musical Scores.” However, browsing through the *Official*

<sup>60</sup> Pires, *Óscar da Silva: estudo biográfico-analítico*, 23.

<sup>61</sup> Orlando Courrège, “44. D. Mécia ganha uma Medalha de Ouro nos EUA,” *Jornal de Matosinhos*, March 15, 1996.

<sup>62</sup> Adriana Latino, “Silva, Óscar da,” in *Enciclopédia da música em Portugal no século XX*, Salwa Castelo-Branco, ed. (Lisbon: Círculo de Leitores, 2010), 1215–1216.

<sup>63</sup> Michel’Angelo Lambertini, “Noticiário,” *A Arte Musical* 8, no. 188 (October 31, 1906): 220.

*Catalogue of Exhibitors* from the Exposition, we find that da Silva is listed simply as “Silva, Oscar da, Lisbon. Musical Scores.”<sup>64</sup> This is part of the Portuguese participation, under “Department C - Liberal Arts / Group 21. Musical Instruments / Class 95. Musical Scores.” In the same group, in other countries’ exhibitors, were companies like Bluethner (piano makers), Welte Mignon (player pianos), and Boosey (music publishers). Even in the Portuguese exhibitor, da Silva is grouped with Sasseti & Ca., the publishing house that sponsored the *Marcha Triunfal* competition. To compound the issue, the Universal Exposition did not award any prizes in music, only in artifacts. This does not mean that music was not a part of the Exposition. On the contrary, several reports attest to a great variety of concerts, including music from da Silva’s *Dona Mécia*. As we find, in *A Arte Musical*,

the concerts at the exposition in St. Louis have been brilliant, with the participation, in many of them, with extraordinary success, of our friend and distinguished Portuguese baritone D. Francisco de Sousa Coutinho.

There have also been heard many excerpts of Portuguese music, being particularly in vogue the appealing composer Óscar da Silva, from whose *D. Mécia* some of the most beautiful numbers have been performed.

(Tem sido brilhantes os concertos da exposição de S. Louis, tomando parte em muitos d’eles, com extraordinário êxito, o nosso amigo e distinto barítono português D. Francisco de Sousa Coutinho.

Também se tem ouvido ali muitos trechos de música portuguesa, estando particularmente em voga o simpático compositor Óscar da Silva, de cuja *D. Mécia* se têm executado alguns dos mais belos números.)<sup>65</sup>

The evidence suggests that, on one hand, several numbers of *Dona Mécia* were performed in St. Louis. On the other, the “Gold Medal” was awarded to a published musical score, not to a musical composition. The sole published collection of numbers from *Dona Mécia* is for solo piano, and as that it remains the main candidate for the recipient of the prize. The main point is, then,

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<sup>64</sup> Louisiana Purchase Exposition, *Official Catalogue of Exhibitors: Universal Exposition, St. Louis, U.S.A. 1904* (St Louis, MO: Official Catalogue Company, 1904), 108.

<sup>65</sup> Michel’Angelo Lambertini, “Noticiario,” in *A Arte Musical* 6, no. 141 (November 15, 1904): 271.

that unlike the *Marcha Triunfal*—which won a competition for a musical work—the St. Louis prize should be credited to Óscar da Silva solely as a prize in music publishing.

The Portuguese delegation to the Universal Exposition had a family connection, and that might explain the relevance and exposure da Silva had in St. Louis. Germano Courrège, his cousin, is listed in the *Official Directory* of the exposition as Commercial Attaché. According to Orlando Courrège, Germano was the one who insisted in taking with him the scores to the Universal Exposition, and arranged the American performances.<sup>66</sup>

In 1905, Óscar da Silva's former teacher Adolf Ruthardt included the *Scherzo à la Valse* in his edition of Johann Eschmann's encyclopedic *Wegweiser durch die Klavier-literatur* (Guide to Piano Literature), under the rubric “Salon- und wirkungsvolle Konzertstücke” (Salon and Effective Concert Pieces).<sup>67</sup> The only other Portuguese mention was Viana da Mota—as a writer—for his contribution of a supplement to Theodor Pfeiffer's *Studien bei Hans von Bülow* (Studies with Hans von Bülow).<sup>68</sup>

The German reception of the *Scherzo* and the American presentations of excerpts from *Dona Mécia*, together with his appointment to the Conselho de Arte Musical give a fair measure of Óscar da Silva's status as a composer in the beginning of the twentieth century. Not being exactly at the top of the central European mainstream, he was nevertheless a “name” and quite established in Portugal.

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<sup>66</sup> Louisiana Purchase Exposition, *Official Directory of the Louisiana Purchase Exposition: World's Fair, Saint Louis, 1904*, (St. Louis, MO: Woodward & Tiernan, 1904), 68. Also noted in Courrège, “44. D. Mécia ganha uma Medalha de Ouro nos EUA.”

<sup>67</sup> Johann C. Eschmann, *Wegweiser durch die Klavier-Literatur*, 6th ed., edited by Adolf Ruthardt (Leipzig: Hug, 1905), 226.

<sup>68</sup> Eschmann, *Wegweiser durch die Klavier-Literatur*, 358.

At the end of 1905, da Silva abandoned Lisbon for the quiet of Leça da Palmeira, near Porto.<sup>69</sup> His main concern was the health of his aging parents, as he moved to Leça to live with them. Of course, away from the capital the performance opportunities were fewer, and private teaching took precedence, together with composition. As a form of publicity for the performer, *Arte Musical* published an article on May 15, 1906, with a detailed description of the repertoire already presented by Óscar da Silva as a concert pianist. It reads

Vianna da Motta and Oscar da Silva are the two concert pianists that have taken the artistic cause throughout the country, playing several times not only in the main cities of the kingdom, but also in second tier places, where few have the courage to selflessly take the good word.

Of Vianna da Motta we have already written in the last number.

Óscar da Silva has played concerts in: Lisbon (11), Porto (5), Braga (3), Vianna, Guimarães, Leça e Matosinhos (3), Coimbra, Viseu, Figueira, Alcobaça. Covilhã (2), Santarém, Setúbal, Évora (2), Montemor, Cuba, Beja, Faro (2), Olhão and Tavira.

List of works performed:

- Beethoven. Adagio (Sonata op. 27, no. 2).
- Bendel. Sunday in Glion, op. 139, no. 1.
- Brahms. Ballade, op. 10, no. 1.—Scherzo, op. 4.—Hungarian Dances, nos. 4, 5, and 6 (Weisz).—Scherzo (Sonata, op. 2).
- Chopin. Prelude, op. 28, no. 20.—Waltzes, op. 42 and 64 (nos. 1 and 2).—Four Nocturnes.—Impromptu in A-flat.—Scherzi, op. 20 and 31.—Polonaises, op. 40 (nos. 1 and 2).—Scherzo and Funeral March (Sonata in B-flat Minor).—Ballade, op. 47.—Etudes, op. 25 (nos. 1, 5, 7, and 12).
- Dubois. Scherzo and Choral, op. 18.
- Dvořák. Tittle-Tattle, op. 85, book 3.
- Glinka. Tarantella.
- Godard. *Au Matin*, op. 83.—Mazurkas (2nd and 4th).—*Rocóco*.
- Grieg. Album Leaf, op. 28, no. 3.—*Journal de la nocte*.—*Berceuse*.—Menuetto (Sonata, op. 7).
- Handel. *Air varié*, in E Major.
- Haydn. Finale (Sonata no. 8).
- Heller. Polonaise, op. 104.
- Jadassohn. Scherzo-Canon (Serenade, op. 35).
- Ketten. Serenade.
- [Rimsky-]Korsakov. Novellette.
- Liszt. Tarantella (Napoli).—Rhapsody no. 12.—Faust (Waltz).—Transcriptions (Schumann).
- Mendelssohn. *Scherzo a capriccio* (F-sharp Minor).

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<sup>69</sup> Michel'Angelo Lambertini, "Noticiario," *A Arte Musical* 7, no. 168 (December 31, 1905): 284.



- Moszkowski. Serenata.—*Fantaisie à Schumann*, op. 5.
- Paderewski. Polonaise in B Minor.
- Pessard. *Gavotte fantaisiste*.
- Rubinstein. *Kammenoi Ostrow* (no. 5).—Romance.—Melody.
- Saint-Saëns. Concerto in G Minor.—*Rhapsodie d’Auvergne*.
- Scarlatti. *Capriccio*.
- Schubert. Impromptu, op. 90, no. 2.—*Moment Musical*, op. 94, no. 3.
- Schulhoff. Album Leaf.
- Schumann. *Konzertstück*, Introduction and Allegro Appassionato, op. 92.—*Faschingschwank aus Wien*.—Romance in F.—*Au Soir, Élévation, Pourquoi, Révasserie*, op. 12.—*Papillons*.—Novellete, op. 21, no. 8.
- Schütt. *Valse Mignonne et Etude*, op. 16.
- Silva. *Fariboles*.—*Spielerei*.—Waltz.—Romance.—Dance.—Etude.—*Scherzo à la Valse*.—*Images*.—Portuguese Rhapsody.—Mazurkas.—*Bolas de Sabão* (Soap Bubbles).—Preludes.
- Smetana. *Böhmische Tänze* (2nd Polky).
- Smith. *Adieu!*
- Stavenhagen. *Capriccio, Minuetto Scherzando*, op. 5.
- Strauss. *Concert-Paraphrasen über Fledermaus* (Schütt, op. 10).
- Thomé. Waltz (*La Sirene*).
- Widor. 1st Waltz.

(Vianna da Motta e Óscar da Silva são os dois concertistas que mais larga propaganda artística têm feito no país, apresentando-se numerosas vezes não só nas principais cidades do reino, mas mesmo em localidades de segunda ordem, onde poucos há que tenham a coragem de levar desinteressadamente a boa palavra. De Vianna da Motta já nos ocupamos no penúltimo número. Óscar da Silva realizou concertos em . . . As obras executadas foram as seguintes . . .)<sup>70</sup>

It is interesting to note that the most represented composers, apart from Óscar da Silva himself, are Frédéric Chopin, Robert Schumann, and Johannes Brahms. This repertoire list reveals da Silva as a performer of contemporary music—Brahms, Théodore Dubois, Antonín Dvořák, Benjamin Godard, Edvard Grieg, Salomon Jadassohn, Moritz Moszkowski, Ignacy Jan Paderewski, Émile Pessard, Nikolai Rimsky-Korsakov, Anton Rubinstein, Camille Saint-Saëns, Julius Schulhoff [Šulhov], Eduard Schütt, Bernhard Stavenhagen, Johann Strauss II, Francis Thomé, and Charles-Marie Widor were all living composers at the time of his studies in Germany. Of all his solo piano compositions, only *Spielerei*, *Bolas de Sabão* and the Preludes were

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<sup>70</sup> Michel’Angelo Lambertini, “Oscar da Silva,” *A Arte Musical* 8, no. 173 (March 15, 1906): 49–50.

not published—the Mazurkas were published in 1908, but the manuscript copy has a crossed copyright date of 1906.<sup>71</sup> Items like Liszt’s *Faust* Waltz—probably the arrangement from Gounod’s opera—and Hungarian Rhapsody no. 12 attest to a great level of virtuosity.

As with his upbringing and choice of titles for his own works, we can see in da Silva’s repertoire list the centrality of German and French music,<sup>72</sup> along with a fair representation of Russian composers. In this light, an oddity and an omission stand out—Domenico Scarlatti, as an Italian, is the only composer outside of these large groups, and there are no Portuguese composers apart from da Silva. Scarlatti was included possibly because he was the only major keyboard composer to have a specific link to Portugal. As for the omission, it is worth mentioning because contemporaries like Viana da Mota and Arthur Napoleão (1843–1925) were published and celebrated as composers for piano. The solo recital was, then, more the tacit allegiance of da Silva the composer with the central European contemporary mainstream, than his advocacy as a pianist for contemporary music, including the music from his home country. In this sense he was truly a “composer-pianist,” meaning that he presented himself in concert, first and foremost, as the musician-composer, and not as the performer-interpreter.

Yet another article from 1906 in *A Arte Musical* has to be brought to light, because it presents the first mention of one of da Silva’s most well-known, performed, recorded, and written-about works—his *Sonata Saudade* (Longing Sonata, or Nostalgia Sonata), for violin and piano. The current scholarship presents this Sonata in the context of its premiere on March 6,

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<sup>71</sup> Óscar da Silva Collection, P-MAbm.

<sup>72</sup> The “German” group includes Bohemian, Polish, Austrian, Hungarian, and Norwegian composers. Chopin is part of the “French” group.

1915.<sup>73</sup> I hope to show through this narrative that the world that greeted the public performance of the Sonata was significantly different from the world in which it was created, before the dramatic events of 1908 and 1910 and the profound changes these events brought to Portuguese life and culture. The article reads as follows:

The distinguished composer finished a *Sonata* for violin and piano, with the title *Sonata Saudade*, dedicated to the memory of good—and not by everyone forgotten—Victor Hussla.

The Sonata has the following four movements:

- a) *Allegro moderato*
- b) *Andante con duolo*
- c) *Scherzoso*
- d) *Quasi presto ed appassionato*.

We cannot resist the pleasure of transcribing the noblest words that the composer himself wrote to us, recently, in one of his letters, referring to this Sonata. He says:

“I attended to this work with the greatest love, because my heart is full of gratitude towards the unfortunate, great musician, to whom I owe, in part, my artistic education.”

These are words that, if they are a deserved tribute to the great, now defunct, musician, they are not less of an unmeasurable honor to he who worded them.

(O distinto compositor concluiu uma Sonata para violino e piano, intitulada Sonata Saudade, à memória do bom e nem por todos esquecido Victor Hussla.

A Sonata tem os quatros andamentos seguintes:

- a) *Allegro moderato*
- b) *Andante con duolo*
- c) *Scherzoso*
- d) *Quasi presto ed appassionato*.

Não resistimos ao prazer de transcrever as nobilíssimas palavras que o próprio compositor, referindo-se à citada Sonata, nos endereçou ultimamente em uma das suas cartas. Diz ele:

“Tratei com o maior amor esta obra, porque o meu coração está cheio de gratidão para com o infeliz e grande músico a quem devo, em parte, a minha educação artística.”

Palavras que, se são uma justa homenagem ao grande extinto, não são menos um inapreciável título de honra para quem as proferiu.)<sup>74</sup>

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<sup>73</sup> See António Cunha e Silva, *Oscar da Silva: Sonata Saudade; A Viagem*, (Porto: Saúde, Sá - Artes Gráficas, 2004), 8. See also Alfredo Pinto (Sacavém), *A Sonata “Saudade” de Oscar da Silva: notas impressionistas*, (Lisbon: Tipografia Ferin, 1915).

<sup>74</sup> Michel’Angelo Lambertini, “Oscar da Silva,” *A Arte Musical* 8, no. 182 (July 31, 1906): 165.

It is obvious that the Sonata was not performed until 1915. To this day, it has not been published in print. But this article makes clear that the Sonata was essentially finished by 1906, and that the memory of da Silva's Victor Hussla was the justification for the title. The circumstances of the premiere will bring about a reinterpretation of this work, along with its title, into a more culturally *engagé* stance. We will discuss it at that time.

Óscar da Silva's Mazurkas were published in 1908 by Heinrich Kaven in Berlin as two collections of four Mazurkas each, Op. 9 and 10 **OS I/28**. They were dedicated to Adolf Ruthardt, and Op. 9 no. 2 bears the indication (*Homage*). The earliest notice of the publication appeared in *A Arte Musical* on June 30, 1908. It read

In Óscar da Silva the art is always elegant and gracious, and his eight Mazurkas, now published by Kaven, in Berlin, present a most sparkling example. Each of them presents a different state of mind, a different emotion:—resolution, tenderness, *coquetterie*, frivolity, joy, sadness, energy, inconstancy; but all of them bear the *empreinte* [imprint] of the geniality and poetry that are the innate qualities of the excellent artist who wrote them.

There are extremely felicitous modulations and harmonic *trouvailles*, the themes are simple and honest, the expression is not limp [moleza] and the melody is draped in reflexion. In style they vaguely recall the *modus faciendi* of Chopin and Mendelssohn, sometimes of first-manner Brahms. They need thus a careful and intelligent interpretation, but present no technical difficulties that would scare average-strength pianists.

If we add that the writing is clear and attractive, completely devoid of the misty transcendencies that are so *à la mode* in contemporary art, we will have finished the sketch of the impressions felt with the reading of these new Portuguese works.

Óscar da Silva has submitted them to the revered opinion of masters such as Saint-Saëns, Francis Planté, Massenet, Ruthardt and Reinecke, and among us to Viana da Mota, Timóteo da Silveira, Rey Colaço, Hernani Braga and Francisco Bahia . . .

As we know, Adolf Ruthardt was a professor of piano in Geneva, and now holds the same position in the Leipzig Conservatory . . . He says:

“Your dedication and your letter brought me great joy. Your mazurkas are remarkable. Their impression is something we nowadays rarely hear, and with the exception of the second (to Chopin), are original, always interesting and elegant.

It is a regret that to this day you have composed so little . . .”

In closing we will reprint, in French, the reputable lines with which the glorious author of *Le Roi de Lahore* and *Manon* wished to distinguish our talented countryman:

I write to a master of great talent: / I write to you! The musicality in these “mazurkas” is exquisite, personal, and seductive! Bravo with all my heart. Massenet.

(Em Óscar da Silva a arte é sempre elegante e graciosa e as suas oito mazurkas, agora publicadas na casa Kaven, de Berlim, são disso o exemplo mais frisante. Cada uma delas nos desenha um estado de alma e um sentimento diferentes:—a resolução, a ternura, a coquetterie, a frivolidade, a alegria, a tristeza, a energia, a inconstância; mas todas trazem a empreinte dessa doçura e dessa poesia que são qualidades inatas no excelente artista que as subscreveu.

Há ali modulações e trouvailles harmónicas de extrema felicidade, os temas são simples e honestos, a expressão isenta de moleza e a melodia vestida de reflexão. No estilo lembram vagamente o *modus faciendi* de Chopin e de Mendelssohn, às vezes de Brahms na primeira maneira. Carecem portanto de uma interpretação cuidada e inteligente, mas não têm dificuldades de técnica que apavorem os pianistas de mediana força.

Se acrescentarmos que a escrita é clara e atraente, completamente despida das brumosas transcendências, tão *à la mode* na arte contemporânea, teremos terminado o esquisso das impressões ressentidas com a leitura destas novas produções portuguesas.

Submeteu-as Óscar da Silva ao parecer autorizadíssimo de mestres como Saint-Saëns, Francis Planté, Massenet, Ruthardt e Reinecke, e entre nós ao de Viana da Mota, Timóteo da Silveira, Rey Colaço, Hernani Braga e Francisco Bahia . . .

Como se sabe, Adolf Ruthardt foi professor de piano em Genebra, exercendo agora iguais funções no Conservatório de Leipzig . . . Diz ele:

“A sua dedicatória e a sua carta alegraram-me imenso. As suas mazurkas são fora do vulgar. Soam, como já raramente estamos habituados e, com excepção da segunda (a Chopin), são originais, sempre interessantes e elegantes.

É para lastimar que até hoje tenha composto tão pouco . . .”

E para fechar reproduzimos, mesmo em francês, as honrosas linhas com que o glorioso autor do *Roi de Lahore* e da *Manon* quiz distinguir o nosso talentoso compatriota:

C’est à un maître de grand talent que j’écris: / C’es à vous! La musicalité en ces “mazurkas” est exquise, personnelle et séduisante! Bravo de tout coeur. Massenet.)<sup>75</sup>

The pronouncement of Óscar da Silva’s style as requiring a careful and intelligent interpretation, being clear and attractive, and devoid of “misty transcendences,” is one that allows us to place da Silva, again, as a practitioner of German romanticism. The fact that his former teachers—Ruthardt and Reinecke—applauded his style is no coincidence, as it is no coincidence that Massenet lauded these works. “Misty transcendence” was a slightly dismissive reference to symbolist/impressionist aesthetics, as a “clear” and “attractive” work would necessarily be better than a kind of music that is “murky” or even “repulsive.” Another point worthy of note is that da

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<sup>75</sup> Michel’Angelo Lambertini, “Oscar da Silva: Mazurkas,” *A Arte Musical* 10, no. 229 (June 30, 1908): 123–124.

Silva would keep, throughout his life, this practice of mailing copies of his newly published works to musicians of note, in Portugal and abroad, who might review his work favorably.

Between 1908 and 1910, personal tragedy became intertwined with national tragedy in the life of Óscar da Silva. On February 1, 1908, the King D. Carlos was assassinated in Lisbon, along with Crown Prince D. Luís Filipe. The Infante D. Manuel became King, as D. Manuel II—he was nineteen years old. On February 9, 1909, João da Silva Araújo died, at age eighty-two. On July 31, 1910, Luísa Augusta Courrège Araújo passed away, at age seventy-three. Finally, on October 5, 1910, the Republican Revolution toppled the monarchy, leading D. Manuel II and his mother, D. Amélia, into exile, and creating the Portuguese Republic. This succession of events brought Óscar da Silva to a profound depression. He was forty and an orphan, and the friendship and gratitude he felt toward the royal family made him feel both the regicide and the revolution as severe blows to his world.<sup>76</sup>

The musical fruits of this difficult period appeared in print the following year. Da Silva's piano album *Dolorosas* **OS I/29** was published in August 1911, by C. G. Röder in Leipzig.<sup>77</sup> This is a collection of eight pieces with a tragic character. The “Mater Dolorosa” is a common theme in Christian art—an image of Mary as Our Lady of Sorrows, with her heart pierced by seven daggers. It is also worth noting that the *Dolorosas* are the first of da Silva's original piano pieces to feature a title in Portuguese—the *Marcha do Centenário* and the *Dona Mécia* numbers already existed, but the first versions were scored for band and soloists/chorus/orchestra, respectively. Filipe Pires follows earlier authors in affirming that this album was composed after the death of

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<sup>76</sup> Orlando Courrège, “46. Morte dos pais e condolências do bispo do Porto,” *Jornal de Matosinhos*, March 29, 1996.

<sup>77</sup> Invoice dated August 28, 1911, from C. G. Röder, to “Monsieur Oscar da Silva, Leça da Palmeira,” referring to 200 copies of “Silva, op. 11.” Óscar da Silva Collection, P-Pc.

da Silva's mother.<sup>78</sup> To believe this version would be to entertain the possibility that da Silva wrote feverishly from August 1910 on, finished the draft, endured the revolution, and organized and contracted for the collection to be published exactly one year after. Orlando Courrège has a dissenting opinion, but his reasoning is based on the cover of one of the surviving manuscripts of *Dolorosas*, which bears the date 1901.<sup>79</sup> Since the work was indeed published in 1911, it is possible that this cover has a mistake on the date—the same cover states Heinrich Kaven as the would-be publisher, and there is no other mention of this collection anywhere before 1910. A more plausible interpretation should start from the title proper, a dark tableau that contrasted vividly with everything that da Silva had published up to that point. The *Dolorosas* would not then be the sorrows of the son but, much more poignantly, the sorrows of the mother. Following this interpretation, one very likely mother would be D. Amélia, sacrificing two sons—one assassinated, the other exiled—for her adopted country. Another, more allegorical possibility, would be Portugal itself as a mother, sacrificing her best children—D. Carlos, Infante D. Luís, D. Manuel II—at the altar of an uncertain future.

This type of dedication to the royal family and to the monarchy was not new, but certainly it had to be very reserved after the revolution. From December 1911 to March 1915 da Silva kept detailed notes regarding his teaching activities. He evidently submerged himself in piano teaching at this moment and for the longest continuous period of his life.<sup>80</sup> It is interesting to note two scribbles on margins, dating from January 1913 and January 1914, respectively.<sup>81</sup> The

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<sup>78</sup> Pires, *Óscar da Silva: estudo biográfico-analítico*, 41.

<sup>79</sup> Courrège, “46. Morte dos pais e condolências do bispo do Porto.”

<sup>80</sup> Two notebooks, Óscar da Silva Collection, P-Pc.

<sup>81</sup> See also Orlando Courrège, “53. Óscar da Silva assimilou (...) o instinto amoroso da raça,” *Jornal de Matosinhos*, May 17, 1996.

first one reads “(is the Republic finished?) / (not yet finished!!!),” and the second one reads “And this time around, is it going?...”<sup>82</sup> Obviously, the new regime was not in Óscar da Silva’s graces. Later, on New Year’s Day in 1921, da Silva made a point of visiting D. Manuel II in London, when *en route* for his visit to the United States of America.<sup>83</sup> Finally, after D. Amélia’s emotional first post-1910 visit to Portugal on June 8, 1945, da Silva dedicated his collection *Queixumes* (Laments), published in 1948, to her. The front page reads “to the most noble and illustrious Lady D. Amélia of Orleans and Bragança, Marquise of Vila Viçosa, the tribute and gratitude of the Author.”<sup>84</sup> This is all documentary evidence of the devotion da Silva had for the royal family and further evidence of how much the events of 1908–1910 must have affected him. The dark, charged character of the *Dolorosas* has made it the most performed cycle from Óscar da Silva’s output, to this day.

As a way to publicize his teaching, Óscar da Silva organized a concert showcasing his students on April 13, 1913, at the Salão de Festas of the Jardim Passos Manuel in Porto. He titled it *Ensaio Musical* (Musical Rehearsal). The concert was repeated on April 26, and both times it deserved a mention in *A Arte Musical*.<sup>85</sup> The level of the teaching can be deduced from the program, as it included Mendelssohn’s *Variations Sérieuses*, op. 54, Schumann’s *Kreisleriana* Op. 16, Chopin’s Sonata in B Minor, Op. 58, Fantasy, Op. 49, Ballade in F Minor, Op. 52, and Liszt’s Hungarian Rhapsodies nos. 11 and 12. Three of the students were Maria José, Ernestina, and

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<sup>82</sup> “(acaba a República?) / (ainda não acabou!!!);” “E desta, vai-se?...”

<sup>83</sup> Telegram from Francisco Quintela de Sampayo, secretary to D. Manuel II, dated December 30, 1920, addressed to “Oscar da Silva, Savoy Hotel, London,” confirming a visit with His Majesty The King on January 1 at 2:45pm. Óscar da Silva Collection, P-MAbm.

<sup>84</sup> “À mui nobre e ilustre Senhora Dona Amélia de Orleans e Bragança, Marquesa de Vila Viçosa, homenagem e gratidão do Autor.”

<sup>85</sup> Michel’Angelo Lambertini, “Concertos,” *A Arte Musical* 15, no. 345 (April 30, 1913): 90. And also Lambertini, “Concertos,” *A Arte Musical* 15, no. 346 (May 15, 1913): 105.



Carolina da Silva Monteiro.<sup>86</sup> The Silva Monteiro sisters founded a music school in Porto, in 1928—the Curso Silva Monteiro—which continues to the present day. It is hardly surprising that the only recording dedicated entirely to the solo piano work of Óscar da Silva was released by a former student of Ernestina da Silva Monteiro, Miguel Henriques.<sup>87</sup>

This period of intense teaching was also one of relative seclusion and absence from the concert stage. Da Silva also refocused on composition, and presented a concert at the Salão do Theatro Gil Vicente, Palácio de Cristal in Porto on March 6, 1915. This was the first concert ever to feature only works by Óscar da Silva, and most of them were premieres—a Piano Quartet in D Major, a Nocturne **OS I/34** and a Tarantella **OS I/33** for piano, and the *Sonata Saudade*, for violin and piano. The composer played the piano in the chamber music numbers with the Belgian violinist René Bohet, the violist Hasdrubal Godinho, and the cellist José Romagosa. The art historian Aarão de Lacerda presented a brief conference before the sonata, “highlighting the characteristics of our [folk] song and the dominant aesthetic qualities in the Portuguese race.”<sup>88</sup> The quartet and the sonata were played again in Lisbon in April, and the sonata was played one more time in June, in Coimbra.

The *Sonata Saudade*, without the reference to Victor Hussla from 1906, was presented with a quote from Luís Vaz de Camões (1524–1580), the greatest of Portuguese poets and a powerful symbol of Portuguese national identity in the new republic. The quatrain was excerpted from his *Canção X, Vem cá, meu tão certo secretário* (Hymn X - Come, my trusty writing desk), and reads

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<sup>86</sup> Concert Program. Óscar da Silva Collection, Curso Silva Monteiro, Porto.

<sup>87</sup> Miguel Henriques, *The (Well) Informed Piano* (Lanham: University Press of America, 2014), v–vi. See also Óscar da Silva, *Sorrowos (Dolorosas); Images; Scherzo a la Valse; Bagatelles; Portuguese Pages Nos. 9 and 11*, Miguel Henriques, piano, PortugalSom 870037/PS, 1989, compact disc.

<sup>88</sup> Michel’Angelo Lambertini, “Concertos,” *A Arte Musical* 17, no. 390 (March 15, 1915): 39. “Estudou as características da nossa canção [popular] e as qualidades estéticas que dominam na raça portuguesa.”

but now, this grief-laden lament  
for my former, sweet, pure torment  
has power to convert such raving  
into sorrowful tears of love.

(Agora a saudade do passado,  
Tormento puro, doce e magoado,  
Que converter fazia estes furores  
Em magoadas lágrimas de amores?)<sup>89</sup>

This apparently simple reframing was incorporated into a broader Portuguese aesthetic movement known as *Saudosismo* (Saudosism). Because of the continued association of Óscar da Silva's music with saudosism throughout his life and beyond,<sup>90</sup> an extended excursion into its aesthetic program is needed.

The emergence of saudosism can be traced to a group of intellectuals from Porto who on December 1, 1910, brought out a new periodical, titled *A Águia* (The Eagle). Its first director was the journalist and publisher Álvaro Pinto (1889–1957), and it had collaborators such as Teixeira de Pascoais (1877–1952), Jaime Cortesão (1884–1960), Raúl Proença (1884–1941), and António Sérgio (1883–1969); Aarão de Lacerda was also a frequent contributor. This group created the *Renascença Portuguesa* (Portuguese Renaissance, or Portuguese Rebirth) in late 1911—an association claiming to foster the progress of Portugal through education, culture, and art. *A Águia* was relaunched in January 1912, this time as part of *Renascença Portuguesa*, with the subtitle “Monthly Review of Literature, Art, Science, Philosophy, and Social Criticism.”<sup>91</sup> Teixeira de Pascoais became the literary director of the periodical. In 1911, in the manifesto on the creation of *Renascença Portuguesa*, he claimed that the idea that inspired the association and the movement was

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<sup>89</sup> Luís de Camões, *The Collected Lyric Poems of Luís de Camões*, trans. by Landeg White (Princeton: Princeton University Press, 2008), 300–301.

<sup>90</sup> See Cunha e Silva, *Óscar da Silva: Sonata Saudade; A Viagem*, 14–15.

<sup>91</sup> *A Águia*, 2nd ser., 1, no. 1 (January 1912). “Revista Mensal de Literatura, Arte, Ciência, Filosofia e Crítica Social.”

to reintegrate our Race's soul into its essential purity, to reveal what it is in the intimacy of its original nature, so that the soul takes care of itself and becomes active and creating, and achieves, then, its civilizing destiny.

We envision, then: to give to the people an education that is Lusitanian<sup>92</sup> and not foreign; an art and a literature that are Lusitanian, and a religion, in its most high and philosophic sense, that is also Lusitanian.

Truly, he who uncovers the Portuguese soul in its most intimate and delicate sentimental manifestations, will see that there is in it—even though in a diffuse, chaotic way—the matter of a new religion, taking the word *religion* to mean the poetic longing of souls for moral perfection, for eternal beauty, for the mystery of Life... The Portuguese soul feels this longing in a distinct and original way, and this can easily be noted by analyzing folksong, legend, folk idioms, the work of some poets and artists, and above all in the supreme emotional creation of our Race—*Saudade!*

(Essa ideia, repetimos, é reintegrar a alma da nossa Raça na sua pureza essencial, revelar o que ela é na sua intimidade, natureza originária, para que tome conta de si própria, e se torne activa e criadora, e realize, enfim, o seu destino civilizador.

Temos, portanto, em vista: dar ao povo uma educação lusitana e não estrangeira; uma arte e uma literatura, que sejam lusitanas, e uma religião no seu sentido mais elevado e filosófico, que seja também lusitana.

Com efeito, quem surpreender a alma portuguesa, nas suas manifestações sentimentais mais íntimas e delicadas, vê que existe nela, embora sob uma forma difusa e caótica, a matéria de uma nova religião, tomando-se a palavra religião como querendo significar a ansiedade poética das almas para a perfeição moral, para a beleza eterna, para o mistério da Vida... Ora a alma portuguesa sente esta ansiedade de uma maneira própria e original, o que se nota facilmente analisando os cantos populares, as lendas, a linguagem do povo, a obra de alguns poetas e artistas e sobretudo, a suprema criação sentimental da Raça—a Saudade!)<sup>93</sup>

This was a markedly nationalistic program that envisioned a cultural rebirth under the new republic. The focus was on the uniqueness of the Portuguese soul—or “race”—and its freedom from the negative influences of foreign cultures and the Church. These were two of the maladies of the monarchy, maladies that the new Portugal hoped to heal.

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<sup>92</sup> The Lusitanians were a pre-Roman tribe living in the western part of the Iberian Peninsula. Their first recorded appearance is in Titus Livius's *Ab Urbe Condita Libri* (also known as “The History of Rome”), where the Lusitanians are mentioned in connection with the Carthaginians, in 218 BC.

<sup>93</sup> Fran Paxeco, “Para a história da Renascença Portuguesa,” *A Vida Portuguesa* 3, no. 22 (February 10, 1914): 11.

In the second number of this new series of *A Águia*, Teixeira de Pascoais presented a powerful and mythical definition of Saudade as

carnal love spiritualized by Pain, or spiritual love materialized in Desire; the marriage of the Kiss with the Tear; it is Venus and the Virgin Mary in one Woman. It is the synthesis of Heaven and Earth; the point where all cosmic forces cross; the center of the Universe; the soul of Nature within the human soul, and the human soul within the soul of Nature. *Saudade* is the eternal personality of our Race; the characteristic countenance, the original body in which it will appear before the other Nations. *Saudade* is the eternal Renaissance, not accomplished through the artifice of the Arts, like in Italy, but lived, day by day, hour by hour, by the emotive instinct of a Folk. *Saudade* is the misty morning; the perpetual Spring, the “fretful and lovely dawn”<sup>94</sup> from Camões’s sonnet. It is a latent state of mind that tomorrow will be the Lusitanian Conscience and Civilization...

(o amor carnal espiritualizado pela Dor ou o amor espiritual materializado pelo Desejo; é o casamento do Beijo com a Lágrima; é Vénus e a Virgem Maria numa só Mulher. É a síntese do Céu e da Terra; o ponto onde todas as forças cósmicas se cruzam; o centro do Universo; a alma da Natureza dentro da alma humana e a alma do homem dentro da alma da Natureza. A Saudade é a personalidade eterna da nossa Raça; a fisionomia característica, o corpo original com que ela pode aparecer entre os povos. A Saudade é a eterna Renascença, não realizada pelo artifício das Artes, como aconteceu na Itália, mas vivida, dia a dia, hora a hora, pelo instinto emotivo de um Povo. A Saudade é manhã de nevoeiro; a Primavera perpétua, “a leda e triste madrugada” do soneto de Camões. É um estado de alma latente que amanhã será Consciência e Civilização Lusitana...)<sup>95</sup>

The “misty morning” was a reference to the myth of Sebastianism: the King D. Sebastião (1554–1578), who disappeared in the battle of Ksar El Kebir in 1578, would return as the savior of Portugal, not unlike several myths of the “sleeping king” or King Arthur. The racial reasoning behind the synthesis of Venus and the Virgin Mary would be developed by Pascoais in a highly influential lecture in Porto on May 23, 1912, titled *O Espírito Lusitano ou o Saudosismo* (The Lusitanian Spirit, or Saudosism). It was published by *Renascença Portuguesa* in June of that year.

Pascoais argued that

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<sup>94</sup> Camões, *The Collected Lyric Poems of Luís de Camões*, 171. “Aquela triste e leda madrugada.”

<sup>95</sup> Teixeira de Pascoais, “Renascença: O Espírito da nossa Raça,” *A Águia*, 2nd sr, 1, no. 2 (February 1912): 33.

we know that the Iberian Peninsula was settled by different ethnicities, from which descend the current Castellians, Andalusians, Basques, Catalans, Galicians, and Portuguese. These ancient groups belonged to two distinct ethnic branches, and were differentiated by physical and moral traits. One of these branches is the *arian* (Greeks, Romans, Celts, Goths, Normans, etc.); the other is the *semitic* (Phoenicians, Carthaginians, Jews and Arabs).

The *arian* created the Greek civilization, the cult of Form, the plastic Harmony, Paganism; the *semitic* created the Judaic civilization, the Old Testament, the cult of the Spirit, the divine Unity, the Christianity which is the supreme affirmation of spiritual life.

The *arian* conceived objective Beauty; the *semitic* subjective Beauty. The *God* of the *arian* is the sun, warming and defining the gestures, the lines, the voluptuous forms; the *Godhead* of the *semites* is the evening star, the moon, fainting and diluting in spiritual shadow the physical appearance of Things and Beings. The *arian* sang at the summits of Parnassus the green, earthly joy; the *semitic* glorified, at the hill of Calvary, the saving suffering that raises the souls to heaven.

*Venus* is the supreme flower of Greek naturalism; the *Virgin of Sorrows* [Dolorosa] is the supreme flower of Judaic spiritualism; the former is the carnal love that perpetuates life; the latter is the spiritual love that purifies and deifies it.

In short, the *arian* brought then Paganism to Iberia, and the *semitic* brought Christianity.

Now, beyond some secondary historical facts, there is a psychological fact which proves that the bloodlines of those two races crossed in equal parts when they gave birth to the Lusitanian race, which is thus the most perfect synthesis of the two ancient ethnic branches. This psychological fact can be observed when analyzing the Portuguese's specific sentiments and ideas . . .

Whoever reads some of our great writers . . . will see that their sensibility is, shall we say, dualist; it has soul and body; it pulsates before Form and Spirit at the same time and with the same energy. . . . *Camilo* is the Laughter-tear, he is a crucified Satyr. *Camões* is an ethereal Neptune washing shores of stars. *Bernardim* and *Nobre* are the shadow that things cast when the light of human sentiment touches them . . . These writers' sensibility already shows this fusion, this synthesis of *arian* and *semitic* characters which gives the Portuguese Race its distinct feature and countenance.

There is still in the Portuguese a sentiment that is theirs alone, and that could only have originated by the harmonious blend of the bloodlines of the two ancient ethnic branches I mentioned. There is in the Portuguese soul a *sentiment* which comprises it and is its very essence—a sentiment that was born of the marriage of Greco-Roman Paganism with Judaic Christianity, and took in our language a word form without an equivalent in other languages. This is *Saudade*.

(Sabe-se que a península ibérica foi, nos antigos tempos, povoada por diversos povos de que descendem os actuais castelhanos, andaluzes, vascos, catalães, galegos e os portugueses. Esses antigos povos pertenciam a dois ramos étnicos distintos, diferenciados por estigmas de natureza física e moral. Um dos ramos é o ária [gregos, romanos, celtas, godos, normandos, etc]; e o outro é o semita [fenícios, cartagineses, judeus e árabes].

O ária criou a civilização grega, o culto da Forma, a Harmonia plástica, o Paganismo; o semita criou a civilização judaica, o Velho Testamento, o culto do Espírito, a Unidade divina, o Cristianismo que é a suprema afirmação da vida espiritual.

O ária concebeu a Beleza objectiva; o semita a Beleza subjectiva. O Deus do ária é o sol aquecendo e definindo as atitudes, as linhas, as formas voluptuosas; a Divindade dos semitas é o astro da noite, a lua desmaiando e delindo [sic] em sombra espiritual os aspectos corpóreos das Coisas e dos Seres. O ária cantou nos cumes do Parnaso a verde alegria terrestre; o semita glorificou nos cerros do Calvário a dor salvadora que eleva as almas para o céu.

Vénus é a suprema flor do naturalismo grego; a Virgem Dolorosa a suprema flôr do espiritualismo judaico; aquela, é o amor carnal que continua a vida; esta, é o amor espiritual que a purifica e diviniza.

Abreviando. O ária trouxe, portanto, à Ibéria, o Paganismo, e o semita o Cristianismo.

Ora, além de alguns factos secundários de carácter histórico, há um facto de natureza psicológica, o qual demonstra que os sangues daquelas duas raças se cruzaram em partes iguais, quando deram origem à raça Lusitana que é, desta forma, a mais perfeita síntese dos dois antigos ramos étnicos. Este facto psicológico observa-se analisando os sentimentos e as ideias próprias dos portugueses . . .

Quem ler alguns dos nossos grandes escritores . . . vê que a sua sensibilidade é, por assim dizer, dualista; tem alma e corpo; vibra ante a Forma e o Espírito, ao mesmo tempo e com a mesma energia. . . . Camilo é o Riso-lágrima, é um Sátiro crucificado. Camões é um Neptuno etéreo banhando plagas de estrelas. Bernardim e Nobre são a sombra que as coisas projectam ao tocar-lhes a luz do sentimento humano . . . A sensibilidade destes escritores mostra já a fusão, a síntese do carácter ariano e do semita, que dá destaque e fisionomia própria à Raça Portuguesa.

Há ainda nos portugueses um sentimento que é só deles e que só poderia ser originado pela combinação harmónica do sangue dos dois antigos ramos étnicos a que aludí. Há na alma portuguesa um sentimento que a abrange toda e é a sua mesma essência;—sentimento que nasceu do casamento do Paganismo greco-romano com o Cristianismo judaico, o qual tomou na nossa língua uma forma verbal sem equivalente nas outras línguas. Refiro-me à Saudade.)<sup>96</sup>

From here, the lecture gave a definition of Saudade that is but a more fleshed-out version of the one Pascoais presented in his February article. Then he asserted the specificity of the Portuguese as opposed to other cultures, as

the Portuguese Folk created Saudade, because it is the only perfect synthesis of the arian and semite bloodlines.

In the Spanish folk is predominant the semite blood, which turned them fiercely spiritualist, violent and dramatic. In the Italian the arian blood is predominant, which turned them exclusively pagan. Just look at how avidly its artists embraced Greco-

<sup>96</sup> Teixeira de Pascoaes, *O Espírito Lusitano ou o Saudosismo* (Porto: Renascença Portuguesa, 1912), 8–9.

Roman art, when the first researchers discovered it. Even the Popes felt their blood's own voice quell and overcome the word of Christ. The marriage that occurred in Italy, somewhat between *acquired Christianity* and *native Paganism*, was a cold wedding, exterior, without having had true love as its cause. Jesus was stylish, but Apollo was in the blood.

The Virgins from the Renaissance Painters are Nymphs from the sacred grove, in love with Pan. The divine halo that envelops them is not a light from the soul, it is the light of dawn. Raphael's Mary Magdalene is fresh in my memory from when I saw it, years ago, at the Prado Museum. She is a Nymph holding a dark crucifix in her indifferent hands.

(O Povo português criou a Saudade, porque é a única síntese perfeita do sangue ariano e do semita.

No povo espanhol domina o sangue semita que o tornou ferozmente espiritualista, violento e dramático. No povo italiano domina o sangue ária que o tornou exclusivamente pagão. Veja-se a avidez com que os seus artistas se abraçaram à arte greco-romana, quando os primeiros investigadores a descobriram. Os próprios Pontífices sentiram a voz do seu sangue dominar e vencer a palavra de Cristo. O casamento que, na Itália, de alguma forma, se deu do Cristianismo adquirido com o Paganismo nato, foi um casamento celebrado a frio, apenas exterior, sem haver tido o verdadeiro amor como causa. Jesus estava na moda, mas Apolo estava no sangue.

As Virgens dos Pintores da Renascença são Ninfas dos bosques sagrados enamoradas de Pan. A auréola divina que as envolve não é luz de alma, é luz da aurora. Tenho bem presente na memória a Maria Madalena de Rafael que eu vi, há anos, no Museu do Prado. É uma Ninfa com um crucifixo escuro nas mãos indiferentes.)<sup>97</sup>

Saudade, then, should be expressed through the arts, starting with poetry:

The current time, the "Hour of the Infante"<sup>98</sup> as Jaime Cortesão named it, is marked by the revelation of the Portuguese soul, by the spirit of the Race that finally became conscious, that rose to the surface of life, singing through the inspired lips of our current poets who created in Portugal a new, original poetry—the Portuguese religious poetry.

They gave poetic form, revealed and living body, to the soul of the Race that is Saudade. They launched, so to speak, the artistic and religious foundations for the coming future civilizing work of Portugal.

I know that this admirable work has been done away from the eye of the great public, who is distracted by the vain words of civilian preachers; but that does not impact on the truth of what I sated.

The *Saudosism* (the name I give to the Religion of Saudade) is begotten in the fields of dream and art.

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<sup>97</sup> Pascoaes, *O Espírito Lusitano ou o Saudosismo*, 10.

<sup>98</sup> Infante here refers to the Infante D. Henrique, o Navegador (Henry the Navigator). Infante was the generic title given in Portugal and Spain to a prince who was not the heir apparent to the throne. D. Henrique (1394–1460) was the leading Portuguese figure at the start of the Age of Discovery.

(O momento actual, a “Hora do Infante,” como lhe chamou Jaime Cortesão, é assinalado pela revelação da alma portuguesa, do espírito da Raça, que se tornou, enfim, consciente, que subiu à superfície da vida, cantando pela boca inspirada dos nossos actuais poetas que criaram, em Portugal, uma nova e original Poesia: a religiosa poesia portuguesa.

Deram forma poética, corpo revelado e vivo à alma da Raça, isto é, à Saudade. Lançaram, por assim dizer, os fundamentos artísticos e religiosos da próxima futura obra civilizadora de Portugal.

Eu sei que este trabalho admirável tem sido realizado fora da atenção do grande público, distraída pelas vãs palavras dos pregadores civis; mas isso não destrói a verdade do que afirmei.

O Saudosismo [nome que eu dou à Religião da Saudade] está criado no campo do sonho e da arte.)<sup>99</sup>

The lecture then named several poets, philosophers, and painters, who were the current embodiment of saudosism, and professed faith that music too would join, as

I am sure that Saudosism will find its musical form in the Choral Societies [Orfeões] of Porto and Coimbra,<sup>100</sup> directed by António Joyce and Fernando Moutinho.

Only within Harmony can we achieve the perfect marriage of light and shadow, of joy and sorrow, of kiss and tear, of life and death. Is not Harmony itself the combining of contrasts? Is not Harmony the twin sister of Saudade?

(O Saudosismo encontrará, estou certo, a sua forma musical no Orfeão do Porto e de Coimbra, dirigidos por António Joyce e Fernando Moutinho.

Só no seio da Harmonia se poderá realizar o perfeito casamento da luz e da sombra, da alegria e da tristeza, do beijo e da lágrima, da vida e da morte. A própria Harmonia não é a combinação dos contrastes? Não é ela a irmã gêmea da Saudade?)<sup>101</sup>

Pronouncements as eloquent and longwinded as these were of course a perfect target for criticism. The kind of nationalism that Pascoais envisioned was not shared by all. Even in *Águia*, dissenting voices like Raúl Brandão and António Sérgio pointed out that the word *saudade* could be translated in Galician (*soledades, soedades, saudades*), Catalan (*anyoramento*), Swedish (*saknad*),

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<sup>99</sup> Pascoaes, *O Espírito Lusitano ou o Saudosismo*, 11.

<sup>100</sup> The Orfeão do Porto and the Orfeão de Coimbra are, still today, university-based choral societies. It is evident that Teixeira de Pascoais conceived the student/academic environment as the most fertile ground for the music of Saudade.

<sup>101</sup> Pascoaes, *O Espírito Lusitano ou o Saudosismo*, 12.



Danish (*Savn*), and Icelandic (*saknaor*), among others. Sérgio also pokes fun at the pretense of singularity in Portuguese saudosism, saying that

My conclusion from all this is that there is no reason for despair that the foreign barbarians reach the heights of our civilization. At least the Italians, the Swedes, the Norwegians, and the Danish, they have *saudade*, they have their correlative word . . . Do not despair, dammit! Do not despair! With a little more effort, they will get to saudosism.

(Concluo pois de tudo isto que não há motivo para desesperar de que os bárbaros estrangeiros atinjam a nossa civilização. Pelo menos os italianos, os suecos, os noruegueses e os dinamarqueses. Eles têm a saudade, têm a palavra correlativa . . . Não desanimar, caramba! Não desanimar! Com mais algum esforço chegarão ao saudosismo.)<sup>102</sup>

In 1913, Teixeira de Pascoais again penned two articles of interest to us. The first was titled *Saudosismo e Simbolismo* (Saudosism and Symbolism). In it we can read a glimpse of a musical aesthetic for saudosism. Pascoais wrote that

no one defined Symbolism better than its master Paul Verlaine, in verses where the great poet states that real poetry is that of *nuance* and the *imprecise* . . .

The *nuance* was a semblance of soul with which the symbolist poets masked Things. It was, for that very reason, a musical poetry.

The music notes are diluted ink. The sounds remind us of colors' shadows. Harmony is composed of evaporated forms... misty morning over our spirit, imitating the Desired Apparition...

The Harmony is itself *nuance*.

By contrast, *poetic Saudosism* searches for the *mystery* that is different from *nuance*: the former is the revealed turned unsettled, and the latter is the not yet revealed, the face that life has not yet unveiled to our spirit.

*Mystery* is the Life-well itself, while *nuance* translates the external: it is superficial.

In *mystery* there is life and reality; in *nuance* there is illusion and death . . .

Between it [*Saudosism*] and *Symbolism* there is the same affinity that exists between the sun and the mist that enshrouds it; between *nuance*—extinguished, dead form—and *mystery*—occult, living form.

Thus verse, in new Poetry, is not musical: it is sculptural.

(O simbolismo ninguém o definiu melhor que o seu mestre Paul Verlaine, nuns versos em que o grande poeta francês afirma que a poesia verdadeira é a poesia da *nuance* e a do *impreciso* . . .

A nuance foi uma ilusão de alma com que os poetas simbolistas mascararam as Coisas. Foi uma poesia musical, por isso mesmo.

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<sup>102</sup> António Sérgio, “Epístolas aos Saudosistas,” *A Águia*, 2nd ser., 4, no. 22 (October 1913): 103.

As notas de música são tintas diluídas. Os sons lembram as sombras das cores. A Harmonia é composta de formas evaporadas... manhã de nevoeiro sobre o nosso espírito, imitando a Aparição Desejada...

A Harmonia é propriamente a *nuance*.

Ora, o *Saudosismo poético* procura o *mistério* que difere da *nuance*: esta, é o revelado tornado indeciso, e aquele é o não revelado ainda, a face que a vida não desvendou ainda ao nosso espírito.

O *mistério* é o próprio fundo de Vida, enquanto a *nuance* traduz o externo: é superficial.

No *mistério* há vida e realidade; na *nuance* há ilusão e morte . . .

Entre este [*Saudosismo*] e o *Simbolismo* há a mesma semelhança que existe entre o sol e a névoa que o encobre; entre a *nuance*—forma apagada e morta, e o *mistério*—forma oculta e viva.

Por isso, o verso, na nova Poesia, não é musical: é escultural.)<sup>103</sup>

The other article concerned *Camões e a cantiga popular* (Camões and Folksong). It asserted the link between the soul of the race and the voices of the folk, saying that

our folk *Cancioneiro*<sup>104</sup> is not only a work of love and satire, as it has been considered; it is, first and foremost, religious; it contains the essence of a new Creed; a new divine synthesis of the Universe.

Thus, in Camões, beyond the epic and the lyric, in the unconscious and deepest part of his works shine the same forerunning lights of a new moral Consciousness, of a new expression of the human soul before God and Life.

Our Race has been working on this Work of Rebirth for centuries, looking only toward its creative spirit, and not to deciphered manuscripts or unearthed statues. If it suffered times of despondency, in which *foreignness* prevailed, it is certain that, at the present time, it is conquering such a high degree of revelation that its independence becomes tangible.

(O nosso Cancioneiro popular não é uma obra apenas amorosa e satírica como tem sido considerado; é, antes de tudo e sobretudo, religiosa; contém a essência de um novo Credo; uma nova síntese divina do Universo.

Assim, em Camões, para além do épico e do lírico, na parte inconsciente e profunda da sua obra, brilham as mesmas luzes precursoras de uma nova Consciência moral, de uma nova atitude da alma humana perante Deus e a Vida.

A nossa Raça trabalha na Obra da Renascença desde séculos, olhando apenas para o seu espírito criador, e não para manuscritos decifrados e desenterradas estátuas. Se tem sofrido períodos de abatimento, em que o

<sup>103</sup> Teixeira de Pascoaes, “Saudosismo e Simbolismo,” *A Águia*, 2nd ser., 3, no. 16 (April 1913): 113–114.

<sup>104</sup> *Cancioneiro* is a word used since the sixteenth century to designate anthologies of poems first published without music, such as Garcia de Resende’s *Cancioneiro geral*.

estrangeirismo dominou, é certo que, no presente, ela vai conquistando um alto grau de revelação, que já lhe torna intangível [sic] a sua independência.)<sup>105</sup>

In June 1914, Jaime Cortesão published his *Cancioneiro Popular*, again with *Renascença Portuguesa*. It was, like its predecessors, a collection of 563 folk poems, without music. Before that, in April, Teixeira de Pascoais published one last article about saudosism in *A Águia*, this time comparing it to contemporary movements in Spain and Italy. He found that

in Spain, the *quixotism* resurfaces, encouraged by the genius of a man named Miguel de Unamuno, the great author of *Del sentimiento trágico de la vida* (The Tragic Sense of Life). Cervantes found his Prophet, the true interpreter of his thought.

Through the genius of Unamuno, the tragicomic knight errant was deified. The Redeemer shows himself through the ridiculous mask in which his transitory and human appearance is defined. The soul unveils itself as crucified in his poor body of irony made. . . .

In Italy, we find also a literary movement, but this one is guided by a strict ideal of progress in the cold and metallic sense of the word. I am talking about *futurism*. . . .

Oh, what an illusion, what a senseless illusion, that of the man who tries to satisfy the spirit's divine hunger by giving him coal and iron to chew! He mistakes the simple movement with the complex life, that which moves in space with that which dreams in Infinity. But this is still rhetoric—rhetoric, descending from the verbal epidermis and trying to arrive at the living essence, the soul!

No: Life, the only raw material of Beauty, isn't in the engines, in the airplanes, or in electric light. All of this is bare-bone. Poetry, even when an epitaph, doesn't descend to the bottom of the grave; it remains outside, over marble, where the singing birds rest and the moonlight and sunlight shine...

(Na Espanha, o quixotismo ressurgiu animado pelo gênio de um homem que se chama Miguel de Unamuno, o grande autor de *Sentimiento trágico en los hombres y los pueblos*. Cervantes encontrou o seu Profeta, o verdadeiro intérprete do seu pensamento.

Através do gênio de Unamuno, o andante cavaleiro tragicômico divinizou-se. O Redentor transparece na ridícula máscara em que se define a sua humana e transitória aparência. A alma desvenda-se crucificada no seu pobre corpo de ironia. . . .

Na Itália, nota-se também um movimento literário, embora orientado por um restrito ideal de progresso, no frio e metálico sentido da palavra. Refiro-me ao *futurismo*. . . .

Oh, que ilusão, que estúpida ilusão a do homem que tenta matar a divina fome do espírito, dando-lhe a roer carvão e ferro! Ele confunde o movimento simples com a vida complexa, o que se desloca no espaço com o que sonha no Infinito. Mas isto é ainda retórica—a retórica descendo da epiderme verbal e querendo atingir a essência viva, a alma!

<sup>105</sup> Teixeira de Pascoais, “Camões e a Cantiga Popular,” *A Águia*, 2nd ser., 3, no. 18 (June 1913): 177–178.

Não: a Vida, a única matéria-prima da Beleza, não está nos motores, nos aeroplanos ou na luz eléctrica. Tudo isso é esqueleto. A Poesia, mesmo quando epitáfio, não desce ao fundo da sepultura; conserva-se cá fora, sobre o mármore, onde pousam as aves cantando e onde bate o luar e a luz do sol...<sup>106</sup>

Finally, in June 1915, after the first two performances of Óscar da Silva's *Sonata Saudade* and just before the performance in Coimbra, Teixeira de Pascoais published *Arte de ser português* (Art of being Portuguese), again through *Renascença Portuguesa*. This was the most extended publication in which Pascoais developed the by now familiar themes of saudosism. In the chapter “Manifestações da nossa actividade em que melhor se revela a alma pátria” (Manifestations of our works where the soul of the fatherland stands most revealed), he presented leading contemporary examples in literature, language of the folk, “untranslatable words,” philosophy, jurisprudence, art, legend (myth), famous sayings, and religion. The short paragraphs on art read

Nuno Gonçalves (painter), Soares dos Reis (sculptor), Óscar da Silva (composer).

These artists (among others) gave to color, to marble, and to sound that *sentiment of saudade* of things and of life, [a sentiment] that shows, in a light of novel beauty, the intimate contour of our spirit.

(Nuno Gonçalves [pintor], Soares dos Reis [escultor], Óscar da Silva [compositor musical]).

Estes artistas—além d'outros—deram à côr, ao mármore e ao som aquele sentimento saudoso das cousas e da vida, que mostra, a uma luz de beleza original, o íntimo perfil do nosso espírito.<sup>107</sup>

Also in 1915, Alfredo Pinto (Sacavém) published *A Sonata “Saudade” de Óscar da Silva: notas impressionistas* (The Sonata “Saudade” by Óscar da Silva: Impressionistic Notes).<sup>108</sup> He had previously published books on Wagner's *Der Ring des Nibelungen* (1909), Chopin (1910), Verdi (1913), and Wagner's *Parsifal* (1914), among others. It is a rare instance in the Portuguese musical

<sup>106</sup> Teixeira de Pascoais, “A Era Lusíada,” *A Águia*, 2nd ser., 5, no. 28 (April 1914): 97–98.

<sup>107</sup> Teixeira de Pascoais, *Arte de Ser Português* (Porto: Renascença Portuguesa, 1915), 120.

<sup>108</sup> Alfredo Pinto (1874–1945) was the second son of the Viscount of Sacavém and published throughout his life as “Alfredo Pinto (Sacavém).”

world that a book would appear in print shortly after the premiere of a musical work and deal exclusively with that work. The fact that the sonata was not published makes it even more unique.

After the performance in Lisbon, Alfredo Pinto wrote that

we were missing a Portuguese musician who would want to translate “Saudade”; it was Óscar da Silva, the “poet of the piano,” the ideal interpreter of Chopin and Schumann.

The fact that he chose “Saudade” as the theme for the “sonata” is a logical consequence of his temperament. Óscar da Silva, as someone enraptured in a series of vibrations of his inner being, in the tracery of notes, in the shapes of phrases, paints through sound the complete range of his highly idealized and passionate feelings. Now, where there is “passion,” there lives “saudade,” and that is why he searched in the great Poet’s verses the genesis of his work.

A Portuguese artist, inspired composer, not an artist “by studying” but an “elect,” as Liszt would say referring to pianists of note, [Óscar da Silva] was able to compose a “sonata” that is, as a whole, a poem of “tears,” “pain,” and “sorrow!” . . .

It was during the performance of the “sonata” that in my spirit I synthesized this series of ideas and thoughts. Óscar da Silva’s music has this rare secret—it “speaks” to our heart: musical shapes that slowly rise, bathed in an intense light.

Óscar da Silva, at the piano, is always the sentimental pianist, and not the “acrobat artist” that astonished the ignorant audience: he is the poet, with his fingers playing phrases filled with an emotion that will make one cry, that purify an Art!

(Faltava um músico português a querer traduzir a “Saudade”; foi Óscar da Silva, o “poeta do piano,” o intérprete ideal de Chopin e Schumann.

O ter escolhido o tema “Saudade” para a “sonata” é uma consequência lógica do seu temperamento. Óscar da Silva, sendo um arrebatado na série de vibrações do seu eu, no arrendilhado das notas, nos desenhos das frases, pinta pelos sons, a gama dos seus sentimentos altamente ideais e apaixonados. Ora onde existe a “paixão” vive a “saudade,” eis porque procurou nos versos do grande Poeta, a génese da sua obra. Artista português, compositor inspirado, não artista “pelo estudo,” mas sim “eleito,” como diria Liszt, referindo-se a pianistas notáveis, conseguiu compor uma “sonata” que é toda ela um poema de “lágrimas,” de “dor” e “tristeza!” . . .

Foi durante a execução da “sonata” que perante o meu espírito sintetizei esta série de ideias e pensamentos. A musica de Óscar da Silva possui este raro segredo—“falar” ao nosso coração; desenhos musicais que se elevam lentamente banhados de intensa luz.

Óscar da Silva ao piano, é sempre o pianista sentimental, e não o “artista acrobata” que espanta o público ignorante; é o poeta dedilhando frases cheias de emoção, que fazem chorar, que purificam uma Arte!)<sup>109</sup>

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<sup>109</sup> Alfredo Pinto (Sacavém), *A Sonata “Saudade” de Óscar da Silva: notas impressionistas* (Lisbon: Tipografia Ferin, 1915), 11–14.

These twin pronouncements, so close to the original concert that they raise at least the possibility of having been coordinated, firmly established Óscar da Silva as a saudosist. In the following year, *Dona Mécia* had a revival in Porto, with three performances in February, followed by an out-of-town presentation in Braga in April. On February 27, immediately after the performance, the musicians organized a tribute to Óscar da Silva on the stage of the Teatro Sá da Bandeira and awarded him a crown of laurels. The conductor Raimundo de Macedo read a speech,<sup>110</sup> where it was said that da Silva

is our deepest romantic in music; he extols and exults the hidden passions of his dark Lusitanian soul; he vibrates with nervous excitement as he welcomes, from the surrounding ambiance, impressions of color, light, and shadow!

(É o nosso mais profundo romântico da música; enaltece, exulta as paixões recônditas da sua alma sombria de lusitano, vibra num agitar de nervos ao receber da ambiência que o rodeia, impressões de côr, de claridade e de sombra!)<sup>111</sup>

The speech also quoted Teixeira de Pascoais's paragraph in *Arte de ser português*, calling the whole book a "missal, that everyone should read."<sup>112</sup>

The fact that Óscar da Silva's lyric novella on a medieval Portuguese story was revived in Porto at this time is one more element establishing da Silva as a nationalistic, saudosist composer. In December 1916, Jaime Cortesão presented his play *O Infante de Sagres* (The Infante from Sagres) in Lisbon, at the Teatro República. As was typical for the *Renascença* group, it was publicized by the simultaneous availability of the published version of the play. The *Infante*, with an obvious saudosist subject, had the musical collaboration of Óscar da Silva, and the published

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<sup>110</sup> Raimundo de Macedo (1880–1931) was also trained in the Leipzig Conservatory, and was active as a pianist and conductor in Porto, where he founded a Sociedade de Concertos Sinfónicos (Society for Symphony Concerts).

<sup>111</sup> Raul de Caldevilla, *Óscar da Silva: Opinião da imprensa, críticos, homens de letras e artistas* (Porto: Imprensa Nacional - Jayme Vasconcellos, 1919), 26.

<sup>112</sup> Caldevilla, *Óscar da Silva*, 27. "nesse missal, que todos devem ler."

version includes two musical numbers by da Silva—two songs.<sup>113</sup> Cortesão offered a copy of *O Infante de Sagres* to Óscar da Silva in early 1917, and the handwritten dedication reads

To Óscar da Silva, the greatest and most Portuguese of all composers in Portugal, with my soul surrendered in admiration and affection.

(A Óscar da Silva, o maior e mais português de todos os compositores de Portugal, com a alma rendida de admiração e amizade.)<sup>114</sup>

Raul de Caldevilla (1877–1951) was at that time already established as a publicity pioneer in Porto. In the first half of 1917, he collected and published *Óscar da Silva: Opinião da imprensa, críticos, homens de letras e artistas* (Óscar da Silva: Opinion of the Press, Critics, Writers, and Artists), a fifty-page booklet that compiled in print the many pronouncements on Óscar da Silva that had appeared since the 1890s. The presentation was threefold, featuring the pianist, the composer, and the pedagogue. It chronicled the public success of da Silva both in Portugal and abroad, including quotes from the Parisian press regarding his concerts in 1894, his appearances in the Orpheon Portuense, the complete speech read at the Porto presentation of *Dona Mécia*, the reviews of the concert of his students in 1913, and so forth. It is an undeniable proof of the esteem and recognition Óscar da Silva enjoyed.

In December 1917, the Conservatório de Música do Porto was created with the support of the municipality. Its first director was Moreira de Sá, already mentioned as the founder of Orpheon Portuense in the late 1800s. Both Pires and Courrège agree that Óscar da Silva was invited to be one of the founding teachers, but declined.<sup>115</sup> For da Silva, the new Conservatory

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<sup>113</sup> Jaime Cortesão, *O Infante de Sagres: Drama épico em IV actos; Com duas composições musicais de Óscar da Silva* (Porto: Renascença Portuguesa, 1916), [105–108].

<sup>114</sup> See facsimile in Orlando Courrège, “64. Jaime Cortesão e Óscar da Silva unidos através dos anos,” *Jornal de Matosinhos*, August 2, 1996.

<sup>115</sup> Pires, *Óscar da Silva: estudo biográfico-analítico*, 25; Orlando Courrège, “31. Recusa sistemática para exercer quaisquer cargos,” *Jornal de Matosinhos*, December 8, 1995.

was too much of a symbol of the new republic, and he did not want to be associated with it. Unfortunately, da Silva's wish has been disregarded and his association with the Conservatory has been frequently misreported. Portuguese musicologist Cristina Fernandes, in the article on Óscar da Silva for Grove Music Online, asserts incorrectly that he "accepted a teaching position at the Oporto Conservatory."<sup>116</sup> Nowhere in her bibliography is this claim verified, and one of the authors cited by her—Pires—actually states that da Silva refused the invitation he received. Another Portuguese musicologist, Adriana Latino, writing the article on Óscar da Silva for the most recent encyclopedia on music published in Portugal, also writes incorrectly that he was "appointed professor of piano at the Porto Conservatory of Music (CMP) in 1917 . . . and returned [to Portugal] to live and teach at the CMP in 1953."<sup>117</sup> She too cites Pires in her bibliography.

Portugal at the beginning of 1916 was still a neutral country in the conflict that became known as the Great War of 1914–1918. The effects of the events in central Europe were starting to be felt, but the debate in the new republic concerned whether Portugal was better off participating actively or maintaining neutrality. The debate was rendered moot on March 9 of that year when Germany declared war on Portugal, over disputed territories in Africa. But it was not until January 1917 that Portuguese troops were sent to the Western Front. They fought in the valley of the Lys, in Flanders.

The strain of a war economy degraded the living conditions for most Portuguese people, and social unrest was rife. A revolt led by Sidónio Pais (1872–1918) established an authoritarian

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<sup>116</sup> Cristina Fernandes, "Silva, Óscar da," In *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed February 20, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48525>.

<sup>117</sup> Latino, "Silva, Óscar da," 1215. "Já em 1917 foi nomeado professor de piano no Conservatório de Música do Porto . . . voltou a fixar residência [em Portugal] e a leccionar no CMP, em 1953."



regime in December 1917, which was ratified in elections in April 1918. This period ended abruptly with Pais's assassination in Lisbon, on December 14, 1918.

Shortly after, on January 19, 1919, a revolution erupted in Porto, developing into a month-long secession known as *Monarquia do Norte* (Monarchy of the North). The official name for the movement was the restoration of the Kingdom of Portugal. The support of the uprising was mainly from the monarchic elite, and managed to have the blue and white flag of the monarchy hoisted at several important municipalities in the north of Portugal. However, it was not strong enough to resist the greater military power of the army of the republic.

Although there are no documents to link these events to Óscar da Silva, it is likely that the restoration movement would have had his nod of approval, and also likely that its failure would have some effect. This is only a conjecture. There is, however, a letter from da Silva to his friend Armando Leça,<sup>118</sup> from 1920, where he reflects that

this [situation], here, can only be defined with the sentence from D. Carlos—it is all lice.

—Hurray to Portugal!—but living abroad! I will always be a courageous advocate for my country, but I can never be joined with the *defenders* that we now find there. What is true is that they do not defend the country, even if they think (?) they do.

(Isto por cá só se define com a frase de D. Carlos—é uma piolheira.

—Viva Portugal!—mas vivendo lá fora! Serei sempre um corajoso defensor do meu país mas nunca me poderei ligar aos *defensores* que agora topamos por aí. É verdade que eles não defendem o país, julgando [?] que sim.)<sup>119</sup>

This was written after a year he spent touring Brazil. The bitterness could have been exacerbated by the great reception Óscar da Silva had in South America. At some point in the first half of 1919, da Silva left Portugal for his first adventure in Brazil. He had no managers and no tour

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<sup>118</sup> Armando Leça (1891–1977) was active as a composer and as a researcher of Portuguese folk music. His collection of sound recordings of Portuguese folk music from the late 1930s was a landmark in Portuguese ethnomusicology.

<sup>119</sup> Orlando Courrège, “78. Para Novembro deslizearei até à América do Norte,” *Jornal de Matosinhos*, November 8, 1996.

planned, only a handful of recommendation letters to influential people in the Portuguese community of Rio de Janeiro. It was to be the beginning of the next period of his life, one that would take him to Cambridge, Massachusetts, to Alexandria in Egypt, to Rome and Genoa in Italy, to Buenos Aires in Argentina, Montevideo in Uruguay, and to Madrid and Barcelona in Spain.

### CHAPTER 3. Years of Pilgrimage, 1919–1930

On September 10, 1919, Óscar da Silva played his first concert in Rio de Janeiro. It was presented at the Salão do Jornal do Comércio, and it was a free admission event for journalists, critics, and musicians. On the same day, the local newspaper *A Época* made reference to the originality of this method of publicity, calling it an “innovation.”<sup>120</sup> The program was entirely dedicated to da Silva’s works, with the *Sonata Saudade* and the Quartet in D Major being the largest works. He was joined on the performing stage by several local musicians: Pery Óscar Machado (violin), Orlando Frederico (viola), and Alfredo Gomes (cello). The program also included numbers from *Images*, from *Dolorosas*, from Mazurkas, and the first mention in a program of a new set for solo piano, the *Petites Valses OS I/37*.<sup>121</sup>

The album titled “Brazil 1919–1920”<sup>122</sup> preserves, on the inside of the front cover, an undated program of a solo piano recital consisting of works by Óscar da Silva. The remarkable feature is that this is the first and only program where all the works appear with opus numbers:

#### First Half

*Imagens*, op. 6 (two numbers from...)  
*Quatro Trechos [Vier Klavierstücke]*, op. 2 (three numbers from...)  
*Nocturno (O Sonho)*, op. 5  
*Scherzo*, op. 4  
*Rapsódia Portuguesa*, op. 1

#### Second Half

*Marcha do Centenário da Índia*, op. 3  
*Les Petites Valses*, op. 12 (three numbers from...)  
*Dolorosas*, op. 11 (two numbers from...)  
*Mazurkas*, op. 10 (four numbers from...)

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<sup>120</sup> “Óscar da Silva: pianista-compositor português,” *A Época*, September 10, 1919.

<sup>121</sup> Orlando Courrège, “71. A primeira apresentação da sonata ‘saudade’ no Brasil,” *Jornal de Matosinhos*, September 20, 1996.

<sup>122</sup> “Brazil, 1919–1920.” Scrapbook with no pagination, Óscar da Silva Collection, P-MAbm.

The Nocturne was premiered in 1915, and the numbering of op. 5 had already appeared in print for Óscar da Silva's first set for voice and piano, the *Première Suite de Romances*. There is, however, an undated compilation of da Silva's piano works, titled *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

It presents all the titles in Portuguese and includes:

- op. 1 - *Rapsódia Portuguesa*
- op. 2 - *Quatro Trechos: Valsa, Romance, Dança, Estudo*
- op. 3 - *Marcha Triunfal do Centenário da Índia*
- op. 4 - *Scherzo*
- op. 5 - *Nocturno (O Sonho)*
- op. 6 - *Imagens: Indecisão, Ingenuidade, Constância, Desalento, Esperança, Paixão, Coquetteria*
- op. 7 - *Tarantella*
- [no op. 8]
- op. 9–10 - *Mazurkas*
- op. 11 - *Dolorosas*
- op. 12 - *Les Petites Valses*

This volume was printed by Litografia Nacional, in Porto. The appearance of these opus numbers, in a program, in Portuguese, relating to Óscar da Silva's first trip to Brazil, together with the inclusion of both the Nocturne and the Tarantella—both with “low” opus numbers when we look at the other collections and premieres—effectively dates *Piano: Op. I a XII* between the second half of 1915 and the first half of 1919. It is the first publication to refer to the *Marcha Triunfal* as “Op. 3,” and the only publication, to this day, to present the Nocturne, the Tarantella, and *Les Petites Valses* in print.

This first concert “for critics and artists” was a success. Detailed reviews appeared in the local press, garnering interest in the composer. The *Diário Popular* wrote that

Mr. Óscar da Silva, who has in his aesthetic sentiment all of the creative force of the old race that cradled and inspired him, is a *faiseur* [maker] of masterpieces. He does not keep away from modern music: in his sweet harmony, in moments of bitterness, in the smallest details of his beautiful Sonata lives the grandiose sentimentality that heroically roused the ancient Portuguese lands!

Óscar da Silva conceals in his exquisitely sensitive soul the spiritual synthesis of yesterday and today.

(O Sr. Óscar da Silva, que tem no seu sentimento estético toda a força criadora da velha raça que lhe serviu de berço e de inspiração é um faiseur de obras-primas. Não se afasta da música moderna: na doce harmonia, nos rasgos de amargura, nos menores detalhes da sua belíssima Sonata, vive todo o grandioso sentimentalismo que já animou heroicamente as vetustas terras de Portugal!

Óscar da Silva esconde na sua alma requintadamente sensível a síntese espiritual de ontem e de hoje.)<sup>123</sup>

Between September and November 1919 Óscar da Silva played several concerts in Rio de Janeiro and São Paulo. On November 23, the newspaper *O Estado de S. Paulo* published an interview with the composer-pianist. It read

—And in Rio, how did your concerts go?

—Very well. Because I came with the idea of making, with much sacrifice, publicity for my works, I played FOUR free concerts. My friends, however, promoted a concert of mine at the Theatro Municipal, which garnered great attendance. The critics said about me everything that can be said that is good and enthusiastic. . . .

—Do you appreciate modern music? . . .

—How could I not?! I prefer the classics, you see. But the modern pieces also please me, even though in many “futurists” one sees skill and nothing else. But Ravel and Debussy always have plenty of beauty and originality.

(—E no Rio, como foi de concertos o senhor?

—Muito bem. Como eu vinha com a ideia de fazer, à custa de todo sacrificio, propaganda da minha obra, dei QUATRO concertos gratuitos. Os meus amigos, porém, promoveram um concerto meu no Theatro Municipal, o qual alcançou grande concorrência. Os críticos disseram de mim tudo o que se pode dizer de bom e entusiástico. . . .

—Aprecia a música moderna? . . .

—Como não?! Gosto mais dos clássicos, está visto. Mas também me agradam os trechos modernos, embora em muitos “futuristas” a gente só veja habilidade e mais nada. Mas um Ravel, um Debussy, têm sempre muita beleza e originalidade.)<sup>124</sup>

On December 8, in Campinas, he played in a concert with Portuguese soprano Cacilda Ortigão.

The program combined arias by Bizet, Mozart, Donizetti, Carlos Gomes,<sup>125</sup> and Marcos

<sup>123</sup> Quoted in Orlando Courrège, “72. Quantas belezas se encerram nesta ‘Sonata,’” *Jornal de Matosinhos*, September 28, 1996.

<sup>124</sup> “Entrevista a Óscar da Silva,” *O Estado de S. Paulo*, November 23, 1919.

<sup>125</sup> Antônio Carlos Gomes (1836–1896) was the foremost Brazilian opera composer of the nineteenth century. His opera *Il Guarany* was produced throughout Europe to great acclaim.

Portugal<sup>126</sup> with piano solos by Chopin, Schumann, Brahms, and Óscar da Silva. The partnership was so successful that until June 1920 they performed at least sixteen concerts throughout Brazil in Ribeirão Preto, Porto Alegre, Pelotas, Bagé, Salvador, Recife, and Belém.

On July 13, 1920, da Silva returned to Portugal. The artistic and financial success evidently emboldened him to pursue engagements elsewhere in the Portuguese world, this time with the Portuguese communities in New England, in the United States of America. In a letter to Armando Leça, from which we already quoted, he wrote that

summing up—Little Óscar lifted his spirits, and lowered, with the weight [of the money], his pockets...

Around November I will slide towards North America.

(Conclusão—o Oscarinho levantou a moral e abaixo com o peso [do dinheiro], as algibeiras...

Lá para Novembro deslizarei até à América do Norte.)<sup>127</sup>

Da Silva's approach would be the same that garnered such good results in Brazil—recommendations to influential Portuguese families in the region, and a concert for the press and artists with the collaboration of local musicians.

He traveled to London for the New Year and boarded the transatlantic ship towards New York. It was during this stay that he made a point to visit the deposed king D. Manuel II.

The year of 1920 saw the publication, in Paris, of the fourth volume of the monumental *Encyclopédie de la musique et dictionnaire du Conservatoire* (Encyclopedia of Music and Dictionary of the Conservatory), edited by Albert Lavignac and Lionel de la Laurencie. This volume dealt with the music of Spain and Portugal, and the Portuguese contributor was Michel'Angelo Lambertini.

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<sup>126</sup> Marcos Portugal (1762–1830) was the leading Portuguese opera composer of his time. He worked in Naples, Lisbon, and Rio de Janeiro. In Brazil he was *mestre* of the royal chapel.

<sup>127</sup> Courrège, “78. Para Novembro deslizarei até à América do Norte.”

The chapter on Portugal is dated from 1914. Listing the prominent names in contemporary music, he wrote that

Óscar da Silva (1872) [*sic*] is, among the young, one of the most esteemed masters. A student of Timóteo da Silveira and other Portuguese professors, he perfected his craft in Leipzig, where he received guidance from Ruthardt, Reinecke, and Clara Schumann. He has been lauded for his fine pianistic talent in several cities in Germany, in Paris, and—it goes without saying—in Lisbon and in Porto. It is this last one that he has made his home.

As a composer he is also one of the best; his opera *Dona Mécia* had the honor of being presented in 1901 at the Coliseu dos Recreios; but he is most remarkable in his short salon pieces, such as *Bilder*, *Vier Klavierstücke*, *Scherzo à la Valse*, *Rhapsodie Portugaise*, *Mazurkas*, *Dolorosas*, etc., for piano, *Mélodie* and *Suite* for violin and piano, and in his delightful songs.

(Óscar da Silva [1872] [*sic*] est, parmi les jeunes, un des maîtres le plus estimés. Élève de Timóteo da Silveira et d'autres professeurs nationaux, il se perfectionna a Leipzig, où il reçut les conseils de Ruthardt, Reinecke et Clara Schumann. Il fut souvent applaudi, pour son beau talent de pianiste, dans plusieurs villes d'Allemagne, à Paris et, cela va sans dire, à Lisbonne et Porto. C'est dans cette dernière ville qu'il fixa sa demeure.

Comme compositeur il est aussi un des meilleurs; son opéra *D. Mécia* eut les honneurs de la représentation en 1901 au Coliseu dos Recreios; mais où il est surtout remarquable, c'est dans les petits morceaux de salon, tels que *Bilder*, *Vier Klavierstücke*, *Scherzo à la Valse*, *Rhapsodie Portugaise*, *Mazurkas*, *Dolorosas*, etc., pour piano, *Mélodie* et *Suite* pour violon et piano, et surtout dans ces délicieux morceaux de chant.)<sup>128</sup>

In the US, da Silva was welcomed by the Portuguese community. The earliest settlements of Portuguese immigrants were in the cities of New Bedford and Fall River, in Massachusetts. He played concerts at the New Bedford Theatre (New Bedford, MA, on May 15), the Music Hall (Fall River, MA, on June 8), the Newport Art Association (Newport, RI, on June 10), the Churchill House at Brown University (Providence, RI, on June 15), and at the Elks Hall (Cambridge, MA, on June 27). The programs, as they had in Brazil, consisted mainly of da Silva's works, together with some Chopin and Schumann. He performed the *Sonata Saudade* with Beryl Smith-Moncrieff, the Quartet in D Major with musicians from Brown University, and several of his songs with

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<sup>128</sup> Michel'Angelo Lambertini, "Portugal." In *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, edited by Albert Lavignac and Lionel de la Laurencie, Part 1, vol. 4, *Espagne - Portugal* (Paris: Delagrave, 1920), 2445.

soprano Gladys de Almeida Mackay. The local press made ample note of the success of Óscar da Silva. The *Evening Standard*, from New Bedford, wrote on the day after the first concert an article titled “Da Silva wins Great Triumph: Brilliancy of playing of noted composer of Portugal delights audience at his first appearance in the US.” The article said also that

through the efforts of the New Bedford Portuguese colony the distinction belongs to this city of being the first in this country to hear a musical program presented by Óscar da Silva, pianist-composer, recognized as the leading musician of Portugal.<sup>129</sup>

The French-language newspaper *L'Indépendant*, published by the Canadian community, also wrote on the same day that

Mr. da Silva . . . is considered the greatest music composer of the modern Portuguese school, which is saying a lot.

(M. da Silva . . . est considéré comme le plus grand compositeur de musique de l'école portugaise moderne, ce qui n'est pas peu dire.)<sup>130</sup>

According to both Pires and Courrège, after the concert at the gallery of the Newport Art Association, Óscar da Silva was offered the directorship of a future music school connected with the association. He refused, for the position was conditional upon his gaining American citizenship. He is quoted as having said “I was born Portuguese, and I will die Portuguese!”<sup>131</sup>

The Portuguese newspaper *Diário de Notícias* published, on September 22, an interview with Óscar da Silva where he reminisced about his travels to the Americas. He said that

in my previous tour of Brazil, two years ago, before the one I undertook through North America, I played in fifty-two concerts . . .

I did not go under contract, and all the managers made me aware of the difficulties I would find, as the concert season was almost ending. Still, I did not give up. Advised by our consul, Mr. Almeida, and Mr. Ramsay, who is well-known in Porto, I went to the city of New Bedford, where there is a Portuguese colony of 35,000. There, I

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<sup>129</sup> “Da Silva Wins Great Triumph,” *The Evening Standard*, New Bedford, MA, May 16, 1921.

<sup>130</sup> “Óscar da Silva,” *L'Indépendant*, New Bedford, MA, May 16, 1921.

<sup>131</sup> Pires, *Óscar da Silva: estudo biográfico-analítico*, 25–26; Orlando Courrège, “84. Português nasci. Português hei-de morrer!” *Jornal de Matosinhos*, January 3, 1997.



connected with the most important Portuguese and American families, and organized my concert, which was so well received that I was encouraged to visit other more important cities. . . .

I will go back to America in November. I am already booked for a tour, and Pierre Monteux will conduct my orchestral works in Boston. . . .

I believe that the manifestations of the spirit are not the least effective way of affirming a nationality and, if with my little [work] I can contribute to the resurgence of our country, I will consider my life of study and labor a well spent one.

(Na minha anterior “tournée” pelo Brasil, há dois anos, anterior, portanto, à que empreendi através da América do Norte, dei 52 concertos . . .

Eu não ia contratado e todos os “managers” me puseram ao corrente das dificuldades que ia encontrar em virtude da época musical estar quasi no fim. Mesmo assim não desisti. Por indicação do nosso consul, Sr. Almeida, e de Mr. Ramsay, bem conhecido no Porto, dirigi-me à cidade de Nova Bedford onde há uma colónia de 35.000 portugueses. Aí relacionei-me com as primeiras famílias portuguesas e americanas e organizei o meu concerto, tão bem acolhido, que me animei a visitar cidades mais importantes. . . .

Volto para a América em Novembro. Já estou contratado para uma tournée e Pierre Monteux vai dirigir as minhas obras de orquestra em Boston. . . .

Creio que as manifestações do espírito não são o meio menos eficaz de afirmar uma nacionalidade, e, se com o meu pouco puder contribuir para o ressurgimento do nosso país darei por bem empregada toda uma vida de estudo e de trabalho.)<sup>132</sup>

The Boston Symphony Orchestra never programmed any of Óscar da Silva’s works, and he would never return to the United States. But this excerpt also presents a first-hand account of the way these tours were organized—be it in Brazil, in the United States, or shortly afterwards in the Portuguese and Spanish isles. An old system of “high-society” patronage was still in place, and da Silva was able to play his part in it. Also, the last paragraph shows beyond any doubt the belief of da Silva in his role as a Portuguese artist, working towards the “resurgence” of the nation. This, together with later pronouncements of the composer, firmly establishes da Silva as a nationalist artist such as advocated by Teixeira de Pascoais almost ten years before.

This status is confirmed by an article in the French periodical *La Revue Musicale*, published in October 1921. It read

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<sup>132</sup> “Óscar da Silva,” *Diário de Notícias*, September 22, 1921.

Among the great Portuguese composers, Óscar da Silva surely holds one of the top positions.

Having begun his education at the Leipzig Conservatory, under the guidance on Ruthardt, Reinecke, Hoffmann, etc., he studied then with Clara Schumann, becoming one of her favorite disciples.

Thanks to his passionate and poetic temperament, he became a remarkable interpreter of Chopin and Schumann, and the character of his compositions caused Joseph Weiss [József Weisz] to say that “he was the Chopin-Schumann of the South.” After a few tours in Europe, he moved to Porto where he devoted himself to teaching and composing. Though his works are not that many, they are sufficient to justify his renown. For the theatre he wrote, on a Portuguese legend, an opera, *Dona Mécia*, warmly received by the critics. Then came the works for piano, *Imagens*, *Dolorosas*, *Mazurkas*, *Klavierstücke*, *Tarantella*, etc., a remarkable sonata for violin and piano, *Sonata Saudade*, on Portuguese themes and inspired by verses of Camões, a quartet, a Suite for violin and piano, and symphonic poems: *Marian*, *Alma torturada*, etc.

His music, intellectual, with a characteristic personality, is the musical expression of the temperament of the Portuguese race.

(Parmi les grands compositeurs portugais, Óscar da Silva occupe assurément une des premières places.

Ayant commencé son éducation au Conservatoire de Leipzig, sous la direction de Ruthardt, Reinecke, Hoffmann, etc., il étudia ensuite avec Clara Schumann, don il devint un des disciples préférés.

Grâce a son tempérament passioné et poétique, il devint un interprète remarquable de Chopin et Schumann, et le caractère de ses compositions faisait dire a Joseph Weiss [József Weisz] qu’ “il était le Chopin-Schumann du Sud.” Après quelques tournées en Europe, il se fixa à Porto où il s’adonna au professorat et à la composition. Quoique ses oeuvres ne soit pas très nombreuses, elles suffisent à justifier sa renommée. Pour le théâtre, il a écrit, sur une légende portugaise, un ópera, *Dona Mécia*, reçu chaleureusement par toute la critique. Ensuite vinrent les compositions de piano, *Imagens*, *Dolorosas*, *Mazurkas*, *Klavierstücke*, *Tarantella*, etc., une remarquable sonate pour violon et piano, *Sonata Saudade*, sur des thèmes portugais et inspirée par des vers de Camöens, un quatuor, une Suite pour piano et violon, des poèmes symphoniques: *Mariam* [sic], *Alma torturada*, etc.

Sa musique, tout intellectuelle, d’une personnalité caractéristique, est l’expression musical du tempérament de la race portugaise.)<sup>133</sup>

Returning to Portugal, but evidently armed with more contacts and more recommendations, da Silva planned a tour of Madeira, the Azores, and the Spanish Canary

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<sup>133</sup> José Saavedra, “Portugal: Óscar da Silva.” *La Revue Musicale* 2, no. 11 (October 1, 1921): 270–271.

Islands.<sup>134</sup> On December 19 and 21 he presented two concerts at the Casino Pavão, in Funchal, Madeira. In the program of the first concert we have the first mention of four *Páginas Portuguesas* (Portuguese Pages) **OS I/38**. These were eventually published, in a set of twelve, in the first half of the decade. In the program of the second concert we have the first mention of a *Berceuse* **OS I/40.5**, later included in a collection titled *Bagatelas* **OS I/40**. It also included a piece that would appear frequently in da Silva's concert programs throughout the decade but was never published. This piece exists under several names: *Borboletas* and *Papillons*, in concert programs, and *Butterflies* and *Papillons aux jardins* **OS I/39** in the surviving manuscript copies.<sup>135</sup>

In the Azores, da Silva played three concerts in Ponta Delgada (S. Miguel), three concerts in Angra do Heroísmo (Terceira), and four concerts in Horta (Faial) from January to March 1922. In April and May, he returned to Madeira and played two concerts in Funchal, and the one on April 29 consisted only of his own compositions, including the *Quartet* and *Sonata Saudade*. On May 26 the *Diário da Madeira* published an interview with da Silva, where he voiced his opinions both on modern music and national music. It read

Óscar da Silva does not follow the theoretical formulas of musical modernism. He thinks that the public gets tired listening to them.

—If we want to be honest, we don't find in them the truth, the emotion we have in Chopin, in Schumann, in Beethoven. This is so much the truth, that there is no concert pianist that does not call upon the classics and the romantics to give a structural consistency to concert programs. . . .

Of course, the effects achieved by some impressionists are interesting. But, overall, by being convoluted, they leave our soul indifferent, alienated—and I can listen to them and at the same time talk about the most insignificant *fait-divers* [trifles] of life.

These are ephemeral, curious works without an inside that do not imprint the tortures and tempests of souls. These effects can be beautiful—I do not deny it—but they must be determined by the subject-matter, by the demands of the story. Searching with the fingers for variations in harmony and rhythm, without the fingers being guided by a

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<sup>134</sup> This tour is the main subject of António Cunha e Silva, *Óscar da Silva: Universo Açoreano* (Porto: Casa dos Açores do Norte, 2012), 39–86.

<sup>135</sup> Óscar da Silva Collection, P-MAbm.

gust, an impulse of sentiment, of inspiration, is to create things that, once they are played, leave the spirit surprised, and do not fulfill the most noble mission of Music, which is to make our souls vibrate. The emotion does not come from the tips of the fingers, but from the ear. To those modern processes we need to add the creative part. They are not more than the frame of a painting, where the canvas becomes essential. The frame can be constructed with those processes, with those rhythms, but we must believe that the creative part is always the main one—be it painful, passionate, or thrilling.

And this is why, in impressionism, the names to retain are few. We will have a handful: Ravel, Debussy, the most advanced of them all . . . The remainder are unoriginal imitators, combers of half-effects concerned with eccentricities, cheap translators who lack the genius of creation.

(Óscar da Silva está longe de acompanhar as fórmulas teóricas do modernismo musical. Acha que o público se fatiga ao ouvi-los.

—Se quisermos ser sinceros, não encontramos neles a verdade, a emoção que há em Chopin, em Schumann, em Beethoven. Tanto isto é verdade que não aparece concertista algum que não recorra aos clássicos e aos românticos, para dar uma espinha dorsal à consistência dos programas. . . .

É claro que são interessantes os efeitos obtidos por alguns impressionistas. Mas no geral, pecando por rebuscados, deixam-nos a alma indiferente, alheia—e eu posso estar a ouvi-los e a cavaquear ao mesmo tempo sobre os mais insignificantes *fait-divers* da existência.

Trabalhos efêmeros minuciosos sem interior, que não gravam as torturas, as tempestades das almas. Esses efeitos podem ser belos—não contesto—mas é forçoso que sejam determinados pelo tema, pelas exigências da acção. Andar a procurar com os dedos, variações de harmonia e de ritmos, sem que os dedos sejam conduzidos por uma rajada, um arranque de sentimento, de inspiração, é fazer coisas que uma vez executadas, deixando o espírito estranho, não realizam a missão nobilíssima da Música, que é fazer vibrar as almas. A emoção não sai das pontas dos dedos, mas da orelha. A esses processos modernos é preciso reunir a parte criadora. Eles não são mais que a moldura de um quadro, onde a tela se torna imprescindível. A moldura pode fazer-se com esses processos, com esses ritmos, mas deve pensar-se em que a parte criadora é sempre a principal—quer seja dolorida, ou apaixonada, ou emocionante.

E eis porque, no impressionismo, raros são os nomes que conseguem salvar-se. Ficarão meia dúzia deles: Ravel, Debussy, o mais avançado de todos . . . O resto são imitadores banais, vasculhadores de efeitos meios, preocupados em fazer coisas excêntricas, tradutores baratos, a quem falta o génio da criação.)<sup>136</sup>

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<sup>136</sup> Armando Pinto Correia, “Músicos de Portugal: Conversando com Óscar da Silva,” *Diário da Madeira*, May 26, 1922.

In his thoughts on Portuguese music, Óscar da Silva also included a series of interesting reflections on fado.<sup>137</sup> When asked about fado, he replied that

I have not studied it in particular. But several researchers have been concerned with its origin and it appears that they have enough information to come to this conclusion: fado is descends from African song, and was imported at the time of the discoveries and conquests. What is beyond doubt is that fado is a morbid song. It reminds me of an article published some time ago by an officer that was part of an expedition in Africa, which made an impression on me. He said that the influence of fado on the spirit of our troops was so depressing that, after an evening when it would be sung to the accompaniment of a guitar, with the inevitable cries of the cots, the infirmary, and the wings of death being delayed through the courtyard—one could tell that the soldiers would have a harder time marching. Fado is not, in any case, the expression of Portuguese music. I have already stylized several of our regional songs, and it is in these that I find the unmistakable sound of our way of being, as a race. They have bravery, melancholy, tenderness, elegance—all the elements needed to vary the technique of a composition. Those songs have a life, an immense joy, that make them completely opposed to the monotony of fado. And the truth is this: if they were not very Portuguese, they would not give us the emotion, we would not feel, we would not be thrilled the way we are when we are in contact with them.

But, in the end, I do not totally repel fado. I think it intolerable in a hall, with tailcoats and necklines. But in a serenade, in a boat ride in the twilight of the evening, I am not untouched by the melancholy that emanates from its notes.

However, the fact stands that it is not with fado that we will create our art music, but with the folksongs from the people in our fields. It is a pity that they are dispersed, that we do not have a *cancioneiro* where they can be archived—a *cancioneiro* that would be accompanied by a specific study, to be made by competent scholars. We should also deplore that our music has almost always been worked on by foreign elements, people that by their different blood and psychology cannot interpret the soul that is inside it [our music].

(Não fiz estudo especial sobre o assunto. Mas há vários investigadores que se têm preocupado com a sua origem e parece terem obtido dados que lhe permitem chegar à seguinte conclusão: ele filia-se nos cânticos africanos, importados durante a época das descobertas e das conquistas. O que não consente dúvidas é que o fado é uma canção doentia. Recordá-me um artigo publicado em tempos por um oficial que fazia parte de uma expedição à África e que muito me impressionou lê-lo. Dizia ele que a influência do fado era tão depressiva no espírito das nossas tropas, que depois de uma noite em que ele fosse cantado à guitarra, com as inevitáveis plangências do catre, do hospital e das asas da morte adiando ao longo das quadras—notava-se que os soldados apresentavam mais dificuldade na execução das marchas. O fado não é, de resto, a expressão da música

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<sup>137</sup> Fado (fate) is an urban genre of vocal music accompanied by guitars, and is characteristic of Lisbon with a parallel tradition in Coimbra. Having originated in the nineteenth century, it has become the most characteristic of all Portuguese folk music abroad, culminating in 2011 with its inclusion on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

portuguesa. Tenho já estilizado várias das nossas canções regionais e é nelas que verifico a nota inconfundível do nosso modo de ser rácico. Há nelas bravura, melancolia, ternura, elegância—todos os elementos com que variar a técnica de uma composição. Essas canções têm uma vida, uma alegria imensa, que as tornam diametralmente opostas à monotonia do fado. E a verdade é esta: se elas não fossem bem portuguesas, não nos dariam a emoção, não sentíamos, não vibraríamos ao seu contacto, como vibramos.

Que eu, afinal, não repilo o fado totalmente. Acho-o intolerável numa sala, num ambiente de casacas e decotes. Mas numa serenata, num passeio de barco ao crepuscular da tarde, não sou refractário à melancolia que se desapega das suas notas.

O facto é porém, que não é com ele que se há-de criar a nossa música erudita, mas sim com as nossas canções populares da gente dos nossos campos. É pena que elas estejam dispersas, que não haja um cancionero, onde elas se encontrem arquivadas—cancioneiro que seria acompanhado de um estudo especial, feito por um elenco de competências. É de lamentar igualmente que a nossa música tenha sido quase sempre trabalhada por elementos estrangeiros, criaturas que pela diferença de sangue e de psicologia, não podem interpretar a alma que se contém dentro dela.)<sup>138</sup>

This is the earliest first-person account of da Silva and the aesthetic program behind the use of folksong, linking it very strongly with nationalism. The dismissal of fado is especially ironic, since nowadays it is exactly this music that is celebrated as the most distinctly Portuguese. Above all, his celebration of folksong and his critique of impressionism/modernism had a common core: music had to be a vehicle for the passions of the soul, and his music should be a vehicle for the Portuguese soul.

In June 1922, da Silva played four concerts in the Spanish Canary Islands, returning on August 5 to Portugal.<sup>139</sup> On December 17, the Orquestra Sinfónica de Lisboa (Lisbon Symphony Orchestra), under the direction of Joaquim Fernandes Fão, presented a concert in the capital dedicated to the works of da Silva. The two main pieces were *Orientaes* and *Marian*, for orchestra.<sup>140</sup> The composer performed the *Sonata Saudade* with Luís Barbosa, another work for

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<sup>138</sup> Correia, “Músicos de Portugal.”

<sup>139</sup> Orlando Courrège, “99. Concertos, novas amizades, e bons jantares...,” *Jornal de Matosinhos*, April 25, 1997.

<sup>140</sup> There is a manuscript with solo piano versions of *Marian* **OS II/42**. Óscar da Silva Collection, P-MAbm.

violin and piano titled *La Souffrance des Fleurs* with René Bohet, and a number of solo piano works: five *Páginas Portuguesas*, *Dolorosa* no. 5 **OS I/29.5**, *Berceuse*, and a *Minuet* **OS I/40.3** that would later join the *Berceuse* in the *Bagatelas* collection. Both pieces appear to be piano reductions of orchestral numbers by Óscar da Silva, and the *Minuet* is published with the mention “transcription d’orchestre” (orchestral transcription). In the pages of *Diário de Notícias*, Luís de Freitas Branco wrote that

the new generation of musicians in Lisbon, whose earliest recollections do not go beyond the first Blanch concerts, has but a vague impression of Óscar da Silva, of his immense talent as a pianist and composer, and of his importance in the history of our music . . . the beloved disciple of Richard Hoffmann and Clara Schumann, he who at the end of the last century brought from his traveling a harmonic technique that was more than bold, a technique that was revolutionary for Portugal at that time.

His opera *Dona Mécia*, in collaboration with Júlio Dantas, is a defining moment in the Portuguese lyric theatre, it has admirable pages of beauty and emotion, and we should have at S. Carlos a production worthy of its merits. . . .

The concert ended on a high note, with Óscar da Silva performing his *Five Portuguese Pages*, pieces in which his colossal talent and his refined knowledge of pianistic writing allow him to accomplish with the Portuguese song what Albéniz and Granados did with the Spanish song.

The theatre was filled to capacity, there was not an empty seat in the house. The ovations were extraordinary, indescribable, and to make sure that this columnist is not exaggerating, we only need to say that, in the end, Óscar da Silva had to play four extra numbers. We cannot guarantee that these were not improvised, such is the amazing facility we know this great artist to possess.

(A nova geração musical de Lisboa, aquela cujas recordações mais longínquas não vão além dos primeiros concertos Blanch, tem de Óscar da Silva, do seu enorme talento de pianista e de compositor e da sua influência na história da nossa música, uma noção muito vaga . . . o discípulo dilecto de Richard Hoffmann e Clara Schumann, daquele enfim que, ao terminar o passado século, trouxera das suas viagens uma técnica harmónica mais que ousada, revolucionária para Portugal nesse tempo.

A sua ópera em colaboração com Júlio Dantas: *D. Mécia*, marca uma data no teatro lírico português, tem páginas admiráveis de beleza e de emoção e devia dar-se em S. Carlos uma interpretação digna do seu valor. . . .

O concerto fechou com chave de ouro, ou seja com a execução por Óscar da Silva das suas Cinco Páginas Portuguesas, trechos em que o seu colossal talento e o seu requintado conhecimento da escrita pianística lhe permitem realizar com a canção portuguesa o que Albéniz e Granados fizeram com a canção espanhola.

O teatro estava literalmente apinhado, não havia um lugar vago. As ovações foram extraordinárias, indescritíveis, e para se ter a certeza de que o cronista não exagera,

bastará acrescentar que no fim Óscar da Silva teve de executar quatro trechos fora do programa, os quais não podemos garantir que não fossem improvisados, tal é a estupenda facilidade que conhecemos neste grande artista.)<sup>141</sup>

The reviewer, Luís de Freitas Branco (1890–1955), was the leading Portuguese composer of the generation following Óscar da Silva and generally credited with composing the first Portuguese modernist piece, his *Paráisos Artificiais* (Artificial Paradises) for orchestra, written in 1910 and premiered in Lisbon in 1913. This piece drew inspiration from Baudelaire’s prose book of the same name *Les Paradis Artificiels*, and shows the direct influence of the style of Debussy. Freitas Branco was at this time already a professor of composition at the Conservatory in Lisbon and about to write the first of his four symphonies. The role he assigned to da Silva in the history of music in Portugal, in this and in other articles, is not easily dismissed. Beyond pleasantries, this review presented da Silva as the leading Portuguese figure in Romantic harmonic writing, presented his opera as one of the high points in national operatic production, and raised him to the rank of ambassador and symbol of Portuguese music, comparing him to the Spanish Isaac Albéniz and Enric Granados.

From January to April 1923, da Silva traveled the Mediterranean, performing two concerts at the Hotel Savoy in Alexandria, Egypt, a concert in Rome, and another in Genoa, Italy. In Alexandria, he performed *Papillons*, among other pieces. The works most commented on were the *Páginas Portuguesas*, judging from Egyptian and Italian newspaper articles. Óscar da Silva returned to Portugal on April 22.<sup>142</sup> In October, Carlos Santos wrote an article on the newspaper *O Comércio do Porto*—from an interview with the composer—and mentioned the first tours as the impulse to work on folk music. It read that

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<sup>141</sup> Luís de Freitas Branco, “Música: Politeama,” *Diário de Notícias*, December 18, 1922.

<sup>142</sup> Orlando Courrège, “107. Parte para o Egipto e esplêndidas críticas,” *Jornal de Matosinhos*, June 20, 1997.



it was during this traveling that Óscar da Silva had the idea of stylizing national music. After the *Imagens* he brought from Germany, [after] the *Dolorosas*, after *Dona Mécia*, where several influences never obscured the composer's original and unmistakable individuality, after the *Sonata Saudade*, which had already much of Portuguese lyricism, a great work was necessary, in which He [*sic*] would be Only Him [*sic*]—a Portuguese vibrating in unison with the songs of his homeland, in a higher style than these in beauty and technique, but as pure and national as the Lusitanism they sang.

At the Mattapoisett beach, hosted by our countryman Dr. João da Silva Pita, he wrote the first two pieces. Gebhard, the famous Boston professor,<sup>143</sup> asked if he could copy them and play them in his concerts... Óscar da Silva's new genre was established. . . .

Óscar da Silva did not merely reproduce what the folk sing, like some fado and song collectors. And, among folksongs, he chose the simplest and more wholesome... The motif, then, appears, develops, becomes a cadence, a fugue, always the same, but always presented in new ways. Here lies the greatness imparted to our music: here lies its universality. . . .

I heard—happy me!— some of these pages: some already premiered, some so new that they were still written in pencil and awaited the final touches, all unpublished, waiting for the proofs that a publisher in Lisbon is starting now to print . . . There are roundelays, the wholesome and authentic *vira*,<sup>144</sup> diluted in scales, in strings, in dissonances, in very modern and original effects, that however do not cause our songs to lose even a portion of its rustic essence; rather, they civilize, laud, and sweeten the raw elegance of their truculent modulations.

Óscar da Silva works with Portuguese music the way a good jeweler works with the rough diamond from the mines; he tamed it, [he] polished it, [he] gave it a golden bezel, and put it to glitter in the shining chest of that refined lady that is world civilization. . . .

If his pages of Portuguese music shall make of him our Albéniz, his little descriptive tableaux will make of him our Debussy. Glory to those who raise the Portuguese name abroad!

(Foi no decorrer destas viagens que Óscar da Silva concebeu a ideia de estilizar a música nacional. Depois das *Imagens* que trouxe da Alemanha, das *Dolorosas*, da *Dona Mécia* em que influências várias deixaram sempre ver a individualidade original e inconfundível do compositor, depois da *Sonata Saudade*, em que havia já muito lirismo português, uma obra grande se impunha, em que Ele fosse Só Ele—português a vibrar em uníssono com as canções da sua terra, mais alto que elas nos domínios da beleza e da técnica, mas tão puro e tão nacional como o lusitanismo que cantavam.

Na praia de Mattapoisett, hóspede do nosso compatriota Dr. João da Silva Pita, escreveu as duas primeiras páginas. Gebhard, o célebre professor de Boston, pediu que

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<sup>143</sup> Heinrich Gebhard (1878–1963) was a German-American pianist, composer, and teacher. He was based in Boston for most of his life and taught Leonard Bernstein, among others.

<sup>144</sup> *Vira* is a fast, triple meter folk dance originating in the northwest of Portugal.

lhas deixasse copiar e executar nos seus concertos... O novo género de Óscar da Silva estava consagrado. . . .

Óscar da Silva não se limitou a fazer como alguns colecionadores de fados e cantigas, reproduzindo apenas o que o povo canta. E, entre as toadas populares, escolheu as mais sãs e as mais simples... O motivo, depois, aparece, desenvolve-se, é cadência, é fuga, sempre o mesmo, mas sempre apresentado em formas novas. De aí a grandeza comunicada à nossa música: de aí a sua universalidade. . . .

Ouvi-lhe—também eu, feliz!—algumas destas páginas: algumas já tocadas, outras tão recentes, que ainda estavam a lápis e esperavam os últimos retoques, mas todas inéditas, à espera das provas que um editor de Lisboa neste momento começa a imprimir . . . são danças de roda, o vira salutar e autêntico, diluído em escalas, em cordas, em dissonâncias, em efeitos moderníssimos e encantadores, que todavia não fazem perder aos nossos cantos uma parcela do seu perfume rústico; antes civilizam, enaltecem e dulcificam a crua elegância das suas modulações selvagens.

Óscar da Silva faz à música portuguesa o que o bom joalheiro faz ao diamante bruto das minas; desbravou-o, lapidou-o, deu-lhe um engaste de oiro e pô-lo a brilhar no colo fúlgido da dama requintada, que é a civilização mundial. . . .

Se as suas páginas de música portuguesa hão-de fazer dele o nosso Albéniz, os seus pequeninos quadros descritivos farão dele o nosso Debussy. Honra a quantos lá fora levantam o nome português!)<sup>145</sup>

This article certainly shares the by now familiar themes of da Silva's nationalism and folklorism. It also sets the scene for the composition of *Páginas Portuguesas* and gives us an approximate date for its publication—late 1923, or early 1924. Finally, in what it calls “little descriptive tableaux,” we can read a reference to the next published collection for piano, the *Bagatelas*.

Before the *Bagatelas* were published, Óscar da Silva premiered a solo piano set titled *Complaintes* (Laments) **OS I/43**. These never reached the printing press, but survive in manuscript.<sup>146</sup> He played five of its eight numbers on December 16, 1923, at another concert with the Orquestra Sinfónica de Lisboa, again conducted by its artistic director Fernandes Fão. At this concert, also dedicated completely to his works, da Silva premiered *Três Números* (Three Numbers: Romance Serenata, Pleading, and Parting), for cello and piano, *Flirtations* (*Seduisant*,

<sup>145</sup> Quoted in Orlando Courrège, “108. Por isso lhe devemos a maior propaganda que se tem feito da alma lusitana,” *Jornal de Matosinhos*, June 27, 1997.

<sup>146</sup> One of the pieces, *Complaintes* III, would later be published as the first number of the set *Vieilleseries*, in 1934.

*Galante*, *Trivial*) for violin and piano, and heard the first performances of his *Palmilhando*, *Amourette e Estúrdia* (Treading, Flirtation and Extravagance) for string orchestra and *Alma Crucificada* (Crucified Soul) for orchestra. There is a manuscript with solo piano versions of *Palmilhando* and *Amourette* **OS I/44**. On January 27, 1924, these two orchestral works were played in Porto, together with *Marian*, in another concert dedicated to the works of Óscar da Silva.

After recitals in Coimbra, Aveiro, and Portalegre, da Silva returned to Brazil. The program of the first concert in Portalegre presented for the first time a piece titled *Esquilo* (Squirrel). This would be the last number of *Bagatelas*, with the French title *L'Écureuil* **OS I/40.6**. The *Bagatelas*, published sometime between 1923 and 1924, are a bit of a potpourri of pieces: a one-page Prelude in B Minor opens the collection, and *L'Écureuil* closes it.<sup>147</sup> In the middle, the two orchestral transcriptions—*Minuet* and *Berceuse*—are joined by two previously published items: the Mazurka already known as Op. 9, no. 3 **OS I/28.3**, and the second waltz from *Les Petites Valses* **OS I/37.2**. This pattern of recycling previously published material would show up again in da Silva's later works.

During the remainder of 1924, da Silva played concerts in Recife, Maceió, João Pessoa, and Belém. The tour continued through 1925, with concerts in São Luís, Rio de Janeiro, Curitiba, and Florianópolis. In 1926 Óscar da Silva played in Buenos Aires (Argentina) and in Montevideo (Uruguay). The concert in Buenos Aires, on May 17, was hosted by the local Wagnerian Association and presented exclusively works by da Silva. In this concert program we find, for the first time, a string quartet titled *Ella* (She). Showing the ability to tailor the

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<sup>147</sup> There is no date for the publication. But the publisher's plate number—1272—can give us an approximation. Luís de Freitas Branco composed and published his *Sonatina* for piano in 1923, and the publisher was Sasseti, the same as *Bagatelas*. The plate number for the *Sonatina* is 1256. Sasseti also republished the *Dolorosas*, with a copyright year of 1924, and plate number 1278. For the dating of the Freitas Branco *Sonatina*, see Alexandre Delgado, Ana Telles, and Nuno Bettencourt Mendes, *Luís de Freitas Branco* (Lisbon: Caminho, 2007), 315.

presentation of his works according to a specific audience, Óscar da Silva programed a *Sonata Fantasia* for violin and piano in four movements “on a Portuguese folk melody.”<sup>148</sup> This is none other than the *Sonata Saudade*, introduced here with hushed nationalism and no reference to saudosism. He also played the sonata in Montevideo, on June 9, with the same name. Both in Buenos Aires and Montevideo he performed *Mariposas* (Butterflies), and in Montevideo he also performed *Ardilla* (Squirrel).

Until the fall of 1929, da Silva remained in Brazil, playing concerts in Porto Alegre, Santa Maria, Caxias, Jaguarão, São Paulo, Ribeirão Preto, Piracicaba, Botucatu, Santana, Campinas, Itú, Sorocaba, and Florianópolis. A typical “grand” program would be like the one presented in Rio de Janeiro, on May 21, 1925, at the Theatro Carlos Gomes:

#### First Half

- 1 — *Aufschwung* (from Op. 12) — Schumann
- 2 — Romance (F-sharp, from Op. 28) — Schumann
- 3 — *Polonaise Militaire* — Chopin
- 4 — Nocturne (F-sharp) — Chopin
- 5 — Two Waltzes (A Minor and C-sharp Minor) — Chopin
- 6 — *Scherzo* no. 2 — Chopin
- 7 — Funeral March (by request) — Chopin
- 8 — *Scherzo* — Brahms

#### Second Half

- 1 — *Capriccio* no. 2 — Paganini-Schumann
- 2 — *Menuetto-Scherzando* — Stavenhagen
- 3 — *Moment Musical* — Schubert
- 4 — *Indecisão* [from *Images*] — Óscar da Silva
- 5 — *Borboletas* — Óscar da Silva
- 6 — *Esquilo* — Óscar da Silva
- 7 — *Três Páginas Portuguesas* — Óscar da Silva
- 8 — *Tarantella* — Óscar da Silva<sup>149</sup>

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<sup>148</sup> Cunha e Silva, *Óscar da Silva: Sonata Saudade*, 65. “Sonata Fantasia sobre un tema popular portugués.”

<sup>149</sup> Óscar da Silva Collection, P-Pc.

This sample shows da Silva capitalizing on his abilities as an interpreter of Schumann and Chopin—he was dubbed by Weisz the “Chopin-Schumann of the South”—at the same time as he positioned himself as their musical heir.

From May 9, 1929, to June 21, 1930, Seville hosted the Ibero-American Exposition of 1929. Portugal was a full participant, in what was one of the first cultural manifestations abroad of the new regime risen from the military coup of May 28, 1926. At the time, the military dictatorship was still in place, but the future leader of the Estado Novo (New State), António de Oliveira Salazar, was already the Minister of Finance. The Estado Novo, a corporatist authoritarian regime, would rule Portugal and its colonies in Africa and Asia until 1974. The Portuguese pavilion was designed with a neo-baroque aesthetic, referring to Portugal’s historic greatness. It still stands today, housing the Portuguese Consulate in Seville.

The Semana de Portugal (Week of Portugal) of the Exposition ran from October 3 to October 9, 1929. It included several concerts of Portuguese musicians: two orchestra concerts (one of Spanish music, another of Portuguese music), a concert by the Banda da Guarda Republicana (Republican Guard Band), a chamber music concert, and a concert of popular music preceded by a conference. Óscar da Silva was one of the musicians, and his music was also performed. The orchestra was conducted by Pedro de Freitas Branco, who mentioned in an interview that the featured composers would be Francisco de Lacerda, Viana da Mota, Fernandes Fão, David de Sousa, Óscar da Silva, Rui Coelho, Hermínio do Nascimento, and “my brother Luís...”<sup>150</sup> For the chamber music concert on October 4, the performers were Viana da Mota, Francisco de Lacerda, Óscar da Silva, Luís Barbosa, and Fernando Costa.<sup>151</sup> Although we do not

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<sup>150</sup> Francine Benoît, “O maestro Francisco Lacerda fala-nos da música no nosso pavilhão,” *Diário de Lisboa*, October 1, 1929. “o meu irmão Luís...” This is a reference to Luís de Freitas Branco.

<sup>151</sup> Félix Correia, “Em Sevilha continua a Semana de Portugal,” *Diário de Lisboa*, October 4.

have access to the programs of either the orchestra or the chamber music concerts, the presence of violinist Luís Barbosa suggests that they played at least part of *Sonata Saudade*. Barbosa had played it in 1922 with Óscar da Silva, in Lisbon.

Even after years in South America, da Silva was still a relevant name in the music of Portugal, as he was present in the Portuguese delegation both as composer and performer. Approaching sixty, he shared honors with two other distinguished musicians of his generation: Francisco de Lacerda (1869—1934) and Viana da Mota. Lacerda was active as a composer, but he was one of the leading orchestra conductors in France. By 1929, however, he had retired from conducting. Viana da Mota was one of the world's great pianists, but he had all but stopped composing in the early 1920s. Óscar da Silva would continue to perform and compose for two more decades.

After the events in Seville, da Silva remained in Spain, playing concerts in Madrid on December 18, 1929, and January 15, 1930, and in Barcelona on March 21 of that same year. In an interview for the Madrid newspaper *La Libertad*, when asked about his preferences in modern music, he replied that

Russia has been in recent times a wealthy wellspring of talent. In The Five, who followed in principle Glinka's inspiration and planted the solid foundations of the slavic musical nationalism, there are very interesting personalities, like Mussorgsky, Borodin, and [Rimsky-]Korsakov. The Russian temperament is something exceptional. Of the contemporaries, I deeply admire Stravinsky. I believe there will not be long before new talent emerges. . . . There is nowadays in Russia an uncommon fervor in the musical movement. The Government cares for its artists...

—Yes, there is no doubt that in this, and in much more, they are teaching wonderful lessons to the Western World. What about other contemporary musicians?

—Ravel is very interesting. Your Falla, whose work I know and deeply admire, is exceptional.

(Rusia ha sido en los últimos tiempos una cantera pródiga de valores. En el Grupo de los Cinco, que siguiendo en principio las inspiraciones de Glinka colocó los sólidos cimientos del nacionalismo musical eslavo, hay figuras interesantísimas, como Mussorgsky, Borodin, Korsakov. El temperamento ruso es algo excepcional. De los de ahora, admiro

profundamente a Stravinsky. Creo también que no pasarán muchos años sin que surjan valores nuevos. . . . Existe en la Rusia de nuestros días un hervor inusitado en el movimiento musical. El Gobierno se preocupa de sus artistas...

—Sí; es indudable que en eso, y en muchas otras cosas, están dando magníficas lecciones al mundo occidental. ¿Y otros músicos actuales?

—Muy interesante Ravel. Excepcional vuestro Falla, cuya obra conozco y admiro profundamente.)<sup>152</sup>

The interview was combined with an appreciation of da Silva as an interpreter and as a composer. In this last capacity, there is one more laudatory reference to his most recent works for piano,

his celebrated *Páginas Portuguesas*, inspired in the rich Lusitanian folklore, pages that present an admirable stylization of Portugal's most beautiful folk themes. Manuel de Falla has written about this fair composition, which has merited its author triumphs so resounding and deserved, in a letter to da Silva: "*Páginas Portuguesas* that I read with the utmost interest, congratulating myself that someone like you starts presenting us with Portuguese folk music, still sadly so little known. This is the time to not forever lose the old treasures (that are the ones that will always interest us the most) of our Iberian folk music."

(Sus celebradas Páginas Portuguesas, inspiradas en el rico folklore luso, páginas que constituyen una estilización admirable de los más bellos temas populares de Portugal.

De esta hermosa composición, que ha valido a su autor tan resonantes y merecidos triunfos, ha dicho Manuel de Falla en una carta dirigida a Silva: "Páginas Portuguesas que leo con sumo interés, felicitándome de que persona como usted comience a presentarnos la música popular portuguesa, todavía, por desgracia, tan poco conocida. Es el momento de que no se pierdan definitivamente los viejos tesoros (que son los que más han de interesarnos siempre) de nuestra música popular ibérica.")<sup>153</sup>

It is clear that Óscar da Silva's promotion strategies were consistent with his past approach. On one hand, he continued to submit his published works to famous musicians who might write favorably about his pieces, as with Manuel de Falla here. Securing articles in the local press was also a common practice, shown here one more time, as this article coincided with others and anticipated his concerts in Madrid.

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<sup>152</sup> Francisco Pina, "Las Grandes Figuras de la Música Contemporánea: Óscar da Silva," *La Libertad*, Madrid, November 19, 1929.

<sup>153</sup> Pina, "Óscar da Silva."

The path of successive triumphs was to be interrupted after this time in Spain. Alfredo Pinto (Sacavém) wrote a sixteen-page chapter on Óscar da Silva in his 1930 book *A Música Moderna Portuguesa e os seus Representantes* (Modern Portuguese Music and its Representatives)—the longest chapter in a book that contained notes on twenty-three contemporary Portuguese composers. He included a list of da Silva's works, mentioning for solo piano

- Portuguese Rhapsody
- *Vier Klavierstücke* (four numbers)
- Scherzo
- Prelude
- *Images* (seven numbers)
- Mazurkas (eight numbers)
- *Dolorosas* (eight numbers)
- *Petites Valses* (six numbers) [*sic*]
- Tarantella
- *L'Écureuil*
- Etudes (four numbers)
- *Remembrance*
- *Papillon dans le jardin*
- *Páginas Portuguesas* (fourteen numbers) [*sic*]
- *Complaintes* (eight numbers)
- *Deux Fileuses*.<sup>154</sup>

The Prelude and the Etudes have not been identified. These, together with *Remembrance OS I/46*, *Papillon dans le jardin*, and *Complaintes OS I/43*, were never published. The first of the *Fileuses OS I/45* would appear, in the 1930s, as part of a collection of Extras. The published collection of *Páginas Portuguesas* comprises only twelve numbers, and the published *Petites Valses* are only five. The order presented by Alfredo Pinto is coherent with our chronological narrative, leading us to conclude that he had some contact with Óscar da Silva regarding his compositions and that these new pieces are contemporary to the published *Páginas* and the performed *Complaintes*.

Pinto finished the chapter with an auspicious note on Óscar da Silva's travels, writing that

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<sup>154</sup> Alfredo Pinto (Sacavém), *A Música Moderna Portuguesa e os seus Representantes* (Lisbon: Tipografia Ferin, 1930), 119.



as I write these words, Óscar da Silva, after several concerts in Madrid, must likely be in Germany, invited by the great composer Josef Weiss [József Weisz], the Titan of pianists, for a number of concerts, before his departure to America, where he is highly esteemed.

(No momento em que escrevo estas linhas, Óscar da Silva, depois de vários concertos em Madrid deve encontrar-se na Alemanha, a convite do grande compositor Josef Weiss, o Titã dos pianistas, para uma série de concertos, antes da sua partida para a América, onde é muito estimado.)<sup>155</sup>

It was not to be. For the following seven years, there would be no mention of Óscar da Silva in concert.

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<sup>155</sup> Pinto, *A Música Moderna Portuguesa*, 129.

## CHAPTER 4. Crisis, and Rebirth, 1930–1951

In 1929, Óscar da Silva lost his last paternal figure: Timóteo da Silveira, his teacher and mentor, passed away in January. According to Courrège, in November he lost also the love of his life, Glória Gomes de Almeida, a young lady from Leça da Palmeira with whom da Silva had a relationship for some years. Glória died of tuberculosis.<sup>156</sup> Returning to Brazil in 1930, he decided to end his career as a concert pianist, accepted several private students, and lead a life of an “impenitent bohemian.”<sup>157</sup> Apparently he also tried his hand at trade. The journalist Álvaro Neto recalled in 1937 that

whoever saw him, six years ago, submerged in price calculations for commerce, in drug manufacturing, and divination of numbers, could very well think that the creative spirit of the musician-poet of Portuguese land and soul had been forever extinguished. Fortunately, the commercial disasters turned him away, little by little, from his vicious ways, insensibly bringing him back to his world of Beauty.

(Quem o viu há seis anos mergulhado em cálculos de preços de compra e venda, em fabrico de drogas e adivinhação de números, tinha todo o direito de imaginar que se apagara para sempre a alma criadora do músico-poeta de alma e de terra portuguesa. Felizmente os desastres comerciais foram-lhe varrendo a pouco e pouco os maus desvios, reconduzindo-o insensivelmente ao seu mundo de Beleza.)<sup>158</sup>

Gastão de Bettencourt also recalled, in December 1932, that he had gone to Brazil recently with a request from da Silva’s friends in Porto—that the artist would return to Portugal. Da Silva lived at that time in a room on the first floor of a building owned by Count Pinheiro Domingues, on Rua Senador Dantas, 70, in Rio de Janeiro. He replied to Bettencourt that he would not accept moving back to Portugal. He also “told me about several business projects—sad

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<sup>156</sup> Orlando Courrège, “116. [117.] Óscar da Silva em Sevilha - O presidente Carmona em Espanha - Morte da ‘Glorinha do Óscar’,” *Jornal de Matosinhos*, August 29, 1997.

<sup>157</sup> Orlando Courrège, “120. Regresso ao Brasil - sua decadência,” *Jornal de Matosinhos*, September 19, 1997.

<sup>158</sup> Quoted in Courrège, “120. Regresso ao Brasil - sua decadência.”

illusions—that would bring him a fabulous profit.”<sup>159</sup> These business projects failed, or never even got off the ground.

On July 2, 1932, the deposed king D. Manuel II died in the UK with no issue. His remains were allowed to return to Portugal, where he was buried alongside his family with the highest honors. It was a consciously appeasing move from the new regime of António de Oliveira Salazar, establishing a symbolic connection with pre-1910 monarchic Portugal. We do not know how or if this news reached Óscar da Silva, or his reaction to it. On a national level, it ended a period of turmoil, as it practically erased the possibility of a return of the monarchy. For da Silva, on a personal, symbolic level, it can be seen as a moment of realization that the past was indeed gone, and that both he and his work needed to be abreast of the times.

Óscar da Silva’s health failed him, and he was admitted to the Asilo São Luiz para a Velhice Desamparada (St. Louis Shelter for the Old and Helpless), in Cajú, Rio de Janeiro. News of this traveled to Portugal, where in December the composer Rui Coelho wrote on the pages of *Diário de Notícias* about the necessity of the Portuguese cultural institutions to help Óscar da Silva.<sup>160</sup> Coelho asked “Who is Óscar da Silva? [He is] the greatest name in Portuguese musical romanticism! A name that will not disappear!”<sup>161</sup> Luís de Freitas Branco, on December 20, wrote

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<sup>159</sup> “Óscar da Silva,” *Diário de Notícias*, December 12, 1932. “falou-me de vários negócios em projecto—tristes ilusões—que lhe dariam fabulosos ganhos.”

<sup>160</sup> Rui Coelho (1889–1986) was one of the most prolific symphonic and operatic composers of the twentieth century in Portugal, and a leading proponent of national music. He was ideologically aligned with Estado Novo, mercilessly derided in print by Fernando Lopes Graça, and overshadowed in posthumous relevance by Luís de Freitas Branco.

<sup>161</sup> Rui Coelho, “Óscar da Silva deu entrada na ‘Velhice Desamparada em Cajú, Brasil’,” *Diário de Notícias*, December 5, 1932. “Quem é Óscar da Silva? O maior nome do romantismo musical português! Um nome que fica!”

on the first page of *Arte Musical*, of the news of “the great composer, Óscar da Silva, ragged and hungry, reaching out to charity, admitted to an asylum for the poor in Brazil.”<sup>162</sup>

This news was, however, amplified to mean that Óscar da Silva had died, and that efforts were under way to bring his remains back to Portugal. Da Silva himself wrote a letter to the press, assuring everyone he was alive, in good health, and working. This might have been a more wishful account than reality, as there were other witnesses that recalled the composer’s ill health.

António Pinto, reminiscing in 1958 about that time in Brazil, wrote that

I will never forget what I saw when, with my father, I visited him at the Beneficência Portuguesa [Hospital], where he had been admitted with a very serious condition. Among other things, what impressed me more were his hands: he had cotton under all his fingernails. I thought he would never again be able to play [the piano]. Fortunately he was saved, returning again to our midst.

(Nunca mais esquecerei o que vi, quando com meu pai, fui visitá-lo à Beneficência Portuguesa, onde fora internado em estado muito grave. Entre outras coisas, o que mais me impressionara foram as suas mãos: tinha mechas de algodão metidas por debaixo das unhas de todos os dedos. Pensei que nunca mais poderia voltar a tocar. Felizmente salvou-se tornando novamente para o nosso convívio.)<sup>163</sup>

Óscar da Silva’s health did improve, and on January 1, 1933, he wrote a letter to his old friend Júlio Dantas, who was at the time the president of the Academia de Ciências de Lisboa (Sciences Academy of Lisbon). He mentioned six new works, and asked Dantas’s assistance in publishing them. He wrote that

I enjoy the health of a fifty-year-old [*sic*] man who has lived. As a doctor, you will know how it is... As for possessions, I have what an artist has, one who relies on how many lessons he might teach! I earn a living. I know it is not much, but it is everything for someone who is always hoping to rise again to the intense life he lived.

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<sup>162</sup> Luís de Freitas Branco, “Óscar da Silva,” *Arte Musical* 2, no. 71 (December 1932):1–2. “o grande compositor Oscar da Silva esfarrapado e faminto estendendo a mão à caridade e recolhido num asilo de pobres no Brasil.”

<sup>163</sup> António Pinto, “A propósito de Óscar da Silva: Recordações de um antigo discípulo,” *Ocidente* 54, no. 240 (April 1958): 142. António was the son of Álvaro Pinto, one of the founders of the periodical *A Águia*.

In the bitter hours of this purposeful absence I have written some pages, which are not anymore, I believe, the work of the romantic that I was, but scored by a musician drawing from the aesthetic aspirations of our time. . . .

These six works I mention must have suffered the influence of my present spirit, but I think that, in their subconscious, my sentiment of race is still dominant. Am I wrong?

(Gozo da saúde de um homem de cinquenta anos, que viveu. Como médico saberás qual seja... Quanto a haveres são os de um artista que depende das lições que possa ter! Vou ganhando para viver. Sei que não é nada, mas é tudo para quem está sempre esperando ressurgir para a vida intensa que viveu.

Nas horas amargas desta ausência proposital tenho escrito algumas páginas, que já não são, creio-o bem, as do romântico que fui, mas sim, pentagramadas, pelo músico que está haurindo as aspirações estéticas do nosso tempo. . . .

As seis obras de que te falo devem ter sofrido da influência do meu espírito actual, mas, penso que no subconsciente em todas elas dominará o meu sentimento rácico! Estarei enganado?)<sup>164</sup>

In June of that year, Dantas secured for da Silva a grant from the Junta de Educação Nacional (Committee for National Education) for the publication of his work.<sup>165</sup> At that time, Portugal's Estado Novo was already firmly established, as the new constitution had been implemented in April.

Also in April, Armando Leça and others organized, for Óscar da Silva's birthday, a special tribute on Radio Porto. Receiving news of it in advance, da Silva wrote to the organizers, where he talked about both his old works and his new compositions. He said that

about my published work, only parenthood gives me the patience to endure them... These are little pieces of my slightly morbid youth, with very modest artistic value. I think it best to archive them, because I fear that the somewhat depraved (!) taste of modern audiences will consider me backward-looking, a musician from thirty years ago... Instead, I trod in the last few years (with some success) through the path of modernism, even if it is softened enough not to fall for the nonsense that is the terrible feature of the vast majority of modern composers. Wretches! They lack inspiration; they lack knowledge of the science of music; they do not know classicism or romanticism, . . .

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<sup>164</sup> Quoted in Orlando Courrège, "125. Carta para Júlio Dantas e outra para Armando Leça," *Jornal de Matosinhos*, October 24, 1997.

<sup>165</sup> Orlando Courrège, "126. Óscar da Silva na TSF do Rio: 'Horas Portuguesas'," *Jornal de Matosinhos*, October 31, 1997.

For this, I cannot falter, as I trod this path because it is very interesting when done with sense, and sadly due to my age I have the obligation not to fall for nonsense, as you will have the opportunity to feel when you hear my new works.

(Dos meus trabalhos já publicados só a paternidade me dá paciência para os aturar... São obrinhas da minha juventude um tanto mórbida e de modestíssimo interesse artístico. Acho conveniente arquivá-las pois muito receio que o gosto um tanto depravado [!] do público moderno me considere um retrógrado, um músico de há trinta anos atrás... quando eu enveredei nestes últimos anos (e com certo êxito) pelo caminho do modernismo, ainda que atenuado para não cair nos disparates que é a feição horrível de grande maioria dos compositores modernos. Coitados! Falta de estro; falta de conhecimentos da ciência da música; desconhecimento do classicismo e do romantismo, . . .

Pois não há que vacilar e por este caminho enveredei porque é muito interessante quando é feito com juízo, e pelo triste jus da minha idade tenho obrigação de não cair em disparates, como V. Exas. terão ocasião de sentir quando ouvirem os meus novos trabalhos.)<sup>166</sup>

In a letter to Ernestina da Silva Monteiro, in May 1933, da Silva talked once more about his new style. He hoped his former pupil would arrange a performance of his string quartet *Ella* in Porto. He wrote that

about the Quartet I say to you that I am committed to having it heard, so that amateurs, critics, and artists can follow my artistic evolution, since I composed it precisely in a transition period toward modernism. . . . [It must be played] very, very slowly in the first reading because, especially in the beginning, tortuous harmonies and harsh polyphony give us an unpleasant sensation, as I noticed when other artists read it for the first time. I would be miserable if my interpreters in Porto would be discouraged from the get-go.

(Quanto ao “Quarteto” declaro a V. Exas. que faço grande empenho em que seja ouvido para que os amadores, críticos e artistas possam acompanhar a minha evolução artística, visto que o compus justamente no período de transição para o modernismo. . . . À primeira leitura muito, muito devagar, porque principalmente no princípio com as harmonias algo arrevesadas e a polifonia um tanto áspera dá-nos uma sensação desagradável, como tive ocasião de observar quando outros artistas a leram pela primeira vez, e eu ficaria muito contristado se os meus intérpretes portuenses desanimassem logo de entrada...)<sup>167</sup>

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<sup>166</sup> Quoted in Courrège, “126. Óscar da Silva na TSF do Rio: ‘Horas Portuguesas’.”

<sup>167</sup> Quoted in Orlando Courrège, “128. Como a Fénix renasce das cinzas, Óscar da Silva vai renascer com todo o seu antigo esplendor,” *Jornal de Matosinhos*, November 14, 1997.

He followed this with a list of groups that had already played *Ella*, curiously referring a quartet in Providence, and another in Cairo. The earliest concert program we have featuring the string quartet is from Buenos Aires in 1926. It is possible that Óscar da Silva submitted copies of the quartet to musician friends from his past tours. It is, however, probable that he was mixing references with his earlier piano quartet, which he played both in the United States and in Egypt.

In 1934, da Silva's new works began to be published. The first six, all for piano, were *Girouettes* **OS I/47** (four numbers), *Pandemonium* **OS I/48**, *Nostalgies* **OS I/49** (ten numbers), *Vieilleries* **OS I/50** (eleven numbers, with individual titles), *Moi...* **OS I/52** (three numbers, with individual titles), and *Trois Études, no. 1* **OS I/51** (contradicting the title, only one etude was ever published). They all bore in the title page the mention "This edition is made under the sponsorship of the 'National Education Council'—Ministry of Public Education—Portugal."<sup>168</sup>

These were sent to musicians and critics in Portugal and in Brazil, in order to generate publicity and discussion. Throughout 1935 Óscar da Silva received letters from Viana da Mota, Elisa de Sousa Pedroso, Ernestina da Silva Monteiro, and Maria Josefina Andersen thanking him for his new works. Viana da Mota ended his letter of February 14 saying

Don't wait for the five [works], in order to send me your new pieces. Send them now—otherwise I will order them from there.

(Não espere pelas cinco, para me enviar as suas novas peças. Mande-mas já—senão encomendá-las-ei aí.)<sup>169</sup>

This hints at a new batch of published works, to appear in 1935. These were *Bouquet Violet* **OS I/54** and three collections of *Extras*: **OS I/53**, **OS I/55** and **OS I/56** (ten numbers, with individual numbers). The plan seems to have included a fourth set of *Extras*, a collection titled *Tout Court* **OS**

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<sup>168</sup> "Cette édition est faite sous le patronage du 'Conseil d'Éducation National'—Ministère de l'Instruction Publique—Portugal."

<sup>169</sup> Letter to Óscar da Silva, Óscar da Silva Collection, P-Pc.

**I/61** (four numbers), another collection titled *Prophéties* (three numbers), and yet another titled *Préludes-Valses OS I/60* (nineteen numbers). These titles, complete with the numbering of their contents—in the case of *Extras*, with the names of the individual numbers—appear as “no prelo” (forthcoming) on the last page of the published *Étude*. These pieces, grouped *Extras* and as *Prophéties*, were possibly part of the same pool—one of the printed *Extras* bears the title *Prophétie no. 1 OS I/56.3*. Of the unpublished *Extras*, a piece titled *Gladiator OS I/58* was frequently played by da Silva in concert, from 1937 on. It survives in manuscript, as well as *Tout Court* and the *Préludes-Valses*, all apparently complete.

Several articles appeared in the press about these pieces in 1935. In November of that year, Maria Josefina Andersen wrote a lengthy essay in *A Arte Musical*, including a detailed review of *Moi...*, *Vieilleries*, *Nostalgies*, *Girouettes*, and *Étude no. 1*. Da Silva also sent his new works to famous pianists, hoping they would comment favorably on them, and possibly include them in their concerts. In 1936 he received thank-you notes from Isidor Philipp, Soulima Stravinsky, Ignaz Friedman, Yves Nat, Marguerite Long, and Alfred Cortot. Isidor Philipp, for example, wrote

I read your works with great interest. There are harmonic and rhythmic refinements in all of them—sometimes a bit harsh for the classicist that I am—but very interesting for the modern musician.

(J’ai lu avec grand intérêt vos oeuvres. Il y a dans toutes des recherches harmoniques et rythmiques—quelquefois un peu dures pour le classique que je suis—mais très intéressantes pour le musicien moderne.)<sup>170</sup>

He was also planning a return to the stage, as the composer-pianist he always had been—the perfect interpreter of his own works. On January 26, 1936, he announced in a letter to Maria Josefina Andersen a sample program,

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<sup>170</sup> Letter in Óscar da Silva Collection, P-Pc.



## First Half

- I — *Prelude et Chaconne* — Ignaz Friedman
- II — Two Concert Etudes — Ignaz Friedman
- III — *Siesta*, from *Suite Andina* — Carlos Lavín
- IV — In the village — Modest Mussorgsky
- V — *Rêverie* — Claude Debussy
- VI — *Scherzo à la russe*, Op. 1 no. 1 — Pyotr Tchaikovsky

## Second Half

- I — *Saudade* [from *Extras*, second set] — Óscar da Silva
- II — *Omphale* [from *Extras*, first set] — Óscar da Silva
- III — *Après la Récolte* [from *Extras*, second set] — Óscar da Silva
- IV — *Gladiator* [from the planned fourth set of *Extras*] — Óscar da Silva
- Several extra-program pieces — Óscar da Silva.<sup>171</sup>

This program shows da Silva once again playing his contemporaries Friedman and Lavín, and paying tribute to the Russian precursors of European modernism, while acknowledging the tutelary figure of his slightly older contemporary Debussy, by then deceased for almost twenty years. It is remarkable that, at the age of sixty-six, he would stack half of a concert program with his virtuosic and demanding new works.

On April 4, the newspaper *Diário de Notícias* from Rio de Janeiro published a full-page interview titled *Óscar da Silva e a Música Moderna* (Óscar da Silva and Modern Music). The interviewer was none other than Álvaro Pinto, one of the founders of *A Águia* in 1910. In Óscar da Silva's own words,

I could not continue in my romanticism, although I do not reject anything from my past work. But the current movement presents very different demands in rhythms, in modulations, and above all in harmonizing. Music has to follow the evolution of all the other manifestations of the spirit, like Poetry, like Theater, like Sculpture and Painting, in which the essentials of attraction are not the same as those in the last century. . . . Listen to Ravel and Debussy; to Respighi, Castelnuovo-Tedesco; to Falla, and even to Strauss.

At first sight, it may seem that it is a shocking art, in which the author tried perhaps to impress by being extravagant and abusing new liberties. But, if we reason, if we analyze the peculiar rhythm of these compositions, and especially its harmonization,

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<sup>171</sup> Quoted in Orlando Courrège, “133. Carta do Prof. Hermínio do Nascimento e outra de Óscar da Silva a Josefina Abreu,” *Jornal de Matosinhos*, December 24, 1997.

so different from the old one, we will feel immediately a broader range of emotions, and a more complex way of expressing them. . . .

Of course that the emotional foundation, these inspiring founts were born with music, and attained wonderful peaks with the great classics and romantics. . . . The moderns, however, working on the sense of harmony with largeness, enriched the musical process with an inexhaustible variety of combinations, making the [musical] phrase bizarre and, little by little, convincing the listener of its beauty and its strong expressive power. . . .

Whether in classical music, as in romantic [music], as in [music of] the future—the essential foundation, the eternal heart is the creating spirit, the intimate and profound inspiration that begets the emotive moments, and that in any case has to express itself in perfect phrases that will translate individual or collective sentiments, simple impressions or states of mind, impulses, raptures, outbursts of bravery or yearning, despair or rage, tenderness or unrest. If Music does not express any of this, if it does not evoke any of this—be it classical, romantic, or modern—then it portrays nothing, it is not Music. . . .

The near isolation to which I committed myself, in recent years, in Rio de Janeiro, brought me concentration and feverish study, which decisively influenced the transformation of my creative process. The old motifs, of longing [saudade] and sadness, of heroism or hope, nowadays I express them with more breadth and deeper truth.

(Eu não podia ficar no meu romantismo, embora não repudie coisa alguma da minha obra passada. Mas o movimento actual tem exigências muito diversas nos ritmos, nas modulações e, sobretudo, na harmonização. A Música tem de seguir a evolução de todas as manifestações do espírito, como a Poesia, como o Teatro, como a Escultura e a Pintura, em que as características essenciais da atracção não são as mesmas do século passado. . . . Ouça Ravel e Debussy; Respighi, Castelnuovo-Tedesco; Falla e mesmo Strauss.

Pode parecer à primeira vista que se trata de uma arte chocante, em que o autor procurou, talvez, impressionar pela extravagância e pelo abuso das liberdades novas. Mas, se raciocinarmos, se analisarmos o ritmo especial dessas composições e, principalmente, a sua harmonização, tão diversa da antiga, sentiremos desde logo um âmbito mais largo de emoções, e uma forma mais complexa de as exprimir. . . .

Claro está que a base emotiva, as fontes inspiradoras nasceram com a música e atingiram nos grandes clássicos e românticos cimos maravilhosos. . . . Os modernos, porém, é que, trabalhando com outra amplidão o sentido da harmonia, enriqueceram o processo musical com uma variedade inesgotável de combinações, que dão bizzarria à frase e que, pouco a pouco, vão convencendo o ouvinte da sua beleza e do seu forte poder expressional. . . .

Quer na música clássica, como na romântica, como na do futuro—a base essencial, o centro eterno, é o espírito criador, a íntima e profunda inspiração que gera os momentos emotivos e que, em qualquer dos processos, tem de exprimir-se em frases perfeitas que traduzam os sentimentos individuais ou colectivos, simples impressões ou estados de alma, impulsos, arrebatamentos, ímpetos de bravura ou enternecimento, desespero ou fúria, delicadeza ou agitação. Se a Música nada disto exprime, nada disto evoca—seja clássica, romântica ou moderna—nada representa, não é Música. . . .

O quase isolamento a que me votei nos últimos anos no Rio de Janeiro, trouxe-me uma concentração e uma febre de estudo que influíram decisivamente na transformação

do meu processo realizador. Os motivos antigos, de saudade ou tristeza, de heroísmo ou esperança, eu os exprimo hoje com mais amplitude e mais profunda realidade.)<sup>172</sup>

These lines make clear Óscar da Silva's artistic creed: on one hand, the new tools—the evolution—are primarily an enrichment of the harmonic palette; on the other hand, there is a total commitment to music as expression, in a way that clashed with many of his contemporaries, chief among them Igor Stravinsky.<sup>173</sup> In this frame, it is obvious that da Silva saw his work as a continuation, with enlarged processes, of the classics and romantics he revered. The singling-out of fellow composers like Ottorino Respighi, Manuel de Falla, and Richard Strauss as examples of the current musical scene lays plain his affiliation.

In 1937, before Óscar da Silva returned to Portugal for a series of concerts and tributes, the Federação das Associações Portuguesas do Brasil (Federation of Portuguese Associations in Brazil) published a forty-page booklet titled *Óscar da Silva através da crítica* (Óscar da Silva in Review). Compiled by Fernando Rosa, it was a continuation of sorts of the volume published in 1919 by Raúl de Caldevilla. It consisted of published accounts of Óscar da Silva's successes during his concert tours of Brazil, the Portuguese and Spanish Isles, the United States of America, Egypt, Italy, and Portugal, during the 1920s.

In the first pages it presented a list of compositions, divided into periods—the first one until 1929, the second one until 1935. In the first period, for piano, we find the first mention of the *Bagatelas* in any listing, suggesting that it was the last set to be published. In the second period, again in the list for piano, all of the collections mentioned above appear as published. In the “forthcoming” section, we again find *Préludes-Valses*, a fourth set of *Extras*, and the first mention of

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<sup>172</sup> Álvaro Pinto, “Óscar da Silva e a Música Moderna,” *Diário de Notícias*, Rio de Janeiro, April 4, 1936.

<sup>173</sup> Stravinsky's views can be widely sampled in Igor Stravinsky, *Poetics of Music in the Form of Six Lessons*, trans. Arthur Knodel and Ingolf Dahl (New York: Vintage Books, 1947).

*Scherzetos*, *Queixumes* (ten numbers), and *Études nos. 2 and 3*. None of these were ever published, but a collection of *Queixumes* comprising twenty-four numbers was published in the 1940s. Óscar da Silva, in his concerts from 1937 on, frequently performed a piece titled *Queixume*, but there is not enough information to precisely identify it. The *Scherzetos* and the *Études* also cannot be identified; there are no known manuscript collections with these titles.

Óscar da Silva played at least five concerts in Portugal, from April to September 1937. At the first of these, on May 27 in Lisbon, he was awarded the grade of Comendador (Commander)<sup>174</sup> of the Ordem Militar de Sant'Iago da Espada (Military Order of Saint James of the Sword)—ComSE—by the President of the Portuguese Republic, General Óscar Carmona. The awarding of a grade in this ancient order of chivalry is, to this day, given to Portuguese nationals in recognition of exceptional and outstanding merits in science, literature, and the arts. Viana da Mota had been awarded the grade of Grande Oficial (Grand Officer)—GOSE—in 1920, and was the first musician to receive this kind of honor, in recognition of his stature as a pianist and teacher.<sup>175</sup> Luis the Freitas Branco, active as composer and teacher, was awarded the grade of Oficial (Officer)—OSE—in 1930. His brother, the conductor Pedro de Freitas Branco, and the pianist, professor, and composer Luís Costa (1879–1960) were awarded the grade of Cavaleiro (Knight)—CavSE—in 1931.<sup>176</sup> Also in 1931 the professor, conductor, and composer Ivo Cruz (1901–1985) was awarded the grade of OSE. Hermínio do Nascimento,

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<sup>174</sup> The Order has six classes, in ascending order of importance: Knight (CavSE) or Dame (DamSE), Officer (OSE), Commander (ComSE), Grand Officer (GOSE), Grand Cross (GCSE), and Grand Collar (GColSE). To this day, only the writer José Saramago (1922–2010) has been awarded the GColSE, in 1998, the same year he was awarded the Nobel Prize in Literature.

<sup>175</sup> Viana da Mota would receive the Grã-Cruz (Grand Cross)—GCSE—in 1938, coinciding with his seventieth birthday. To this day, the only other musician awarded the GCSE is pianist Maria João Pires (b. 1944).

<sup>176</sup> Pedro de Freitas Branco would be awarded the grade of ComSE in 1939, as Luís Costa in 1950.

active as a composer, choral conductor, and teacher, was awarded the grade of ComSE in 1936.<sup>177</sup> Óscar da Silva, acclaimed as a composer and as a pianist, was second only to Viana da Mota in his honorific award.

The preceding clarification is necessary because musicologist Rui Vieira Nery, in his recent article on Óscar da Silva, presents the honor as a sign of favor with the Estado Novo, suggesting that Viana da Mota and Luís de Freitas Branco did not receive similar distinctions because they did not actively support the regime.<sup>178</sup> This is simply not true. As is shown by the above list of honorees and respective dates, the most prominent musical personalities of Portugal received similar distinctions, including those singled out by Nery.

Regarding the second concert in Lisbon, Luís de Freitas Branco wrote in *O Século* that

Óscar da Silva is one of the most well-known Portuguese musicians abroad. . . . Some of the leading personalities in European music have paid tribute to his talent as a pianist and to his stature as a composer. In any period of the history of our music, even during the brightest ones, the Portuguese musicians that can amass such tributes—in quality and quantity—are rare. Finally, as the utmost distinction, Óscar da Silva even manages to be a prophet in his own land, a deed even rarer, if possible, than his celebrity in the best international cultural centers.

The number and class of his audience at the Teatro Nacional prove to us, once more, that Óscar da Silva is held in special and exceptional esteem, entirely deserved, that few nowadays can take pride in. . . .

The great artist, in everything he does, imprints his extraordinary creative power, manifested not only in composition but also in interpretation, and does not rely only in tenderness and elegance, but strikes even more frequently the tone of grandeur and masculine strength.

(Óscar da Silva é um dos músicos portugueses mais conhecidos no estrangeiro. . . . Algumas das principais individualidades da música europeia renderam homenagem ao seu talento de pianista e à sua envergadura de compositor. Raros são os músicos portugueses que, em qualquer período da história da nossa música, mesmo nos mais brilhantes, reuniram em volta do seu nome, homenagens tão valiosas pela qualidade e

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<sup>177</sup> Ordens Honoríficas Portuguesas, Presidência da República Portuguesa, accessed November 12, 2014, [www.ordens.presidencia.pt/?idc=153](http://www.ordens.presidencia.pt/?idc=153).

<sup>178</sup> Rui Vieira Nery, “Óscar da Silva (1870–1958): Saudosismo romântico e anti-modernismo,” in *A República das Artes*, Vol. 5, *Arquitectura*, edited by Rui Vieira Nery (Lisbon: Diário de Notícias, 2010), 35.

pela quantidade. Finalmente, para cúmulo de distinções, Óscar da Silva até consegue ser profeta na própria terra, caso ainda mais raro, se é possível, que a sua celebridade nos melhores centros de cultura estrangeiros.

O número e a categoria dos auditores reunidos no Teatro Nacional provam-nos, uma vez mais, que Óscar da Silva goza de uma consideração especial e excepcional, inteiramente merecida, e que muito poucos hoje se poderão orgulhar de possuir. . . .

O grande artista em tudo o que faz põe o cunho do seu extraordinário poder criador, que não se manifesta, apenas, na composição, mas, também, na interpretação, e não é feito só de suavidade e elegância, fere ainda mais frequentes vezes a nota da grandeza e da força viril.)<sup>179</sup>

On the same day, the periodical *Arte Musical*—whose director was also Luís de Freitas Branco, dedicated a first-page article to Óscar da Silva’s successes. In the following number, the same periodical recounted the tribute in Porto on June 15, where it was announced that da Silva would be awarded the city’s Gold Medal of Cultural Merit, and had a plaque unveiled at the Teatro Rivoli, commemorating the event. It quoted from *Jornal de Notícias* that

Óscar da Silva is intrinsically romantic, on account of the era and its sensibility, and even as he evolves in the harmonic system of his recent works, the romantic still dominates, without softening or sacrificing his style. Between *Découragement* [from *Images*], the *Dolorosas* and *Queixume* there is but a renewal in the writing, because the emotional undercurrent is the same. What are the *Ceifeiros* [*Après la Récolte*, from *Extras*, second set] if not one more of his *Páginas Portuguesas* in descriptive form? The *Gladiator* is a low-relief in motion; it has poise, style, and at the trumpet call one even fancies saying: Ave Caesar! . . .

Some of the attendees at this memorable concert at the Rivoli commented that Óscar da Silva is more emotive than technician [*sic*], more of a poet than a concert pianist. It is curious that these are the same that dub Viana da Mota as cold, without any expressive qualities. But, if they cannot be thrilled with [da Silva’s] romantic fluency, if they cannot feel it, how can they dare to criticize Viana da Mota’s so-called coldness?

Did they grasp the contrasts in sonorities, the subtleties of the melodic contour, the meticulous polyphony, the dynamic gradations, the uncanny pedal effects, the dreamer at that piano (not quite up to the Master’s level, by the way), and how with so simple a page as Debussy’s *Rêverie* one can fill up a theater this large, and stir the emotions of so many people who in the enchantment of listening followed him to the fading haze of the last measures?

(Óscar da Silva, é medularmente romântico, pela época, por sensibilidade e mesmo evoluindo no sistema harmónico das suas últimas obras, domina-o, sem que amoleça, sacrifique o seu estilo. Entre o *Découragement*, as *Dolorosas* e o *Queixume* há apenas uma renovação de escrita porque o fundo emotivo é afinal o mesmo. Que são os *Ceifeiros*

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<sup>179</sup> Luís de Freitas Branco, “Música: Concerto de Óscar da Silva,” *O Século*, June 10, 1937.

senão mais uma das suas Páginas Portuguesas em forma descritiva? O Gladiador é como um baixo-relevo em movimento; tem atitudes, garbo e até no soar das trombetas apetece dizer: Avé César! . . .

Alguns dos ouvintes do memorável concerto no Rivoli comentavam: Óscar da Silva é mais emotivo que técnico, mais poeta que concertista. É curioso que os mesmos apelidam mestre Viana da Mota de frio, sem qualidades expressivas. Mas, afinal se não vibram com aquela fluência romântica, se a não podem sentir, como se atrevem a criticar a tal frieza de Viana da Mota?

Observaram os contrastes de sonoridades, as subtilezas do recorte melódico, o meticuloso da polifonia, as gradações dinâmicas, os estranhos efeitos dos pedais, o sonhador daquele piano, por sinal pouco à altura do Mestre, e como dum trecho tão simples como a *Rêverie* de Debussy se pode encher um teatro tão grande, emocionar tanta gente que naquele encantamento da audição o seguiu até ao esfumado dos últimos compassos?)<sup>180</sup>

Luís de Freitas Branco clearly accentuated the public success and esteem that Óscar da Silva enjoyed. Without entering in aesthetic considerations, he praised da Silva's creative powers as a composer and as an interpreter. The quote from the periodical of which he was the director, however, unequivocally frames the new music presented in the concert in the larger context of music with an essentially expressive, descriptive quality. The facile, simplistic comparison to Viana da Mota also shows Óscar da Silva as a consummate technician of the piano, and one that is able to enthrall his audience through his mastery of both instrument and musical language.

After concerts in Coimbra and Póvoa de Varzim, Óscar da Silva returned to Brazil, to Rio de Janeiro. In an interview shortly after his arrival, da Silva, described at length the tributes, honors, and successes he received. The interview ended with an extended accolade to Salazar and the Estado Novo that, however uncomfortable to some, deserves to be mentioned. Óscar da Silva—returning to a country that, under General Getúlio Vargas, would soon have its own Estado Novo—said that

I traveled through the whole country, and everywhere I saw order, neatness, civil and moral education of the population, public works of great value, in short, vitality and evolution towards the most complete national restoration. What a contrast, the Portugal

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<sup>180</sup> “Concerto: Óscar da Silva, no Porto,” *Arte Musical* 7, no. 233 (June 20, 1937): 4.

of the Estado Novo that I now discovered, and the material and moral decadence that I left thirteen years ago! —A true miracle, the work of Salazar!

To say, for example, that the people of Portugal are sad, is to believe in a tale! Everywhere I found in Portugal a popular atmosphere of healthy, spontaneous joy! Everywhere I saw singing societies, recreational societies, ranchos [folk dance groups], virility, energy, new blood, in short!

And the Mocidade Portuguesa [Portuguese Youth] and the Legião Portuguesa [Portuguese Legion], what magnificent revelations of the patriotism of the boys who are the new Portuguese generation! I attended, in awe, the stately march of these noble armies of volunteers, at the grandiose parade of May 28, and I marveled at the vision, optimistic, of the Portugal of tomorrow, the Portugal of the Estado Novo, the Portugal of Salazar, the bigger Portugal!

(Percorri o país inteiro, e por toda a parte verifiquei haver ordem, asseio, educação cívica e moral populares, melhoramentos públicos de grande importância, em suma, vitalidade, evolução no sentido da mais completa restauração nacional. Que contraste, o Portugal do Estado Novo, que encontrei agora, e a decadência moral e material em que o deixara há treze anos! —Um verdadeiro milagre, a obra de Salazar!

Dizer-se, por exemplo, que o povo de Portugal é triste, é acreditar-se numa lenda! Por toda a parte deparei em Portugal com um ambiente popular da mais sã e espontânea alegria! Por toda a parte grande número de orfeões, sociedades recreativas, ranchos típicos, virilidade, energia, sangue novo, em suma!

E a Mocidade Portuguesa e a Legião Portuguesa, que magníficas revelações do patriotismo dos rapazes que formam a nova geração portuguesa! Assisti, assombrado, ao imponente desfile desses nobres exércitos de voluntários, na imponente parada de 28 de Maio, e tive, maravilhado, uma visão magnífica, optimista, do Portugal de amanhã, do Portugal do Estado Novo, do Portugal de Salazar, do Portugal maior!<sup>181</sup>

A clearer statement of belief in the new order would be impossible to make. Without being a militant proponent of Estado Novo in art—like Rui Coelho was—Óscar da Silva saw Oliveira Salazar as leader and symbol of Portugal, a fitting successor to the monarchs in this dual role.

After a concert in the Instituto Nacional de Música (National Institute of Music) in Rio de Janeiro, in December of 1937, Óscar da Silva started planning a new concert tour. For long he had the dream of playing in the African part of the Portuguese empire, and it would finally come true.<sup>182</sup> On October 22, 1938, he played a concert in Lourenço Marques (Maputo),

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<sup>181</sup> “Um notável artista português,” *A Noite*, Rio de Janeiro, September 29, 1937.

<sup>182</sup> Orlando Courrège, “147. Óscar da Silva, ‘o nosso maior poeta do piano,’” *Jornal de Matosinhos*, April 17, 1998.



Mozambique. This was the start of a series of concerts throughout Africa, continued with concerts in Madeira and the Azores in 1939. In Africa, Óscar da Silva played concerts in Beira, Mozambique, in Salisbury, Southern Rhodesia (modern Harare, Zimbabwe), in Bulawayo, Southern Rhodesia, in Leopoldville, Belgian Congo (modern Kinshasa, Democratic Republic of Congo), and in Brazzaville, French Congo (modern Congo). These were followed by a concert in Funchal, Madeira, on June 14, and a series of twelve concerts in the Azores, in Ponta Delgada, Horta, and Angra do Heroísmo.<sup>183</sup> His programs were varied, and included at times some of his first published compositions, like the *Rhapsodie Portugaise*, the *Scherzo à la valse*, and some numbers of *Images* and Mazurkas.

Óscar da Silva spent the first half of 1940 in Portugal, enjoying a tribute celebration of his seventieth birthday in April.<sup>184</sup> In June, at a concert in Teatro Gil Vicente in Porto, he was finally awarded the city's Gold Medal for Cultural Merit that had been announced in 1937.<sup>185</sup> In late August, da Silva returned to Brazil, where he would live, play, compose, and publish for the coming ten years.

In late 1940 and throughout 1941 we have only notices of a couple of concerts, including a tribute concert in Rio de Janeiro on June 5, 1941. In this tribute, Óscar da Silva's old friend Jaime Cortesão—a collaborator from the early days of saudosismo, then living in Rio—read a passionate speech in which he exalted da Silva's qualities as a Portuguese artist, saying that

in him, the Portuguese element comes as an ethnic fatalism, as a preconceived goal.

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<sup>183</sup> António Cunha e Silva, *Óscar da Silva: Universo Açoreano* (Porto: Casa dos Açores do Norte, 2012), 96.

<sup>184</sup> Orlando Courrêge, “149. ‘Usa ritmos modernos e originais sem exagero monotodizante’,” *Jornal de Matosinhos*, May 1, 1998.

<sup>185</sup> Orlando Courrêge, “150. Óscar da Silva recebe a Medalha de Ouro da Cidade do Porto.” *Jornal de Matosinhos*, May 8, 1998.

And, regardless of that, in some of his compositions, such as the *Return of the Reapers*, a brief but intense page, built in height, he manages to embody marvelously the same essence of the old Lusitanian melodies.

(Nele o elemento português entra como uma fatalidade étnica, e como um objectivo pré-concebido.

E, não obstante, nalguma das suas composições, como *Regresso dos ceifeiros*, página breve mas intensa, concentrada, construída em altura, ele consegue encarnar maravilhosamente a mesma alma das velhas melodias lusitanas.)<sup>186</sup>

In 1943, again we have the notice of two concert tributes to Óscar da Silva, this time in Santos. From March 3, 1944, to May 28, 1947, da Silva played at least thirty concerts, all in the state of São Paulo. He performed in Jundiaí, Campinas, São Paulo, Araraquara, Catanduva, Rio Preto, Olímpia, Barretos, Jaboticabal, Ribeirão Preto, Batatais, Orlandia, Mococa, S. José do Rio Pardo, S. João da Boa Vista, Bragança, Baurú, Marília, Lins, Araçatuba, Botucatu, Garça, and Taubaté. This was to be the last of his concert tours. According to Courrège, in 1947 Óscar da Silva decided to retire from extensive concertizing, and rented a room at Pensão Familiar, Rua Quintino Bocayuva, 267, São Paulo.<sup>187</sup>

Here he turned once more to his compositions. The revenue from the concerts in the preceding years, together with the generous support of the Portuguese community in São Paulo, gave him the necessary financial stability to embark on another publishing spree. In an interview to the Rio de Janeiro newspaper *Voz de Portugal*, in mid-1950, he claimed that the recently published collections were but a fraction of the music he still wished to bequeath to his country, confessing then that

this work would have been finished by now, if it were not necessary for me to resort to concertizing to provide for myself. Until now, Providence has given me enough strength to

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<sup>186</sup> Quoted in Orlando Courrège, “64. Jaime Cortesão e Óscar da Silva unidos através dos anos,” *Jornal de Matosinhos*, August 2, 1996.

<sup>187</sup> Orlando Courrège, “155. Decide retirar-se da vida infrene que levava,” *Jornal de Matosinhos*, June 12, 1998.

live, even if modestly, from my own work. Together with this felicity, I have received comforting proofs of the affection and solidarity of our countrymen in São Paulo. I must stress [the help] that was given to me by a group of Portuguese nationals, headed by the distinguished Mr. and Mrs. Joaquim Monteiro and by Ms. Anita Peres, who freely volunteered to defray the costs arising from the publication of my recent compositions.

(Essa obra já estaria concluída se não me fosse necessário recorrer à realização de concertos para prover à minha subsistência, pois até à presente data tem-me a Providência amparado com as forças suficientes para viver, embora modestamente, do meu próprio trabalho. A par desta felicidade, tenho recebido confortadoras provas de simpatia e de solidariedade dos nossos compatriotas de São Paulo, devendo salientar a que me foi dispensada por um grupo de portugueses, chefiado pelo distinto casal Joaquim Monteiro e pela Sra. Anita Peres, prontificando-se espontaneamente a custear as despesas decorrentes da edição das minhas últimas composições.)<sup>188</sup>

Óscar da Silva published eight collections of solo piano music with the Editora Litero-Musical Tupy, in São Paulo. The first two, published with a copyright seal of 1947, were *Valsas OS I/62* (Waltzes, nine numbers, with individual titles) and *Prelúdios OS I/63* (Preludes, thirteen numbers). In a letter to Maria Josefina Andersen, on June 30, da Silva wrote about the composition of the nine waltzes, revealing that

when I thought about translating *through sound* the temperament of some little creatures<sup>189</sup> that inhabit this world, I hesitated in choosing the musical form. The tempo of the Waltz and its form seduced me, by way of the difficulty in which I would be involved, in the narrow ground of three [beats], and the sixteen measures of each section (and these still divided in eight and eight). At the end of each section I still needed to choose a relative key for the following section. Under these conditions, only the thought of composing nine waltzes, avoiding monotony, terrified me, but it also gave me enough pride to brave such a barrier! . . .

Other works will follow the Waltzes, and in those I allowed the sacred fire to burn freely . . . Here are some titles: *Prelúdio* [Prelude], *Juventude* [Youth], *Berceuse*, *Lusitanas* [Lusitanians], *Queixumes* [Laments] . . . much more!

(Quando pensei em traduzir pelo som o temperamento de algumas criaturinhas que habitam neste mundo, hesitei na forma musical que devia escolher para tal realização. O

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<sup>188</sup> “Óscar da Silva, glória da música portuguesa contemporânea,” *Voz de Portugal*, Rio de Janeiro, July 31, 1950.

<sup>189</sup> By “little creatures” Óscar da Silva meant “women.” The dedication reads “Às suas compatriotas dedica o Autor” (The Author dedicates these to his [female] compatriotes). It was also the unwritten program for his earlier *Vieillesies*.

tempo de Valsa e a respectiva forma é que me seduziram pela dificuldade em que me veria envolvido no acanhado campo dos três, e dos dezasseis compassos de cada tempo [e ainda estes divididos de oito a oito]. No fim de cada tempo precisava ainda de escolher um tom relativo para o tempo seguinte. Nestas condições, só a lembrança de compor nove valsas, evitando a monotonia, me apavorou, mas também me deu brio suficiente para arrostar contra tal obstáculo! . . .

Outras obras se seguirão às Valsas, e nelas permiti à chama sagrada que ardesse à vontade . . . Eis alguns títulos: Prelúdio, Juventude, Berceuse, Lusitanas, Queixumes . . . muchas cosas más!<sup>190</sup>

On July 27, Óscar da Silva received a letter from Fernando Lopes Graça, thanking da Silva for sending him a copy of his *Valsas*, and announcing that he already had secured a complete performance of the set, by pianist Maria Carlota Tinoco, in the following season of the concert society he ran, titled Sociedade de Concertos Sonata (Sonata Concert Society).<sup>191</sup>

The *Prelúdios* were dedicated to José Viana da Mota, who died shortly after, on May 31,

1948. On June 21, Óscar da Silva wrote again to Maria Josefina Andersen, saying that

I was very pleased with your first impressions on my *Valsas*. . . My artistic spirit needs this kind of comfort to continue this holy crusade of bequeathing to our Fatherland a work that does not demerit it.

Have you received my *Prelúdios*? . . . In this last collection I explored the virtuosity of the piano as my *Form*. In my next work I gave the place of honor to Lady Poetry. After that, after that... other *genres* will appear.

(Muito me agradaram as suas primeiras impressões sobre as minhas Valsas. . . A minha alma de artista precisa desse conforto para continuar esta santa cruzada de legar à nossa Pátria uma obra que a não envergonhe.

Já recebeu os meus Prelúdios? . . . Nesta última obra explorei o virtuosismo do piano, como minha Forma. Para o trabalho seguinte dei o lugar de honra à Dona Poesia.

Depois, depois... outros géneros farão a sua aparição.)<sup>192</sup>

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<sup>190</sup> Orlando Courrège, “156. Publica um Caderno de Valsas - Escreve uma carta para Maria Josefina Andersen - Sócio honorário da Casa do Porto,” *Jornal de Matosinhos*, June 19, 1998.

<sup>191</sup> Óscar da Silva Collection, P-MAbm. Fernando Lopes Graça (1906–1994) was the leading composer of the new generation, and is today regarded as the most important Portuguese composer of the twentieth century. He was the director of the Sociedade de Concertos Sonata from its inception in 1942 until 1960. The Sociedade distinguished itself by the promotion of contemporary music.

<sup>192</sup> Orlando Courrège, “158. ‘A minha ambição seria encher o mercado de coisas novas’,” *Jornal de Matosinhos*, July 3, 1998.

This work of “Lady Poetry” was the collection titled *Queixumes OS I/64* (Laments), comprising twenty-four numbers with individual titles, and dedicated to the former queen of Portugal, D. Amélia de Orléans e Bragança. In November he would write to Josefina Andersen promising to send her the published *Queixumes* “within a month.”<sup>193</sup> The other collections for piano published at this time were a new set of Mazurkas (four numbers), *Românticas OS I/66* (three numbers), *Humorísticas OS I/67* (two numbers) *Brasiliense OS I/68*, and *Embalos OS I/69* (two numbers). It is possible that *Embalos*—two berceuses, dedicated to “Portuguese Mothers”—were the result of the earlier title of *Lusitanas*, or simply *Berceuse*. *Humorísticas*, dedicated to his “Portuguese Students” (“discípulas,” feminine), could also be the final form of the unknown *Lusitanas*, or *Juventude*.

In 1949, da Silva sent these new works to musicians and friends, so as to generate publicity and interest. In October, he confessed to the São Paulo correspondent of the ANI (Agência Noticiosa de Informação, one of the Portuguese news agencies) that

I am busy and concerned with bequeathing to our land the remainder of my artistic heritage. The Imprensa-Editora Tupy [Tupy Publishing Press] has been morosely publishing my works, already numbering eight. I have sent these works to several countries, in both hemispheres, not so that they speak of me, but so that, through my modest contribution, they speak even more of our beloved Portugal.

(Estou aqui ocupado e preocupado em legar à nossa terra o remanescente do meu património artístico. A Imprensa-Editora Tupy tem, morosamente, publicado os meus últimos trabalhos, que são já, no entanto, em número de oito. Tenho mandado essas minhas produções para vários países de ambos os hemisférios, não para que se fale de mim, mas para que, através do meu modesto contributo, se fale ainda mais do nosso querido Portugal.)<sup>194</sup>

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<sup>193</sup> Orlando Courrège, “159. ‘Lutando pela vida como só os lusos sabem lutar’,” *Jornal de Matosinhos*, July 10, 1998. “Creio poder enviar-lhe, dentro de um mês, os *Queixumes* que dedico à ex-rainha D. Amélia.”

<sup>194</sup> Óscar da Silva Collection, P-Pc.

The eight collections are the ones mentioned above. The methods of publicizing were still the familiar ones, along with the self-professed identification as cultural ambassador for Portugal.

In early 1950, he received a letter from Fernando Lopes Graça announcing that Lopes Graça himself would play seven of the older master's *Queixumes* in an upcoming concert of the Sociedade de Concertos Sonata. Also Lopes Graça asked da Silva for biographic and artistic information, for he was in charge of the Portuguese part of the upcoming edition of the Grove Dictionary of Music and Musicians and wanted to include the most accurate information.<sup>195</sup> The article eventually included in the fifth edition of Grove in 1954, was written by João José Cochofel, a collaborator of Lopes Graça, and read, in its entirety,

SILVA, Óscar da (b. Oporto, 1872).

Portuguese composer and pianist. He wrote many pianoforte compositions, chamber music, etc. A piano Quartet and another for strings form part of his work, as well as thirteen *Prelúdios*, twenty-four *Queixumes* for pianoforte, one Sonata for violin and pianoforte, and *Miniaturas* for string quartet.<sup>196</sup>

This article contained many inaccuracies, starting with the composer's birth date. It is probably due to Óscar da Silva's tardiness in supplying the information that the article singles out *Prelúdios* and *Queixumes* as the most significant compositions for piano. The *Sonata Saudade* does not get its name, and da Silva's compositions for the stage and for symphony orchestra are conspicuously absent. This contrasts vividly with Fernando Lopes Graça's own article about Óscar da Silva in his *Dicionário de Música Ilustrado* (Illustrated Dictionary of Music) published in 1956. This later article, written with the almost certain collaboration of Óscar da Silva, will be quoted in its entirety in the next section, for it remains to this day one of the most accurate and informative references to Óscar da Silva in print.

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<sup>195</sup> Óscar da Silva Collection, P-MAbm.

<sup>196</sup> João José Cochofel, "Silva, Oscar da," in *Grove's Dictionary of Music and Musicians*, ed. Eric Blom, 5th ed., vol. 7, (London: MacMillan, 1954), 793.

Back in 1950, he also received a letter from composer-pianist Eurico Tomás de Lima, recently returned to Portugal from a very successful tour in Brazil, telling da Silva that he was working on a Mazurka, the three *Românticas*, six of the *Queixumes*, two Waltzes, one *Embaló* and the first number of *Humorísticas*.<sup>197</sup>

Reminiscing in 1967 about the events that led to Óscar da Silva's return to Portugal, A. A. Marques da Silva wrote an article in the periodical *O Tripeiro*, with the title “Regresso de Óscar da Silva a Portugal” (Óscar da Silva's return to Portugal). In it, he recalls that

returning [to Portugal] from Rio de Janeiro, we wrote a long and detailed letter to President Carmona. We brought to his attention that, like His Excellency, the Master had already reached eighty years of age. We told him of the hardships of the genius' life, his difficulties, and the uncertainty of his last days. We asked the Leader of the Nation not to allow for Óscar da Silva—who conquered so many glory nights for Portugal, through the music of which he was the best interpreter of his time—the same fate of Marcos Portugal, who died almost abandoned, away from the Fatherland, and whose bones were much later exhumed and returned to the land where he was born.

Shortly after, we received a letter, signed by the grandson and secretary of the President of the Republic, saying that

“His Excellency, the President of the Republic, received and read with great care the contents of your letter, which he thanks you for, and asks me to inform you that he forwarded it, with a request for marked interest, to the competent institution to take care of that which you ask from him.”

Several months passed, and Master Óscar da Silva wrote to us, saying that he received an invitation from the Portuguese Government to return to Portugal, with the purpose of collecting his dispersed musical works—so that the National Artistic Heritage wouldn't be deprived of your work—and that he was to receive, for his expenses, a monthly subvention of 2000 escudos.

(Regressados do Rio de Janeiro, dirigimos uma grande e circunstanciada carta ao Presidente Carmona. Evocámos que, tal como Sua Exa., o Maestro tinha já atingido os oitenta anos. Contamos-lhe a miséria em que o génio vivia, as suas dificuldades e a incerteza para os seus últimos dias. Pedimos ao Chefe da Nação que não permitisse para Óscar da Silva, que tantas noites de glória conquistou para Portugal através da música de que foi o maior intérprete da sua época, a mesma sorte de Marcos Portugal que morreu quase ao abandono, fora da Pátria e cujos ossos só muito tarde foram trasladados para a terra onde nascera.

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<sup>197</sup> Óscar da Silva Collection, P-Pc. Eurico Tomás de Lima (1908–1989) was a prolific composer-pianist, with one of the largest outputs for solo piano in Portugal in the twentieth century. Only two other composers have a larger piano catalogue: Fernando Lopes Graça, and Óscar da Silva.

Pouco tempo se passou e recebemos, assinada pelo neto e secretário do Presidente da República, uma carta em que nos dizia:

“Sua Exa. o Presidente da República, recebeu e leu com muita atenção o teor da sua carta, que lhe agradece e pede-me que o informe que a encaminhou com o pedido de muito interesse à entidade competente para tratar daquilo que lhe pede.”

Alguns meses se passaram e o Maestro Óscar da Silva escreveu-nos dizendo que recebera um convite do Governo Português para que regressasse a Portugal a fim de reunir toda a sua obra musical dispersa, para que o Património Artístico Nacional não ficasse desfalcado no seu acervo e que lhe era atribuído para as suas despesas, um subsídio mensal, de 2000\$00.<sup>198</sup>

According to Courrège, Óscar da Silva had also, separately, written to the President of the Council of Ministers, António de Oliveira Salazar, with a similar request.<sup>199</sup>

On April 18, 1951, President Óscar Carmona died. António de Oliveira Salazar assumed the role of acting president of the republic until elections could be held for a new president.

Óscar da Silva wrote to Salazar, expressing his condolences for the death of the president. The acting president replied to da Silva on May 17, officially inviting da Silva to return to Portugal.

The respectful, unassuming manner deserves a full quote, as Salazar wrote that

in my name, personally, and for the Government, I thank Your Excellency for the expression of grief that you were so kind to address me, on the occasion of the great national loss we suffered with the death of our President, Marshall Carmona. Your Excellency did not want that a word of yours would be missed among the thousands of messages received from the Portuguese from across the world, and we are completely grateful for your sentiments.

I take this occasion to tell Your Excellency that the Instituto de Alta Cultura [Institute for High Culture] and the Secretariado Nacional [National Secretariat for Information and Popular Culture] expressed their desire that you could undertake, here, the collecting and selection of your works. I think that, accepting this invitation, you would give great joy to your friends and admirers, although you would deprive Brazil of your presence and life.

With the utmost respect and regard.

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<sup>198</sup> A. A. Marques da Silva, “Regresso de Óscar da Silva a Portugal,” *O Tripeiro*, 6th ser., 7, no. 6 (June 1967): 167–168.

<sup>199</sup> Orlando Courrège, “161. Recordar-se Wagner - Óscar da Silva escreve a Salazar,” *Jornal de Matosinhos*, July 24, 1998.



(Venho agradecer a V. Exa. em meu nome pessoal e do Governo a expressão de pesar que V. Exa. teve a bondade de endereçar-me por ocasião da grande perda nacional que tivemos com a morte do nosso Presidente Marechal Carmona. Não quis V. Exa. que falhasse uma palavra sua entre as milhares de mensagens recebidas dos portugueses de todo o mundo e nós ficamos-lhe inteiramente gratos pelos seus sentimentos.

Aproveito a oportunidade para comunicar a V. Exa. que o Instituto de Alta Cultura e o Secretariado Nacional [de Informação e Cultura Popular] manifestaram o desejo que V. Exa. pudesse encarregar-se aqui de proceder à colecção e escolha das suas obras. Penso que, aceitando o convite, V. Exa. daria grande prazer aos seus amigos e admiradores, embora privasse o Brasil da sua presença e convívio.

Com a mais subida consideração e estima.)<sup>200</sup>

This personal invitation from the acting head of state was the deciding factor for Óscar da Silva to acquiesce to returning to Portugal, together with the confirmation that his work would be published with official support. On September 1, da Silva embarked on the mythical ocean liner Serpa Pinto in Santos, Rio de Janeiro, leaving Brazil one last time.<sup>201</sup> His last years, writing, publishing, and even performing, were to be spent in Portugal.

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<sup>200</sup> Facsimile in Orlando Courrège, “165. Salazar escreve a Óscar da Silva,” *Jornal de Matosinhos*, August 21, 1998.

<sup>201</sup> The Serpa Pinto was famous for having made the most crossings of the Atlantic during the Second World War of any civilian vessel, carrying many European refugees to the Americas.

## CHAPTER 5. Swan Song, 1951–1958

Óscar da Silva arrived in Lisbon on September 17. News of his return appeared in several newspapers, such as *O Comércio do Porto* and *O Primeiro de Janeiro*, and made the first page of the *Diário de Lisboa*, with the title “Óscar da Silva regressou hoje do Brasil e diz-nos que vai compilar toda a sua obra musical” (Óscar da Silva returned today from Brazil and tells us that he is going to compile his entire musical work). Da Silva told the newspaper that he worked diligently in Brazil, brought with him new, finished pieces, and was inspired to work even more in Portugal.<sup>202</sup> The edition—sponsored by the city councils of both Lisbon and Porto, in addition to the Instituto de Alta Cultura and the Secretariado Nacional de Informação—included only new works, and the promise of a “complete works edition” never materialized. It was probably never intended to be understood that way, even if it can be read both from the official letters and from the composer’s statements to the press.

On November 22, Maria Josefina Andersen organized a salon concert in Lisbon, in honor of Óscar da Silva. Rui Coelho wrote on the *Diário de Notícias* the following day that

Óscar da Silva presented, yesterday night, in the salon of D. Maria Josefina de Vasconcelos Abreu [Andersen], a program dedicated entirely to his own works. He was not inactive in Brazil, as throughout those years he worked on and published many of his compositions, some through the initiative and sponsored by the Portuguese Ministry of National Education. . . .

One only has to peruse his *Três Estudos* [*sic*], the *Prelúdios* from 1947, the Waltzes, and the Mazurkas, to see how he renewed his style and enhanced his technique to such a degree, with such fine musical sense, and so objectively, that he never enslaved his “art” to empty “formulas...” and others’ [formulas], as certain masks, already well known because they are too often used. . . . It really is the music of a true composer, without mechanical carpentry.

(Apresentou Óscar da Silva, ontem à noite, no salão de D. Maria Josefina de Vasconcelos Abreu [Andersen], um programa totalmente preenchido com obras suas. Não esteve

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<sup>202</sup> “Óscar da Silva regressou hoje do Brasil e diz-nos que vai compilar toda a sua obra musical,” *Diário de Lisboa*, September 17, 1951. “O grande maestro disse-nos ainda que trabalhou muito no Brasil, que traz algumas produções novas, já prontas, e que vem animado para trabalhar ainda mais em Portugal.”

inactivo no Brasil, e ali, nesses anos, trabalhou e editou muitas das suas obras, algumas por iniciativa e patrocinadas pelo Ministério da Educação Nacional, de Portugal. . . .

Bastaria folhear os Três Estudos [sic], os Prelúdios, de 1947, as Valsas e as Mazurkas, para se ver como renovou o seu estilo e enriqueceu a técnica, em tal grau, com tão fino sentido musical e tão objectivamente que nunca escravizou a sua “arte” às “fórmulas” vazias... e dos outros, como certas máscaras já muito conhecidas por demasiado usadas. . . . É realmente música de um verdadeiro compositor, sem carpintaria mecânica.)<sup>203</sup>

Even in a semi-public setting, an appearance of the eighty-one-year-old composer was motive enough for a very public lauding of both composer and performer.

The first two collections of the new editorial project appeared in 1953: *Saudades* **OS I/71** (four numbers) and *Divertimentos* **OS I/70** (five numbers). The first page of *Saudades* bears a copyright notice of 1951, and the first page of *Divertimentos* has a copyright notice of 1952. Typical of Óscar da Silva’s re-usage of material, the last number of *Saudades* is the self-contained last section—two pages—of his *Bouquet Violet* from the 1930s. These collections were published under the imprint *Edições Ocidente*, and a bookplate of a Portuguese caravel on the cover makes it clear that the publication was done through the direct agency of Álvaro Pinto, one of the founders of *A Águia* in 1910. Pinto had been since 1938 at the helm of another distinguished editorial project in Portugal: the periodical *Ocidente*, subtitled *Revista Mensal Portuguesa* (Portuguese Monthly Journal), which presented in its cover the same caravel as the bookplate.<sup>204</sup> Álvaro Pinto had lived in Rio de Janeiro from 1920 to 1937, coinciding with Óscar da Silva and interviewing the composer on at least one occasion.

According to Courrège, on April 21, 1953, the composer’s birthday, some friends and admirers gathered at the National Conservatory in Lisbon to congratulate him and hear some of

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<sup>203</sup> Rui Coelho, “Música: Composições de Óscar da Silva,” *Diário de Notícias*, Lisbon, November 23, 1951.

<sup>204</sup> The journal *Ocidente* would be published until 1973, with Álvaro Pinto’s son António as the director, coming to an end just before Estado Novo did.

the recently published works. Portuguese pianist Fernando Lares (b. 1925), then a young professor at the conservatory, performed numbers from both *Saudades* and *Divertimentos*.<sup>205</sup> In the Óscar da Silva Archives at Florbela Espanca Library, there is also a greeting card from António de Oliveira Salazar, dated April 23.

The published *Divertimentos* of 1953 presented, in the back cover, a list of published works by Óscar da Silva, together with the customary “forthcoming” section. It builds on the list published in Fernando Rosa’s *Óscar da Silva através da crítica* from 1937, establishing four periods for the composer’s output. The solo piano list read as follows:

First Period—until 1929

- 1—*Rapsódia Portuguesa* (Edition Peters)
- 2—*Quatro Trechos* (Ed. Breitkopf & Härtel)
- 3—*Scherzo*
- 4—*Nocturno*
- 5—*Imagens* (Ed. Raab)
- 6—*Tarantela*
- 7—*Mazurkas*
- 8—*Dolorosas* (Ed. Sassetti)
- 9—*Petites Valses* (five numbers)
- 10—*Marcha Triunfal do Centenário da Índia* (Ed. Sassetti)
- 11—*Páginas Portuguesas* (Ed. Sassetti)
- 12—*Bagatelas* (Ed. Sassetti)
- 13—*Dona Mécia* (Lyric Novella in two acts)

Second Period—from 1930 to 1935

- 1—*Girouettes*
- 2—*Pandemonium*
- 3—*Nostalgies*
- 4—*Vieilleries* (thirteen [*sic*] numbers)
- 5—*Moi* (three numbers)
- 6—*Étude* (no. 1)
- 7—*Bouquet Violet*
- 8—*Extras* (First Set, three [*sic*] numbers)
- 9—*Extras* (Second Set, three numbers)
- 10—*Extras* (Third Set, four [*sic*] numbers)

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<sup>205</sup> See Orlando Courrège, “168. O compositor não explora os caminhos banais, usados, já feitos,” *Jornal de Matosinhos*, September 11, 1998.

## Third Period—after 1935

- 1—*Valsas* (thirteen [sic] numbers)
- 2—*Prelúdios* (thirteen numbers)
- 3—*Queixumes* (twenty-four numbers)
- 4—*Mazurkas* (new set—four numbers)
- 5—*Românticas* (three numbers)
- 6—*Humorísticas*—folk character (two numbers)

## Fourth Period—after 1951

- 1—*Saudades* (four numbers)
- 2—*Divertimentos* (five numbers)

## Forthcoming

- 1—*Estados de Alma*
- 2—*Fantasia*<sup>206</sup>

This list presents some inaccuracies and omissions. The first two periods are taken directly from 1937's *Óscar da Silva através da crítica*, perpetuating the inaccuracies it presented. In the first period, the *Nocturno* and the *Tarantela* are given an anachronistic earlier place, as first presented in *Piano: Op. I a XII; Óscar da Silva (Volume I)*, from c. 1915–1919; the *Marcha Triunfal* is also out of chronological place, being an early work, and the inclusion of *Dona Mécia* as a work for piano supports the idea that this was the score that won the award in St. Louis. For the second period, all of the effectively published works are given in order, but the inaccuracies are reproduced verbatim: *Vieilleries* has eleven numbers, the first set of *Extras* has four numbers, and the last set of *Extras* has three numbers. In the third period, the *Valsas* consist of nine numbers, and both *Brasiliense* and *Embalos* are missing. From the “forthcoming” section, only *Estados de Alma OS I/72* were published. But the *Fantasia OS I/73* was performed several times by its dedicatee Fernando Lares, and was recorded by American pianist and scholar Nancy Lee Harper.

In 1954, a succession of tributes brought a fitting culmination to a life on stage and a life in music, in the complementary roles of composer and pianist. The last published collection for

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<sup>206</sup> Óscar da Silva, *Divertimentos* (Lisbon: Ocidente, 1953), back cover.

piano came out, in *Edições Ocidente*. With the title of *Estados de Alma* (States of Mind, or States of the Soul), it comprises twenty-six numbers with individual titles, making it Óscar da Silva's largest published work. Again, pages from different times resurface: number eleven, *Humorismo*, is a shorter version of *Toujours Gai*, the third number of *Moi...* from the 1930s.

At this point, the new compositions had been available for some time, and we are able to find an American review of *Saudades* from June 1954. It read

The two collections by the venerable Portuguese concert pianist, Óscar da Silva, are strangely anachronistic mixtures of music in the tradition of bravura playing and salon music of the past century, spiced up with highly chromatic harmonic idioms. Though Silva is not regarded as a leading representative of Portuguese creative art, these publications have been issued under the official sponsorship of no less than four national and municipal bodies, a fact which suggests that there were considerations other than purely musical ones for such a bestowal of homage. Possibly it was done to celebrate the termination of a distinguished career as performing artist. Whatever the reason, it is to be regretted that those responsible did not feel impelled to select a composer who would be more representative of the status of Portuguese music of the present day, especially since Portuguese composers, among all those of the Western musical nations, are chronically the most poorly represented by published editions of their works.<sup>207</sup>

This review presents an accurate portrayal of Óscar da Silva's musical style in the first sentence, although even there it is obvious that the reviewer considers this style out-of-date, *passé*. These editions were indeed an homage to a great artist with a great body of work, and—as I hope to have shown throughout this narrative—an artist attuned with his country as it traversed through the *fin-de-siècle*, the First Republic, and finally Estado Novo. More than a representative of the “present day,” Óscar da Silva was, in 1954, the leading musical representative of the Portuguese travails through the first half of the twentieth century.

On June 29 and 30, in Porto, Óscar da Silva was honored in twin events in Porto. The first, at the Ateneu Comercial, was a fitting recapitulation, as the concert part of the event started

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<sup>207</sup> Albert T. Luper, review of *Guia Prático. Practical Guide. Album 11* by Heitor Villa-Lobos; *Dansas Brasileiras* by Claudio Santoro; *Six Sketches for Piano. Seis Bocetos para Piano* by Manuel Herrarte; *Saudades para piano* by Óscar da Silva, *Notes*, 2nd ser., 11, no. 3 (June 1954), 445.

with Óscar da Silva playing his *Sonata Saudade* with violinist Paulo Manso. Fernando Lares performed four numbers from *Queixumes*, two *Prelúdios*, and the premiere of *Fantasia*. Ernestina da Silva Monteiro, together with cellist Carlos Figueiredo, performed the premiere of Óscar da Silva's *Suite* for cello and piano.

The second event was at Teatro Rivoli, a concert by the Orquestra Sinfónica do Conservatório (Symphony Orchestra of the Conservatory) directed by the Italian Ino Savini. The program consisted entirely of works by Óscar da Silva, with excerpts from *Dona Mécia* and *Marian*, the orchestral version of *Berceuse* (from *Bagatelas*), an orchestration of *Toada Beiroa* (from *Páginas Portuguesas*), and ending with *Alma Crucificada*. The concert also featured *Miniaturas* for string quartet, and a selection of solo piano pieces played again by Fernando Lares: two numbers from *Estados de Alma*, two *Prelúdios*, and *Fantasia*.

The program of this concert included a list of works very similar to the one published with *Divertimentos*, marking *Estados de Alma* as not yet published. It also presented, for the first time, a last section titled "Uncertain Dates," where we find, for solo piano: *Minuetto*, *Berceuse*, *Complaintes* (ten [*sic*] numbers), *Seis números dedicados a animais* (Six numbers dedicated to animals), and *Fileuse*. While it would be tempting to see some of these pieces in the *Minuetto*, the *Berceuse* and *L'Écureuil* from *Bagatelas*, there is no definitive proof. The *Complaintes* and the *Fileuse* are traced above, and possibly *Papillon* is another of those pieces "dedicated to animals."

According to Hugo Rocha, writing a review of the concert at the Rivoli for *O Comércio do Porto* on the following day,

at the beginning of the third and last part of the concert, Master Óscar da Silva was given a truly apothecic tribute by the audience. For a long time the public, from the parterre to the boxes, the mezzanine, the balcony, and the gallery, dedicated to Óscar da Silva an enthusiastic standing ovation. To the public acclaim followed the official praise. Invited by the under-secretary of state for National Education to come up to his box, Master Óscar da Silva received, from the hands of Dr. Veiga de Macedo, the insignia of

Grand Officer of the Order of St. James [GOSE], with which the Head of State rewarded him and that, in the name of the President of the Republic, that Government official placed on his chest, amid a new, warm and lasting ovation from the audience.

(Ao iniciar-se a terceira e última parte do concerto, foi prestada, pelo auditório, a Mestre Óscar da Silva homenagem verdadeiramente apoteótica. Durante largos momentos, o público da plateia aos camarotes, às frisas, ao balcão e à geral, de pé, dedicou a Óscar da Silva entusiástica ovação. À consagração do público seguiu-se a consagração oficial. Convidado pelo sr. sub-secretário de Estado da Educação Nacional a ir ao seu camarote, Mestre Óscar da Silva ali recebeu, das mãos do sr. dr. Veiga de Macedo, as insígnias do grande oficialato da Ordem de Sant'Iago, com que o Chefe do Estado o galardoou e que, em nome do sr. Presidente da República, aquele membro do Governo lhe colocou ao peito, entre nova, calorosa e prolongada ovação do público.)<sup>208</sup>

This official award is also mentioned by Courrège, quoting from an article in *Diário do Norte*.<sup>209</sup>

However, in the database of the Order, where the award of ComSE to Óscar da Silva in 1937 is documented, no notice of the award of GOSE is given. Also, in the personal objects preserved both at the Biblioteca Florbela Espanca and at the Porto Conservatory, there is only one set of insignia, for the ComSE. Perhaps the award of 1954 was a reenactment of the 1937 one, or public records were lost.

On July 12, the Club de Leça, where Óscar da Silva had first performed in 1896, also organized a tribute to the composer. Again, it was a fitting salute from the small town of Leça da Palmeira, where the young composer lived with his parents and sojourned later in life in several friends' houses whenever he was in Portugal. After this series of tributes, Óscar da Silva accepted the plea of a former student of his, Aurélia Marques da Silva, to come and live with her and her husband, the medical doctor José Augusto Marques da Silva, in Leça da Palmeira. This would be his final home.

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<sup>208</sup> Hugo Rocha quoted himself in “À margem do Centenário de Óscar da Silva,” *O Tripeiro*, 6th ser., 10, no. 11 (November 1970), 324.

<sup>209</sup> Orlando Courrège, “171. Óscar da Silva é condecorado com o grau de grande Oficial da Ordem de Santiago de Espada conferida pelo Chefe do Estado General Craveiro Lopes.” *Jornal de Matosinhos*, October 2, 1998.



The event at the Club de Leça started with a lecture by musicologist Porfirio Rebelo Bonito. Afterwards, Ernestina da Silva Monteiro performed some numbers from *Dolorosas* and *Images*, as well as *Scherzo à la Valse*. She was again joined by Carlos Figueiredo in the *Suite* for cello and piano. The violinist Henri Mouton and the pianist Maria Adelaide Diogo de Freitas Gonçalves performed the *Suite* op. 8 for violin and piano. The last numbers were for songs by Óscar da Silva, sung by Maria Fernanda Correia and accompanied by the composer. It would be the last public performance of Óscar da Silva as a pianist.

The article published by Fernando Lopes Graça in 1956, in his *Dicionário de Música Ilustrado*, is a remarkable work of synthesis, respect, and thoughtfulness. Nowadays considered the greatest Portuguese composer of the twentieth century, Lopes Graça was ostracized by the Estado Novo for his outspoken political opposition, and membership in the Portuguese Communist Party. In this light, the article is telling of the stature of Óscar da Silva as a Portuguese composer, at the time of his death. It reads

SILVA, ÓSCAR DA (Porto, 21-IV-1870). Portuguese pianist and composer, his full name is Óscar da Silva Courrège Araújo. He first studied in Porto, with Félix Moreira de Sá, Miguel Ângelo Pereira, and Artur Ferreira. Moving to Lisbon at age thirteen, he studied piano with Timóteo da Silveira and harmony with Victor Hussla. He makes a mark as a pianist of note and in 1892 moves to Germany with the goal of perfecting his art. In the Leipzig Conservatory he is taught by Ruthardt (Piano), Reinecke (Interpretation), Jadassohn (Counterpoint and Fugue), and Oscar Paul (History and Aesthetic of Music). He then moves to Frankfurt am Main, and in this city's conservatory he works with the illustrious Clara Schumann, to whose memory he since then devotes heartfelt worship. Completing his musical education, he begins a brilliant concertizing career, dedicated mainly to his own compositions. After playing in several European cities, he settles in Lisbon, where his talent is highly celebrated. He associates himself with a group of intellectuals that included, among others, Carlos Malheiro Dias, Manuel Penteadó, and Júlio Dantas. It is from a libretto from the latter that he composes the "lyrical novella" in two acts *Dona Mécia*, sung with remarkable success at the Coliseu dos Recreios, in 1901. Previously he had presented his symphonic poem in five tableaux *Marian*, and he won, with the *Marcha triunfal do centenário da Índia*, the first prize of the competition organized for this commemoration. He is considered the musical representative par excellence of Portuguese "saudosism," having been elevated to this title by the leader of the movement, Teixeira de Pascoais. The works from this period that best voice his aesthetic leaning are

the *Dolorosas* and the *Páginas Portuguesas* for piano—the former also exist in orchestral versions—and the *Sonata Saudade* (1915), for violin and piano. Óscar da Silva resumes meanwhile his concertizing career, visiting North America, Africa, and Brazil. In this country—which the composer considered his second homeland and where he was held in high esteem—he settles for many years, although this does not preclude some occasional visits to Portugal. He returns for good in 1954, invited by the government, to compile and publish his works, a task that has progressed with the support of the Instituto de Alta Cultura. He lives currently in Porto, with a pension from the Fundação da Casa de Bragança [House of Bragança Foundation].

Óscar da Silva is essentially a composer for the piano, and has beyond any doubt enriched the scarce Portuguese literature for this instrument with a number of valuable pages. His fundamental romanticism, throughout a large part of his musical production, extends the musical language of the 1800s, his style being similar to that of Schumann and Brahms. However, in some of his recent works, like the *Waltzes*, the *Preludes*, the *Queixumes*, and the *Mazurkas*, one can notice in the composer a commendable intention of harmonic renewal. This, perhaps not without a certain loss in spontaneity, grants his organic romanticism a new hue.

(SILVA, ÓSCAR DA [Porto, 21-IV-1870]. Pianista e compositor português, de seu nome completo Óscar da Silva Courrège Araújo. Fez os seus primeiros estudos no Porto, com Félix Moreira de Sá, Miguel Ângelo Pereira e Artur Ferreira, e em Lisboa, para onde se traslada aos treze anos de idade, com Timóteo da Silveira [piano] e Victor Hussla (harmonia). Afirmado-se pianista de valor, segue em 1892 para a Alemanha, a fim de se aperfeiçoar na sua arte. No Conservatório de Leipzig recebe os ensinamentos de Ruthardt [Piano], Reinecke [Interpretação], Jadassohn [Contraponto e Fuga] e Oscar Paul [História e Estética da Música]. Vai depois para Frankfurt am Main e no Conservatório desta cidade trabalha com a ilustre Clara Schumann, a cuja memória ficou votando sentido culto. Terminada a sua educação musical, inicia uma brilhante carreira de concertista, sobretudo consagrada à execução das suas obras. Depois de se fazer ouvir em várias cidades da Europa, estabelece-se em Lisboa, onde o seu talento é altamente festejado. Liga-se a uma roda de intelectuais a que pertenciam, entre outros, Carlos Malheiro Dias, Manuel Penteadado e Júlio Dantas, e é sobre um libreto deste último que compõe a “novela lírica” em dois actos *Dona Mécia*, cantada com notável êxito no Coliseu dos Recreios, em 1901. Anteriormente havia dado a conhecer o poema sinfónico em cinco quadros intitulado *Miriam* [sic] e obtido, com a *Marcha triunfal do centenário da Índia*, para banda, o primeiro prémio do concurso oficialmente organizado para esse efeito. Considerado o representante musical por excelência do “saudosismo” português e, como tal, guindado pelo corifeu do movimento, Teixeira de Pascoais, as obras que neste período melhor exprimem a sua orientação estética são as *Dolorosas* e as *Páginas portuguesas*, para piano—aquelas existindo também em versão orquestral—e a *Sonata Saudade* [1915], para violino e piano. Óscar da Silva prossegue entretanto a sua carreira de pianista, visitando a América do Norte, a África e o Brasil. Neste país, que o compositor considerava a sua segunda pátria e onde gozava de grande consideração, se fixa por largos anos, sem impedimento de ocasionais visitas a Portugal, aqui regressando definitivamente em 1954, a convite do Governo, para compilar e editar as suas obras, tarefa que tem prosseguido

com o patrocínio do Instituto para a Alta Cultura. Vive actualmente no Porto, com uma pensão outorgada pela Fundação da Casa de Bragança.

Óscar da Silva é essencialmente um compositor para piano, havendo sem dúvida enriquecido a escassa literatura nacional do instrumento com um certo número de páginas valiosas. O seu romantismo fundamental prolonga em grande parte da sua produção a linguagem musical de Oitocentos, apresentando-se o seu estilo com o de Schumann e Brahms. Contudo, em algumas das suas últimas obras, como as *Valsas*, os *Prelúdios*, os *Queixumes* e as *Mazurcas*, observa-se no compositor um louvável propósito de renovação harmónica, que, porventura não sem uma certa perda de espontaneidade, confere ao seu romantismo orgânico um novo matiz.)<sup>210</sup>

The entry is supplemented by an “essential list of compositions,” divided into stage works (*Dona Mécia*), orchestral works (Triumphant March, *Marian*, and *Dolorosas*), chamber music (a string quintet, a string quartet, a piano quartet, *Sonata Saudade*, *Melodia*, and *Frases*, for violin and piano), voice and piano works (eight *Romances*), and solo piano. The list presents, in order,

*Rapsódia portuguesa*, Four Pieces, Scherzo, Nocturne, *Imagens*, Tarantella, Mazurkas (two sets), *Dolorosas* (also for orchestra), *Petites valse*s, *Páginas portuguesas*, *Bagatelas*, *Girouettes*, *Pandemonium*, *Nostalgies*, *Vieilleries*, *Moi*, *Bouquet violet*, *Extras* (three sets), thirteen [*sic*] Waltzes, thirteen Preludes, *Queixumes*, *Românticas*, *Humorísticas*, *Estados de alma*, *Saudades*, five *Divertimentos*.

(*Rapsódia portuguesa*, Quatro trechos, Scherzo, Nocturno, *Imagens*, Tarantela, Mazurcas [2 cadernos], *Dolorosas* [orquestradas], *Petites valse*s, *Páginas portuguesas*, *Bagatelas*, *Girouettes*, *Pandemonium*, *Nostalgies*, *Vieilleries*, *Moi*, *Bouquet violet*, *Extras* [3 cadernos], 13 Valsas, 13 Prelúdios, *Queixumes*, *Românticas*, *Humorísticas*, *Estados de alma*, *Saudades*, 5 *Divertimentos*.)<sup>211</sup>

Lopes Graça presents subtle points with great accuracy. He rightly presents Óscar da Silva’s studies in Portugal as private instruction with several prominent musicians, as opposed to presenting him as a student of the Lisbon Conservatory. In Leipzig, he names all of da Silva’s teachers, but frames his lessons with Clara Schumann in a conservatory in Frankfurt, which is not true. He shows Óscar da Silva in Lisbon before the 1910 revolution, working and being a part of a common cultural movement with Júlio Dantas. He mentions *Marian* as predating *Dona Mécia*,

<sup>210</sup> Fernando Lopes Graça, “Silva, Óscar da,” in Tomás Borba and Fernando Lopes Graça, *Dicionário de música, ilustrado*, vol. 2 (Lisbon: Cosmos, 1956), 550–551.

<sup>211</sup> *Ibid.*, 551.

although the symphonic poem was premiered in 1922. He gives due credit to *Marcha Triunfal* as the winner of a competition. He also rightly describes Óscar da Silva as the musical representative of post-1910 saudosism, presenting *Dolorosas* and *Páginas portuguesas* alongside the more obvious *Sonata Saudade* as fitting examples of this aesthetic. The remaining biographical information is accurate, except for the year of Óscar da Silva's permanent return to Portugal, which is 1951 and not 1954.

The most interesting part of this entry is its objective, non-polemical definition of Óscar da Silva's musical style, in mid-twentieth-century terms. The term “fundamental, organic romanticism” does not necessarily have a negative connotation. It seems to indicate a great respect for an art that is coherent with itself and with the world that saw its birth. Lopes Graça lauds da Silva for his contribution to the Portuguese piano literature, the largest of his age, and one of but a handful of Portuguese composers who throughout history wrote as much for the keyboard. At the end, he also takes note of a process of renewal of the musical language in da Silva's works. Lopes Graça perceptively frames these harmonic developments within Óscar da Silva's ever-present “organic romanticism.” The order of the list of compositions for piano is for the most part chronologically accurate. It seems to stem from the various printed lists we have been looking at, especially due to the persistent reference to “thirteen” Waltzes and the placing of the Nocturne and the Tarantella in an earlier context.

On August 21, 1956, the composer and conductor Ivo Cruz—then the director of the Lisbon Conservatory—wrote a letter to Óscar da Silva, lamenting that the library of the conservatory did not have the older master's score and parts to *Alma Crucificada*. He also expressed the wish that da Silva would bequeath all his musical works to the library. He then mentioned

that his most recent composition for piano was titled *Homenagens* (Homages) and consisted of three numbers: *To Richard Strauss*, *To Manuel de Falla*, and *To Óscar da Silva*. He wrote that

this work expresses my admiration for the creative talent of these composers, but also for their position as defenders of Western spirituality.

I am proud that Portugal can contribute, through my dear Friend's work, with a place in this defense of European culture's traditional values.

(Esta obra expressa a minha admiração pelo talento criador dos compositores, mas também pela sua atitude de defensores da espiritualidade Ocidental.

Sinto-me orgulhoso de Portugal contribuir através da obra do meu querido Amigo um lugar nesta defesa dos tradicionais valores da cultura Europeia.)<sup>212</sup>

Both Richard Strauss and Manuel de Falla had already passed away. By symbolically placing Óscar da Silva in such distinguished company, Ivo Cruz raises a much larger flag, the great cultural and political divide of twentieth-century Europe: tradition and spirituality stand opposed to an ideal of progress that rejects past and memory and is intrinsically materialistic. This ideal can be seen in the work of the First Republic in Portugal, and we can view the Estado Novo as a reaction to it. There was never any doubt about which was Óscar da Silva's side, and these words make it plain.<sup>213</sup>

The problem with a critical assessment of a composer's body of work—and of its relative worth within a narrative of music history—is that by relating it first and foremost to other music the historian is almost always trapped in a “progress” narrative, noting changes and discoveries as the defining moments. The overall picture of an age is more complex, for different cultural, social, and aesthetic realities coexist at any given point, sometimes in close geographical proximity. In the case of Óscar da Silva, all the sources cited thus far agree that his work was

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<sup>212</sup> Letter from Ivo Cruz. Óscar da Silva Collection, P-Pc.

<sup>213</sup> At this time, Europe was politically divided in two. The central-European socialist ideals that fueled the Portuguese republican revolution in 1910 had evolved, in the Union of Soviet Socialist Republics, into a communist state that effectively controlled half of Europe by the 1950s. Portugal would keep its own Estado Novo, with anti-socialist sensibilities, until 1974.

remarkably consistent with his cultural milieu, cited with different terms throughout this narrative: “expression,” “spirituality,” “modern,” “organic romanticism.” Of these, the word “modern” may seem out of place, because it is commonly used to define music of the first half of the twentieth century that rejects expression, spirituality, and any hint of romanticism. Óscar da Silva claimed for his works a definition of “modern” where the continuity of an aesthetic is emphasized over a break with tradition. A reflection on the role of music as part of a larger socio-cultural civilizational model is outside of the reach of this biography. But it seems obvious that the reception history of da Silva as a pianist and as a composer presents him as an important musical personality during his lifetime, directly linked to a worldview that presented tradition and spirituality as core values—a worldview that after his time came to be considered conservative, even reactionary.

On March 6, 1958, Óscar da Silva died in Leça da Palmeira. In his wallet, apart from his own business card, there was a business card from António de Oliveira Salazar, and a prayer card portraying the Virgin Mary with white lilies (also called Madonna Lilies), as can still be seen today.<sup>214</sup> These memorabilia state da Silva’s allegiances more clearly than any written declaration would. At his request, the last number of the *Dolorosas*—mentioned by the composer as a funeral march—was played at the church of Leça da Palmeira by the Porto Symphony Orchestra, for the funeral on March 8.

The national radio—there was no television broadcast in Portugal yet—did a live broadcast of the funeral procession to the cemetery in Leça da Palmeira. The broadcaster, Fernando Vitorino de Sousa, recalled a life in music, and said that

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<sup>214</sup> Óscar da Silva Collection, P-Pc. In addition to da Silva’s wallet, this collection has many other personal items.

Óscar da Silva, a complete musician, was a romantic for whom formal beauty was not a convention, but an intimate and sincere expression. The romanticism of his music was the reflection of his soul. And in the geniality of his pages, in the gentleness of his notes, in the beauty of his themes, there was the portrait of himself.

Óscar da Silva was truly, as has already been said, the last romantic in music.

(Óscar da Silva, músico inteiro, era um romântico para quem a beleza formal não o era por convenção, mas por expressão íntima e sincera. O romantismo da sua música era o espelho da sua alma. E na doçura das suas páginas, na suavidade das suas notas, na beleza dos seus temas, estava o retrato de si próprio.

Óscar da Silva era verdadeiramente, como já foi dito, o último romântico da música.)<sup>215</sup>

For the centennial of his birth, there were at least three concerts commemorating the life and works of Óscar da Silva, all with the participation of the Porto Symphony Orchestra conducted by Silva Pereira. On July 23, the concert at the Club de Leça featured António Victorino d'Almeida at the piano, performing five of the *Queixumes*. On November 10, the parish hall of Leça da Palmeira hosted a concert where pianist Olga Prats played two numbers from *Dolorosas*, three numbers from *Bagatelas*, and six numbers from *Imagens*. Finally, on December 21, the Ateneu Comercial do Porto presented a concert where Eurico Tomás de Lima played one number from *Bagatelas*, one number from *Dolorosas*, two numbers from *Páginas portuguesas*, and two numbers from *Queixumes*. This concert was broadcast live by the national radio, and a recording of it exists in the radio archives. As a fitting cap to the celebration of Óscar da Silva's work, in April and May 1971 the Teatro Nacional de S. Carlos presented *Dona Mécia*, for the first time performed in Portuguese. The conductor was Manuel Ivo Cruz.<sup>216</sup>

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<sup>215</sup> Transcript of the broadcast. Óscar da Silva Collection, P-Pc.

<sup>216</sup> Manuel Ivo Cruz (1935–2010) was the son of Ivo Cruz.

## **PART 2: A Provisional Catalogue of Solo Piano Works**

### **CHAPTER 6. Chronological Catalogue**

This catalogue presents, for the first time, Óscar da Silva's solo piano works in chronological order, according to the biographical material available. The details of dating the various published works are explained in the biography, and the reasoning behind the placement of unpublished works in the chronology is addressed in the dates and comments sections for each entry.

In this catalogue, each work is attributed a unique number in the format OS I/x.y. OS stands for Óscar da Silva. The roman numeral I means a first group of compositions catalogued, works for solo piano in this instance. Additions to the catalogue may follow, either by myself or by other scholars interested in cataloguing his vocal and instrumental works. The number x is assigned according to the chronological order, identifying a standalone piece or a collection. The number y identifies a piece within a collection. When an individual piece appears in several collections, it will have a unique number for each appearance.

Each work is identified by a **TITLE**. When it is a collection, titles of individual movements/numbers are also given. Alternate titles are also given for works that were published several times and/or in different countries. Each individual movement/number is described in terms of **KEY**, **TIME SIGNATURE**, and **TEMPO** indication. A key in brackets means that, although the key signature and final cadence agree with the given key, the musical text is tonally fluid and constantly modulating. **DATES** of publication and/or first performance are given when known. These are taken from the biography. In most cases, no date of composition is known, as the autographs are not dated. When no dates are known at all, a brief justification for the chronological choice is given.



When a work bears a DEDICATION it is also given, even if it is only present in the autograph or in one of the editions. The SOURCES are, where available, autographs. When no autograph or copyist's manuscript is available, the source is the published version. The cited manuscripts are found in the Óscar da Silva Collection housed at the Biblioteca Municipal Florbela Espanca, Câmara Municipal de Matosinhos, Portugal (P-MAbm), the Óscar da Silva Collection housed at the library of the Conservatório de Música do Porto, Portugal (P-Pc), and the Manuel Ivo Cruz Collection housed at the library of the Universidade Católica Portuguesa, Porto, Portugal (P-Puc). Most of the manuscripts from P-MAbm present numbers written in colored pencil. The numbers in red correspond to the list of manuscripts that Dr. Marques da Silva bequeathed to the municipality, as was the dying wish of Óscar da Silva. They are presented in brackets. There is also a different numbering, in blue. These are presented in parentheses. Each manuscript is detailed in terms of dimensions, number of staves per page, and number of pages. A COMMENTARY elaborates on the chronological choice, when necessary. It also contextualizes movements/numbers that appear in various sources, and were in some cases published several times, as part of different collections. Finally, a DISCOGRAPHY details the available commercial recordings of a work or movement/number.

### **OS I/1**

TITLE: *Hymno Infantil*

KEY: F Major. TIME SIGNATURE: 4/4. TEMPO: [none given]

DATES: 1881, sung at the Palácio de Cristal, Porto.

DEDICATION: “Pelo menino Óscar da Silva Araújo / oferecido à Exma Snra D. Marcellina Xhavier”

SOURCES: Autograph, P-MAbm. [no. 87] (no. 108)  
29.5 × 21.2 cm, 12 staves per page, 3 pages.

COMMENTARY: This is a solo piano version of the choral piece.

### **OS I/2**

TITLE: *Quasi “Minuête”*

KEY: E-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Com certa graça”

DATES: 1885, the published version claims that it was “composed at fifteen years old.”

1901, published in the magazine *Brasil-Portugal* no. 69 (December 1), Lisbon.

SOURCES: Autograph, P-MAbm. [no. 48] (no. 24)  
 “Menuetto para piano.”  
 35 × 26.7 cm, 12 staves per page, 1 page.

### OS I/3

TITLE: *Estudo-Capricho*

KEY: F-sharp Minor. TIME SIGNATURE: 3/8. TEMPO: “Allegro con fuoco”

DATES: 1890, Óscar da Silva performed a piece with this title in a concert at the Real Academia de Amadores de Música, in Lisbon.

SOURCES: Autograph, P-MAbm. [no. 81] (no. 49)  
 22.1 × 29.8 cm, 10 staves per page, 5 pages.

### OS I/4

TITLE: *Melodia no. 1*

KEY: E-flat Major. TIME SIGNATURE: 2/4. TEMPO: “Moderato espressivo”

DATES: 1890, Óscar da Silva performed a *Melodia* in a concert at the Real Academia de Amadores de Música, in Lisbon.

SOURCES: Autograph, P-MAbm. [no. 15] (no. 98)  
 35.5 × 26.5 cm, 12 staves per page, 4 pages.

COMMENTARY: There are three autographs titled *Melodia* at P-MAbm. Each could be the one performed in 1890. See also *Melodia no. 3* OS I/5 and *Melodia para piano* OS I/6.

### OS I/5

TITLE: *Melodia no. 3*

KEY: G-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Andante”

DATES: 1890, Óscar da Silva performed a *Melodia* in a concert at the Real Academia de Amadores de Música, in Lisbon.

SOURCES: Autograph, P-MAbm. [no. 17] Incomplete.  
 Signed “Óscar da Silva Araújo.”  
 28.2 × 22.1 cm, 12 staves per page, 3 pages.

COMMENTARY: There are three autographs titled *Melodia* at P-MAbm. Each could be the one performed in 1890. This one identifies the author by the name he used then, the same name he used when he enrolled at the Leipzig Conservatory. See also *Melodia no. 1* OS I/4 and *Melodia para piano* OS I/6.

### OS I/6

TITLE: *Melodia para piano*

KEY: A-flat Major. TIME SIGNATURE: 4/4. TEMPO: “Andante”

DATES: 1890, Óscar da Silva performed a *Melodia* in a concert at the Real Academia de Amadores de Música, in Lisbon.

SOURCES: Autograph, P-MAbm. [no. 39] (no. 18)  
 32.7 × 25.8 cm, 12 staves per page, 4 pages.

COMMENTARY: There are three autographs titled *Melodia* at P-MAbm. Each could be the one performed in 1890. See also *Melodia no. 1* OS I/4 and *Melodia no. 3* OS I/5.

**OS I/7**

TITLE: *Valsa no. 1*

KEY: A-flat Major. TIME SIGNATURE: 3/4. TEMPO: [none given]

DATES: The handwriting is similar to the other manuscripts of the late 1800s.

SOURCES: Autograph, P-MAbm. (no. 96) Complete.

Very deteriorated manuscript, with crumbling edges.

35 × 27.5 cm [approx.], 12 staves per page, 4 pages.

**OS I/8**

TITLE: *Valsa “no. 2”*

KEY: G-flat Major. TIME SIGNATURE: 3/4 TEMPO: “Allegro non troppo”

DATES: 1891, Óscar da Silva played a *Valsa em Sol bemol* in a concert at Salão da Trindade, Concerto Tavares, in Lisbon, on June 11.

DEDICATION: “Ao Exmo. Sr. José Teixeira da Silva Braga, Jr.”

SOURCES: Autograph, P-MAbm. [no. 19] (no. 92) Incomplete.

Staff paper with print mark “B. & H. Nr. 4. C.”

35.5 × 27 cm, 12 staves per page, 3 pages.

COMMENTARY: José Teixeira da Silva Braga was a business man from Porto. He helped Óscar da Silva financially during his time in Frankfurt. Óscar da Silva dedicated *Vier Klavierstücke* to his wife, Celiza Braga.

**OS I/9**

TITLE: *Melodia no. 2*

KEY: F Major. TIME SIGNATURE: 3/4. TEMPO: “Andante espressivo”

DATES: 1892, Óscar da Silva performed a *Melodia em Fá* in a concert at the Real Academia de Amadores de Música, in Lisbon.

SOURCES: Autograph, P-MAbm. [no. 16] (no. 4)

28.2 × 22.9 cm, 10 staves per page, 4 pages.

**OS I/10**

TITLE: *Prelúdio no. 1*

KEY: B-flat Major. TIME SIGNATURE: 2/4. TEMPO: “Andantino”

DATES: The handwriting is similar to the other manuscripts of the late 1800s.

SOURCES: Autograph, P-MAbm. [no. 21] (no. 3) Complete.

Author’s name appears as “Óscar da Silva Araújo.”

“No. 1” is an addition in pencil. Also in pencil, “Op. 5,” crossed.

27.7 × 22.2 cm, 10 staves per page, 3 pages.

**OS I/11**

TITLE: *Prelúdio no. 2, em Lá Maior*

KEY: A Major. TIME SIGNATURE: 6/8. TEMPO: “Agitato”

DATES: 1892, Óscar da Silva performed a *Prelúdio em Lá* in a concert at the Real Academia de Amadores de Música, in Lisbon.

SOURCES: Autograph, P-Pc. [no number]

Signed “Óscar da S.<sup>a</sup> Araújo.”

28 × 22 cm, 10 staves per page, 2 pages.

**OS I/12**

TITLE: *Romance no. 1*

KEY: E Major. TIME SIGNATURE: 2/4. TEMPO: “Andante con moto”

DATES: The handwriting is similar to the other manuscripts of the late 1800s.

SOURCES: Autograph, P-MAbm. [no. 20] (no. 94) Complete.

“[illegible] no. 1” written in pencil.

Staff paper with print mark “B. & H. / No. 18. A. / 5. 09.”

35.5 × 27 cm, 10 staves per page, 3 pages.

**OS I/13**

TITLE: *Sonho de noiva*

KEY: F Minor / F Major. TIME SIGNATURE: 2/2. TEMPO: “Com graça”

DATES: The handwriting is similar to the other manuscripts of the late 1800s.

SOURCES: Autograph, P-MAbm. (no. 58) Complete.

21.1 × 29 cm, 10 staves per page, 2 pages.

**OS I/14**

TITLE: *Rhapsodie Portugaise* (Op. 1) / *Rapsódia Portuguesa*

KEY: G Major. TIME SIGNATURE: 6/8. TEMPO: “Molto vivo e giocoso”

DATES: 1893, published by Edition Peters, Leipzig.

1894, performed by Óscar da Silva in Paris, Salle Érard, on April 6.

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

SOURCES: Copyist manuscript, P-MAbm. (no. 104)

Titled “Rhapsodie Portugaise.” Signed date, “920.”

27.7 × 21 cm, 8 staves per page, 22 pages.

**OS I/15**

TITLE: *Impromptu, Op. 2*

KEY: B Major. TIME SIGNATURE: 4/4. TEMPO: “Allegro agitato”

DATES: The handwriting is similar to the other manuscripts of the late 1800s.

SOURCES: Autograph, P-MAbm. [no. 78] Complete.

28.2 × 22.1 cm, 10 staves per page, 8 pages.

**OS I/16**

TITLE: *Vier Klavierstücke* (Op. 2) / *Quatro Trechos*

**OS I/16.1** 1. *Walzer / Valsa*

KEY: C Major. TIME SIGNATURE: 3/4. TEMPO: “Lento”

**OS I/16.2** 2. *Romanze / Romance*

KEY: F Major. TIME SIGNATURE: 3/4. TEMPO: “Andante con moto”

**OS I/16.3** 3. *Tanz / Dança*

KEY: D-flat Major. TIME SIGNATURE: 2/4. TEMPO: “Leggiero e grazioso”

**OS I/16.4** 4. *Galopp-Etude / Estudo*

KEY: A Major. TIME SIGNATURE: 6/8. TEMPO: “Presto”

DATES: 1893, published by Breitkopf & Härtel, Leipzig.

1894, performed by Óscar da Silva in Paris, Salle Érard, on April 6 (*Valsa, Romance*).

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

DEDICATION: “Frau Celiza Braga gewidmet” (1893 edition only)

SOURCES: Autograph, P-MAbm. (no. 109)

*Valsa* and *Romance* only.

Staff paper with print mark “C. A. Klemm. / B. No. 2.”

35.5 × 27.1 cm, 12 staves per page, 23 pages.

### OS I/17

TITLE: *Spielerei*

KEY: A Major. TIME SIGNATURE: 2/4. TEMPO: [none given]

DATES: 1894, performed by Óscar da Silva in Paris, Salle Pleyel, on March 17.

SOURCES: Autograph, P-MAbm. [no. 46] (no. 23) Incomplete.

Staff paper with print mark “C. A. Klemm. / B. No. 2.”

35.5 × 27.1 cm, 12 staves per page, 11 pages.

### OS I/18

TITLE: *Scherzo à la valse* (Op. 4)

KEY: A-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Vivo” (1895), “Presto” (c. 1915–1919)

DATES: 1894, performed by Óscar da Silva in Paris, Concerts D’Harcourt, on February 25.

1895, published by Gebrüder Hub & Co., Leipzig.

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

DEDICATION: “À S. A. I. Madame La Comtesse d’Eu.” (1895 edition only)

SOURCES: 2 autographs, P-MAbm.

[no. 24] (no. 93) “Scherzo no. 1”

34.4 × 25.6 cm, 12 staves per page, 7 pages.

[no. 88] (no. 53) “Scherzo à la Valse”

Staff paper with print mark “266.”

Used as fair copy, pagination inserted in blue pencil.

34 × 27,2 cm, 12 staves per pages, 8 pages.

DISCOGRAPHY: Óscar da Silva, *Sorrows (Dolorosas); Images; Scherzo a la Valse; Bagatelles; Portuguese Pages Nos. 9 and 11*, Miguel Henriques (piano), PortugalSom 870037/PS, 1989, compact disc.

Track 16.

### OS I/19

TITLE: *Scherzo no. 2*

KEY: G Minor. TIME SIGNATURE: 3/4. TEMPO: [none given]

DATES: The handwriting is similar to the other manuscripts of the late 1800s.

SOURCES: Autograph, P-MAbm. [no. 76] (no. 47) Complete.

Staff paper with print mark “R. C. 1.”

31 × 23.6 cm, 12 staves per page, 7 pages.

### OS I/20

TITLE: *Dominó-Valsa*

KEY: B-flat Major. TIME SIGNATURE: 3/4. TEMPO: [none given]

SOURCES: Autograph, P-MAbm. [no. 23] (no. 97)  
 “Valse pour piano par D’Ojuara” written in blue pencil.  
 “Incognito” written in black, crossed in blue pencil.  
 Staff paper with print mark “266.”  
 34.6 × 27.5 cm, 12 staves per page, 5 pages.

COMMENTARY: There is no date on the MS, but the print mark is the same as the autograph for *Scherzo à la valse*. “Ojuara” is “Araujo” spelled backwards.

## OS I/21

TITLE: *Bilder / Images (Op. 6) / Imagens*

**OS I/21.1** 1. *Indécision / Indecisão*

KEY: D Major. TIME SIGNATURE: 3/4. TEMPO: “*ad libitum*”

**OS I/21.2** 2. *Naïveté / Ingenuidade*

KEY: G Minor. TIME SIGNATURE: 2/2. TEMPO: “Allegro espressivo”

**OS I/21.3** 3. *Constance / Constância*

KEY: A Minor. TIME SIGNATURE: 6/8. TEMPO: “Andante con moto e espressivo”

**OS I/21.4** 4. *Découragement / Desalento*

KEY: G Major. TIME SIGNATURE: 3/4. TEMPO: “Adagio non troppo”

**OS I/21.5** 5. *Espérance / Esperança*

KEY: A Major. TIME SIGNATURE: 3/4. TEMPO: “Molto vivace”

**OS I/21.6** 6. *Passion / Paixão*

KEY: D Major. TIME SIGNATURE: 6/8. TEMPO: “Agitato”

**OS I/21.7** 7. *Coquetterie / Coquetteria*

KEY: G Major. TIME SIGNATURE: 2/4. TEMPO: “Assai Allegro”

DATES: 1895, published by Raabe & Plothow, Berlin.

1896, performed by Josef Weisz in Berlin, on January 13.

c. 1900, published by Sasseti & Ca., Lisbon.

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

DEDICATION: “Frau Schmidt-Lafourcade gewidmet” (1895 edition only)

SOURCES: Published versions.

12 staves per page, 14 pages.

DISCOGRAPHY: Nancy Lee Harper (pianist), *Música Portuguesa para Piano, Vol. 3*, Numérica NUM1228, 2012, compact disc. Includes *Images* no. 6, *Passion*, track 7.

Óscar da Silva, *Sorrows (Dolorosas); Images; Scherzo a la Valse; Bagatelles; Portuguese Pages Nos. 9 and 11*, Miguel Henriques (piano), PortugalSom 870037/PS, 1989, compact disc. Includes the complete *Images*, tracks 9–15.

## OS I/22

TITLE: *Marcha triunfal do Centenário da Índia (Op. 3)*

KEY: E-flat Major. TIME SIGNATURE: 4/4. TEMPO: “Tempo de Marcha”

DATES: 1898, published by Sasseti & Ca., Lisbon. Published in two versions: original, and simplified.

1898, performed by Óscar da Silva in Setúbal, Teatro D. Amélia, on March 19.

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

DEDICATION: “À Digníssima Comissão Central Executiva do Centenário da Índia” (1898 edition only)

SOURCES: Autograph, P-MAbm [no. 89] (no. 54)  
Simplified version, complete.  
Staff paper with print mark “B. C. No. 3.”  
34.2 × 26.7 cm, 14 staves per page, 4 pages.  
Autograph, P-MAbm [no number]  
Original version, a quarter of the folio is missing.

### OS I/23

TITLE: *Mazurka*

KEY: F Major. TIME SIGNATURE: 3/4. TEMPO: “Tempo de ‘Mazurka’”

DATES: 1900, published in the magazine *Brasil-Portugal* no. 37 (August 1), Lisbon.

SOURCES: Published version, *Brasil-Portugal*.  
20 staves per page, 1 page.

### OS I/24

TITLE: *Dona Mécia: Novela Lírica do Séc. XIII; Sete números para piano*

**OS I/24.1** *Coro das Fiandeiras*

KEY: A Minor. TIME SIGNATURE: 2/2. TEMPO: “Allegro tranquilo”

**OS I/24.2** *Romance de Dona Mécia*

KEY: C Major. TIME SIGNATURE: 3/4. TEMPO: “Allegretto”

**OS I/24.3** *“Trova” Portuguesa*

KEY: E Major. TIME SIGNATURE: 2/4. TEMPO: “Allegretto”

**OS I/24.4** *“Trova” Espanhola*

KEY: F-sharp Minor. TIME SIGNATURE: 3/4. TEMPO: “Allegro grazioso”

**OS I/24.5** *Oração*

KEY: E-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Andante tranquilo”

**OS I/24.6** *Charamelas Portuguesas: Coro Guerreiro*

KEY: D Major. TIME SIGNATURE: 4/4. TEMPO: “Allegro pomposo”

**OS I/24.7** *Charamelas Portuguesas: Marcha*

KEY: E-flat Major. TIME SIGNATURE: 4/4. TEMPO: “Tempo de marcha”

DATES: 1901, Lyric novella *Dona Mécia* opens in Lisbon, Coliseu dos Recreios, on July 4.

1904, Gold Medal for “Musical Scores” at the Louisiana Purchase Exposition (St Louis World’s Fair).

SOURCES: Published version.  
14 staves per page, 18 pages.

### OS I/25

TITLE: *Melodia-Valsa*

KEY: F Major. TIME SIGNATURE: 2/4. TEMPO: “Andante espressivo”

DATES: 1902, published in the magazine *Brasil-Portugal* no. 75 (March 1), Lisbon.

SOURCES: Published version, *Brasil-Portugal*.  
18 staves per page, 1 page.

**OS I/26**

TITLE: *Fariboles (Danses-Fantaisistes)*

**OS I/26.2** 2.

KEY: F-sharp Minor. TIME SIGNATURE: 3/4. TEMPO: “Vivo”

**OS I/26.6** 6.

KEY: D Major. TIME SIGNATURE: 3/4. TEMPO: [none given].

DATES: 1903, collection performed by Óscar da Silva at the Conservatório, in Porto, on May 17.

1917, nos. 2 and 6 published in the *Almanaque do Jornal de Notícias* for 1918, Porto.

SOURCES: Published numbers, *Almanaque do Jornal de Notícias*.

14 staves per page, 4 pages.

**OS I/27**

TITLE: *Capriccietto*

KEY: E-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Tempo de Valsa”

DATES: 1904, published in the *Comércio do Porto Ilustrado*, in December.

SOURCES: Published version, *Comércio do Porto Ilustrado*.

16 staves per page, 2 pages.

**OS I/28**

TITLE: *Mazurkas* (Op. 9–10)

**OS I/28.1** Op. 9, no. 1

KEY: E-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Mit Entschlossenheit / Avec Resolution”

**OS I/28.2** Op. 9, no. 2 (*Homage*)

KEY: F-sharp Minor. TIME SIGNATURE: 3/4. TEMPO: “Zärtlich / Avec Tendresse”

**OS I/28.3** Op. 9, no. 3

KEY: D-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Avec Coquetterie”

**OS I/28.4** Op. 9, no. 4

KEY: A Minor. TIME SIGNATURE: 3/4. TEMPO: “Mit Eitelkeit / Avec Frivolité”

**OS I/28.5** Op. 10, no. 1

KEY: F Major. TIME SIGNATURE: 3/4. TEMPO: “Mit Lust / Avec Gaieté”

**OS I/28.6** Op. 10, no. 2

KEY: F Major. TIME SIGNATURE: 3/4. TEMPO: “Mit Melancholie / Avec Melancolie”

**OS I/28.7** Op. 10, no. 3

KEY: C Major. TIME SIGNATURE: 3/4. TEMPO: “Mit Innigkeit / Avec Energie”

**OS I/28.8** Op. 10, no. 4

KEY: D Minor. TIME SIGNATURE: 3/4. TEMPO: “Veränderlich / Avec Inconstance”

DATES: 1908, published by Hch. Kaven, Berlin.

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

DEDICATION: “Meinem lieben Freunde Herrn Professor Adolf Ruthardt gewidmet” (1908 edition only)

SOURCES: Autograph, P-MAbm. [no. 90] (no. 63)

Used as fair copy.



Staff paper with print mark “B. C. No. 3.”

34.2 × 26.7 cm, 14 staves per page, 12 pages.

COMMENTARY: Date appears as “1906,” corrected to “1908.” Each Mazurka has a title in French, crossed and transformed in tempo/character indication. Op. 9 no. 3 would also be published later, in the collection *Bagatelas OS I/40*. Sassetti

DISCOGRAPHY: Sofia Lourenço (pianist), *Porto Romântico—Mazurkas e Romanzas*, Numérica NUM1157, 2007, compact disc. Includes Mazurkas Op. 9 nos. 2 and 3, tracks 3 and 4.

## OS I/29

TITLE: *Dolorosas - Musique Intime* (Op. 11)

### OS I/29.1 I.

KEY: B Major. TIME SIGNATURE: 3/4. TEMPO: “Lento serio”

### OS I/29.2 II.

KEY: F-sharp Minor. TIME SIGNATURE: 2/4. TEMPO: “Andante malinconico”

### OS I/29.3 III.

KEY: B-flat Minor. TIME SIGNATURE: 3/4. TEMPO: “Andante sostenuto”

### OS I/29.4 IV.

KEY: B-flat Major. TIME SIGNATURE: 2/4. TEMPO: “Andante non molto”

### OS I/29.5 V.

KEY: D-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Allegretto”

### OS I/29.6 VI.

KEY: B Major. TIME SIGNATURE: 4/4. TEMPO: “Quasi Adagio”

### OS I/29.7 VII.

KEY: D-flat Major. TIME SIGNATURE: 2/4. TEMPO: “Andante dolento”

### OS I/29.8 VIII.

KEY: B Minor. TIME SIGNATURE: 3/4. TEMPO: “Lento funereo”

DATES: 1911, published by Hch. Kaven, Berlin.

c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

1924, published by Sassetti & Ca., Lisbon. Plate no. 1278.

DEDICATION: “Fraulein Marie Burgos gewidmet” (MS [no. 14] only)

SOURCES: Autograph, P-MAbm. [no. 14] (no. 91) Incomplete.

Staff paper with print mark “B. C. No. 3.”

34.3 × 26.7 cm, 14 staves per page, 20 pages.

Copyist manuscript, P-MAbm. (no. 106)

Signed date, “920.”

27.9 × 21.2 cm, 12 staves per page, 27 pages.

COMMENTARY: [no. 14] (no. 91) presents, on the cover page, the indication “Copyright 1901, by Hch. Kaven, Berlin.” On the first page, in pencil, it also presents the indication “Copyright 1911, by HcH. Kaven.” Pages 15 and 16 are missing, corresponding to the last 13 measures of VI. VII and VIII have the crossed numberings of “IX” and “X.”

DISCOGRAPHY: Joel Bello Soares (pianist), *Romantismo e Pós-Romantismo na Cidade do Porto*.

Mundo da Canção, 1991, compact disc. Includes the complete *Dolorosas*, tracks 6–13.

Olga Prats (pianist), *Olga Prats: Piano Singular*, Trem Azul TA003, 2007, compact disc. Includes *Dolorosas* no. 3, track 3.

Óscar da Silva, *Sorrows (Dolorosas); Images; Scherzo a la Valse; Bagatelles; Portuguese Pages Nos. 9 and 11*, Miguel Henriques (piano), PortugalSom 870037/PS, 1989, compact disc. Includes the complete *Dolorosas*, tracks 1–8.

### OS I/30

TITLE: *Fado*

KEY: B Minor. TIME SIGNATURE: 2/4. TEMPO: “Moderato”

SOURCES: Autograph, P-MAbm [no number]  
Cut leaf of staff paper with print mark “B. C. No. 3.”  
21 × 27 cm, 8 staves per page, 1 page.

COMMENTARY: Although the manuscript is undated, the staff paper similar to *Mazurkas* and *Dolorosas* makes it likely that it was composed around the same time.

### OS I/31

TITLE: *Valsa Brilhante* (Op. [blank] no. 1)

KEY: D Major. TIME SIGNATURE: 3/4. TEMPO: [none given]

SOURCES: 3 autographs, P-MAbm.  
[no number] “Valsa para Piano,” incomplete.  
35.5 × 26.5 cm, 12 staves per page, 5 pages.  
[no. 22] (no. 95)  
The same folio contains *Valsa* Op. [blank] no. 2.  
Staff paper with print mark “B. C. No. 3.”  
33.9 × 27 cm, 14 staves per page, 5 pages.  
[no. 55] (no. 29) “Valsa no. 3”  
Complete version, with some differences, of *Valsa Brilhante*.  
36.8 × 27.3 cm, 12 staves per page, 6 pages.

COMMENTARY: Although [no. 22] (no. 95) is undated, the staff paper similar to *Mazurkas* and *Dolorosas* makes it likely that it was composed around the same time.

### OS I/32

TITLE: *Valsa* (Op. [blank] no. 2)

KEY: D Major. TIME SIGNATURE: 3/4. TEMPO: [none given]

SOURCES: Autograph, P-MAbm. [no. 22] (no. 95)  
In the same folio of *Valsa Brilhante*.  
Staff paper with print mark “B. C. No. 3.”  
33.9 × 27 cm, 14 staves per page, 2 pages.

COMMENTARY: Although [no. 22] (no. 95) is undated, the staff paper similar to *Mazurkas* and *Dolorosas* makes it likely that it was composed around the same time.

### OS I/33

TITLE: *Tarantella* (“Op. 7,” in Óscar da Silva (*Volume I*))

KEY: B Major. TIME SIGNATURE: 6/8. TEMPO: “Presto”

DATES: 1915, first performance by Óscar da Silva in Porto, Theatro Gil Vicente, on March 6.  
c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

SOURCES: 3 autographs, P-MAbm.

[no number] Pencil draft.  
 Staff paper with print mark “B. C. No. 3.”  
 34.3 × 26.7 cm, 14 staves per page, 4 pages.  
 [no. 52] (no. 27) Incomplete.  
 Pages 1–16 only.  
 35.2 × 27 cm, 12 staves per page, 16 pages.  
 (no. 27) Incomplete.  
 Staff paper with print mark “B. C. No. 3.”  
 33.4 × 26.7 cm, 14 staves per page, 12 pages.

### OS I/34

TITLE: *Nocturno (O Sonho)* (“Op. 5,” in *Oscar da Silva (Volume I)*)  
 KEY: G-sharp Minor. TIME SIGNATURE: 6/8. TEMPO: “Quasi lento”  
 DATES: 1915, first performance by Óscar da Silva in Porto, Teatro Gil Vicente, on March 6.  
 c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.  
 SOURCES: Published version, Litografia Nacional.  
 12 staves per page, 6 pages.

### OS I/35

TITLE: *Bolas de Sabão*  
**OS I/35.1** [1.]  
**OS I/31.2** [2.]  
 DATES: 1916, mentioned in the tribute speech at the last presentation of *Dona Mécia* in Porto, on February 27.  
 COMMENTARY: No print or manuscript version is known at this time.

### OS I/36

TITLE: *Dear little thing..*  
 KEY: E-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Lentement”  
 DATES: 1919, date written in the manuscript, “19/07/919.”  
 SOURCES: Autograph, P-MAbm. [no. 115] (no. 66)  
 22.9 × 29.7 cm, 6 staves per page, 1 page.

### OS I/37

TITLE: *Les Petites Valses* (Op. 12)  
**OS I/37.1** [1.]  
 KEY: C-sharp Minor. TIME SIGNATURE: 3/4. TEMPO: “Lento”  
**OS I/37.2** [2.]  
 KEY: B Major. TIME SIGNATURE: 3/4. TEMPO: “Ad libitum”  
**OS I/37..3** [3.]  
 KEY: G-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Tempo de Valsa”  
**OS I/37.4** [4.]  
 KEY: B Minor. TIME SIGNATURE: 3/4. TEMPO: “Deciso”  
**OS I/37.5** [5.]  
 KEY: G-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Presto”

DATES: 1919, performed by Óscar da Silva in Rio de Janeiro.  
c. 1915–1919, published by Litografia Nacional, Porto. Part of *Piano: Op. I a XII; Óscar da Silva (Volume I)*.

SOURCES: Autograph, P-MAbm [no. 84]  
“Petite Valse no. 5”  
34.4 × 25.7 cm, 12 staves per page, 3 pages.  
Published version, Litografia Nacional.  
12 staves per page, 15 pages.

COMMENTARY: [2.] would also be published later, in the collection *Bagatelas OS I/40*.

### OS I/38

TITLE: *Páginas Portuguesas: Toadas e Danças*

1st Book

**OS I/38.1** no. 1 *Quizumba*

KEY: E Major. TIME SIGNATURE: 4/4. TEMPO: “Allegro Brillhante”

**OS I/38.2** no. 2

KEY: C-sharp Minor. TIME SIGNATURE: 2/4. TEMPO: “Leggieramente e con umore”

**OS I/38.3** no. 3 *Fado*

KEY: C Minor. TIME SIGNATURE: 2/4. TEMPO: “Lento espressivo”

**OS I/38.4** no. 4 *Malhão*

KEY: D Major. TIME SIGNATURE: 4/4. TEMPO: “Vivacissimo con allegrezza”

**OS I/38.5** no. 5 *Folia*

KEY: A Major. TIME SIGNATURE: 2/4. TEMPO: [none given]

**OS I/38.6** no. 6 *Valentim*

KEY: D Major. TIME SIGNATURE: 4/4. TEMPO: “Festevolmente”

2nd Book

**OS I/38.7** no. 7

KEY: C-sharp Major. TIME SIGNATURE: 6/8. TEMPO: “Larghetto - Allegro e marcato assai”

**OS I/38.8** no. 8 *Fandango*

KEY: D-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Prestissimo”

**OS I/38.9** no. 9 *Toada Beirôa (Lafões)*

KEY: G Minor. TIME SIGNATURE: 6/8. TEMPO: “Lentamente”

**OS I/38.10** no. 10 *Pirolito*

KEY: F Major. TIME SIGNATURE: 2/2. TEMPO: “Vivace”

**OS I/38.11** no. 11

KEY: D Minor. TIME SIGNATURE: 3/4. TEMPO: “Andante malinconico”

**OS I/38.12** no. 12 *S. João - Chegadoinho*

KEY: E Major. TIME SIGNATURE: 4/4 - 2/4. TEMPO: “Maestoso - Molto vivo e grazioso”

DATES: 1921, Óscar da Silva performed four *Páginas Portuguesas* in Funchal, Madeira, on December 19.

c. 1923–1924, published by Litografia Castro, Lisbon.

DEDICATION: “A Timótheo da Silveira” (1st Book), “Ao meu amigo Caetano Teixeira Marques Rodrigues” (2nd Book)

SOURCES: Published version, Litografia Castro.

10 staves per page, 40 pages.

DISCOGRAPHY: Óscar da Silva, *Sorrowes (Dolorosas); Images; Scherzo a la Valse; Bagatelles; Portuguese Pages Nos. 9 and 11*, Miguel Henriques (piano), PortugalSom 870037/PS, 1989, compact disc.

Includes *Páginas Portuguesas* no. 9, *Tóada Beirôa (Lafões)*, and no. 11, tracks 23–24.

### OS I/39

TITLE: *Papillons aux jardins / Papillon dans le jardin / Butterflies / Borboletas*

KEY: F Major. TIME SIGNATURE: 3/4. TEMPO: “Presto e grazioso”

DATES: 1922, performed by Óscar da Silva in Horta, Faial, Azores, on March 30.

SOURCES: 3 autographs, P-MAbm.

[no number] “Papillons”

34.9 × 27.1 cm, 12 staves per page, 5 pages.

[no. 86] (no. 52) “Papillons”

30.7 × 21.9 cm, 14 staves per page. 5 pages.

[no. 65] (no. 39) “Butterflies”

34.4 × 26 cm, 12 staves per page, 4 pages.

COMMENTARY: [no. 65] uses a repeat sign to indicate a reprise of the musical material, the other manuscripts write the reprise in full.

### OS I/40

TITLE: *Bagatelas*

**OS I/40.1** 1. *Prelude*

KEY: B Minor. TIME SIGNATURE: 4/4. TEMPO: “Andante tranquillo”

**OS I/40.2** 2. *Mazurka (Coquette)*

KEY: D-flat Major. TIME SIGNATURE: 3/4. TEMPO: “Tempo di Mazurka”

**OS I/40.3** 3. *Menuet (transcription d'orchestre)*

KEY: F-sharp Minor. TIME SIGNATURE: 3/4. TEMPO: “Moderato”

**OS I/40.4** 4. *Valse*

KEY: B Major. TIME SIGNATURE: 3/4. TEMPO: [none given]

**OS I/40.5** 5. *Berceuse*

KEY: G-flat Major. TIME SIGNATURE: 6/8. TEMPO: “Quietamente ed suavemente”

**OS I/40.6** 6. *L'Écureuil*

KEY: D Major. TIME SIGNATURE: 3/4. TEMPO: “Presto - Vivo”

DATES: 1908, *Mazurka* published for the first time.

c. 1915–1919, *Valse* published for the first time.

1921, Óscar da Silva performed *Berceuse* in Funchal, Madeira, on December 21.

1922, Óscar da Silva performed *Menuet* in Lisbon, on December 17.

1924, Óscar da Silva performed *Esquilo* [“L'Écureuil”] in Portalegre, on May 6.

c. 1923–1924, complete *Bagatelas* published by Sasseti & Ca., Lisbon. Plate no. 1272.

SOURCES: for *Mazurka*, see *Mazurkas* (Op. 9–10) **OS I/28**.

for *Valse*, see above, *Les Petites Valses* (Op. 12) **OS I/37**.

Autograph, P-MAbm. [no. 44] (no. 81) *Berceuse*, orchestral score.

Autograph, P-MAbm. [no. 47] *Menuet*, orchestral score, incomplete.

Published version, Sasseti.

10 staves per page, 11 pages.

COMMENTARY: Both *Mazurka* and *Valse* appear in previous published collections. *Menuet* and *Berceuse* are piano transcriptions of original orchestral works by Óscar da Silva. See *Mazurkas* (Op. 9–10) **OS I/28** and *Les Petites Valses* (Op. 12) **OS I/37**.

DISCOGRAPHY: Óscar da Silva, *Sorrows (Dolorosas); Images; Scherzo a la Valse; Bagatelles; Portuguese Pages Nos. 9 and 11*, Miguel Henriques (piano), PortugalSom 870037/PS, 1989, compact disc. Includes the complete *Bagatelas*, tracks 17–22.

### **OS I/41**

TITLE: *Serenata Oriental*

KEY: A Minor. TIME SIGNATURE: 4/4. TEMPO: [none given]

DATES: 1922, orchestral version performed in Lisbon, on December 17.

SOURCES: Autograph, P-MAbm. [no. 45] (no. 22)  
 “Versão para piano” [Version for Piano]  
 31.4 × 23.8 cm, 10 staves per page, 4 pages.  
 Autograph, P-MAbm. [no number]  
 Orchestral score.

COMMENTARY: This a transcription for piano of the first number of an orchestral suite titled *Orientaes*. The other numbers are *Languida* and *Ela dança...*

### **OS I/42**

TITLE: *Suite Marian*

**OS I/42.1** 1. *Duo*

KEY: C Major. TIME SIGNATURE: 3/4. TEMPO: “Agitato”

**OS I/42.2** 2. *Reverie*

KEY: F-sharp Major. TIME SIGNATURE: 4/4. TEMPO: [none given]

**OS I/42.3** [3.]

**OS I/42.4** 4. *Desalento (Morte)*

KEY: B-flat Minor. TIME SIGNATURE: 4/4. TEMPO: “Quasi Adagio”

**OS I/42.5** 5. *Sinos*

KEY: C Major. TIME SIGNATURE: 4/4. TEMPO: “Vivace con allegrezza”

DATES: 1922, orchestral version performed in Lisbon, on December 17.

SOURCES: 3 autographs, P-MAbm.  
 [no. 79] (no. 37) Only 1. *Duo*. Incomplete.  
 34.2 × 27 cm, 14 staves per page.  
 [no. 63] Complete manuscripts of 2. *Reverie* and 4. *Desalento (Morte)*.  
 Staff paper with print mark “B. C. No. 3.”  
 34.2 × 27 cm, 14 staves per page.  
 [no number] Only 5. *Sinos*. Incomplete.  
 21.6 × 28.7 cm, 8 staves per page.

COMMENTARY: There is an incomplete autograph of the orchestral score at P-MAbm, also labeled (no. 37). The piano version seems to predate the orchestral version. The program played in 1922 read: *Marian (Poema Lírico)* - 1. *Despedida*, 2. *Devaneio*, 3. *Bailado Luso-Árabe*, 4. *Morte de Marian*, 5. *Regresso da expedição*.

**OS I/43**

TITLE: *Complaintes-Queixumes*

**OS I/43.1 I.**

KEY: [G Minor]. TIME SIGNATURE: 3/4. TEMPO: “Andante, quasi Adagio”

**OS I/43.2 II.**

KEY: [A Minor]. TIME SIGNATURE: 3/4. TEMPO: “Moderato”

**OS I/43.3 III.**

KEY: [A Minor]. TIME SIGNATURE: 6/8. TEMPO: “Agitato”

**OS I/43.4 IV.**

KEY: [G-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Andante”

**OS I/43.5 V.**

KEY: [no perceived tonality]. TIME SIGNATURE: 4/4. TEMPO: “Quasi Adagio”

**OS I/43.6 VI.**

KEY: [F-sharp Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegretto moderato”

**OS I/43.7 [VII.]****OS I/43.8 VIII.**

KEY: [F-sharp Minor]. TIME SIGNATURE: 12/8. TEMPO: “Andante sostenuto”

DATES: 1923, performed by Óscar da Silva in Lisbon, on December 16—nos. I, IV, V, VI, and VIII only.

SOURCES: Autograph, P-MAbm. [no number] Incomplete.  
31.8 × 23.8 cm, 10 staves per page, 22 pages.

COMMENTARY: The main manuscript is missing pages 17–18, probably VII. This manuscript is together with a group of 10 fragments with the same music, also with no numbering. The third number from *Complaintes* appears later as the first number of the published collection *Vieilleries*, with some minor differences. See *Vieilleries* **OS I/50**.

**OS I/44**

TITLE: *Palmilhando / Amourette*

**OS I/44.1 I.**

KEY: E Major. TIME SIGNATURE: 2/2. TEMPO: [none given]

**OS I/44.2 II.**

KEY: A Major. TIME SIGNATURE: 2/4. TEMPO: “Tempo de Valsa”

DATES: 1923, string orchestra version—*Palmilhando, Amourette e Estúrdia*—performed in Lisbon, on December 16.

SOURCES: Autograph, P-MAbm. [no number]  
31.5 × 24 cm, 10 staves per page, 10 pages.  
Autograph, P-MAbm. [no. 49] “Battant la Semelle”  
“1. Allegretto, 2. Amourette, 3. Spèglerie (Estúrdia)”  
Orchestral score.

COMMENTARY: Like *Marian*, these are piano versions of orchestral works.

**OS I/45**

TITLE: *Fileuses*

**OS I/45.1 1.**

KEY: E Major. TIME SIGNATURE: 6/8. TEMPO: “Molto leggiero”

**OS I/45.2 2.**

KEY: D Major. TIME SIGNATURE: 6/8. TEMPO: “Allegro molto”  
 DATES: 1930, referenced by Álvaro Pinto (Sacavém) in his book *Música moderna portuguesa e seus representantes*, Lisbon.

SOURCES: 2 autographs, P-MAbm.  
 [no. 41] (no. 19) *Fileuses* 1–2.  
 30.8 × 21.7 cm, 14 staves per page, 8 pages.  
 [no number] *Fileuse* 1, incomplete.  
 32.5 × 23.4 cm, 12 staves per page, 2 pages.

COMMENTARY: In the incomplete manuscript, the last 16 measures are missing. *Fileuse* 1 appears later as *Omphale*, in the collection *Extras, 1.er Cahier*. See *Extras, 1.er Cahier OS I/53*.

### OS I/46

TITLE: *Remembrance*

KEY: A Minor. TIME SIGNATURE: 12/8. TEMPO: “Andante sostenuto”

DATES: 1930, referenced by Alfredo Pinto (Sacavém) in his book *Música moderna portuguesa e seus representantes*, Lisbon.

SOURCES: Autograph, P-MAbm. [no. 35] (no. 89)  
 31.6 × 24 cm, 10 staves per page, 4 pages.

COMMENTARY: The manuscript bears the indication “Estados indefinidos,” in pencil. It could be related to a collection referenced by Alfredo Pinto, *Estudos indefinidos* (4 numbers), of which we know nothing else about.

### OS I/47

TITLE: *Girouettes*

#### OS I/47.1 I.

KEY: [A Minor]. TIME SIGNATURE: 3/4. TEMPO: “Presto leggiero”

#### OS I/47.2 II.

KEY: [A-flat Major]. TIME SIGNATURE: 12/16 [2/4]. TEMPO: “Allegro”

#### OS I/47.3 III.

KEY: [C Major]. TIME SIGNATURE: 6/8. TEMPO: “Presto”

#### OS I/47.4 IV.

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Presto leggiero”

DATES: 1934, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4551.

SOURCES: Autograph, P-MAbm. [no. 27] (no. 7)  
 Used as fair copy, pagination inserted in red pencil.  
 32 × 23.4 cm, 12 staves per page, 14 pages.

### OS I/48

TITLE: *Pandemonium*

KEY: [E Minor]. TIME SIGNATURE: 4/4. TEMPO: “Allegro - Presto - Allegro agitato”

DATES: 1934, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4559.

SOURCES: Autograph, P-MAbm. [no. 28] (no. 8)  
 Used as fair copy, pagination inserted in red pencil.  
 32 × 23.4 cm, 12 staves per page, 13 pages.



**OS I/49**TITLE: *Nostalgies***OS I/49.1 I.**

KEY: [A-flat Major]. TIME SIGNATURE: 4/4.

**OS I/49.2 II.**

KEY: [G Major]. TIME SIGNATURE: 6/8.

**OS I/49.3 III.**

KEY: [G Minor]. TIME SIGNATURE: 3/4.

**OS I/49.4 IV.**

KEY: [D Minor]. TIME SIGNATURE: 3/4.

**OS I/49.5 V.**

KEY: [C-sharp Minor]. TIME SIGNATURE: 3/4.

**OS I/49.6 VI.**

KEY: [D Minor]. TIME SIGNATURE: 4/4.

**OS I/49.7 VII.**

KEY: [no perceived tonality]. TIME SIGNATURE: 4/4.

**OS I/49.8 VIII.**

KEY: [no perceived tonality]. TIME SIGNATURE: 3/4.

**OS I/49.9 IX.**

KEY: [C Minor]. TIME SIGNATURE: 3/4 - 4/4.

**OS I/49.10 X.**

KEY: [A Major]. TIME SIGNATURE: 6/4.

TEMPO: "Toutes les numéros que composent cette collection, doivent être joués lentement et avec grand sentiment nostalgique."

DATES: 1934, published by "Conseil d'Éducation National"—Ministère de l'Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4572.

SOURCES: 2 autograph, P-MAbm.

[no number] Incomplete.

Earlier manuscript, with some crossed pieces, and others titled "cantares," "VI," and "Passe-Temps."

31.6 × 23.2 cm, 12 staves per page.

[no. 30] (no. 10)

Used as fair copy, pagination inserted in red pencil.

32 × 23,4 cm, 12 staves per page, 12 pages.

**OS I/50**TITLE: *Vieilleries***OS I/50.1 I. *Impatiente***

KEY: [A Minor]. TIME SIGNATURE: 6/8. TEMPO: "Allegro agitato"

**OS I/50.2 II. *Confiante***

KEY: [E-flat Minor]. TIME SIGNATURE: 6/8. TEMPO: "Allegro comodo"

**OS I/50.3 III. *Gaie***

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: "Tempo di Valzer"

**OS I/50.4 IV. *Incertaine***

KEY: [no perceived tonality]. TIME SIGNATURE: 6/8. TEMPO: "Andantino"

**OS I/50.5 V. *Méditative***

KEY: [E Major]. TIME SIGNATURE: 2/4. TEMPO: “Andante con moto e gravità”

**OS I/50.6** VI. *Agitée*

KEY: [D-sharp Minor]. TIME SIGNATURE: 2/4. TEMPO: “Allegro, agitato”

**OS I/50.7** VII. *Découragée*

KEY: [no perceived tonality]. TIME SIGNATURE: 2/4. TEMPO: “Lento recitando”

**OS I/50.8** VIII. *Triste*

KEY: [G-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Moderato ben tenuto”

**OS I/50.9** IX. *Furieuse*

KEY: [B Major]. TIME SIGNATURE: 6/8. TEMPO: “Allegretto furioso”

**OS I/50.10** X. *Revoltée*

KEY: [B Minor]. TIME SIGNATURE: 4/4. TEMPO: “Prestissimo”

**OS I/50.11** XI. *Marche des Lunatiques*

KEY: [A Minor]. TIME SIGNATURE: 4/4. TEMPO: “Alla marcia”

DATES: 1934, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4593.

SOURCES: Autograph, P-MAbm. [no. 25] (no. 5) Incomplete.

The first number is missing.

The order in the manuscript is X. *Revoltée*, IV. *Incertaine*, V. *Méditative*, III. *Gaie*, II. *Confiante*, IX. *Furieuse*, VII. *Découragée*, VIII. *Triste*, VI. *Agitée*, XI. *Marche des Lunatiques*.

32 × 23.4 cm, 12 staves per page, 27 pages.

COMMENTARY: the first number of *Vieilleseries* is the third number of *Complaintes-Queixumes*. See *Complaintes-Queixumes OS I/43*.

## OS I/51

TITLE: *Trois Études - no. 1*

KEY: [E Major]. TIME SIGNATURE: 4/4. TEMPO: “Con moto”

DATES: 1934, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4598.

SOURCES: Autograph, P-Pc.

Used as fair copy, pagination inserted in red pencil.

32 × 23.4 cm, 12 staves per page, 6 pages.

COMMENTARY: Of the three etudes advertised in the title, only this one was published.

## OS I/52

TITLE: “*Moi...*”

**OS I/52.1** I. *Feu*

KEY: [C-sharp Minor]. TIME SIGNATURE: 4/4. TEMPO: “Allegro con fuoco”

**OS I/52.2** II. *Cendres*

KEY: [Lá Maior]. TIME SIGNATURE: 4/4. TEMPO: “Andantino sentimentale”

**OS I/52.3** III. *Toujours Gai*

KEY: [B-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Molto leggiero”

DATES: 1934, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4599.

SOURCES: Autograph, P-MAbm. [no. 32] (no. 12)

Used as fair copy, pagination inserted in red pencil.

32 × 23.4 cm, 12 staves per page, 11 pages.

COMMENTARY: A shorter version of *Toujours Gai* appears later in *Estados de Alma*, as 11. *Humorismo*. See *Estados de Alma* **OS I/72**.

### OS I/53

TITLE: *Extras, 1.er Cahier*

**OS I/53.1 I. Proemium**

KEY: [G Major]. TIME SIGNATURE: 2/4. TEMPO: “Largo”

**OS I/53.2 II. Omfale**

KEY: [E Major]. TIME SIGNATURE: 6/8. TEMPO: “Tempo leggiero di ‘Fileuse’”

**OS I/53.3 III. En face d’une tombe**

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Lento, meditativo”

**OS I/53.4 IV. Badinage**

KEY: [B-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Vivacissimo”

DATES: 1935, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4653.

SOURCES: Autograph, P-MAbm. [no number] Incomplete.

Includes *Proemium*, *Omfale*, *En face d’une tombe*, and the first system of *Badinage*.

32 × 23.6 cm, 12 staves per page, 12 pages.

COMMENTARY: *Omfale* is the piece *Fileuse* 1. See *Fileuses* **OS I/45**.

### OS I/54

TITLE: *Bouquet Violet*

KEY: [no perceived tonality]. TIME SIGNATURE: 4/4. TEMPO: “Adagio”

DATES: 1935, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4654.

DEDICATION: “À memória do meu inolvidável e saudoso mestre Timóteo da Silveira.”

SOURCES: 2 autographs, P-MAbm.

[no number] Fragment with drafts, in pencil.

32 × 23.4 cm, 12 staves per page, 2 pages.

[no. 31] (no. 11) Incomplete, missing pages 3–6.

Used as fair copy, pagination inserted in red pencil.

32 × 23.4 cm, 12 staves per page, 8 pages.

COMMENTARY: The last section—2 pages—of *Bouquet Violet* appears later as the fourth number of *Saudades*. See *Saudades* **OS I/71**.

### OS I/55

TITLE: *Extras, 2.ème Cahier*

**OS I/55.1 I. Saudade**

KEY: [no perceived tonality]. TIME SIGNATURE: 3/4. TEMPO: “Andante ben tenuto”

**OS I/55.2 II. Après la récolte (Moissonneurs portugais de retour au village)**

KEY: A-flat Major. TIME SIGNATURE: 4/4. TEMPO: “Vivace con allegrezza”

**OS I/55.3 III. !?...**

KEY: [no perceived tonality]. TIME SIGNATURE: 2/4. TEMPO: “Andante tenuto e misterioso”

DATES: 1935, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4671.

SOURCES: Autograph, P-MAbm. [no. 37] (no. 16) *Saudade* only.  
Used as fair copy, pagination inserted in red pencil.  
32.1 × 23.7 cm, 12 staves per page, 13 pages. [total number of pages from the published version]

COMMENTARY: The first thirteen measures of *Saudade* are the same as the first number of the later *Saudades*, but after that the two pieces diverge. See *Saudades* **OS I/71**. This autograph includes three other pieces, grouped together as another book of *Extras*, unpublished to this day. See *Extras*, 2o. *Caderno* **OS I/57**.

### OS I/56

TITLE: *Extras*, 3.ème *Cahier*

**OS I/56.1** I. *Volubilis*

KEY: [A-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro vivace”

**OS I/56.2** II. *Nocturne*

KEY: [G-sharp Minor]. TIME SIGNATURE: 4/4. TEMPO: “Assai lento”

**OS I/56.3** III. *Prophétie no. 1*

KEY: [no perceived tonality]. TIME SIGNATURE: 4/4. TEMPO: “Quasi adagio”

DATES: 1935, published by “Conseil d’Éducation National”—Ministère de l’Instruction Publique—Portugal. Printed by Impressos Derosa, S. Paulo. Plate no. 4672.

SOURCES: Autograph, P-MAbm. [no number] *Volubilis* only.  
32 × 23.6 cm, 12 staves per page, 16 pages. [total number of pages from the published version]

### OS I/57

TITLE: *Extras*, 2o. *Caderno*

**OS I/57.1** I. *Valse*

KEY: [A-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Tempo di Valzer moderato”

**OS I/57.2** II. *Frivolité*

KEY: [B-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Molto leggiero”

**OS I/57.3** III. *Renúncia*

KEY: [D-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Allegro agitato”

SOURCES: Autograph, P-MAbm. [no. 37] (no. 16)  
Contains also *Saudade*, from *Extras*, 2.ème *Cahier*.  
32.1 × 23.7 cm, 12 staves per page, 9 pages.

COMMENTARY: This collection exists only in manuscript. *Valse* appears to be an early version of no. 8 *Inconstante*, from the *Valsas* collection published in 1947. See *Valsas* **OS I/62**. *Frivolité* is a shorter version, possibly earlier, of *Toujours Gai*, from “*Moi...*” See “*Moi...*” **OS I/52**.

### OS I/58

TITLE: *Gladiator*

KEY: [C-Major]. TIME SIGNATURE: 4/4. TEMPO: “Andantino - Quasi Presto - Allegro (a la ‘Marcia’)”

DATES: 1934, referenced in the back cover of the published *Trois Études - no. 1*, as part of a forthcoming collection of *Extras*.

1937, performed by Óscar da Silva in Lisbon, Teatro Nacional, on June 9.

SOURCES: 2 autographs, P-Pc.

[no number] Complete.

Annotation in pencil: "Ave Caesar, Morituri te salutant."

32.1 × 23.5 cm, 12 staves per page, 5 pages.

[no number] Fragment.

32.1 × 23.5 cm, 12 staves per page, 1 page.

COMMENTARY: This piece was never published, but it appeared frequently in Óscar da Silva's concerts from 1937 on.

### OS I/59

TITLE: *Duas Valsinhas*

#### OS I/59.1 [I.]

KEY: B-flat Major. TIME SIGNATURE: 3/4. TEMPO: "Moderato"

#### OS I/59.2 [II.]

KEY: A Major. TIME SIGNATURE: 3/4. TEMPO: "Animato"

DATES: 1937, published in the *Comércio do Porto Ilustrado*, in December.

SOURCES: Published version, *Comércio do Porto Ilustrado*.

8 staves per page, 2 pages.

### OS I/60

TITLE: *Préludes-Valses*

#### OS I/60.1 I.

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: "Allegro con brio"

#### OS I/60.2 II.

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: "Allegro comodo"

#### OS I/60.3 III.

KEY: [C-sharp Minor]. TIME SIGNATURE: 3/4. TEMPO: "Andantino"

#### OS I/60.4 IV.

KEY: [C-sharp Minor]. TIME SIGNATURE: 3/4. TEMPO: "Allegro vivace"

#### OS I/60.5 V.

KEY: [D-flat Major]. TIME SIGNATURE: 3/4. TEMPO: "Tempo di Valzer"

#### OS I/60.6 VI.

KEY: [A-flat Major]. TIME SIGNATURE: 3/4. TEMPO: "Leggiero"

#### OS I/60.7 VII.

KEY: [F Major]. TIME SIGNATURE: 3/4. TEMPO: "Quasi Adagio"

#### OS I/60.8 VIII.

KEY: [G-flat Major]. TIME SIGNATURE: 3/4. TEMPO: "Molto leggiero"

#### OS I/60.9 IX.

KEY: [A-flat Major]. TIME SIGNATURE: 3/4. TEMPO: "Allegro"

#### OS I/60.10 X.

KEY: [F Major]. TIME SIGNATURE: 3/4. TEMPO: "Allegro appassionato"

#### OS I/60.11 XI.

KEY: [D-flat Major]. TIME SIGNATURE: 3/4. TEMPO: "Tempo di Valzer"

#### OS I/60.12 XII.

KEY: [B-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Tempo de valsa lenta / Moderato”

**OS I/60.13 XIII.**

KEY: [D-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro vivace”

**OS I/60.14 XIV.**

KEY: [F-sharp Minor]. TIME SIGNATURE: 3/4. TEMPO: “Andante”

**OS I/60.15 XV.**

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Presto giocoso”

**OS I/60.16 XVI.**

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Animato”

**OS I/60.17 XVII.**

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Vivacissimo”

**OS I/60.18 XVIII.**

KEY: [G-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Molto calmo”

**OS I/60.19 XIX.**

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Prestissimo”

DATES: 1934, referenced in the back cover of the published *Trois Études - no. 1*, as forthcoming.

SOURCES: 3 autographs, P-MAbm. All heavily edited.

[no. 57] (no.30)

33.1 × 23.4 cm, 12 staves per page, 18 pages.

[no number]

33 × 23.4 cm, 12 staves per page, 20 pages.

[no. 34] (no. 14)

32 × 23.6 cm, 12 staves per page, 20 pages.

COMMENTARY: This collection was never published. [no. 34] has a manuscript cover similar to *Nostalgies* or “*Moi...*” All the manuscripts present changes in the order of the different numbers.

**OS I/61**

TITLE: *Tout Court*

**OS I/61.1 I. Berceau**

KEY: [A-flat Major]. TIME SIGNATURE: 4/4 - 6/8. TEMPO: “Grave - Andante”

**OS I/61.2 II. Passion**

KEY: [C Minor]. TIME SIGNATURE: 12/8. TEMPO: “Allegro agitato e appassionato”

**OS I/61.3 III. Desillusion**

KEY: [no perceived tonality]. TIME SIGNATURE: 4/4. TEMPO: “Lentamente”

**OS I/61.4 IV. Cyprés, Croix, Consumatum est!**

KEY: [F-sharp Major]. TIME SIGNATURE: 4/4. TEMPO: “Andante molto”

DATES: 1934, referenced in the back cover of the published *Trois Études - no. 1*, as forthcoming.

SOURCES: 3 autographs, P-MAbm. Archived together under [no. 40].

[no number] *Berceau* only. Draft.

31.3 × 23.2 cm, 12 staves per page, 3 pages.

[no number] *Consumatum est* only. Pencil draft.

31.3 × 23.2 cm, 12 staves per page, 1 page.

(no. 21) Complete.

31.3 × 23.2 cm, 12 staves per page, 7 pages.

COMMENTARY: This collection was never published. (no. 21) has many markings and comments written throughout the score, and a signed note on the last page: “antes de ir para a imprensa ainda precisa de ser limado. / As anotações a lápis são minhas, os elogios, são meus. / Óscar da Silva Março 1933.” (Before going to the press it still needs to be smoothed. / The pencil notes are mine, the accolades are mine. / Óscar da Silva March 1933.)

## OS I/62

TITLE: *Valsas*

**OS I/62.1** 1. *Espirituosa*

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Moderato - Vivo”

**OS I/62.2** 2. *Vibrante*

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Presto”

**OS I/62.3** 3. *Melancólica*

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Lento”

**OS I/62.4** 4. *Pretensiosa*

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro non molto”

**OS I/62.5** 5. *Apática*

KEY: [B Minor]. TIME SIGNATURE: 3/4. TEMPO: “Moderato”

**OS I/62.6** 6. *Coquette*

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Vivo”

**OS I/62.7** 7. *Caprichosa*

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro”

**OS I/62.8** 8. *Inconstante*

KEY: [A-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Lento”

**OS I/62.9** 9. *Encantadora*

KEY: [D Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro vivace”

DATES: 1947, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “Às suas compatriotas dedica o Autor.”

SOURCES: Autograph, P-MAbm. [no. 37] (no. 16)

8. *Inconstante* only. See COMMENTARY.

32.1 × 23.7 cm, 12 staves per page, 3 pages.

Published version, Editora Litero-Musical Tupy.

10 staves per page, 32 pages.

COMMENTARY: This collection includes, as 8. *Inconstante*, a later version of a waltz that appears in manuscript in the collection *Extras, 2o. Caderno*. See *Extras, 2o. Caderno OS I/57*.

DISCOGRAPHY: Sofia Lourenço (pianist), *Porto Romântico - Mazurkas e Romanzas*, Numérica NUM1157, 2007, compact disc. Includes *Valsa no. 2 - Vibrante*, track 18.

## OS I/63

TITLE: *Prelúdios*

**OS I/63.1** 1.

KEY: [A Minor]. TIME SIGNATURE: 9/8. TEMPO: “Allegro molto”

**OS I/63.2** 2.

KEY: [B-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Presto”

**OS I/63.3** 3.

KEY: [C-sharp Major]. TIME SIGNATURE: 3/4. TEMPO: “Leggiero e grazioso”

**OS I/63.4** 4.

KEY: [A Major]. TIME SIGNATURE: 6/8. TEMPO: “Assai vivo”

**OS I/63.5** 5.

KEY: [C-sharp Minor]. TIME SIGNATURE: 4/4. TEMPO: “Allegro appassionato”

**OS I/63.6** 6.

KEY: [C Major]. TIME SIGNATURE: 6/8. TEMPO: “Allegretto”

**OS I/63.7** 7.

KEY: [F Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro”

**OS I/63.8** 8.

KEY: [C-flat Major]. TIME SIGNATURE: 6/8. TEMPO: “Presto”

**OS I/63.9** 9.

KEY: [C Major]. TIME SIGNATURE: 12/8. TEMPO: “Allegro grazioso”

**OS I/63.10** 10.

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro moderato”

**OS I/63.11** 11.

KEY: [G-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Vivace”

**OS I/63.12** 12.

KEY: [C-sharp Major]. TIME SIGNATURE: 3/4. TEMPO: “Vivace”

**OS I/63.13** 13.

KEY: [C-sharp Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro molto”

DATES: 1947, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “A José Viana da Motta” [*sic*]SOURCES: Published version, Editora Litero-Musical Tupy.  
10 staves per page, 23 pages.

COMMENTARY: The first prelude is for the left hand alone.

**OS I/64**TITLE: *Queixumes***OS I/64.1** [1.] *Tormento*

KEY: [B Minor]. TIME SIGNATURE: 3/4. TEMPO: “Allegretto”

**OS I/64.2** [2.] *Dôr*

KEY: [C Major]. TIME SIGNATURE: 4/4. TEMPO: “Quasi Adagio”

**OS I/64.3** [3.] *Lamento*

KEY: [B-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Andante tenuto”

**OS I/64.4** [4.] *Desalento*

KEY: [C Minor]. TIME SIGNATURE: 4/4. TEMPO: “Andante tenuto”

**OS I/64.5** [5.] *Desilusão*

KEY: [G-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Lento, ma non troppo”

**OS I/64.6** [6.] *Fatalidade*

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: “Andante moderato”

**OS I/64.7** [7.] *Inquietação*

KEY: [D Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro agitato”

**OS I/64.8** [8.] *Infelicidade*

KEY: [G-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Andante moderato”

**OS I/64.9** [9.] *Obsessão*

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Andante tenuto”



**OS I/64.10** [10.] *Nostalgia*

KEY: [C-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Andantino moderato”

**OS I/64.11** [11.] *Agitação*

KEY: [A-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Moderato animato”

**OS I/64.12** [12.] *Desconforto*

KEY: [F-sharp Minor]. TIME SIGNATURE: 4/4. TEMPO: “Andante con moto”

**OS I/64.13** [13.] *Melancolia*

KEY: [G-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Lentamente”

**OS I/64.14** [14.] *Tristeza*

KEY: [A Minor]. TIME SIGNATURE: 3/4. TEMPO: “Lento espressivo”

**OS I/64.15** [15.] *Desventura*

KEY: [B-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Andante molto”

**OS I/64.16** [16.] *Pezar*

KEY: [B-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Lento, ma non troppo”

**OS I/64.17** [17.] *Suave Lembrança*

KEY: [A-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Moderato ben tenuto”

**OS I/64.18** [18.] *Descrença*

KEY: [G-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Lento espressivo”

**OS I/64.19** [19.] *Revolta*

KEY: [D-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegretto”

**OS I/64.20** [20.] *Fé*

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Lentamente”

**OS I/64.21** [21.] *Repouso*

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Lento espressivo”

**OS I/64.22** [22.] *Mistério!*

KEY: [E-flat Minor]. TIME SIGNATURE: 4/4. TEMPO: “Andante tenuto”

**OS I/64.23** [23.] *Conforto*

KEY: [B Major]. TIME SIGNATURE: 3/4. TEMPO: “Adagio religioso”

**OS I/64.24** [24.] *Finis*

KEY: [C-sharp Minor]. TIME SIGNATURE: 3/4. TEMPO: “Tempo di marcia funebre”

DATES: 1948, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “À mui nobre e ilustre Senhora Dona Amélia de Orleans e Bragança, Marquesa de Vila Viçosa, homenagem e gratidão do Autor”

SOURCES: Published version, Editora Litero-Musical Tupy.

10 staves per page, 32 pages.

COMMENTARY: The existing bibliography, namely Filipe Pires and Nancy Lee Harper, attempts to create some connection between *Complaintes-Queixumes*, from the 1920s, and this collection of *Queixumes* from the 1940s. However, aside from the common title, there is no connection. The pieces performed by Óscar da Silva in 1923 were most certainly from the manuscript collection found in P-MABm, one of which was published, as part of *Vieilleries*. See *Complaintes-Queixumes* **OS I/43**.

**OS I/65**TITLE: *Mazurcas***OS I/65.1 I.**

KEY: [G Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegretto”  
**OS I/65.2 II.**

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Vivace”  
**OS I/65.3 III.**

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Andantino”  
**OS I/65.4 IV.**

KEY: [E-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Andantino”

DATES: 1948, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “À Exma. Snra. D. Elisa de Souza Pedroso”

SOURCES: Published version, Editora Litero-Musical Tupy.  
 10 staves per page, 12 pages.

### **OS I/66**

TITLE: *Românticas*

**OS I/66.1 I.** *Romance*

KEY: [D Major]. TIME SIGNATURE: 6/8. TEMPO: “Moderato”

**OS I/66.2 II.** *Nocturnal*

KEY: [E-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Lento”

**OS I/66.3 III.** *Canção Triste*

KEY: [D-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Andante ben tenuto”

DATES: 1948, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “A.D. Sylvia Martins” (I), “A.D. Josefina de Vasconcelos Abreu” (II.)

SOURCES: Published version, Editora Litero-Musical Tupy.  
 10 staves per page, 7 pages.

### **OS I/67**

TITLE: *Humorísticas (De Carácter Popular)*

**OS I/67.1 I.**

KEY: [G Major]. TIME SIGNATURE: 6/8. TEMPO: “Allegro Vivace”

**OS I/67.2 II.**

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro Vivace”

DATES: 1948, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “Às suas discípulas Portuguesas, dedica o Autor”

SOURCES: Published version, Editora Litero-Musical Tupy.  
 10 staves per page, 9 pages.

### **OS I/68**

TITLE: *Brasiliense*

KEY: [A Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro con humor”

DATES: 1948, published by Editora Litero-Musical Tupy, S. Paulo.

DEDICATION: “Às suas discípulas Brasileiras, dedica o Autor”

SOURCES: Published version, Editora Litero-Musical Tupy.  
 10 staves per page, 4 pages.

### **OS I/69**

TITLE: *Embalos*

**OS I/69.1 I.**

KEY: [G Major]. TIME SIGNATURE: 6/8. TEMPO: “Tempo di ‘Berceuse’”  
**OS I/69.2 II.**

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: “Tempo di ‘Berceuse’”  
 DATES: 1948, published by Editora Litero-Musical Tupy, S. Paulo.  
 DEDICATION: “Às Mães Portuguesas”  
 SOURCES: Published version, Editora Litero-Musical Tupy.  
 10 staves per page, 4 pages.

### **OS I/70**

TITLE: *Divertimentos*

#### **OS I/70.1 I.**

KEY: [D Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro vivace”

#### **OS I/70.2 II.**

KEY: [A Minor]. TIME SIGNATURE: 3/4. TEMPO: “Presto a capriccio”

#### **OS I/70.3 III.**

KEY: [F Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro con humor”

#### **OS I/70.4 IV.**

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Presto”

#### **OS I/70.5 V.**

KEY: [B-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro vivace”

DATES: 1953, published by Edições Ocidente, Lisbon. Plate no. C. C. 1156. Published with the patronage of the municipalities of Lisbon and Porto, the Instituto de Alta Cultura, and the Secretariado Nacional da Informação e Cultura Popular. The first page mentions “Copyright 1952.”

SOURCES: 3 autographs, P-MAbm. Staff paper with print mark “Custódio Cardoso Pereira e Ca. - Rua do Carmo, 11 - Lisboa.”

[no number] Complete, in black ink.

28.5 × 21.7 cm, 10 staves per page, 12 pages.

[no. 36] (no. 9) Complete.

The original III. is crossed out, and becomes V., with pagination in red pencil.

28.5 × 21.7 cm, 10 staves per page, 12 pages.

[no number] Only the first number, in blue ink.

28.5 × 21.7 cm, 10 staves per page, 2 pages.

### **OS I/71**

TITLE: *Saudades*

#### **OS I/71.1 I.**

KEY: [D-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Andante ben tenuto”

#### **OS I/71.2 II.**

KEY: [B Major]. TIME SIGNATURE: 4/4. TEMPO: “Moderato ben tenuto”

#### **OS I/71.3 III.**

KEY: [A-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Moderato”

#### **OS I/71.4 IV.**

KEY: [F-sharp Major]. TIME SIGNATURE: 4/4. TEMPO: “Andante molto”

DATES: 1953, published by Edições Ocidente, Lisbon. Plate no. C. C. 1157. Published with the patronage of the municipalities of Lisbon and Porto, the Instituto de Alta Cultura, and the

Secretariado Nacional da Informação e Cultura Popular. The first page mentions “Copyright 1952.”

**SOURCES:** Autograph, P-Pc. [no number]  
 Incomplete, only I. Pagination in blue ink.  
 29 × 22.6 cm, 12 staves per page, 2 pages.  
 2 autographs, P-MAbm.  
 [no number] Incomplete, with nos. II., III., IV, and VII.  
 29.1 × 22 cm, 12 staves per page, 6 pages.  
 [no. 26] (no. 6) Complete.  
 The original IV. is crossed, and the original VII. becomes IV.  
 Written notice of “Copyright 1951.”  
 32.5 × 23.5 cm, 12 staves per page, 8 pages.

**COMMENTARY:** The last number of *Saudades* was previously published as the final section of *Bouquet Violet*. See *Bouquet Violet OS I/54*. The original—crossed—fourth number of *Saudades* is the no. 15 *Tristeza* in the collection *Estados de Alma*. See *Estados de Alma, OS I/72*.

**DISCOGRAPHY:** Tatiana Pavlova (pianist), *Tatiana Pavlova—Piano*, Numérica NUM1032, 1995, compact disc. Includes the complete *Saudades*, tracks 16–19.

## OS I/72

**TITLE:** *Estados de Alma*

**OS I/72.1** 1. *Alegria*

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Molto vivo ed brilhante”

**OS I/72.2** 2. *Exotismo*

KEY: [G-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Assai moderato”

**OS I/72.3** 3. *Decisão*

KEY: [G Major]. TIME SIGNATURE: 2/4. TEMPO: “Largo”

**OS I/72.4** 4. *Lutuoso*

KEY: [D Minor]. TIME SIGNATURE: 4/4. TEMPO: “Alla marcia funebre”

**OS I/72.5** 5. *Saudade*

KEY: [C-sharp Minor]. TIME SIGNATURE: 3/4. TEMPO: “Lentamente”

**OS I/72.6** 6. *Nostalgia*

KEY: [C-sharp Minor]. TIME SIGNATURE: 3/4. TEMPO: “Andantino”

**OS I/72.7** 7. *Melancolia*

KEY: [G-flat Major]. TIME SIGNATURE: 6/4. TEMPO: “Andante sostenuto”

**OS I/72.8** 8. *Suavidade*

KEY: [G-flat Major]. TIME SIGNATURE: 3/4. TEMPO: “Andante con moto”

**OS I/72.9** 9. *Resignação*

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Larghetto”

**OS I/72.10** 10. *Garridice*

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Allegro vivace”

**OS I/72.11** 11. *Humorismo*

KEY: [B-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Molto leggiero”

**OS I/72.12** 12. *Caturrice*

KEY: [G-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro vivace”

**OS I/72.13** 13. *Desilusão*

KEY: [E Major]. TIME SIGNATURE: 4/4. TEMPO: “Lentamente”

**OS I/72.14** 14. *Funéreo*

KEY: [F Major]. TIME SIGNATURE: 4/4. TEMPO: “Lento”

**OS I/72.15** 15. *Tristeza*

KEY: [D Minor]. TIME SIGNATURE: 4/4. TEMPO: “Andante molto”

**OS I/72.16** 16. *Lamento*

KEY: [A-flat Major]. TIME SIGNATURE: 4/4. TEMPO: “Quasi adagio”

**OS I/72.17** 17. *Mágoa*

KEY: [A-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Larghetto”

**OS I/72.18** 18. *Contentamento*

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Assai vivo ed grazioso”

**OS I/72.19** 19. *Resignação*

KEY: [E Minor]. TIME SIGNATURE: 4/4. TEMPO: “Grave”

**OS I/72.20** 20. *Concentração*

KEY: [B Minor]. TIME SIGNATURE: 4/4. TEMPO: “Andante”

**OS I/72.21** 21. *Agitação*

KEY: [A Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro vivace”

**OS I/72.22** 22. *Energia*

KEY: [B-flat Major]. TIME SIGNATURE: 2/4. TEMPO: “Allegro con fuoco”

**OS I/72.23** 23. *Cinzas - I*

KEY: [A Minor]. TIME SIGNATURE: 4/4. TEMPO: “Grave”

**OS I/72.24** 24. [*Cinzas -*] *II*

KEY: [B Minor]. TIME SIGNATURE: 4/4. TEMPO: “Grave”

**OS I/72.25** 25. [*Cinzas -*] *III*

KEY: [C Major]. TIME SIGNATURE: 3/4. TEMPO: “Grave”

**OS I/72.26** 26. [*Cinzas -*] *IV*

KEY: [A Major]. TIME SIGNATURE: 4/4. TEMPO: [none given]

DATES: 1954, published by Edições Ocidente, Lisbon. Plate no. C. C. 1208. Published with the patronage of the municipalities of Lisbon and Porto, the Instituto de Alta Cultura, and the Secretariado Nacional da Informação e Cultura Popular.

SOURCES: 7 autographs, P-MAbm.

Not numbered. Fragment of 1., complete 2., 3., 5., 7., 15., and 22.

These manuscripts are loose sheets of different sizes, sometimes torn.

COMMENTARY: 11. *Humorismo* is a shorter version of *Toujours Gai*, from the collection “*Moi...*” See “*Moi...*” **OS I/52**. 15. *Tristeza* appears also as the crossed IV. of the *Saudades* manuscript. See *Saudades* **OS I/71**.

**OS I/73**

TITLE: *Fantasia*

KEY: [F Minor]. TIME SIGNATURE: 4/4. TEMPO: “Allegro - Allegretto”

DATES: 1954, performed by Fernando Laires in Porto, Ateneu Comercial, on June 29.

SOURCES: Autograph, P-MAbm. [no. 64] (no. 38)

Title page with mention “*Dois Fantasias.*”

34.1 × 26 cm, 12 staves per page, 6 pages.

Photocopy of autograph, P-Puc.

29,7 × 21 cm, 12 staves per page, 6 pages.

COMMENTARY: The coda of the *Fantasia* also appears as the final section of *Miscelânea*. See *Miscelânea OS I/75*.

DISCOGRAPHY: Nancy Lee Harper (pianist), *Música Portuguesa para Piano, Vol. 2*, Numérica NUM1147, 2007, compact disc. Includes *Fantasia*, track 12.

#### OS I/74

TITLE: *Mistérios!*

KEY: [G Major]. TIME SIGNATURE: 4/4. TEMPO: [none given]

DATES: Handwriting is similar to the other manuscripts of the 1950s.

SOURCES: Autograph, P-MAbm. [no number]

Apparently complete.

Pre-printed staff paper with print mark "B. C. No. 2a."

34 × 27 cm, 12 staves per page, 3 pages.

#### OS I/75

TITLE: *Miscelânea*

KEY: [E Major]. TIME SIGNATURE: 3/4. TEMPO: "Allegretto"

DATES: Handwriting is similar to the other manuscripts of the 1950s.

SOURCES: 7 autographs, P-MAbm.

[no. 58] (no. 32) Incomplete.

35.4 × 26.2 cm, 12 staves per page, 4 pages.

[no number] Incomplete.

34.3 × 26.1 cm, 12 staves per page, 2 pages.

[no number] Incomplete.

34.3 × 26.1 cm, 12 staves per page, 2 pages.

[no number] Incomplete.

34.3 × 26.1 cm, 12 staves per page, 3 pages.

[no number] Complete.

34.3 × 26.1 cm, 12 staves per page, 4 pages.

[no number] Incomplete.

Titled "Scherzetto."

22.1 × 29.1 cm, 8 staves per page, 1 page.

[no number] Incomplete.

Titled "Scherzo / Sonatina."

29.3 × 21.6 cm, 14 staves per page, 1 page.

COMMENTARY: The last page contains the same music as the last section of the *Fantasia*. See *Fantasia, OS I/73*.

#### OS I/76

TITLE: *Leviana*

KEY: [A Major]. TIME SIGNATURE: 2/4. TEMPO: [none given]

DATES: Handwriting is similar to the other manuscripts of the 1950s.

SOURCES: Autograph, P-MAbm. [no number]

Apparently complete.

Title in pencil, writing in black ink.

28 × 22.2 cm, 10 staves per page, 2 pages.

**OS I/77**

TITLE: *Desilusões: Música Íntima*

**OS I/77.1 I.**

KEY: [G Major]. TIME SIGNATURE: 4/4. TEMPO: "Lento"

**OS I/77.2 II.**

KEY: [F-sharp Minor]. TIME SIGNATURE: 4/4. TEMPO: [none given]

**OS I/77.3 III.**

KEY: [A Minor]. TIME SIGNATURE: 4/4. TEMPO: [none given]

**OS I/77.4 IV.**

KEY: [C Major]. TIME SIGNATURE: 4/4. TEMPO: [none given]

**OS I/77.5 V.**

KEY: [A Major]. TIME SIGNATURE: 4/4. TEMPO: [none given]

**OS I/77.6 VI.**

KEY: [E-flat Major]. TIME SIGNATURE: 4/4. TEMPO: [none given]

**OS I/77.7 VII.**

KEY: [A Major]. TIME SIGNATURE: 3/4. TEMPO: [none given]

**OS I/77.8 VIII.**

KEY: [B Major]. TIME SIGNATURE: 4/4. TEMPO: [none given]

DATES: Handwriting is similar to the other manuscripts of the 1950s.

SOURCES: 2 autographs, P-MAbm.

[no. 66] (no. 40) Complete.

34.4 × 26.2 cm, 12 staves per page, 8 pages.

(no. 110) Incomplete.

Partial copy of [no. 66] (no.40), including I., II., and the beginning of III.

34.4 × 26.2 cm, 12 staves per page, 3 pages.

COMMENTARY: This is likely the last collection composed by Óscar da Silva. The unstable handwriting of his name resembles the one found in his last greeting card.

## CHAPTER 7. Alphabetical Index

This index presents each individual piece that Óscar da Silva wrote for solo piano in alphabetical order, for ease of reference using catalogue numbers in the chronological catalogue.

It also presents each collection with the respective catalogue number.

<i>!?... - Extras, 2.ème Cahier, no. 3</i>	<b>OS I/55.3</b>
<i>Agitação - Estados de Alma, no. 21</i>	<b>OS I/72.21</b>
<i>Agitação - Queixumes, no. 11</i>	<b>OS I/64.11</b>
<i>Agitée - Vieilleries, no. 6</i>	<b>OS I/50.6</b>
<i>Alegria - Estados de Alma, no. 1</i>	<b>OS I/72.1</b>
<i>Apática - Valsas, no. 5</i>	<b>OS I/62.5</b>
<i>Après la récolte - Extras, 2.ème Cahier, no. 2</i>	<b>OS I/55.2</b>
<i>Badinage - Extras, 1.er Cahier, no. 4</i>	<b>OS I/53.4</b>
<i>Bagatelas</i>	<b>OS I/40</b>
<i>Berceau - Tout Court, no. 1</i>	<b>OS I/61.1</b>
<i>Berceuse - Bagatelas, no. 5</i>	<b>OS I/40.5</b>
<i>Bilder</i>	<b>OS I/21</b>
<i>Bola de Sabão</i>	<b>OS I/35.1</b>
<i>Bola de Sabão</i>	<b>OS I/35.2</b>
<i>Bolas de Sabão</i>	<b>OS I/35</b>
<i>Borboletas</i>	<b>OS I/39</b>
<i>Bouquet Violet</i>	<b>OS I/54</b>



<i>Brasiliense</i>	<b>OS I/68</b>
<i>Butterflies</i>	<b>OS I/39</b>
<i>Canção Triste - Românticas</i> , no. 3	<b>OS I/66.3</b>
<i>Capriccietto</i>	<b>OS I/27</b>
<i>Caprichosa - Valsas</i> , no. 7	<b>OS I/62.7</b>
<i>Caturrice - Estados de Alma</i> , no. 12	<b>OS I/72.12</b>
<i>Cendres - “Moi...”</i> no. 2	<b>OS I/52.2</b>
<i>Charamelas Portuguesas: Coro Guerreiro - D. Mécia</i>	<b>OS I/24.6</b>
<i>Charamelas Portuguesas: Marcha - D. Mécia</i>	<b>OS I/24.7</b>
<i>Cinzas - I - Estados de Alma</i> , no. 23	<b>OS I/72.23</b>
[ <i>Cinzas -</i> ] <i>II - Estados de Alma</i> , no. 24	<b>OS I/72.24</b>
[ <i>Cinzas -</i> ] <i>III - Estados de Alma</i> , no. 25	<b>OS I/72.25</b>
[ <i>Cinzas -</i> ] <i>IV - Estados de Alma</i> , no. 26	<b>OS I/72.26</b>
<i>Complaintes-Queixumes</i>	<b>OS I/43</b>
<i>Complaintes-Queixumes</i> no. 1	<b>OS I/43.1</b>
<i>Complaintes-Queixumes</i> no. 2	<b>OS I/43.2</b>
<i>Complaintes-Queixumes</i> no. 3	<b>OS I/43.3</b>
<i>Complaintes-Queixumes</i> no. 4	<b>OS I/43.4</b>
<i>Complaintes-Queixumes</i> no. 5	<b>OS I/43.5</b>
<i>Complaintes-Queixumes</i> no. 6	<b>OS I/43.6</b>
<i>Complaintes-Queixumes</i> no. 7	<b>OS I/43.7</b>
<i>Complaintes-Queixumes</i> no. 8	<b>OS I/43.8</b>
<i>Concentração - Estados de Alma</i> , no. 20	<b>OS I/72.20</b>

<i>Confiante - Vieilleries</i> , no. 2	<b>OS I/50.2</b>
<i>Conforto - Queixumes</i> , no. 23	<b>OS I/64.23</b>
<i>Constance - Images</i> , no. 3	<b>OS I/21.3</b>
<i>Constância - Imagens</i> , no. 3	<b>OS I/21.3</b>
<i>Contentamento - Estados de Alma</i> , no. 18	<b>OS I/72.18</b>
<i>Coquette - Valsas</i> , no. 7	<b>OS I/62.6</b>
<i>Coquetteria - Imagens</i> , no. 7	<b>OS I/21.7</b>
<i>Coquetterie - Images</i> , no. 7	<b>OS I/21.7</b>
<i>Coro das Fiandeiras - D. Mécia</i>	<b>OS I/24.1</b>
<i>Cyprès, Croix, Consumatum est! - Tout Court</i> , no. 4	<b>OS I/61.4</b>
<i>Dança - Quatro Trechos</i> , no. 3	<b>OS I/16.3</b>
<i>Dear little thing..</i>	<b>OS I/36</b>
<i>Decisão - Estados de Alma</i> , no. 3	<b>OS I/72.3</b>
<i>Découragée - Vieilleries</i> , no. 7	<b>OS I/50.7</b>
<i>Découragement - Images</i> , no. 4	<b>OS I/21.4</b>
<i>Desalento - Imagens</i> , no. 4	<b>OS I/21.4</b>
<i>Desalento (Morte) - Suite Marian</i> , no. 4	<b>OS I/42.4</b>
<i>Desalento - Queixumes</i> , no. 4	<b>OS I/64.4</b>
<i>Desconforto - Queixumes</i> , no. 12	<b>OS I/64.12</b>
<i>Descrença - Queixumes</i> , no. 18	<b>OS I/64.18</b>
<i>Desillusion - Tout Court</i> , no. 3	<b>OS I/61.3</b>
<i>Desilusão - Estados de Alma</i> , no. 13	<b>OS I/72.13</b>
<i>Desilusão - Queixumes</i> , no. 5	<b>OS I/64.5</b>

<i>Desilusões: Música Íntima</i>	<b>OS I/77</b>
<i>Desilusões</i> no. 1	<b>OS I/77.1</b>
<i>Desilusões</i> no. 2	<b>OS I/77.2</b>
<i>Desilusões</i> no. 3	<b>OS I/77.3</b>
<i>Desilusões</i> no. 4	<b>OS I/77.4</b>
<i>Desilusões</i> no. 5	<b>OS I/77.5</b>
<i>Desilusões</i> no. 6	<b>OS I/77.6</b>
<i>Desilusões</i> no. 7	<b>OS I/77.7</b>
<i>Desilusões</i> no. 8	<b>OS I/77.8</b>
<i>Desventura - Queixumes</i> , no. 15	<b>OS I/64.15</b>
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<i>Divertimento</i> no. 2	<b>OS I/70.2</b>
<i>Divertimento</i> no. 3	<b>OS I/70.3</b>
<i>Divertimento</i> no. 4	<b>OS I/70.4</b>
<i>Divertimento</i> no. 5	<b>OS I/70.5</b>
<i>Divertimentos</i>	<b>OS I/70</b>
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<i>Dolorosa</i> no. 4	<b>OS I/29.4</b>
<i>Dolorosa</i> no. 5	<b>OS I/29.5</b>
<i>Dolorosa</i> no. 6	<b>OS I/29.6</b>
<i>Dolorosa</i> no. 7	<b>OS I/29.7</b>

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<i>Dona Mécia: Novela Lírica do Séc. XIII</i>	OS I/24
<i>Dôr - Queixumes</i> , no. 2	OS I/64.2
<i>Duas Valsinhas</i>	OS I/59
<i>Duas Valsinhas</i> , no. 1	OS I/59.1
<i>Duas Valsinhas</i> , no. 2	OS I/59.2
<i>Duo - Suite Marian</i> , no. 1	OS I/42.1
<i>Embaló</i> no. 1	OS I/69.1
<i>Embaló</i> no. 1	OS I/69.2
<i>Embalos</i>	OS I/69
<i>En face d'une tombe - Extras, 1.er Cahier</i> , no. 3	OS I/53.3
<i>Encantadora - Valsas</i> , no. 9	OS I/62.9
<i>Energia - Estados de Alma</i> , no. 22	OS I/72.22
<i>Esperança - Imagens</i> , no. 5	OS I/21.5
<i>Espérance - Images</i> , no. 5	OS I/21.5
<i>Espirituosa - Valsas</i> , no. 1	OS I/62.1
<i>Esquilo - Bagatelas</i> , no. 6	OS I/40.6
<i>Estados de Alma</i>	OS I/72
<i>Estudo-Capricho</i>	OS I/3
<i>Estudo - Quatro Trechos</i> , no. 4	OS I/16.4
<i>Exotismo - Estados de Alma</i> , no. 2	OS I/72.2

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<i>Extras, 2.ème Cahier</i>	<b>OS I/55</b>
<i>Extras, 2o. Caderno</i>	<b>OS I/57</b>
<i>Extras, 3.ème Cahier</i>	<b>OS I/56</b>
<i>Fado</i>	<b>OS I/30</b>
<i>Fado - Páginas Portuguesas, no. 3</i>	<b>OS I/38.3</b>
<i>Fandango - Páginas Portuguesas, no. 8</i>	<b>OS I/38.8</b>
<i>Fantasia</i>	<b>OS I/73</b>
<i>Fariboles (Danses-Fantaisistes)</i>	<b>OS I/26</b>
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<i>Fé - Queixumes, no. 20</i>	<b>OS I/64.20</b>
<i>Feu - “Moi...” no. 1</i>	<b>OS I/52.1</b>
<i>Fileuse no. 1</i>	<b>OS I/45.1</b>
<i>Fileuse no. 2</i>	<b>OS I/45.2</b>
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<i>Finis - Queixumes, no. 24</i>	<b>OS I/64.24</b>
<i>Folia - Páginas Portuguesas, no. 5</i>	<b>OS I/38.5</b>
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<i>Gaie - Vieilleries, no. 3</i>	<b>OS I/50.3</b>
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<i>Girouette</i> no. 3	OS I/47.3
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<i>Gladiator</i>	OS I/58
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<i>Impromptu, Op. 2</i>	OS I/15
<i>Incertaine - Vieilleries</i> , no. 4	OS I/50.4
<i>Inconstante - Valsas</i> , no. 8	OS I/62.8
<i>Indecisão - Imagens</i> , no. 1	OS I/21.1
<i>Indécision - Images</i> , no. 1	OS I/21.1
<i>Infelicidade - Queixumes</i> , no. 8	OS I/64.8
<i>Ingenuidade - Imagens</i> , no. 2	OS I/21.2
<i>Inquietação - Queixumes</i> , no. 7	OS I/64.7
<i>Lamento - Estados de Alma</i> , no. 16	OS I/72.16

<i>Lamento - Queixumes</i> , no. 3	<b>OS I/64.3</b>
<i>L'Écureuil - Bagatelas</i> , no. 6	<b>OS I/40.6</b>
<i>Les Petites Valses</i> (Op. 12)	<b>OS I/37</b>
<i>Leviana</i>	<b>OS I/76</b>
<i>Lutuoso - Estados de Alma</i> , no. 4	<b>OS I/72.4</b>
<i>Mágoa - Estados de Alma</i> , no. 17	<b>OS I/72.17</b>
<i>Malhão - Páginas Portuguesas</i> , no. 4	<b>OS I/38.4</b>
<i>Marcha triunfal do Centenário da Índia</i> (Op. 3)	<b>OS I/22</b>
<i>Marche des Lunatiques - Vieilleries</i> , no. 11	<b>OS I/50.11</b>
<i>Mazurca</i> no. 1	<b>OS I/65.1</b>
<i>Mazurca</i> no. 2	<b>OS I/65.2</b>
<i>Mazurca</i> no. 3	<b>OS I/65.3</b>
<i>Mazurca</i> no. 4	<b>OS I/65.4</b>
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<i>Mazurka</i>	<b>OS I/23</b>
<i>Mazurka (Coquette) - Bagatelas</i> , no. 2	<b>OS I/40.2</b>
<i>Mazurka</i> Op. 9, no. 1	<b>OS I/28.1</b>
<i>Mazurka</i> Op. 9, no. 2 ( <i>Homage</i> )	<b>OS I/28.2</b>
<i>Mazurka</i> Op. 9, no. 3	<b>OS I/28.3</b>
<i>Mazurka</i> Op. 9, no. 4	<b>OS I/28.4</b>
<i>Mazurka</i> Op. 10, no. 1	<b>OS I/28.5</b>
<i>Mazurka</i> Op. 10, no. 2	<b>OS I/28.6</b>
<i>Mazurka</i> Op. 10, no. 3	<b>OS I/28.7</b>

<i>Mazurka</i> Op. 10, no. 4	<b>OS I/28.8</b>
<i>Mazurkas</i> (Op. 9–10)	<b>OS I/28</b>
<i>Méditative - Vieilles</i> , no. 5	<b>OS I/50.5</b>
<i>Melancolia - Estados de Alma</i> , no. 7	<b>OS I/72.7</b>
<i>Melancolia - Queixumes</i> , no. 13	<b>OS I/64.13</b>
<i>Melancólica - Valsas</i> , no. 3	<b>OS I/62.3</b>
<i>Melodia no. 1</i>	<b>OS I/4</b>
<i>Melodia no. 2</i>	<b>OS I/9</b>
<i>Melodia no. 3</i>	<b>OS I/5</b>
<i>Melodia para piano</i>	<b>OS I/6</b>
<i>Melodia-Valsa</i>	<b>OS I/25</b>
<i>Menuet (transcription d'orchestre) - Bagatelas</i> , no. 3	<b>OS I/40.3</b>
<i>Miscelânea</i>	<b>OS I/75</b>
<i>Mistério! - Queixumes</i> , no. 22	<b>OS I/64.22</b>
<i>Mistérios!</i>	<b>OS I/74</b>
“ <i>Moi...</i> ”	<b>OS I/52</b>
<i>Naïveté - Images</i> , no. 2	<b>OS I/21.2</b>
<i>Nocturnal - Românticas</i> , no. 2	<b>OS I/66.2</b>
<i>Nocturne - Extras, 3.ème Cahier</i> , no. 2	<b>OS I/56.2</b>
<i>Nocturno (O Sonho)</i>	<b>OS I/34</b>
<i>Nostalgia - Estados de Alma</i> , no. 6	<b>OS I/72.6</b>
<i>Nostalgia - Queixumes</i> , no. 10	<b>OS I/64.10</b>
<i>Nostalgie</i> no. 1	<b>OS I/49.1</b>



<i>Nostalgie</i> no. 2	OS I/49.2
<i>Nostalgie</i> no. 3	OS I/49.3.
<i>Nostalgie</i> no. 4	OS I/49.4
<i>Nostalgie</i> no. 5	OS I/49.5
<i>Nostalgie</i> no. 6	OS I/49.6
<i>Nostalgie</i> no. 7	OS I/49.7
<i>Nostalgie</i> no. 8	OS I/49.8
<i>Nostalgie</i> no. 9	OS I/49.9
<i>Nostalgie</i> no. 10	OS I/49.10
<i>Nostalgies</i>	OS I/49
<i>Obsessão - Queixumes</i> , no. 9	OS I/64.9
<i>Omfale - Extras, 1.er Cahier</i> , no. 2	OS I/53.2
<i>Oração - D. Mécia</i>	OS I/24.5
<i>Páginas Portuguesas</i> , 1st Book	OS I/38.1–6
<i>Páginas Portuguesas</i> , 2nd Book	OS I/38.7–12
<i>Páginas Portuguesas</i> , no. 2	OS I/38.2
<i>Páginas Portuguesas</i> , no. 7	OS I/38.7
<i>Páginas Portuguesas</i> , no. 11	OS I/38.11
<i>Páginas Portuguesas: Toadas e Danças</i>	OS I/38
<i>Paixão - Imagens</i> , no. 6	OS I/21.6
<i>Palmilhando / Amourette</i>	OS I/44
<i>Palmilhando / Amourette</i> no. 1	OS I/44.1
<i>Palmilhando / Amourette</i> no. 2	OS I/44.2

<i>Pandemonium</i>	<b>OS I/48</b>
<i>Papillons aux jardins</i>	<b>OS I/39</b>
<i>Papillon dans le jardin</i>	<b>OS I/39</b>
<i>Passion - Images</i> , no. 6	<b>OS I/21.6</b>
<i>Passion - Tout Court</i> , no. 2	<b>OS I/61.2</b>
<i>Petite Valse</i> no. 1	<b>OS I/37.1</b>
<i>Petite Valse</i> no. 2	<b>OS I/37.2</b>
<i>Petite Valse</i> no. 3	<b>OS I/37.3</b>
<i>Petite Valse</i> no. 4	<b>OS I/37.4</b>
<i>Petite Valse</i> no. 5	<b>OS I/37.5</b>
<i>Pezar - Queixumes</i> , no. 16	<b>OS I/64.16</b>
<i>Pirolito - Páginas Portuguesas</i> , no. 10	<b>OS I/38.10</b>
<i>Prelude - Bagatelas</i> , no. 1	<b>OS I/40.1</b>
<i>Prélude-Valse</i> no. 1	<b>OS I/60.1</b>
<i>Prélude-Valse</i> no. 2	<b>OS I/60.2</b>
<i>Prélude-Valse</i> no. 3	<b>OS I/60.3</b>
<i>Prélude-Valse</i> no. 4	<b>OS I/60.4</b>
<i>Prélude-Valse</i> no. 5	<b>OS I/60.5</b>
<i>Prélude-Valse</i> no. 6	<b>OS I/60.6</b>
<i>Prélude-Valse</i> no. 7	<b>OS I/60.7</b>
<i>Prélude-Valse</i> no. 8	<b>OS I/60.8</b>
<i>Prélude-Valse</i> no. 9	<b>OS I/60.9</b>
<i>Prélude-Valse</i> no. 10	<b>OS I/60.10</b>

<i>Prélude-Valse</i> no. 11	<b>OS I/60.11</b>
<i>Prélude-Valse</i> no. 12	<b>OS I/60.12</b>
<i>Prélude-Valse</i> no. 13	<b>OS I/60.13</b>
<i>Prélude-Valse</i> no. 14	<b>OS I/60.14</b>
<i>Prélude-Valse</i> no. 15	<b>OS I/60.15</b>
<i>Prélude-Valse</i> no. 16	<b>OS I/60.16</b>
<i>Prélude-Valse</i> no. 17	<b>OS I/60.17</b>
<i>Prélude-Valse</i> no. 18	<b>OS I/60.18</b>
<i>Prélude-Valse</i> no. 19	<b>OS I/60.19</b>
<i>Préludes-Valses</i>	<b>OS I/60</b>
<i>Prelúdio</i> no. 1	<b>OS I/10</b>
<i>Prelúdio</i> no. 1	<b>OS I/63.1</b>
<i>Prelúdio</i> no. 2	<b>OS I/63.2</b>
<i>Prelúdio</i> no. 2, em Lá Maior	<b>OS I/11</b>
<i>Prelúdio</i> no. 3	<b>OS I/63.3</b>
<i>Prelúdio</i> no. 4	<b>OS I/63.4</b>
<i>Prelúdio</i> no. 5	<b>OS I/63.5</b>
<i>Prelúdio</i> no. 6	<b>OS I/63.6</b>
<i>Prelúdio</i> no. 7	<b>OS I/63.7</b>
<i>Prelúdio</i> no. 8	<b>OS I/63.8</b>
<i>Prelúdio</i> no. 9	<b>OS I/63.9</b>
<i>Prelúdio</i> no. 10	<b>OS I/63.10</b>
<i>Prelúdio</i> no. 11	<b>OS I/63.11</b>

<i>Prelúdio</i> no. 12	OS I/63.12
<i>Prelúdio</i> no. 13	OS I/63.13
<i>Prelúdios</i>	OS I/63
<i>Pretensiosa - Valsas</i> , no. 4	OS I/62.4
<i>Proemium - Extras, 1.er Cahier</i> , no. 1	OS I/53.1
<i>Prophétie no. 1 - Extras, 3.ème Cahier</i> , no. 3	OS I/56.3
<i>Quasi “Minuète”</i>	OS I/2
<i>Quatro Trechos</i>	OS I/16
<i>Queixumes</i>	OS I/64
<i>Quizumba - Páginas Portuguesas</i> , no. 1	OS I/38.1
<i>Rapsódia Portuguesa</i>	OS I/14
<i>Regresso dos Ceifeiros - Extras, 2.ème Cahier</i> , no. 2	OS I/55.2
<i>Remembrance</i>	OS I/46
<i>Renúncia - Extras, 2o. Caderno</i> , no. 3	OS I/57.3
<i>Repouso - Queixumes</i> , no. 21	OS I/64.21
<i>Resignação - Estados de Alma</i> , no. 9	OS I/72.9
<i>Resignação - Estados de Alma</i> , no. 19	OS I/72.19
<i>Reverie - Suite Marian</i> , no. 2	OS I/42.2
<i>Revolta - Queixumes</i> , no. 19	OS I/64.19
<i>Revoltée - Vieilleries</i> , no. 10	OS I/50.10
<i>Rhapsodie Portugaise (Op. 1)</i>	OS I/14
<i>Romance de Dona Mécia - D. Mécia</i>	OS I/24.2
<i>Romance no. 1</i>	OS I/12

<i>Romance - Quatro Trechos</i> , no. 2	<b>OS I/16.2</b>
<i>Romance - Românticas</i> , no. 1	<b>OS I/66.1</b>
<i>Românticas</i>	<b>OS I/66</b>
<i>Romanze - Vier Klavierstücke</i> , no. 2	<b>OS I/16.2</b>
<i>S. João - Chegadinho - Páginas Portuguesas</i> , no. 12	<b>OS I/38.12</b>
<i>Saudade - Estados de Alma</i> , no. 5	<b>OS I/72.5</b>
<i>Saudade - Extras, 2.ème Cahier</i> , no. 1	<b>OS I/55.1</b>
<i>Saudades</i>	<b>OS I/71</b>
<i>Saudades</i> no. 1	<b>OS I/71.1</b>
<i>Saudades</i> no. 2	<b>OS I/71.2</b>
<i>Saudades</i> no. 3	<b>OS I/71.3</b>
<i>Saudades</i> no. 4	<b>OS I/71.4</b>
<i>Scherzo à la valse</i> (Op. 4)	<b>OS I/18</b>
<i>Scherzo</i> no. 2	<b>OS I/19</b>
<i>Serenata Oriental</i>	<b>OS I/41</b>
<i>Sinos - Suite Marian</i> , no. 5	<b>OS I/42.5</b>
<i>Sonho de noiva</i>	<b>OS I/13</b>
<i>Spielerei</i>	<b>OS I/17</b>
<i>Suave Lembrança - Queixumes</i> , no. 17	<b>OS I/64.17</b>
<i>Suavidade - Estados de Alma</i> , no. 8	<b>OS I/72.8</b>
<i>Suite Marian</i>	<b>OS I/42</b>
<i>Suite Marian</i> , no. 3	<b>OS I/42.3</b>
<i>Tanz - Vier Klavierstücke</i> , no. 3	<b>OS I/16.3</b>

<i>Tarantella</i>	<b>OS I/33</b>
<i>Toada Beirôa (Lafões) - Páginas Portuguesas, no. 9</i>	<b>OS I/38.9</b>
<i>Tormento - Queixumes, no. 1</i>	<b>OS I/64.1</b>
<i>Toujours Gai - "Moi..." no. 3</i>	<b>OS I/52.3</b>
<i>Tout Court</i>	<b>OS I/61</b>
<i>Triste - Vieilleries, no. 8</i>	<b>OS I/50.8</b>
<i>Tristeza - Estados de Alma, no. 15</i>	<b>OS I/72.15</b>
<i>Tristeza - Queixumes, no. 14</i>	<b>OS I/64.14</b>
<i>Trois Études - no. 1</i>	<b>OS I/51</b>
<i>"Trova" Espanhola - D. Mécia</i>	<b>OS I/24.4</b>
<i>"Trova" Portuguesa - D. Mécia</i>	<b>OS I/24.3</b>
<i>Valentim - Páginas Portuguesas, no. 6</i>	<b>OS I/38.6</b>
<i>Valsa Brilhante (Op. [blank] no. 1)</i>	<b>OS I/31</b>
<i>Valsa no. 1</i>	<b>OS I/7</b>
<i>Valsa "no. 2"</i>	<b>OS I/8</b>
<i>Valsa (Op. [blank] no. 2)</i>	<b>OS I/32</b>
<i>Valsa - Quatro Trechos, no. 1</i>	<b>OS I/16.1</b>
<i>Valsas</i>	<b>OS I/62</b>
<i>Valse - Bagatelas, no. 4</i>	<b>OS I/40.4</b>
<i>Valse - Extras, 2o. Caderno, no. 1</i>	<b>OS I/57.1</b>
<i>Vibrante - Valsas, no. 2</i>	<b>OS I/62.2</b>
<i>Vieilleries</i>	<b>OS I/50</b>
<i>Vier Klavierstücke (Op. 2)</i>	<b>OS I/16</b>

*Volubilis - Extras, 3.ème Cahier, no. 1*

**OS I/56.1**

*Walzer - Vier Klavierstücke, no. 1*

**OS I/16.1**

## CONCLUSION

Óscar da Silva was the most prolific Portuguese piano composer of his time and one of the most prolific in all history of music in Portugal. He is, to this day, the most published Portuguese composer of solo piano music. This biography and catalogue, together, fill a void of scholarship while also hinting at some of the possible cultural/political reasons for the apparent disinterest in his life and works. Da Silva was twice aligned with previous regimes, making his art a symbol of the deposed past, both during his lifetime and after his death. As a supporter of the monarchy, he was out of place in the first republic of 1910. As an artist lauded by the Estado Novo, his work was dismissed after the revolution of 1974. From the perspective of today's democratic Portugal, Estado Novo was a fascist dictatorship, and the most relevant art of 1926–1974 was subversive and counter-cultural.

In current musicology, the pendulum is swinging again in the direction of socio-cultural contextualization of music and musicians. This follows a time when the focus was the musical work “in itself,” and the justification and validation of musical works and composers could only be put forth in terms of comparison to other works by other composers. This essay attempted to recreate the several socio-cultural worlds that were witness to Óscar da Silva's concerts, reviews, published works, and printed aesthetic ideas. The most interesting aspect of this narrative is the constant presence of political ideology, and indeed da Silva's life and works can be most aptly described in their relationships with the different political powers at play. In the previous musicological paradigm, this narrative would probably be reduced to the cliché of the “romantic composer out of step with the evolution of music, attempting a renewal of musical language after the age of sixty.” The work of contextualization effectively reclaims a specific aesthetic for these works, presenting successively the Portuguese romantic environment, the eruption of saudosism



in the first republic, and what Óscar da Silva and his peers understood by “modernism” in the 1930s and 1940s. This body of reception history sufficiently justifies and validates the solo piano works of Óscar da Silva in his own lifetime.

For the present time, two larger questions remain: the place of Óscar da Silva’s piano music in the context of Portuguese piano music, and its place in the larger context of the history of piano music worldwide. The first question is partially answered in the first paragraph of this conclusion. Any composer with 277 individual pieces of music written for piano deserves a detailed study, and the most published composer of piano music of any given country deserves to be featured prominently in any survey of that country’s music. The second question bears the hint of a fallacy, that of a teleological reading of history. Accepting the teleological premise, Óscar da Silva would be an outdated epigone of the central-European romantic pianist, performing and composing in two cultural backwaters, Portugal and Brazil. It would have limited interest, serving only to show how backward those culturally peripheral countries were. Dismissing the teleological fallacy, the focus becomes the musical life of a certain time and place, and how it articulates with other places and other times. In this light, Óscar da Silva as a musician was part of a central-European musical genealogy, with links to Thalberg, Matthias, Reinecke, and Clara Schumann. He was one of the foremost representatives of music-making of his generation in Portugal, together with Viana da Mota and Francisco de Lacerda. He was active as a pianist and as a composer for most of his long life, effectively embodying the archetype of the romantic pianist. He was highly successful at multiple times during his career, and was always highly praised and revered.

Óscar da Silva wrote at all times like a master pianist. He frequently suggests that the player “employ pedals carefully” in lieu of pedal indications. Fingerings are presented only when

a specific turn of phrase or nuance are best conveyed with an unusual fingering, or at least not an obvious one. The overarching characteristic of his style seems to be a highly expressive employment of agogic effects. Even when not written in the score—as in *Indécision*, from *Images*, where the tempo indication is just *ad libitum*—the music seems to flow in waves of rubato, with a free exchange between impetuosity and *sostenuto*. Works like *Pandemonium* satisfy the demands of any high-flying virtuoso, and works like *Românticas* are written for keyboard poets. Óscar da Silva preferred the aphoristic form, musical snapshots of expression, from *Images* right up to *Estados de Alma*. The pages on Portuguese folk music are important in his output, but it would be wrong to reduce da Silva's contributions to that, as even here the most important aspect of the music seems to be the plasticity of the delivery. The elegant expression of the nineteenth-century salon and the poised virtuosity of the pianist as a *charmeur*, those are the twin delights of the piano music of Óscar da Silva. This is the expressive world of a composer who delighted in creating waltzes and mazurkas well into his seventies. And this is true up to the very end, in *Estados de Alma* and in the *Fantasia*: a kaleidoscope of different strands of music that are in turn elegant and dazzling. This is aural music that needs to be perceived in performance for the full expressivity of its ebb and flow to be experienced.

After the contextualization presented here, the task for the scholar of Óscar da Silva can now be a study the music itself. But that will have to be the subject of another essay.

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- “39. Invocação de Fialho de Almeida.” *Jornal de Matosinhos*, February 2, 1996.
- “40. Homenageado em repastos por insígnies escritores e caricaturado por grandes artistas.” *Jornal de Matosinhos*, February 9, 1996.
- “41. D. Mécia vai ao Porto e Silva Gaio sofre um acidente.” *Jornal de Matosinhos*, February 16, 1996.
- “42. Palavras de Henrique Lopes de Mendonça e de Maria Feyo sobre a D. Mécia.” *Jornal de Matosinhos*, March 1, 1996.
- “43. ‘É o nosso mais profundo romântico da música’.” *Jornal de Matosinhos*, March 8, 1996.
- “44. D. Mécia ganha uma Medalha de Ouro nos EUA.” *Jornal de Matosinhos*, March 15, 1996.
- “45. Sugerido o nome de Óscar da Silva para toponímia de Braga.” *Jornal de Matosinhos*, March 22, 1996.
- “46. Morte dos pais e condolências do bispo do Porto.” *Jornal de Matosinhos*, March 29, 1996.
- “47. Recordar-se o Orfeão Académico.” *Jornal de Matosinhos*, April 5, 1996.

- “48. Desinteresse pelo dinheiro.” *Jornal de Matosinhos*, April 12, 1996.
- “49. Colabora com o prof. Niederberger.” *Jornal de Matosinhos*, April 19, 1996.
- “50. Em 1937 o Orfeão Académico muda para Orfeão Universitário do Porto.” *Jornal de Matosinhos*, April 26, 1996.
- “51. ‘Página Portuguesa’ e ‘Hino do Porto’ no repertório do OUP.” *Jornal de Matosinhos*, May 3, 1996.
- “52. Versos dedicados ao artista.” *Jornal de Matosinhos*, May 10, 1996.
- “53. Óscar da Silva assimilou (...) o instinto amoroso da raça.” *Jornal de Matosinhos*, May 17, 1996.
- “54. ‘É uma alma portuguesa que faz gosto ouvir’.” *Jornal de Matosinhos*, May 24, 1996.
- “55. ‘Sinto ainda o espírito banhado nas ondas da saudade’.” *Jornal de Matosinhos*, May 31, 1996.
- “56. ‘Óscar da Silva tem um talento de compositor admirável’.” *Jornal de Matosinhos*, June 7, 1996.
- “57. Uma capa de estudante nos ombros de Óscar da Silva.” *Jornal de Matosinhos*, June 14, 1996.
- “58. A orquestra do grande maestro Arbós executa obras de Óscar da Silva, em Espanha.” *Jornal de Matosinhos*, June 21, 1996.
- “59. Toda a música é um poema de sentimento.” *Jornal de Matosinhos*, June 28, 1996.
- “60. O público festejou largamente Óscar da Silva.” *Jornal de Matosinhos*, July 5, 1996.
- “61. A música de Óscar da Silva possui este raro condão: falar ao nosso coração.” *Jornal de Matosinhos*, July 12, 1996.
- “62. Crítica ‘dissonante-humorística’ de Ruy Coelho.” *Jornal de Matosinhos*, July 19, 1996.
- “63. O infante de Sagres, Jaime Cortesão e Óscar da Silva.” *Jornal de Matosinhos*, July 26, 1996.
- “64. Jaime Cortesão e Óscar da Silva unidos através dos anos.” *Jornal de Matosinhos*, August 2, 1996.
- “65. Viana da Mota intelectual.” *Jornal de Matosinhos*, August 9, 1996.

- “66. ‘Viva Portugal - mas vivendo lá fora’.” *Jornal de Matosinhos*, August 16, 1996.
- “67. Óscar da Silva percorre o Brasil de lés-a-lés.” *Jornal de Matosinhos*, August 23, 1996.
- “68. Lembram-se alguns músicos brasileiros.” *Jornal de Matosinhos*, August 30, 1996.
- “69. Óscar da Silva apaixonou todo o público.” *Jornal de Matosinhos*, September 6, 1996.
- “70. Quarteto em ré maior para subjugar qualquer dúvida.” *Jornal de Matosinhos*, September 13, 1996.
- “71. A primeira apresentação da sonata ‘saudade’ no Brasil.” *Jornal de Matosinhos*, September 20, 1996.
- “72. Quantas belezas se encerram nesta ‘Sonata’.” *Jornal de Matosinhos*, September 28, 1996.
- “73. Artista tem um valor excepcional.” *Jornal de Matosinhos*, October 4, 1996.
- “74. Notabilíssimo artista que tanto está dignificando o nome de Portugal.” *Jornal de Matosinhos*, October 11, 1996.
- “75. Produções são genuinamente portuguesas.” *Jornal de Matosinhos*, October 18, 1996.
- “76. Óscar da Silva um grande paisagista do piano.” *Jornal de Matosinhos*, October 25, 1996.
- “77. Óscar da Silva - nobreza de atitude apolínea.” *Jornal de Matosinhos*, November 1, 1996.
- “78. Para Novembro deslizei até à América do Norte.” *Jornal de Matosinhos*, November 8, 1996.
- “79. Óscar da Silva nos EUA.” *Jornal de Matosinhos*, November 15, 1996.
- “80. Vemos uma glória do nosso Portugal.” *Jornal de Matosinhos*, November 22, 1996.
- “81. Um grande triunfo.” *Jornal de Matosinhos*, November 29, 1996.
- “82. Regresso de uma jornada gloriosa.” *Jornal de Matosinhos*, December 6, 1996.
- “83. Oportunidade de Caminho na América do Norte.” *Jornal de Matosinhos*, December 27, 1996.
- “84. Português nasci. Português hei-de morrer!” *Jornal de Matosinhos*, January 3, 1997.
- “85. Lembra-se Guilhermina Suggia: suas relações com o pai do autor deste artigo e com Óscar da Silva.” *Jornal de Matosinhos*, January 17, 1997.



- “86. Duas cartas de Guilhermina Suggia a Óscar da Silva.” *Jornal de Matosinhos*, January 24, 1997.
- “87. ‘A Glorinha do Óscar’.” *Jornal de Matosinhos*, January 31, 1997.
- “88. Óscar da Silva no Funchal.” *Jornal de Matosinhos*, February 7, 1997.
- “89. Grande êxito nos Açores.” *Jornal de Matosinhos*, February 14, 1997.
- “90. Colocada uma lápide em homenagem ao artista.” *Jornal de Matosinhos*, February 21, 1997.
- “91. Nas suas páginas inspiradas ele mostra o espírito da sua raça vibrante.” *Jornal de Matosinhos*, February 28, 1997.
- “92. Como igual não há memória nesta terra.” *Jornal de Matosinhos*, March 7, 1997.
- “93. Uma das maravilhas da Arte uma das glórias Nacional.” *Jornal de Matosinhos*, March 14, 1997.
- “94. Faz vibrar na nossa alma a recôndita fibra de uma delicada e misteriosa sensibilidade.” *Jornal de Matosinhos*, March 21, 1997.
- “95. Virtuose-pianista, A jóia artística do mais alto valor.” *Jornal de Matosinhos*, March 28, 1997.
- “96. Óscar da Silva homenageado no Funchal.” *Jornal de Matosinhos*, April 4, 1997.
- “97. Óscar da Silva triunfa nas Canárias.” *Jornal de Matosinhos*, April 11, 1997.
- “98. Óscar da Silva no Teatro Municipal de Tenerife.” *Jornal de Matosinhos*, April 18, 1997.
- “99. Concertos, novas amizades, e bons jantares...” *Jornal de Matosinhos*, April 25, 1997.
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- “102. Contribuição de Óscar da Silva nas homenagens aos aviadores.” *Jornal de Matosinhos*, May 16, 1997.
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- “104. Todo o motivo e delicado encanto da nossa música.” *Jornal de Matosinhos*, May 30, 1997.

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- “106. Quando se trata de patriotismo o Porto ocupa o primeiro lugar.” *Jornal de Matosinhos*, June 13, 1997.
- “107. Parte para o Egipto e esplêndidas críticas.” *Jornal de Matosinhos*, June 20, 1997.
- “108. Por isso lhe devemos a maior propaganda que se tem feito da alma lusitana.” *Jornal de Matosinhos*, June 27, 1997.
- “109. Uma carta do Dr. Manuel Monteiro.” *Jornal de Matosinhos*, July 4, 1997.
- “110. O fado exprime o estado de inércia e de inferioridade sentimental em que o nosso país desgraçadamente está mergulhado.” *Jornal de Matosinhos*, July 11, 1997.
- “111. Ovação interminável e sob uma chuva de flores Óscar da Silva é original, absolutamente original.” *Jornal de Matosinhos*, July 18, 1997.
- “112. ‘Alma crucificada (poema sinfónico)’ - Argumento e opiniões do P. Nuno Archer, S.J. Rebelo Bonito e Hugo Rocha.” *Jornal de Matosinhos*, July 25, 1997.
- “113. Todos aplaudiram com calor o glorioso pianista e maior compositor português.” *Jornal de Matosinhos*, August 1, 1997.
- “114. A maior glória musical de Portugal hodierno - Uma comovedora carta de Armando Leça.” *Jornal de Matosinhos*, August 8, 1997.
- “115. Óscar da Silva vai à Argentina, Não lhe escasseiam vibrantes aplausos.” *Jornal de Matosinhos*, August 15, 1997.
- “116. Negativa absoluta a conceder uma entrevista.” *Jornal de Matosinhos*, August 22, 1997.
- “116. [117.] Óscar da Silva em Sevilha - O presidente Carmona em Espanha - Morte da ‘Glorinha do Óscar’.” *Jornal de Matosinhos*, August 29, 1997.
- “117. [118.] Óscar da Silva parte para Barcelona - ‘Artista de recursos dignos e belos’.” *Jornal de Matosinhos*, September 5, 1997.
- “119. O Poema ‘Ela’, escrito e composto para quarteto de cordas, demonstra um notável compositor.” *Jornal de Matosinhos*, September 12, 1997.
- “120. Regresso ao Brasil - sua decadência.” *Jornal de Matosinhos*, September 19, 1997.
- “121. Alguns desvarios de Óscar da Silva.” *Jornal de Matosinhos*, September 26, 1997.

- . “122. Estado deplorável de Óscar da Silva.” *Jornal de Matosinhos*, October 3, 1997.
- . “123. Óscar da Silva esfarrapado e faminto.” *Jornal de Matosinhos*, October 10, 1997.
- . “124. Melhoria de Óscar da Silva.” *Jornal de Matosinhos*, October 17, 1997.
- . “125. Carta para Júlio Dantas e outra para Armando Leça.” *Jornal de Matosinhos*, October 24, 1997.
- . “126. Óscar da Silva na TSF do Rio: ‘Horas Portuguesas’.” *Jornal de Matosinhos*, October 31, 1997.
- . “127. Um cartaz: triste página na vida de Óscar da Silva.” *Jornal de Matosinhos*, November 7, 1997.
- . “128. Como a Fénix renasce das cinzas, Óscar da Silva vai renascer com todo o seu antigo esplendor.” *Jornal de Matosinhos*, November 14, 1997.
- . “129. Carta enviada por Maria Josefina Andersen a Óscar da Silva.” *Jornal de Matosinhos*, November 28, 1997.
- . “130. Pronuncia-se Maria Josefina Andersen, numa análise a algumas composições de Óscar da Silva.” *Jornal de Matosinhos*, December 5, 1997.
- . “131. ‘Toda a vida Óscar da Silva levou a sonhar!’ - reconhece Maria Josefina Andersen.” *Jornal de Matosinhos*, December 12, 1997.
- . “132. Considerações do prof. Freitas Gonçalves sobre algumas composições de Óscar da Silva e uma carta de Viana da Mota.” *Jornal de Matosinhos*, December 19, 1997.
- . “133. Carta do Prof. Hermínio do Nascimento e outra de Óscar da Silva a Josefina Abreu.” *Jornal de Matosinhos*, December 24, 1997.
- . “134. ‘Realmente eu faço do piano o que quero’, diz Óscar da Silva.” *Jornal de Matosinhos*, January 2, 1998.
- . “135. ‘Erros’ encontrados em composições de Óscar da Silva por Viana da Mota.” *Jornal de Matosinhos*, January 9, 1998.
- . “136. ‘O sr. Óscar da Silva nunca mais porá os pés na Pátria amada’.” *Jornal de Matosinhos*, January 16, 1998.
- . “137. Ligeiras notas sobre a maneira como o artista compunha.” *Jornal de Matosinhos*, January 23, 1998.

- “138. A obra de Óscar da Silva analisada por Rebelo Pinto.” *Jornal de Matosinhos*, January 30, 1998.
- “139. Finalmente Óscar da Silva regressa a Portugal.” *Jornal de Matosinhos*, February 6, 1998.
- “140. Primeiro concerto em Lisboa no teatro Politeama condecorado pelo presidente da República.” *Jornal de Matosinhos*, February 13, 1998.
- “141. Concerto no Teatro Nacional - O Conservatório de Leningrado interessado na obra de Óscar da Silva.” *Jornal de Matosinhos*, February 20, 1998.
- “142. O artista é homenageado na sua cidade natal - Concerto no Teatro Rivoli.” *Jornal de Matosinhos*, February 27, 1998.
- “143. Óscar da Silva o nosso compositor actual mais categorizado.” *Jornal de Matosinhos*, March 6, 1998.
- “144. Oferta de uma pasta com o programa do concerto pintado e com iluminuras de Manuel Ferreira.” *Jornal de Matosinhos*, March 13, 1998.
- “145. O pianista toca em Coimbra, a convite da Faculdade de Letras - Recital no Casino da Póvoa de Varzim - de novo embarca para o Brasil.” *Jornal de Matosinhos*, March 20, 1998.
- “146. Elogiosas opiniões de Alfred Cortot e Friedman.” *Jornal de Matosinhos*, April 10, 1998.
- “147. Óscar da Silva, ‘o nosso maior poeta do piano’.” *Jornal de Matosinhos*, April 17, 1998.
- “148. Óscar da Silva de novo nos Açores - o Dr. Luís Ribeiro analisa o artista como pianista e compositor.” *Jornal de Matosinhos*, April 24, 1998.
- “149. ‘Usa ritmos modernos e originais sem exagero monotodizante’.” *Jornal de Matosinhos*, May 1, 1998.
- “150. Óscar da Silva recebe a Medalha de Ouro da Cidade do Porto.” *Jornal de Matosinhos*, May 8, 1998.
- “151. ‘Sempre atrás de um ideal que requer, que exige ser compreendido e venerado’.” *Jornal de Matosinhos*, May 15, 1998.
- “152. Não perdeu nenhuma das qualidades que o classificaram de ‘notável’.” *Jornal de Matosinhos*, May 22, 1998.
- “153. Há em Óscar da Silva a centelha de um renovador.” *Jornal de Matosinhos*, May 29, 1998.
- “154. O milagre artístico que é Óscar da Silva.” *Jornal de Matosinhos*, June 5, 1998.

- “155. Decide retirar-se da vida infrene que levava.” *Jornal de Matosinhos*, June 12, 1998.
- “156. Publica um Caderno de Valsas - Escreve uma carta para Maria Josefina Andersen - Sócio honorário da Casa do Porto.” *Jornal de Matosinhos*, June 19, 1998.
- “157. Aspira voltar à Pátria.” *Jornal de Matosinhos*, June 26, 1998.
- “158. ‘A minha ambição seria encher o mercado de coisas novas’.” *Jornal de Matosinhos*, July 3, 1998.
- “159. ‘Lutando pela vida como só os lusos sabem lutar’.” *Jornal de Matosinhos*, July 10, 1998.
- “160. O chefe do Estado Português interessa-se para que o artista volte à Pátria.” *Jornal de Matosinhos*, July 17, 1998.
- “161. Recorda-se Wagner - Óscar da Silva escreve a Salazar.” *Jornal de Matosinhos*, July 24, 1998.
- “162. Cartas do Dr. A. Luís Gomes, Eurico Tomaz de Lima, Fernando Lopes-Graça, Maria Campina, Hermínio do Nascimento e Dr. Ivo Cruz.” *Jornal de Matosinhos*, July 31, 1998.
- “163. Os trabalhos repassados do seu romantismo inconfundível, têm uma factura dos nossos dias.” *Jornal de Matosinhos*, August 7, 1998.
- “164. ‘Ando irrequieto, nervoso...’.” *Jornal de Matosinhos*, August 14, 1998.
- “165. Salazar escreve a Óscar da Silva.” *Jornal de Matosinhos*, August 21, 1998.
- “166. Receio de que Óscar da Silva escape do navio.” *Jornal de Matosinhos*, August 28, 1998.
- “167. ‘Trabalhando continuamente, de espírito ainda moço, Óscar da Silva não é uma figura do passado’.” *Jornal de Matosinhos*, September 4, 1998.
- “168. O compositor não explora os caminhos banais, usados, já feitos.” *Jornal de Matosinhos*, September 11, 1998.
- “169. Óscar da Silva tem cultivado todos os géneros de composições musicais.” *Jornal de Matosinhos*, September 18, 1998.
- “170. ‘Alma Crucificada’: esta obra empolgou o vasto e selecto auditório.” *Jornal de Matosinhos*, September 25, 1998.
- “171. Óscar da Silva é condecorado com o grau de grande Oficial da Ordem de Santiago de Espada conferida pelo Chefe do Estado General Craveiro Lopes.” *Jornal de Matosinhos*, October 2, 1998.

- . “172. O seu temperamento foi sempre profundamente romântico.” *Jornal de Matosinhos*, October 9, 1998.
- . “173. O artista decide ir viver para Leça, a convite do dr. J. A. Marques da Silva.” *Jornal de Matosinhos*, October 23, 1998.
- . “174. O encanto que imanava dessa sublime figura de ancião.” *Jornal de Matosinhos*, October 30, 1998.
- . “175. Comemoração do 85o. e 86o. aniversário natalício do Artista. Falecimento de Óscar da Silva.” *Jornal de Matosinhos*, November 6, 1998.
- . “177. Funeral de Óscar da Silva e transladação para jazigo próprio.” *Jornal de Matosinhos*, November 20, 1998.
- . “178. Homenagem póstuma a Óscar da Silva - descerrada uma lápide.” *Jornal de Matosinhos*, November 27, 1998.
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