

SYMPHONY NO. 2 "BRASÍLIA" BY CÉSAR GUERRA-PEIXE:  
AN ANALYSIS AND A PERFORMANCE EDITION

A DISSERTATION  
SUBMITTED TO THE GRADUATE SCHOOL  
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FOR THE DEGREE  
DOCTOR OF ARTS  
BY

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CAPES foundation provided me a scholarship to engrave the score and finish my doctoral studies at Ball State University. Without such support, I could not have done a project that involved so many elements — two orchestras in two countries, revised score and parts for a whole symphony for large orchestra and choir, and a dissertation about the topic.

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I dedicate this work to my father, a notable musician who unfortunately could not see the results of this project, but always supported my career in music.

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## **Chapter 1**

### **Introduction**

This project is an extension of work started in 2011, correlated to a grant from a Brazilian educational agency (CAPES). The award was given to produce and engrave a performance edition of the Symphony No. 2 "Brasília" by the Brazilian composer César Guerra-Peixe (1914-1993), enabling orchestras worldwide to perform it with professionally engraved material. The premiere of the piece was in 1963, and until now, the only available material was handwritten.

Given the significance of this project (engraving and printing the score and parts for a complete symphony orchestra), I decided to expand it to include a musical analysis along with some historical information about the composer and the symphony. Little has been written about Guerra-Peixe, and no academic work has been done on his symphonic music so far. Symphony No. 2 "Brasília" is a fine example of a choral symphony in Portuguese, remaining in the Brazilian performance history even though it has been performed only rarely. This project will be a reference for future research on Guerra-Peixe's work, in addition to providing a score and parts for performance through rental.

## Review of the Literature

There are limited resources about Brazilian symphonic music in comparison to the amount of information available on other composers from the Americas such as Aaron Copland (USA), Alberto Ginastera (Argentina), and Silvestre Revueltas (Mexico). Part of the reason for this is that large publishing companies like Boosey and Hawkes and Schirmer do not represent Brazilian composers. When searching for information on Guerra-Peixe in *Grove Music Online*, only a half-page article appears, listing just seven sources in its bibliography.<sup>1</sup> By comparison, the same search with the name Villa-Lobos displays a bibliography with sixty-seven sources. Curiously, the same author — Gerard Béhague — wrote both entries, which leads us to conclude that there is a shortage of sources in dealing with Guerra-Peixe's music. Likewise, a search in the traditional academic indexes such as *RILM*, *JSTOR*, *Music Index*, or even Brazilian publications such as *Per Musi*, *Música Hodie*, and *ANPPOM* does not produce a single academic work on Guerra-Peixe's symphonic music. This project will not solve the problem as a whole, but it will contribute to the expansion of resources for future research on this topic.

The most comprehensive book on Guerra-Peixe — *Guerra-Peixe: Um Músico Brasileiro* (Guerra-Peixe, a Brazilian Musician) — consists of twelve articles written by his former students, colleagues, and professional contemporaries. Before his death in 1993, the composer left guidelines for the book to be edited in 1994, as a tribute to his eightieth birthday.<sup>2</sup> These guidelines oriented the publication of the book, covering

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<sup>1</sup> *Grove Music Online*, s.v. "Guerra-Peixe," [http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/11926?q=Guerra-Peixe&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/11926?q=Guerra-Peixe&search=quick&pos=1&_start=1#firsthit) (accessed January 15, 2013).

<sup>2</sup> Antonio Guerreiro de Faria, Luitgarde Oliveira Cavalcanti Barros, and Ruth Serrão, preface to *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007).

different aspects of his production and multiple activities as a composer, musicologist, and folklorist.

Three books about Brazilian music in general — *Música Contemporânea Brasileira* (Brazilian Contemporary Music) by José Maria Neves, *História da Música Brasileira* (History of Brazilian Music) by Renato Almeida, and *A Música Clássica Brasileira* (Brazilian Classical Music) by Vasco Mariz support the investigation of the precedents that led to a nationalistic conscience, starting with the Portuguese Court moving to Brazil in 1808, escaping from Napoleon in Europe.

Articles published by Clayton Vetromilla and Ana Cláudia de Assis in *Per Musi* and *Música Hodie* on Guerra Peixe's chamber music and on music from the same period serve as the basis for aesthetic discussion and contextualization of the Symphony No. 2 "Brasília."

Paulo Castagna's article supports the present edition of the score, while some articles published in the United States by Gilbert Chase, Flávio Silva, and Antônio Faria guide the contextualization of Guerra-Peixe's work with contemporary composers, especially in Latin America.

## Methodology

To produce the text of the dissertation, the methodologies were exploratory bibliographic and harmonic and formal analysis. To engrave and produce a performance edition full score, I have used visual and auditory comparative methods, using the

virtual orchestra of the computer and two live symphony orchestras, one in the United States and one in Brazil.

Establishing the musical edition process as a method, Castagna attests that "it is fundamental to consider the musical edition as a vital part of the musicology, creating its real meaning and application not only in the academia, but also in the society as a whole."<sup>3</sup> It has not been my intent to prepare a critical edition.

### The Relevance of Guerra-Peixe

The difference between Guerra-Peixe and other Brazilian composers is his versatility and interest in the systematization of compositional and teaching processes. Violinist, composer, folklorist, researcher, arranger, and teacher, Guerra-Peixe was truly interested in rescuing the values of genuine Brazilian culture, investing a substantial part of this time in field research with his recorder, with subsequent annotation and analysis of the collected material (see figs. 1 and 2). He was not only interested in music; his research encompassed lyrics, children's games, dialects, and mannerisms.<sup>4</sup>

Guerra-Peixe also avoided portraying a caricature of Brazil. His research was consistent, and he had comprehensive musical training — lots of practice in recording studios and radio stations, allied with a genuine interest in popular music and its ramifications. He was also concerned about using authentic or even raw source material, unlike some of his predecessors and colleagues.

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<sup>3</sup> Paulo Castanha, "Dualidades nas Propostas Editoriais de Música Antiga Brasileira," *Per Musi* 18 (2008): 14.

<sup>4</sup> "Projeto Guerra-Peixe," <http://guerrapeixe.com/index2.html> (accessed April 10, 2014).



Figure 1. Guerra-Peixe transcribing music from a blind musician.  
*Source:* [www.guerrapeixe.com](http://www.guerrapeixe.com)



Figure 2. Guerra-Peixe recording folk events in the streets.  
*Source:* [www.guerrapeixe.com](http://www.guerrapeixe.com)

## Classical Music Scene in Brazil from 1808 to 1945

To fully understand what happened to Guerra-Peixe and how his approach to nationalism developed compared to the past, it is imperative to describe some of the events that preceded the search for a national musical identity. Brazil was discovered in 1500 by the Portuguese, but its economic development only started three hundred years later when the Portuguese Crown came to the country, escaping from European wars and invasions. Music followed this timeline, starting its development only in the second half of the 18<sup>th</sup> century, along with the economy and the colonial architecture.<sup>5</sup> The first relevant composers had a style similar to the Classicism of Haydn and Mozart, with a strong tendency toward the Italian operatic style of Rossini and Donizetti — the dominant style of the Imperial capitol, Rio de Janeiro, around 1832.<sup>6</sup>

The first name of importance is Father José Maurício Nunes Garcia (1767-1830), who became not only the court composer, but also the director of all musical activities in Rio de Janeiro from 1808 to 1811 (see fig. 3).<sup>7</sup> Garcia, and practically all composers from this period, were dilettantes, and they dedicated nearly a hundred percent of their work to sacred music — masses, te deums, and novenas. There was no aesthetic concern towards a national search for musical identity, although in popular music it was possible to see more cultural growth towards a unique Brazilian style.<sup>8</sup> At this point, the State of Minas Gerais was the center of a gold rush in the colony, and many composers had a vital role in developing the sacred music in cities like São João del Rei,

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<sup>5</sup> José Maria Neves, *Música Contemporânea Brasileira* (Rio de Janeiro: Contra Capa, 2008), 26.

<sup>6</sup> Renato Almeida, *História da Música Brasileira* (Rio de Janeiro: F. Briguiet & Comp., 1942), 334.

<sup>7</sup> Vasco Mariz, *A Música Clássica Brasileira* (Rio de Janeiro: Andrea Jakobsson Estúdio, 2002), 16.

<sup>8</sup> Neves, *Música Contemporânea Brasileira*, 26.

Tiradentes, Ouro Preto, and Mariana. They were: Manuel Dias de Oliveira (1734-1813), João de Deus Castro Lobo (1794-1832), Father José Maria Xavier (1819-1880) — considered by Vincenzo Cernicchiaro<sup>9</sup> the best representative of sacred music of the time, and Martiniano Ribeiro Bastos (1825-1912), among others.<sup>10</sup>



Figure 3. Composer Father José Maurício Nunes Garcia.  
*Source:* Iconographic division of Rio de Janeiro National Library.

The composer of the “National Anthem of Brazil,” Francisco Manuel da Silva (1795-1865), was responsible for maintaining musical activity after Brazil became independent from Portugal in 1822 (see fig. 4). His main contribution to the country’s musical development was the foundation of the first conservatory of music in Rio de Janeiro in 1841. According to him, the only way to promote musical development in the country was by organizing a high-level school of music.<sup>11</sup>

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<sup>9</sup> Italian author and composer who wrote essays about Brazilian classical music in 1926 in a book entitled *Storia della Musica nel Brasile*.

<sup>10</sup> Almeida, *História da Música Brasileira*, 368.

<sup>11</sup> Almeida, *História da Música Brasileira*, 342.



Figure 4. Original cover of the Brazilian National Anthem.  
 Source: Rio de Janeiro National Library.

The first signs of nationalism in music came in the field of opera. In 1857, the court created the Imperial Academy of National Music and Opera, enabling it to use a local theater — Teatro Provisório — and encouraging productions with texts originally in Portuguese or translated to Portuguese.<sup>12</sup> The nationalist tendency was registered in a local newspaper — *Jornal do Comércio*: “Brazil has its own music; the imitations of Italian *bel canto* little by little destroy its originality. The national lyric theater must regenerate it, allowing Brazil to have its own music, worthy of the degree of civilization already notable in our people.”<sup>13</sup>

The name that stands out in this quest for national opera is Antônio Carlos Gomes (1836-1896), who won a grant to study in Italy and witnessed the challenges of Italian opera at the time. Gomes was the only non-Italian composer to have an opera premiered in the traditional La Scala Theater in Milan in 1870, *Il Guarany* (see figs. 5

<sup>12</sup> Almeida, *História da Música Brasileira*, 359.

<sup>13</sup> Almeida, *História da Música Brasileira*, 360.



and 6). Composers and critics, including Giuseppe Verdi, acknowledged his huge success.<sup>14</sup>

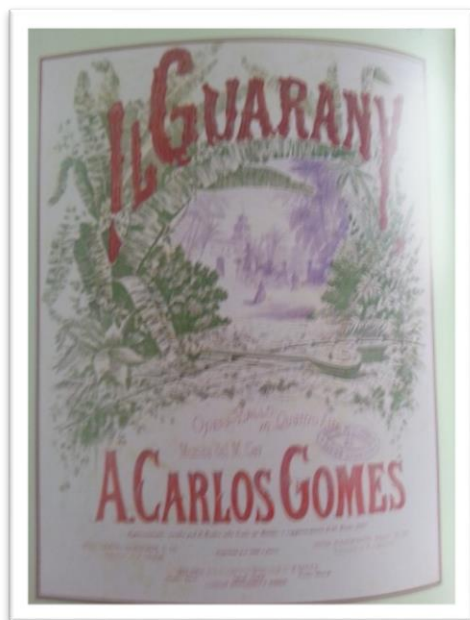


Figure 5. Cover of the first edition of *Il Guarany*.  
*Source:* Rio de Janeiro National Library.

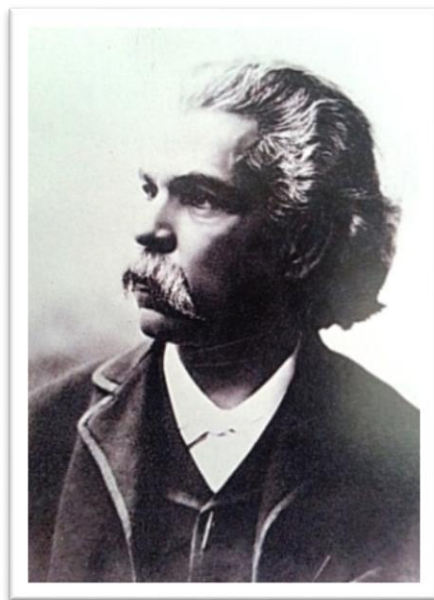


Figure 6. Composer Antônio Carlos Gomes.  
*Source:* Rio de Janeiro National Library.

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<sup>14</sup> Mariz, *A Música Clássica Brasileira*, 29.

Much influenced by Verdi in the beginning, Gomes later explored Wagnerian techniques from 1872 with his own opera *Fosca*.<sup>15</sup> Registers of the time relate that the French composer Charles Gounod, present at the rehearsals, was truly impressed by Carlos Gomes.<sup>16</sup> According to Gerard Béhague, Gomes had “the most brilliant career of any composer of the southern hemisphere in the 19<sup>th</sup> century.”<sup>17</sup>

In the musical plan, the operas *Il Guarany* and *Lo Schiavo* (the Slave) carry light references to Brazilian origins, such as the melodies coming from the *modinha*, a type of popular song, which, in turn, came from the Italian *arietta*.<sup>18</sup> Nevertheless, both texts are by Brazilian authors: *Il Guarany* was based on a libretto by José de Alencar and narrates a conflict between local natives and Portuguese colonizers. In the famous overture called “Protofonia,” Gomes displays his compositional skill by using two motives of the opera simultaneously within a melodic line, a technique until then without precedent.<sup>19</sup> *Lo Schiavo* had a libretto by Visconde de Taunay, narrating a story from the time of slavery in Brazil.

The first time that a composer used elements of popular music in a classical piece was in 1869. Brasília Itiberê da Cunha (1848-1913) wrote a rhapsody for piano entitled *A Sertaneja*, based on a popular song from the State of Rio Grande do Sul, “Balaio,” also used by other composers later on (see fig. 7).<sup>20</sup> Carlos Gomes also wrote

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<sup>15</sup> Mariz, *A Música Clássica Brasileira*, 31.

<sup>16</sup> Almeida, *História da Música Brasileira*, 380.

<sup>17</sup> *Grove Music Online*, s.v. “Brazil,” [http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/03894?q=toada&search=quick&pos=5&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/03894?q=toada&search=quick&pos=5&_start=1#firsthit) (accessed June 24, 2014).

<sup>18</sup> Neves, *Música Contemporânea Brasileira*, 29.

<sup>19</sup> Almeida, *História da Música Brasileira*, 378.

<sup>20</sup> Almeida, *História da Música Brasileira*, 426.

several concert songs based on Brazilian folk themes, the most famous being *Cayumba*. At this point, Brazilian composers were still attached to European norms and techniques, especially the French style of Massenet and the German style of Wagner. The main proponents of these styles were Henrique Oswald (1852-1931) and Leopoldo Miguez (1850-1902), respectively.<sup>21</sup>

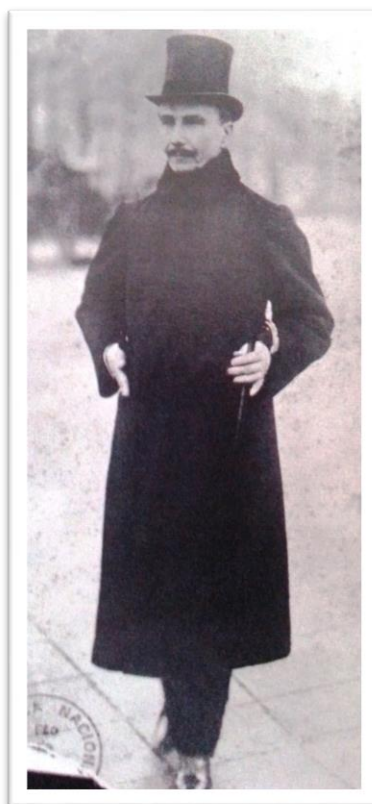


Figure 7. Composer and diplomat Brasílio Itiberê da Cunha.  
*Source:* Rio de Janeiro National Library.

Two composers contributed significantly to the approach toward an authentic Brazilian musical style: Alexandre Levy (1864-1892) and Alberto Nepomuceno (1864-1920). Levy used much influence of African-Brazilian rhythms in his pieces, especially *Variações Sobre um Tema Brasileiro*, *Tango Brasileiro*, and *Suíte Brasileira* (see fig. 8).

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<sup>21</sup> Mariz, *A Música Clássica Brasileira*, 38.

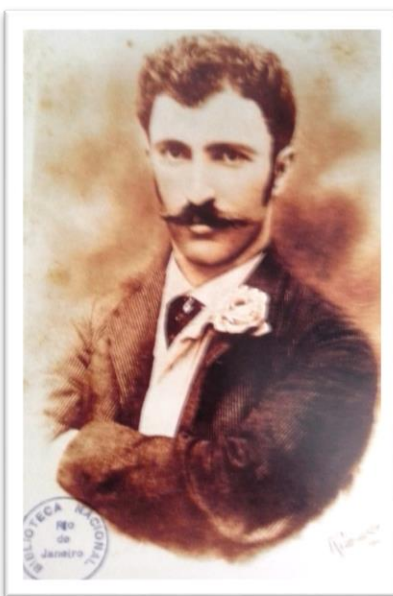


Figure 8. Composer Alexandre Levy.  
 Source: Iconographic division of Rio de Janeiro National Library.

Nepomuceno went in a different direction, studying in Europe but running away from the Italian style (see fig. 9). He went to Berlin and received thorough musical training there. Nepomuceno's principal works are *Galhofeira* for piano, vocal works in Portuguese, and *Série Brasileira* (Brazilian series) written in 1892. The latter is in four movements for symphony orchestra, being his most characteristic work. The movements are all named in Portuguese – *Alvorada na Serra* (Dawn in the Mountains), *Intermédio* (Interlude), *A Sesta na Rede* (Siesta in the Hammock), and *Batuque* (Drumming). In *Alvorada*, the infant song *sapo jururu* appears as a central theme; in *Intermédio*, there are traces of the Brazilian rhythm *maxixe*, and *Batuque* explores Afro-Brazilian rhythmic cells. This piece is considered the best example of nationalistic orientation in Brazil, followed by the opera overture *O Garatuja*, also based on a text by José de Alencar.<sup>22</sup>

<sup>22</sup> Neves, *Música Contemporânea Brasileira*, 35.



Figure 9. Composer Alberto Nepomuceno.  
 Source: Brazilian Historical and Geographical Institute.

Another name of significance from this period is Francisco Braga (1868-1945), who also studied in Europe and received solid musical training. Braga started a new level in approaching Brazilian folklore, until then much based on literal citations of themes; he did not cite folk themes, but instead, worked in rhythmic and melodic references.<sup>23</sup> Guerra-Peixe followed this path later on. Braga's principal works are the symphonic poem *Marabá* and *Episódio Sinfônico* (Symphonic Episode); he also wrote the "Anthem to the Brazilian Flag," one the most well-constructed works in this style, escaping from the usual march, towards a more melodic setting.

The man that brought a complete revolution in Brazilian musical history was Heitor Villa-Lobos (1887-1959) (see fig. 10). His initial stylistic phase was based on French Impressionism, followed by a period of intense experimentation with timbres and forms, which gave him strong personal characteristics. His use of Brazilian folklore

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<sup>23</sup> Mariz, *A Música Clássica Brasileira*, 47.

went far beyond citing folk themes and rhythms. Villa-Lobos was searching for a Brazilian sound, as he said, “the sound of the earth and the race.” His symphonic works *Uirapuru* (1917), the ballet *Amazonas* (1917), and the *Choros* series represent this effort to create a unique Brazilian sound.<sup>24</sup> The composer Ernani Aguiar explains that, in terms of orchestration, Guerra-Peixe is the antithesis of Villa-Lobos, who experimented with timbre combinations that in many cases compromised the sound balance of the orchestra.<sup>25</sup>



Figure 10. Composer Heitor Villa-Lobos.  
*Source:* Villa-Lobos Museum.

Villa-Lobos represented the so-called Modernism in Brazil, a movement depicted in the *Semana de Arte Moderna* (Week of Modern Art) in São Paulo (1922) with representations in several forms of art. Around 1930, Villa-Lobos started a more popular style, less experimental, considered by many as a step backwards. From this phase,

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<sup>24</sup> Neves, *Música Contemporânea Brasileira*, 40.

<sup>25</sup> Ernani Aguiar, “Guerra-Peixe: O Orquestrador,” in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 79.

*Bachianas Brasileiras* is his most important series of pieces, exploring the relationships between Johann Sebastian Bach and Brazilian folklore.<sup>26</sup>

Luciano Gallet (1893-1931) was the first composer interested in the systematic study of folklore,<sup>27</sup> and he founded the Brazilian Academy of Music (see fig. 11). His main works are *Tangobatuque* for two pianos, *Dança Brasileira* for cello and piano, and *Canções Populares Brasileiras* (Popular Brazilian Songs). His piece entitled *Turuna* — also a *choro* by Ernesto Nazareth — is considered the first piece to fully realize the aims of the Brazilian Modernist nationalism.<sup>28</sup>



Figure 11. Composer Luciano Gallet.  
Source: Rio de Janeiro National Library.

Oscar Lorenzo Fernandez (1897-1948) was also of great relevance for Brazilian music (see fig. 12). He founded the Brazilian Conservatory of Music, where many years later Hans Joachim Koellreutter taught composition, and one of his students would later

<sup>26</sup> Neves, *Música Contemporânea Brasileira*, 83.

<sup>27</sup> Systematization of the study of folklore would be one of the Guerra-Peixe's main activities.

<sup>28</sup> Neves, *Música Contemporânea Brasileira*, 86.



be Guerra-Peixe. Fernandez's main works are *Trio Brasileiro* opus 32, *Suíte Sinfônica sobre Três Temas Populares Brasileiros* (Symphonic Suite on Three Popular Brazilian Themes), and *Variações Sinfônicas sobre um Tema Popular Brasileiro* (Symphonic Variations on a Popular Brazilian Theme) for piano and orchestra. He also wrote two symphonies; the second is based on a poem by the Brazilian author Olavo Bilac, *O Caçador de Esmeraldas* (the Hunter of Emeralds).<sup>29</sup>



Figure 12. Composer Oscar Lorenzo Fernandez.  
Source: Rio de Janeiro National Library.

The composer Francisco Mignone (1897-1986) also had a distinguished presence in Brazilian musical development (see fig. 13). His path crossed with Guerra-Peixe's trajectory when Mignone joined the judges of the competition that awarded the Symphony No. 2 "Brasília" with the second prize (see chapter 2).<sup>30</sup>

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<sup>29</sup> Mariz, *A Música Clássica Brasileira*, 72.

<sup>30</sup> Sérgio Nepomuceno A. Corrêa, "Como Conheci Guerra-Peixe: A Propósito da Sinfonia Brasília," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 147.



Son of Italian immigrants, he lived and studied in São Paulo, a city with significant Italian heritage. After receiving a scholarship, from 1918 to 1929 he studied in Italy with Vincenzo Ferroni. From this period, his main work was the opera *O Contratador de Diamantes* (the Contractor of Diamonds), from which the instrumental “Congada” in the second act became an instant national success.<sup>31</sup> “Congada” used an old *lundu* as thematic material; *lundu*, in turn, is a precursor of the urban *samba*.

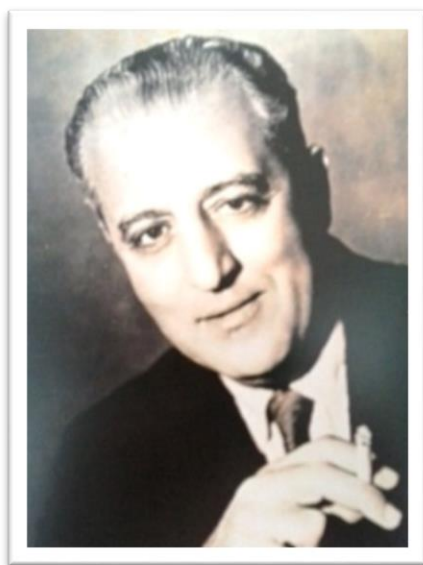


Figure 13. Composer Francisco Mignone.  
 Source: Rio de Janeiro National Library

After his return to Brazil in 1929, Mignone became nationalist by association with Mário de Andrade (1893-1945), composing pieces such as *First Fantasy* for piano and orchestra, *Maracatu do Chico Rei* — an Afro-Brazilian ballet, and *Festa das Igrejas* — a symphonic poem portraying the atmosphere of religiosity in four Brazilian churches: São Francisco da Bahia, Rosário de Ouro Preto (State of Minas Gerais), Outeirinho da Glória (State of Rio de Janeiro), and Nossa Senhora do Brasil (the largest Brazilian church in

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<sup>31</sup> Neves, *Música Contemporânea Brasileira*, 96.

Aparecida do Norte, State of São Paulo). His *Sinfonia do Trabalho* (Work Symphony), completed after 1940, portrays another aspect of Brazilian aesthetics of that moment — art serving social thinking, also explored by Villa-Lobos and Claudio Santoro later on.<sup>32</sup>

The composer Camargo Guarnieri (1907-1993) was only seven years older than Guerra-Peixe, and their careers had much in common (see fig. 14). Guarnieri was also one of the judges of the competition that awarded the Symphony No. 2 “Brasília” with the second prize.<sup>33</sup> Among the Brazilian composers, Guarnieri had the closest relationship with the author and thinker Mário de Andrade (1893-1945), the principal promoter of Nationalism in Brazil (see fig. 15). Guarnieri used to have dinner once a week in Andrade’s house; they had effusive discussions about musical aesthetics and the future of Brazilian music.<sup>34</sup> Andrade also suggested musical themes to be explored, being a vigorous critic of Guarnieri’s works.



Figure 14. Composers Camargo Guarnieri and Sergei Koussevitzky in Boston.  
*Source:* Rio de Janeiro National Library.

<sup>32</sup> Neves, *Música Contemporânea Brasileira*, 99.

<sup>33</sup> Corrêa, “Como Conheci Guerra-Peixe: A Propósito da Sinfonia Brasília,” 147.

<sup>34</sup> Neves, *Música Contemporânea Brasileira*, 101.



Figure 15. Author and thinker Mário de Andrade.  
 Source: Rio de Janeiro National Library.

Guarnieri was an accomplished composer, a result of his musical education in Brazil and in Paris, where he studied with Nadia Boulanger. Some of his works received prizes and performances in the United States: Violin Concerto in Philadelphia in 1942; *Abertura Concertante* in Boston, where he conducted the Boston Symphony Orchestra; Symphony No. 1 also in Boston in 1946; and the Second String Quartet in Washington, DC, in 1944.<sup>35</sup> There are three main characteristics defining Guarnieri's style: a sentimental lyricism that captures the spirit of popular styles such as the *toadas* and *modinhas caipiras paulistas*; the adoption of Brazilian terms to define movements<sup>36</sup>; and

<sup>35</sup> Mariz, *A Música Clássica Brasileira*, 81.

<sup>36</sup> Such as *selvagem* (wild), *saudosamente* (feeling homesick), and *depressa* (fast).

the counterpointistic texture – highly criticized by Mário de Andrade, who defined it as European.<sup>37</sup>

All of these composers contributed to the establishment of a national musical conscience in Brazil, from Carlos Gomes — who did not use genuine Brazilian themes, to Villa-Lobos, who created themes and sounds considered essentially Brazilian. Guerra-Peixe came forward when Brazilian classical music searched for a real break with the traditional European conventions, appealing to the dodecaphonism. As described in the next chapter, the adhesion to the twelve-tone technique did not fulfill his search for national identity. Facing this dilemma, Guerra-Peixe surrendered to the folk music of northeast Brazil as a basis of his work, becoming one of the principal composers of the country.

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<sup>37</sup> Neves, *Música Contemporânea Brasileira*, 102.

## Chapter 2

### Background

#### On the Composer

##### *Historical Background*

Born in Petrópolis, State of Rio de Janeiro, in 1914 to a Portuguese family, Guerra-Peixe started his musical instruction at the age of six with his father, playing the mandolin, the violin, and the piano.<sup>38</sup> He studied composition with Newton de Pádua and later on with Hans Joachim Koellreutter, with whom he solidified a strong knowledge basis in several areas inside and outside music. During this time, he composed most of his chamber works using the twelve-tone technique.

In 1950 he moved to Recife, hired by the radio station Journal of Commerce, aiming to investigate the local folklore of northeastern Brazil. Guerra-Peixe argued that previous and contemporary composers used the folklore in a superficial way, and he wanted to do systematic research on the subject, recording live events of folk manifestations and transcribing rhythms and melodies from these experiences.<sup>39</sup>

Upon choosing Recife as his new town, the composer refused invitations from Aaron Copland to teach in the United States and from the conductor Hermann Scherchen to live in Zurich.<sup>40</sup> In Europe, he could have been brought up-to-date with

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<sup>38</sup> Antônio G. de Faria, "Guerra-Peixe e a Estilização do Folclore," *Latin American Music Review* 21, no. 2 (Autumn – Winter 2000): 169.

<sup>39</sup> Luitgarde Oliveira C. Barros, "Guerra-Peixe, a Universalidade do Nacional," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 116.

<sup>40</sup> The relationship between Guerra-Peixe and Aaron Copland may be seen in a letter from 1952 (see fig.16).

contemporary tendencies in the arts and initiated his career as a conductor, having the Zurich Radio Symphony Orchestra as a lab ensemble.<sup>41</sup> Instead, he insisted on staying in Brazil, believing that he could learn everything he needed there.

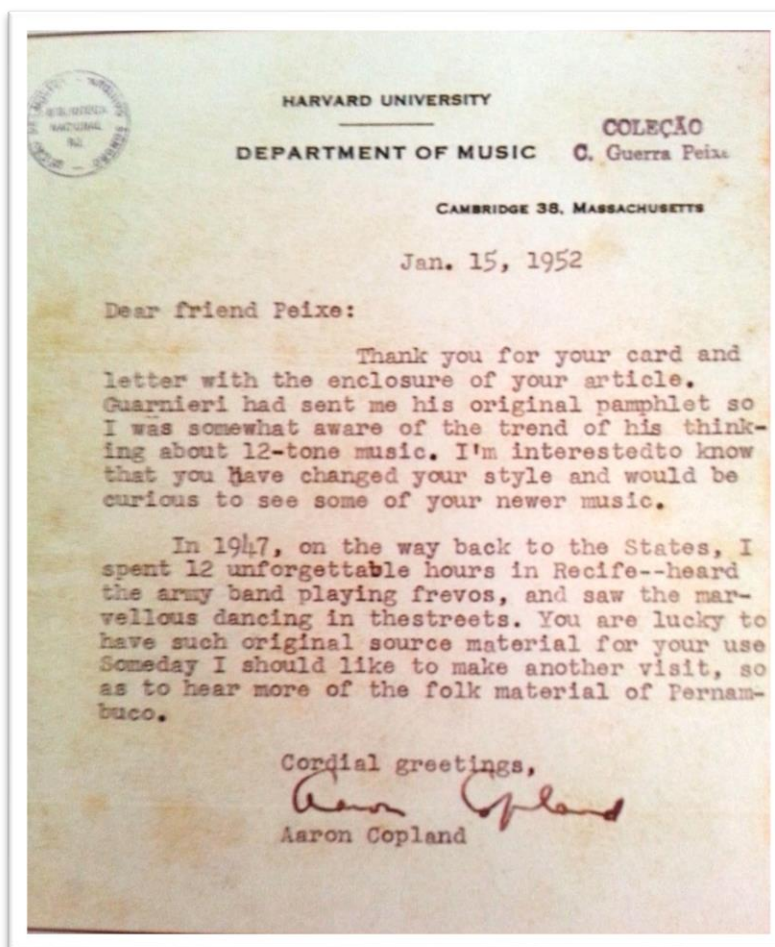


Fig. 16. Letter from Aaron Copland to Guerra-Peixe.  
Source: Rio de Janeiro National Library.

He transferred to São Paulo in 1954, and then went back to Rio de Janeiro in 1961. Guerra-Peixe taught violin, music theory, composition, and orchestration in institutions such as Santa Cecília Music School in Petrópolis, University of Minas Gerais, University of Arts in Ribeirão Preto, and Rio de Janeiro University (UFRJ). Guerra-Peixe

<sup>41</sup> Projeto Guerra-Peixe, <http://guerrapeixe.com/index2.html> (accessed April 10, 2014).

also conducted the following orchestras:<sup>42</sup> Orquestra Sinfônica Brasileira, Rio de Janeiro and São Paulo Municipal Theatre Orchestras, University of Minas Gerais Symphony Orchestra, Recife Symphony Orchestra, University of Pará Symphony Orchestra, National Symphony Orchestra (UFF), and Radio MEC (Ministry of Education and Culture) Chamber Orchestra. Additionally, the composer was a member of the Brazilian Academy of Music, Brazilian Society of Musicology, Brazilian Association of Folklore, and Brazilian Contemporary Music Society. Guerra-Peixe died on November 26, 1993.

According to Sonia Vieira, Guerra-Peixe was an authentic human being, extremely intelligent and curious, apart from being a careful observer with an incredible capacity to synthesize. These qualities made their way into his music, resulting in a notably eclectic composer, violinist, conductor, pedagogue, arranger, researcher, and folklorist.<sup>43</sup>

### *Productivity*

César Guerra-Peixe (1914-1993) was one of the most important Brazilian composers of his generation, along with Claudio Santoro (1919-1989).<sup>44</sup> His musical output includes works for orchestra and chamber orchestra, chamber music for several ensembles, concertinos, suites, and arrangements of Brazilian popular music. His compositions have been played internationally in locations such as the Russian cities of

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<sup>42</sup> Projeto Guerra-Peixe, <http://guerrapeixe.com/index2.html> (accessed January 15, 2014).

<sup>43</sup> Sonia M. Vieira, "O Caráter Instrumental nas Obras para Piano de Guerra-Peixe," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 47.

<sup>44</sup> Gilbert Chase, "Creative Trends in Latin American Music - I," *Tempo* 48 (Summer 1999): 34.

Kiev, Saint Petersburg, Odessa and Moscow, and Hilchenbach in Germany. Pieces by Guerra-Peixe that have received awards include:<sup>45</sup>

<b>Work</b>	<b>Prize</b>	<b>Year</b>
<i>Abertura Solene</i>	Competition of Recife City Hall	1950
Suite No. 2 "Nordestina"	1 <sup>st</sup> Prize of Sesquicentennial of the publisher Casa Ricordi's Competition in São Paulo	1958
<i>Museu da Inconfidência</i>	1 <sup>st</sup> prize in the "Competition for the Sesquicentennial of the Brazilian Independence," where Mário Tavares, Henrique Morelembaum, Alceo Bocchino, Renzo Massarani, and Guilherme Schubert were judges	1972
	"Best Symphonic Piece" by the São Paulo Association of Critics of Arts – APCA	1975
Symphony No. 2 "Brasília"	2 <sup>nd</sup> prize in the Radio MEC Competition	1960
	Prize 'Best of the Year' by the Brazilian Society of Critics / Journal of Brazil Radio Station	1963
	Shell Prize (see fig. 17)	1986

Table 1. Guerra-Peixe's awards.



Figure 17. Award ceremony for Symphony No. 2 "Brasília" – Shell Prize.  
Source: www.guerrapeixe.com

<sup>45</sup> Projeto Guerra-Peixe, <http://guerrapeixe.com/index2.html> (accessed January 15, 2014).



The list of orchestral works by Guerra-Peixe consists of twenty titles, including works for chamber and symphony orchestra:

	<b>Work</b>	<b>Phase</b>	<b>Date</b>
1	Symphony No. 1	Dodecaphonic	1943
2	Funeral March and Scherzetto	Dodecaphonic	1946
3	Variations	Dodecaphonic	1947
4	Instantâneos Sinfônicos No. 1	Dodecaphonic	1947
5	Instantâneos Sinfônicos No. 2	Dodecaphonic	1947
6	Abertura Solene	National	1950
7	Symphonic Suite No. 1	National	1955
8	Ponteado	National	1955
9	Symphonic Suite No. 2	National	1955
10	Little Concerto	National	1956
11	Symphony No. 2 "Brasília"	National	1960
12	Assimilações	National	1971
13	A Retirada da Laguna	National	1971
14	Concertino for violin and small orchestra	National	1972
15	Suggestions of Choral and Dance	National	1972
16	Museu da Inconfidência	National	1973
17	Roda de Amigos	National	1979
18	O Gato Malhado	National	1983
19	Sugestões Poéticas	National	1991
20	Tribute to Portinari	National	1992

Table 2. Orchestral works by Guerra-Peixe.

### *Compositional Style*

Guerra-Peixe was truly an advocate for a genuine Brazilian national musical aesthetics. He divided his musical output into three distinct phases in his handwritten catalog:<sup>46</sup> initial — until 1943; dodecaphonic — from 1944 to 1949; and national — from 1950 to 1993.

<sup>46</sup> Ruth Serrão, "Música para Piano," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 64.

After studying composition with Newton de Pádua, in 1945 he joined the group *Música Viva*, at that time an important advocate of vanguard music. Hans Joachim Koellreutter, a German musician established in Brazil in the 1940s and founder of *Música Viva*, was Guerra-Peixe's mentor for at least four years (see fig. 18).

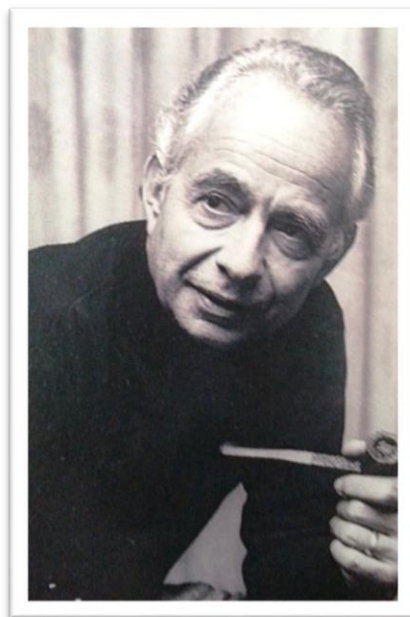


Figure 18. Composer and teacher Hans Joachim Koellreutter.  
*Source:* Rio de Janeiro National Library.

The musicologist and composer José Maria Neves points out that until around 1940, Brazilian music did not register a real break with the European tradition, lacking intellectual non-conformism. Brazilian composers from the 20<sup>th</sup> century had been influenced by Stravinsky and by French Impressionism, resulting in a Neoclassical tendency with modal harmony.<sup>47</sup> Additionally, Brazilian music had not experienced the Post-Romanticism heard in European works by composers like Richard Strauss, Richard

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<sup>47</sup> José Maria Neves, *Música Contemporânea Brasileira* (Rio de Janeiro: Contra Capa, 2008), 122.

Wagner, and Gustav Mahler, maybe because Brazilian orchestras did not have the size or structure for such musical adventure.<sup>48</sup>

One of the most important Brazilian orchestras — Orquestra Sinfônica Brasileira — was only founded in 1940 in Rio de Janeiro.<sup>49</sup> The natural reaction to European musical tradition could have occurred in 1922 with the Week of Modern Art in São Paulo. The basic goal of the event was the reform of Brazilian art from academicism into Modernist.<sup>50</sup> Nevertheless, as Neves analyzes, the Modernism depicted in the event was aesthetically advanced in literature and the arts in general, but notably conservative in music, even considering Villa-Lobos's works.

Due to this lack of reaction, dodecaphonism started in Brazil as an escape effort in minority groups such as Música Viva, and Koellreutter was the intellectual mentor of the new generation of composers in the 1940s. From this time onwards, the titles of compositions display no programmatic intentions — Música 1942, Variations 1941, etc. — prioritizing pure music, and their content shows no relation with folk music of any kind.<sup>51</sup>

Guerra-Peixe's experiments with symmetrical series and melodic cells with syncopated rhythms point to a tendency toward "nationalizing the dodecaphonism."<sup>52</sup> Or, quoting the composer Edino Krieger, "Guerra-Peixe made an attempt to conciliate

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<sup>48</sup> Ernani Aguiar, "Guerra-Peixe: O Orquestrador," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 79.

<sup>49</sup> Vasco Mariz, *A Música Clássica Brasileira* (Rio de Janeiro: Andrea Jakobsson Estúdio, 2002), 91.

<sup>50</sup> *Grove Music Online*, s.v. "Mário de Andrade," [http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/00871?q=semana+de+arte+modern+a&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy.bsu.edu/subscriber/article/grove/music/00871?q=semana+de+arte+modern+a&search=quick&pos=1&_start=1#firsthit) (accessed July 15, 2014).

<sup>51</sup> Neves, *Música Contemporânea Brasileira*, 128.

<sup>52</sup> Antônio G. de Faria, "Guerra-Peixe e a Estilização do Folclore," *Latin American Music Review* 21, no. 2 (Autumn – Winter 2000): 170.

the dodecaphonism with a certain Brazilian syntax."<sup>53</sup> Guerra-Peixe used dodecaphonic techniques up to 1949, the year in which he definitely broke with this system. During the same period, the composer Camargo Guarnieri and his brother Rossini published the *Carta Aberta aos Músicos e Críticos do Brasil* (Open Letter to Brazilian Musicians and Critics — see fig. 19), strongly criticizing dodecaphonism, comparing it to the "charlatanism in the science field."<sup>54</sup>



Figure 19. Cover of the "Open Letter to Brazilian Musicians and Critics." *Source:* Rio de Janeiro National Library.

<sup>53</sup> Ana C. de Assis, "Compondo a 'Cor Nacional': Conciliações Estéticas e Culturais na Música Dodecafônica de Guerra-Peixe," *Per Musi* 16 (2007): 34.

<sup>54</sup> Flávio Silva, "Camargo Guarnieri e Mário de Andrade," *Latin American Music Review* 20, no. 2 (Autumn – Winter 1999): 195.

According to Guerra-Peixe, Koellreutter made him think, discuss, establish aesthetics, and not only write random notes on a pentagram.<sup>55</sup> He writes, "Koellreutter was very satisfied when I started to disagree with him. He did not force anybody to become a dodecaphonist, but instead, he prepared the information in such a way that it led to it. My initial works in this style do not reveal any intention to nationalize dodecaphonism. My goal was to master the technique."<sup>56</sup> They also studied analysis, styles, acoustics, harmony, and serialistic techniques.<sup>57</sup> Koellreutter had a notable class of students, including Guerra-Peixe, Claudio Santoro, Edino Krieger, and the conductors Carlos Alberto Pinto Fonseca, Julio Medaglia, and Isaac Karabtchevsky.

After discontinuing the use of twelve-tone techniques in 1949, Guerra-Peixe moved to Recife, the capitol of Pernambuco in the northeast of Brazil. Unable to use the chromatic series as his harmonic language, the newness of regional modalism appeared to him as a strong option.<sup>58</sup> He referred to the modalism found in Recife as being "Gregorian," because Mário de Andrade suggested that modalism was introduced in Brazil with the "First Mass" (around year 1500) by the Catholic priests. Faria describes several modes in a manuscript that Guerra-Peixe used to annotate rhythms and scales: nine pentatonic modes, six hexachordal modes, three heptatonic modes, special modes, and others with two, three, and four sounds.

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<sup>55</sup> Antônio Guerreiro de Faria, "Modalismo e Forma na Obra de Guerra-Peixe," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 30.

<sup>56</sup> Luiz Paulo Horta, "Guerra-Peixe: Compositor," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 180.

<sup>57</sup> Nelson Salomé de Oliveira, "A Didática no Ensino de Composição e Orquestração," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 89.

<sup>58</sup> Faria, "Modalismo e Forma na Obra de Guerra-Peixe," 34.

In the broad scope of Guerra-Peixe's compositions, the use of modes was free of stereotyped formulas; he did not use modal triads or typical cadences to characterize a specific mode. Instead, he used foreign notes as a result of the oral and creative tradition of the people who lived within a folk region.<sup>59</sup> In his examples, sometimes the fourth degree of a given scale was raised, sometimes not. In harmony, the raised fourth degree was often added to a triad to create tension, in the same way that Bartók used the added minor second in several of his works.

Mozart de Araújo (1904-1988), musicologist, professor, and violinist, made substantial contributions in influencing Guerra-Peixe towards a more engaged nationalism. The composer's decision to study the folk music from northeastern Brazil and its utilization as thematic material clearly reflects this influence. Such a turnaround from dodecaphonism to nationalism promoted the concept known as stylization of folklore, meaning a personal version of the folklore "in a broadest way, national, without regionalisms."<sup>60</sup> Guerra-Peixe said that his music photographed the folklore in an artistic way. He felt that the source of the sound material should be recognizable by the public, but his music was not intended to copy the folklore.<sup>61</sup>

The composer mixed and merged in a single composition various elements of the Brazilian culture, from the northeast to the south. For example, in his work *Prelúdio Tropical No. 1*, he mixes a chant originally from the *folia de reis* — folklore from São Paulo and Minas Gerais — with *baião-de-violão* — a folk tradition from the northeast.<sup>62</sup>

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<sup>59</sup> Faria, "Modalismo e Forma na Obra de Guerra-Peixe," 36.

<sup>60</sup> Faria, "Guerra-Peixe e a Estilização do Folclore," 176.

<sup>61</sup> Faria, "Modalismo e Forma na Obra de Guerra-Peixe," 39.

<sup>62</sup> Faria, "Modalismo e Forma na Obra de Guerra-Peixe," 40.

Guerra-Peixe used the expressions "direct folklore" and "diluted folklore" to identify pieces of music directly inspired by popular sources or in which the theme was somewhat diluted, respectively.<sup>63</sup> Concerning the Symphony No. 2 "Brasília," the composer used resources from the "diluted folklore," as will be addressed later.

Guerra-Peixe was a main proponent of the philosophy defended by Brazilian thinker and author Mário de Andrade, in which the use of popular culture fosters a real national style.<sup>64</sup> They never met, but Andrade represented a major influence in developing the composer's aesthetic ideal. Andrade, in his *Ensaio Sobre a Música Brasileira* (Essay on Brazilian Music), highlighted the importance of the suite as a genre in the creation of Brazilian national music. He designed a guide to the Brazilian suite, which contained *ponteio, cateretê, côco, moda* or *modinha, cururu*, and *dobrado*.<sup>65</sup> Guerra-Peixe added meaning to this list, dividing several rhythms from Brazilian folklore into three categories, arranged by their speed or tempo:<sup>66</sup>

- Slow: *aboio, canto de trabalho, encantação, reza de defunto, excelência*
- Medium: *folia de reis, quadrilha, violeiro, pericom, mineiro-pau, cururu*
- Fast: *caboclinhos, baião or baiano, jongo, frevo, xangô, cateretê.*

Andrade also argued that there is no international music; there is Italian music, French music, German music, and so on. Some impose themselves on the others, depending on the era.<sup>67</sup> A composer who wanted to create international music would

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<sup>63</sup> Clayton Vetromilla, "Guerra-Peixe: Considerações Sobre o Significado do Conceito de 'Objetividade Folclórica'," *Per Musi* 14 (2006): 91.

<sup>64</sup> Silva, "Camargo Guarnieri e Mário de Andrade," 186.

<sup>65</sup> Faria, "Modalismo e Forma na Obra de Guerra-Peixe," 32.

<sup>66</sup> Oliveira, "A Didática no Ensino de Composição e Orquestração," 97.

<sup>67</sup> Horta, "Guerra-Peixe: Compositor," 178.

naturally fall into one of these schools, as they were well established. In opposition, when choosing to compose national music, a Brazilian composer would have to have at least a social role in his country.

Clayton Vetromilla argues that such aesthetic impulses also correlate to the Hungarian philosopher Georg Lukács' ideas, according to notes found in one of Guerra-Peixe's scratch books.<sup>68</sup> Lukács believed that folk music was a reflection of the man who is close to nature. This, added to Andrade's concept, creates a new dimension in Guerra-Peixe's work. Ruth Serrão observes: "The deep comprehension developed by a methodic study of the folklore of disparate Brazilian regions, allied to a solid compositional technique, opened the shortcuts for the long dreamed liberty of creation; liberty for which Guerra-Peixe longed for since his first contact with the twelve-tone technique."<sup>69</sup>

### *Orchestrator*

Guerra-Peixe never stopped arranging popular songs for several kinds of groups, from duets to whole orchestras, and his orchestration and instrumentation techniques developed extraordinarily in doing so (see fig. 20).<sup>70</sup> Many testimonies attest to the importance of Brazilian orchestras working for local radio stations, as they provided enriching opportunities for the art of arranging and orchestrating, and solid professional

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<sup>68</sup> Vetromilla, "Guerra-Peixe: Considerações Sobre o Significado do Conceito de 'Objetividade Folclórica'," 84.

<sup>69</sup> Serrão, "Música para Piano," 67.

<sup>70</sup> Rudolf Miguel, "Guerra-Peixe, Arranjador de Música Popular," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 15.



structure for arrangers, copyists, orchestras, and conductors.<sup>71</sup> The composer Sérgio Nepomuceno indicated that Guerra-Peixe arranged in blocks or sections, giving the impression of jazz influence, especially in the brass section.<sup>72</sup>

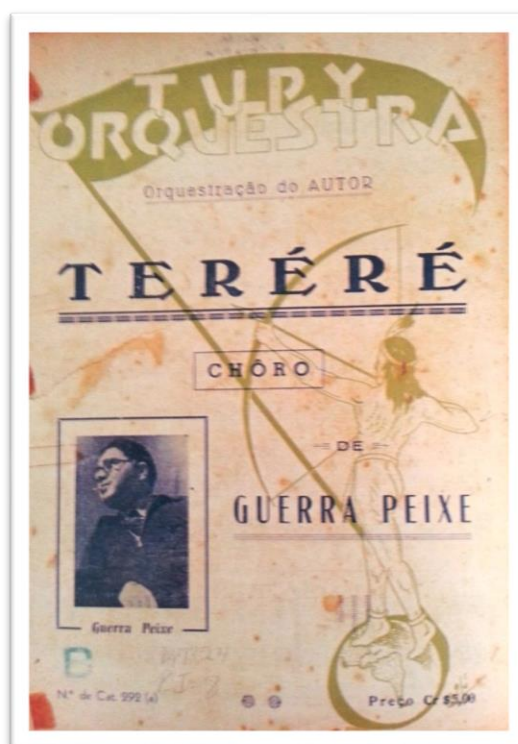


Figure 20. Popular *choro* “Teréré” by Guerra-Peixe.  
*Source:* Rio de Janeiro National Library.

The conductor and composer Ernani Aguiar observes a notable economy of gestures in Guerra-Peixe’s orchestration technique.<sup>73</sup> He also stresses the lack of human and material resources in several orchestras in Brazil in the 1980s, especially in orchestras of medium and small size. In some places, it was common to see saxophones in the place of bassoons, for example. Guerra-Peixe was aware of this situation and wrote quality arrangements for fewer elements. In the percussion section,

<sup>71</sup> Miguel, “Guerra-Peixe, Arranjador de Música Popular,” 16.

<sup>72</sup> Miguel, “Guerra-Peixe, Arranjador de Música Popular,” 18.

<sup>73</sup> Aguiar, “Guerra-Peixe: O Orquestrador,” 79.

for example, where many Brazilian composers wrote for almost an entire orchestra of percussionists, Guerra-Peixe used a maximum of three players plus the timpanist, even in his largest orchestra for *A Retirada da Laguna*.<sup>74</sup> Aguiar explains that the composer already used the whole orchestra percussively, resulting in a rhythmic richness, at the same time simple and natural. This procedure allowed him to work with a regular-sized percussion section.

### Background on Symphony No. 2 “Brasília”

#### *Historical*

The first Brazilian capitol was Salvador, from 1549 to 1763. It moved to Rio de Janeiro from 1763 to 1960, and finally to Brasília from 1960 until the present day. The president who decided to move the capitol from Rio de Janeiro to Brasília was Juscelino Kubitschek (see fig. 21), leading the country from 1956 to 1961. He was considered a visionary who had the slogan “fifty years within five.” He wanted to build a solid infrastructure for the country, and building a new capitol from scratch represented the first step in this process.

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<sup>74</sup> Aguiar, “Guerra-Peixe: O Orquestrador,” 82.



Fig. 21. Brazilian President Juscelino Kubitschek.  
 Source: [www.projetomemoria.art.br](http://www.projetomemoria.art.br).

In 1960, the Brazilian radio station of the Ministry of Education (MEC) launched a national competition for composers to write a symphony, with or without a choir, no shorter than thirty minutes, musically portraying the several stages of construction of the new capitol, Brasília (see fig. 22). Interestingly, the judges Camargo Guarnieri, Francisco Mignone, and Lamberto Baldi decided not to grant the first prize, awarding only the second prize as a tie between three candidates: César Guerra-Peixe, Cláudio Santoro, and José Guerra Vicente. The criteria in establishing this result were never disclosed.<sup>75</sup> Of the three second-place works, only Guerra-Peixe's symphony has received at least five performances — with conductors Isaac Karabtchevsky, Guerra-Peixe, Ernani Aguiar, and Marcelo Ramos, two audio recordings, and two first prizes.

The Symphony No. 2 "Brasília" premiered in 1963 at the Rio de Janeiro Municipal Theatre with the National Symphony Orchestra under Isaac Karabtchevsky, and

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<sup>75</sup> Celso L. Chaves, "César Guerra-Peixe: Dois Painéis Sinfônicos," in *Tributo a Guerra-Peixe*. Ernani Aguiar, dir. Acite CD. 1994.

afterwards with the Brazilian Symphony Orchestra (OSB).<sup>76</sup> Guerra-Peixe was playing in the first violin section at the premiere. Ten days later, the composer conducted the second performance of the symphony during an event promoted by the President João Goulart, who assumed the Brazilian presidency in 1961 after the resignation of Jânio Quadros.<sup>77</sup> There are two recordings available of the piece: Isaac Karabtchevsky leading the Brazilian Symphony Orchestra, and Ernani Aguiar conducting the Porto Alegre Symphony Orchestra on a CD entitled *Tribute to Guerra-Peixe*. The manuscript score is held at the Rio de Janeiro National Library, released by the composer's niece Jane Guerra-Peixe, the holder of the copyrights for all works by Guerra-Peixe.<sup>78</sup>

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<sup>76</sup> *Projeto Guerra-Peixe*, s.v. "Timeline," <http://guerrapeixe.com/index2.html> (accessed in January 15, 2013).

<sup>77</sup> Lúcio Aguiar, "As Mídias do Séo Maestro," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 144.

<sup>78</sup> Jane Guerra-Peixe authorized the reproduction of the score specifically for this project.

## “Sinfonia Brasília”

A comissão organizadora do concurso de composição musical, instituído pelo Ministério da Educação e Cultura, com prêmio único e indivisível — “Prêmio Brasília”, no valor de Cr\$ 500.000,00 — comissão constituída por Mozart Araújo, Otávio Beviláqua e Andrade Muricy, elaborou o seguinte regulamento para o mesmo:

**A — DA INSCRIÇÃO** — 1) O concurso é aberto a compositores brasileiros, natos, naturalizados ou residentes no Brasil por mais de dez anos ininterruptos. 2) Não se exige limite de idade para os concorrentes. 3) A inscrição far-se-á através da remessa de três cópias da partitura. 4) A entrega das partituras deverá ser feita mediante protocolo, na Secretaria do Concurso — Rádio Ministério da Educação e Cultura, Praça da República, 141-A, 3.º andar, Rio de Janeiro. 5) O prazo de recebimento das partituras será encerrado às 17 horas do dia **31 de outubro de 1960**, não se responsabilizando a Comissão Organizadora por atrasos ou extravios que porventura venham a ocorrer. 6) Cada compositor só poderá concorrer com uma obra. 7) A cópia das partituras não deverá ser do próprio punho do compositor e nem conter sinais, indícios ou elementos que possam contribuir para a identificação do autor. 8) A obra deverá ser assinada com pseudônimo e acompanhada de comentário ou análise breve da peça. 9) Em envelope lacrado, que acompanhará as partituras, o autor juntará: prova de identidade, endereço, dados biográficos, três fotografias tamanho postal e, tratando-se de estrangeiro, atestado de residência no País. 10) A inscrição no concurso implica na aceitação, pelo candidato, das condições estipuladas neste Regulamento.

**B — DA OBRA** — 11) A obra deverá ser uma sinfonia, de caráter nacional brasileiro, para grande orquestra, com ou sem câmbio, e terá a denominação de “Sinfonia Brasília”. 12) O caráter nacional da obra deverá ser compreendido no seu sentido mais lato, podendo o autor utilizar ou não temas folclóricos. 13) A peça deverá ser inédita, não executada em concerto público ou radiofônico, nem gravada em disco ou divulgada por qualquer outro meio, até a data

do encerramento do concurso. 14) A sinfonia deverá ter a duração mínima de 30 e máxima de 45 minutos.

**C — DO PRÊMIO** — 15) Haverá um prêmio único e indivisível, em dinheiro — “Prêmio Brasília” — no valor de 500 mil cruzelros, a ser atribuído à obra classificada em 1.º lugar. 16) Poderá ser atribuída “Menção Honrosa” a uma ou mais obras, dentre as não premiadas.

**D — DA CLASSIFICAÇÃO** — 17) A classificação das obras será feita mediante exame das partituras, por uma comissão julgadora, constituída de três membros designados pelo Ministro de Estado da Educação e Cultura. 18) A condição de concorrente é incompatível com a de membro da comissão julgadora. 19) O “Prêmio Brasília” ou a “Menção Honrosa” poderão deixar de ser conferidos, caso as obras não apresentem, ao julgamento da comissão julgadora, condições para merecê-los ou não se enquadrem nas exigências deste regulamento. 20) O resultado do julgamento será declarado dentro do prazo de sessenta dias, após o encerramento das inscrições.

**E — DISPOSIÇÕES GERAIS** — 21) As despesas de reprodução do material das obras classificadas correrão por conta do Ministério da Educação e Cultura. 22) O material (partitura e partes) das obras titulares do “Prêmio Brasília” e de “Menção Honrosa” será propriedade do Ministério da Educação e Cultura, que gozará dos direitos de execução, transmissão radiofônica e gravação não comercial. 23) A obra premiada constituirá propriedade do seu autor. 24) As partituras não classificadas, juntamente com os respectivos envelopes lacrados contendo a identidade dos autores, ficarão à disposição dos interessados na Rádio Ministério da Educação e Cultura, até sessenta dias depois do encerramento do concurso”.

**Repórter-Amador: 22-3000 e 32-2301**

Figure 22. Advertisement for the Composition Competition published in the newspaper *O Globo* in 1960 in Rio de Janeiro. Source: Particular archive of Antônio Guerra Vicente.

### *Musical Structure*

Among the three Guerra-Peixe compositional phases — initial, dodecaphonic, and nationalistic — Symphony No. 2 “Brasília” fits into the nationalistic phase.<sup>79</sup> The musicologist José Maria Neves classified it as “the most well-constructed work from his nationalistic period, both in the structure level and as a sound result.”<sup>80</sup> The symphony follows the classical model in four movements with the addition of a choir and a text of the speech by former Brazilian President Juscelino Kubitschek for the inauguration of the new capitol Brasília, to be spoken by a narrator.<sup>81</sup>

Guerra-Peixe also uses programmatic music techniques in the symphony — imitation and recurrent cells — intensely practiced in movie scores such as *O Canto do Mar*, *Terra é Sempre Terra*, *O Cavalo 13*, and in the Preludes Nos. 2 and 4 for Guitar in 1966-71.<sup>82</sup> A traditional labeling in Italian identifies each of the four movements, and each one is divided into subsections with titles of a descriptive nature in Portuguese (see table 3).

According to Vetromilla, the convention of describing movements with subtitles also reflects the influence of Georg Lukács, who advocated for better comprehension of the piece of art by the public (mimetism).<sup>83</sup> In this sense, describing the movements of

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<sup>79</sup> Clayton Vetromilla, “O Problema das Fases Estéticas e a Suíte para Violão na Obra de Guerra-Peixe,” *Per Musi* 5/6 (2002): 133.

<sup>80</sup> Chaves, “César Guerra-Peixe: Dois Painéis Sinfônicos.”

<sup>81</sup> The inauguration of the city took place in April 21, 1960; however, the deadline for submitting a symphony was October 31, 1960.

<sup>82</sup> Clayton Vetromilla, “Da Trilha Sonora do Filme ‘O Diabo Mora no Sangue’ ao Prelúdio no. 2 para Violão,” *Per Musi* 21 (2010): 20.

<sup>83</sup> Vetromilla, “Guerra-Peixe: Considerações Sobre o Significado do Conceito de ‘Objetividade Folclórica’,” 83.



a symphony with recognizable images reflects a step towards his philosophy. The meaning of these subtitles will be addressed in detail in chapter four.

<b>Movement</b>	<b>Italian name</b>	<b>Description in Portuguese</b>	<b>English Translation</b>
First	Allegro ma non troppo	O Candango em sua terra	The Candango in his land
	Tempo I	A caminho do Planalto	Towards the Planalto
	Moderato	Recordações que o acompanham	Memories that follow him
		Chegada Alegre	Happy arrival
Second	Presto	Trabalho	At work
	Andante	Elegia para o ausente	Elegy for the absent
Fourth	Allegro con moto	Manhã de domingo	Sunday morning
	Allegretto	Tarde infantil	Children in the afternoon
	Andante	Desce a noite	Night fall
	Presto	Volta ao trabalho	Back to work
	Moderato	Inauguração da cidade	Inauguration of the city
	Allegro ma non troppo	Apoteose	Apotheosis

Table 3. General structure of Symphony No. 2 "Brasília."

This is the background of the composition of the Symphony No. 2 "Brasília," which became, if not the only, the main Brazilian choral symphony in the repertoire. Before continuing to the musical analysis of the piece, chapter three will describe the edition and revision processes of the score and individual parts.

## Chapter 3

### The Editing Process for the Score

#### Music Editing Scene in Brazil

With a few exceptions, Brazilian symphonic music from the 19<sup>th</sup> and 20<sup>th</sup> centuries urgently needs revision and publication to reach both the international market and the standards of professional symphony orchestras. This scenario has seen substantial improvement in recent years, as described below.

The expansion of the archives of the Brazilian Academy of Music (ABM), founded by Heitor Villa-Lobos in 1947, helped to catalog important Brazilian pieces; then, they worked toward their recovery and publication. Edino Krieger, José Guerra Vicente, Ricardo Tacuchian, Osvaldo Lacerda, Alberto Nepomuceno, Almeida Prado, Ernani Aguiar, and Francisco Mignone are examples of composers named in the ABM database.<sup>84</sup>

The Center of Musical Documentation of the São Paulo Symphony Orchestra (OSESF) launched the Creators of Brazil Publishing Company. It has edited a considerable amount of material by composers such as Francisco Braga (opera *Jupyra*, symphonic poem *Marabá*, and *Impressões da Roça*), Camargo Guarnieri (*Festive Overture*, and Symphony Nos. 1, 2, 3, and 6), Antônio Carlos Gomes (overtures *Fosca*

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<sup>84</sup> Academia Brasileira de Música, <http://www.abmusica.org.br> (accessed January 15, 2013).



and *Il Guarany*), and Father José Maurício Nunes Garcia (Overture in D and *Symphony Funebre*), among many others.<sup>85</sup>

There is still much to discover and study in the field of Brazilian symphonic music, including pieces by the main figures like Heitor Villa-Lobos, César Guerra-Peixe, Alberto Nepomuceno, Claudio Santoro, and Carlos Gomes. A search in academic indexes or specialized websites confirms how scarce sources in both text and musical scores are.

### Producing a Full-Score Performance Edition

In order to produce a reliable edition of a score, it is imperative to have more than one source for the material. In orchestral pieces, the original score and a set of parts are essential to verify possible mistakes or doubts. For the Symphony No. 2 “Brasília,” I had at my disposal a manuscript score by Guerra-Peixe, a set of parts by a professional copyist, and two recordings from different orchestras.

### Score

The manuscript was written with legible handwriting, but sometimes there were too many notes on a single staff, making the reading process a bit slow. Guerra-Peixe wrote each pair of woodwinds on one staff, meaning flutes one and two on the same staff, for example. He also wrote the three trumpets on one staff, and sometimes this caused some confusion. The same happened with the three tenor trombones. To

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<sup>85</sup> “Orquestra Sinfônica do Estado de São Paulo,” <http://www.osesp.art.br/portal/paginadinamica.aspx?pagina=cdm> (accessed January 15, 2014).

facilitate the task of engraving the music, I organized my work process by defining the order of placing elements into the score: first notes, then dynamics, slurs, technical instructions in Italian, lyrics, and lastly rehearsal numbers. With my experience in conducting, I realized that Guerra-Peixe's rehearsal numbers were insufficient and too far apart. Therefore, I decided to expand these numbers, almost doubling the original amount, which made rehearsals much easier to lead.

### Instrumental Parts

After finishing the score, I started the process of working on the individual parts, which is quite a different process. With my previous experience as an orchestral musician, I knew that an orchestral part should have a standard size, not too big and not too small (considering the limitation of the music stand), a calculated distance between systems, a planned page turn, and space for markings during the rehearsals, such as bowings, breaths, and general instructions.

In addition, special care should be dedicated to the percussion part. Many times composers and copyists separate them by instruments, making the players' work much harder (see fig. 23). A single player can usually cover more than one instrument at a time, and if the player has a miniature percussion score to read, this process happens almost automatically. Therefore, I decided to create a percussion part containing all the percussion instruments, including the timpani (see figs. 24 and 25). To facilitate reading the xylophone part, I made a single part for it in order to avoid page turns while playing (see fig. 26).

Gr.C. & Piatti II - e/ Trabalho 4

*Presto* (non meno di  $\frac{1}{4}$  = 152)

*f* *Bad. leve alle galle* *Bad. legg. alle galle*

*Respose*

1 2 3 4

Figure 23. Percussion manuscript.

Sinfonia no. 2  
"Brasília"  
II - Trabalho

Percussão  
gran cassa, piatti, tambourine (pand),  
triângulo, tamburo (Cx) & xylofone

César Guerra-Peixe  
Revisão: Marcelo Ramos (2013)

*Presto*  $\frac{1}{4}$  = 160

Gran Cassa  $\frac{3}{4}$  *f*

Piatti  $\frac{3}{4}$  *f*

Tamburo Militare  $\frac{3}{4}$  *pp*

6 G.C.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  ①

Pt.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Cx.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  *p* *f*

Figure 24. Edited percussion part.

Timpanos

SINFONIA N°2 - "Brasília"

O Candango em sua terra Guerra Peixe-1960

Allegro ma non troppo  $\text{♩} = 116$

poco rit. a tempo

Mib

Modto  $\text{♩} = 66$

più mosso  $\text{♩} = 66$

Tempo I

acc. rit.

Figure 25. Timpani manuscript.

Timpani & Percussion

(xylophone, snare drum, bass drum, cymbals)

Sinfonia No. 2 'Brasília'

A) O Candango em sua terra

César Guerra-Peixe, 1960

Allegro ma non troppo  $\text{♩} = 116$

Percussion

9 10 2 2

1-9 10-19 20-21 24-25

*mf* *mf*

B 2 A Tempo

28-35

Xyl.

42

Xyl.

47 C 3 Moderato  $\text{♩} = 66$  D

5 9 4

49-53 54-62 63-66

*ff* *ff*

Xyl.

5 9 4

Figure 26. Edited timpani part.

It is common to have *divisi* parts in the strings, as they are useful to expand chords between instruments or to create a second melodic line for the section. So, each section leader decides how to divide these parts between the players: inside-outside, by stand, or by chair. When extracting the parts, it is necessary to evaluate the need for adding a staff to facilitate the reading of the *divisi*. In some parts, I decided to expand the number of staves to clarify such spots, especially when there were three or more voices (see fig. 27). Guerra-Peixe writes all parts on one staff, as does his copyist.

Figure 27. *Divisi* in a string part.

I gave further attention to page turns. For string players, page turns are a little easier to manage, as there is an extra musician reading the same part to turn the page. With wind players and percussionists this does not happen, and the page turns must be carefully arranged. It is always advisable to finish a page with a large pause or measures of rest (see fig. 28). If this is not possible, then it is necessary to start the previous section with a blank page, so the turn becomes a change of page, and not a real turn. I have made all of these adjustments on all parts.



Figure 28. Page turn.

### Vocal Score

The symphony employs a choir in three of the four movements. Unfortunately, there was no vocal score in the set of parts to help the chorus during rehearsals, only the chorus part without any other guide (see fig. 29). This is extremely uncomfortable for the chorus, as in some parts of the piece they have to wait more than two hundred measures without knowing what is happening before, nor the current harmony. Facing this problem, I had to produce a piano score for the choir, which was an interesting and productive task (see fig. 30).

First, I chose the first place where the choir begins, and started the piano reduction one musical phrase before that, about ten or twelve measures, giving the singers ample preparation before singing. I started with a bass line, which actually could be in the basses, or in any other low instrument such as bassoon, horn, trombone, or tuba. To give the bass line more weight, it was possible to add an octave, lower or higher.

After completing the bass line, I chose a melodic line to fill the right hand of the piano, usually borrowed from the violins or the solo woodwinds or brasses. To help with

the harmony, the pianist's right or left hand could play extra notes present in the remaining instruments of the orchestra. The challenge was to fit all of these approximately within one octave in each hand. I also tried to help the choir whenever possible, doubling some of the voices in the piano.

Sinfonia n.º 2 - Brasília Guerra Peixe

- Coral - - 1 -

14 Moderato (Toca as cordas)

TR Sop. Pian

Sopr. Alt. Sopr. 2 3 2

Alto 2 3 2

Tenor 2 3 2

Barit. 2 3 2

Baixo 2 3 2

Sopr. Alt. Sopr. 3

Alto 5

Tenor 3

Barit. 3

Baixo 3

*Con - Em. Pe*

*Boccachiusa*

*p*

Figure 29. Manuscript chorus part without piano reduction.

**Symphony No. 2 'Brasilia'**

Vocal Score C. Guerra-Peixe

- I -

(14) **Moderato** ♩=66

231

Soprano

Alto

Piano

*mf* *p*

Boca chiusa (or uh)

235

S

A

Pno.

Figure 30. Edited chorus part with piano reduction.

This project included a practical phase in which we tested the parts and the score with an orchestra playing in rehearsal and concert. Part of the work was done in the United States at Ball State University, and part of it was done in Brazil with the Minas Gerais Symphony Orchestra. This provided two opportunities to make necessary corrections in the orchestral material.



The editing process of the score and parts was time consuming due to the extremely detailed nature of the work. Even after countless revisions on the computer, including listening to a virtual orchestra, several mistakes were found in the parts during rehearsals. This reinforces the idea of having a live orchestra to ensure an impeccable job in future projects.

Chapter four will be dedicated to analyzing the form, motives, and harmony of the symphony.

## Chapter 4

### Formal, Motivic, and Harmonic Analysis

#### General considerations

According to Sérgio Nepomuceno, Guerra-Peixe admired two notable composers: the Armenian composer Aram Khachaturian and Paul Hindemith from Germany. Nepomuceno argues that, harmonically speaking, the Brasília symphony is highly Hindemithian.<sup>86</sup> Guerra-Peixe offered him a score of Hindemith's symphony *Mathis der Mahler* and stated: "Here is the harmonic bible of the modern times, without the need for Schoenberg."<sup>87</sup> Two passages in Symphony No. 2 "Brasília" are notably influenced by Hindemith and will be addressed later in detail. Guerra-Peixe also edited a textbook called *Melos and Harmony*, that is entirely based on Hindemith.

Nepomuceno goes further and states that the Symphony No. 2 "Brasília" is one of the strongest examples of Brazilian music since the 1960s, a feat more remarkable in a long-established aesthetic genre such a symphony.<sup>88</sup> In no other orchestral work, he continues, was Guerra-Peixe so vigorously "symphonic" as in this symphony. Curiously, this vigor does not result from a Mahlerian orchestra. As Ernani Aguiar stated earlier, Nepomuceno observes that Guerra-Peixe uses an orchestra with a classical formation,

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<sup>86</sup> Sérgio Nepomuceno A. Corrêa, "Como Conheci Guerra-Peixe: A Propósito da Sinfonia Brasília, in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 151.

<sup>87</sup> Corrêa, "Como Conheci Guerra-Peixe," 151.

<sup>88</sup> Corrêa, "Como Conheci Guerra-Peixe," 152.

with woodwinds in pairs plus a piccolo, and a fourth trombone added to the traditional brass section. The percussion is also very economical, compared to other Brazilian composers, using only timpani, bass drum, snare drum, cymbals, triangle, xylophone, and tambourine. Curiously, the composer did not use any of the genuine Brazilian instruments such as *coco*, *reco-reco* (wood guiro), *cuíca*, *berimbau* and others, maybe because his contemporaries like Camargo Guarnieri, Heitor Villa-Lobos, and Francisco Mignone used them to exhaustion.<sup>89</sup>

Guerra-Peixe saves the chorus singing lyrics for the last movement, despite some light appearances with onomatopoeias in the first and second movements. In the final movement, he presents the chorus singing three *parlendas* (rhymes), usually sung by young children when learning new words. The first *parlenda* comes with the rhythm



, the originator of several other rhythmic motives in the whole symphony. The principal theme of the first and third movements uses an augmented form of this rhythm (see ex. 1).



Musical Example 1. Rhythm of the main theme of the first and third movements.

<sup>89</sup> Corrêa, "Como Conheci Guerra-Peixe," 152.

## Musical Analysis

To analyze the symphony, I used the same methodology as A. Peter Brown uses in his series *The Symphonic Repertoire*.<sup>90</sup> The analytical symbols P, S, K, N, R, and T used for movements in sonata form derive from the system developed in Jan LaRue's *Guidelines for Style Analysis*. P stands for primary theme, S for secondary theme, K for codetta, N for new material, R for retransition, and T for transition. Letters preceded by Arabic numerals define constituent parts of a function (e.g., 1P, 2P). Parentheses are for derivations: S(P) means that the Secondary area derives from the Primary material. For forms other than sonata form, the standard upper- and lower-case letters are used (e.g., rondo: A-B-A-C-A).

*First Movement: The Candango in his Land / Towards the Planalto / Memories that follow him / Happy Arrival*

The first movement displays a modified sonata form, where the recapitulation is presented in reversed order with the second-theme area played first, followed by the first-theme area (see table 4). The harmonic treatment focuses on liturgical modes, such as mixolydian, lydian, and dorian. Some music from northeastern Brazil also has ties to such modes.<sup>91</sup>

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<sup>90</sup> A. Peter Brown, *The Symphonic Repertoire: Volume II* (Bloomington: Indiana University Press, 2002), xxv.

<sup>91</sup> Antônio Guerreiro de Faria, "Modalismo e Forma na Obra de Guerra-Peixe," in *Guerra-Peixe: Um Músico Brasileiro*, ed. Chediak Arte e Comunicação (Rio de Janeiro: Lumiar Editora, 2007), 34.

Guerra-Peixe - Symphony No. 2							
First Movement - Allegro Moderato							
The Candango in his land - Towards the Planalto - Memories that follow him - Happy arrival							
MODIFIED SONATA FORM							
<b>Exposition</b>							
<b>A</b>				<b>B</b>			
<b>1P</b>	<b>2P</b>	<b>3P</b>	<b>T</b>	<b>1S</b>	<b>2S</b>	<b>3S</b>	<b>K</b>
G mixolydian	unstable	C dominant over F pedal	solo clarinet	E minor / G lydian	Ab mixolydian	D lydian	E mixolydian
m. 1	m. 20	m. 36	m. 49	m. 54	m. 92	m. 99	m. 108
<b>Development</b>							
core	<b>3S</b>	<b>1P</b>	<b>2P</b>	<b>3P</b>	<b>2S augmented</b>	<b>K</b>	<b>3S (suggestion)</b>
				B dorian / A pedal	F# pedal		
m. 123	m. 128	m. 137	m. 145	m. 163	m. 181	m. 197	m. 220
<b>Recap</b>							
	reverted order						
<b>R (retransition)</b>	<b>1S</b>	<b>2S</b>	<b>3S</b>	<b>K</b>	<b>1P</b>	<b>2P</b>	<b>3P</b>
	(chorus)					(chorus)	
B minor (modal)	E minor / G lydian	Ab mixolydian	D lydian	E mixolydian	G mixolydian	unstable	C dominant over F pedal
m. 231	m. 233	m. 270	m. 278	m. 287	m. 304	m. 325	m. 341
<b>CODA</b>							
<b>New material (N)</b>							
m. 356							

Table 4. Form diagram of the first movement of Symphony No. 2 "Brasília."

The primary area (P) has three themes: 1P, 2P, and 3P. Theme 1P uses mixolydian mode (see ex. 2). This part of the piece is entitled *O Candango em sua Terra* (the Candango in his land).<sup>92</sup> P1 also derives from the rhythmic originator

presented in the last movement (  ). Theme 2P is harmonically unstable, and uses the originator rhythmic figure in two different forms (see ex. 3).

<sup>92</sup> "Candango" is an alternate name given to immigrants from northeastern Brazil to Brasília.

Musical score for Bassoon, Cello, and Double Bass, measures 1-8. The score is in 4/4 time and features a melodic line in the Cello and Double Bass parts, with the Bassoon part providing harmonic support. The dynamic marking is *mf*.

Musical example 2. Theme 1P of the first movement, measures 1-8.

Musical score for piano, measures 19-22 (reduction). The score is in 4/4 time and features a melodic line in the right hand and a rhythmic ostinato in the left hand. The dynamic marking is *p*.

Musical example 3. Theme 2P of the first movement, measures 19-22 (reduction).

3P is presented over F major and F mixolydian. Guerra-Peixe entitles this passage as *A Caminho do Planalto* (towards the Planalto).<sup>93</sup> Based on this title, Guerra-Peixe creates a flow with a forward motion over a rhythmic ostinato in the low voices, fueled by a motoric passage of sixteenth notes in the violas. The theme is presented in thirds, a gesture present in folk music that will be repeated several times in the piece (see ex. 4).

<sup>93</sup> Planalto is the central region of Brazil, where the capitol Brasília was built.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Cello & Bass. The music is in 4/4 time and marked 'A Tempo' and 'f' (forte). The Violin I and II parts feature melodic lines with slurs and accents. The Viola part consists of block chords with some movement. The Cello & Bass part has a steady eighth-note accompaniment. The score covers measures 36 to 40.

Musical example 4. Theme 3P of the first movement, measures 36-40.

Guerra-Peixe uses strong and short rhythmic figures to separate sections, always derived from the previously mentioned originator, which will henceforth be referred to as the “affirmation gesture.” In the first movement, this occurs four times, the first being immediately before the transition (see ex. 5).

The image shows a musical score for two staves, likely piano and bass, in 4/4 time. The music is marked 'ff' (fortissimo). The score features a strong rhythmic pattern of eighth notes and rests, characteristic of an affirmation gesture. The piano part has a melodic line with accents, and the bass part has a steady accompaniment. The score covers measures 47 and 48.

Musical example 5. Affirmation gesture 1, measures 47-48 (reduction).

The second theme area (S) has three themes (1S, 2S, and 3S), followed by a codetta (K). 1S is entitled *Recordações que o Acompanham* (Memories that Follow him), and exhibits a lyrical motive in the solo clarinet (see ex. 6). Perhaps a recollection from a native of northeast of Brazil is the *canto de vaqueiro* (song of a cowman), a folk song



used by cowmen to push the cattle forward in the field. The figure in the accompaniment is a popular rhythmic figure in Brazil, sometimes used in a type of lyrical song called *toada*. The form of theme 1S is a-b-a-b, played by the strings in unison after the clarinet, in a passionate moment of the piece in A-flat minor. To increase the tension, brasses play chords with minor seconds added. 1S uses E minor and G Lydian (see ex. 6). 2S is written in A-flat mixolydian, and it is brass driven (see ex. 7). Theme 3S uses accented rhythms, motives in thirds, and has a dance-like characteristic. It is written in D Lydian (see ex. 8).

The image displays a musical score for Theme 1S, measures 54-61. The score is in A-flat minor, 4/4 time. It features a Clarinet in Bb and a Brass section (Bb Clarinet, Violin I, Violin II, Viola, Cello, and Double Bass). The Clarinet part is marked 'espressivo' and 'mf'. The string parts are marked 'arco' and 'p'. The score shows the Clarinet playing a melodic line, followed by the strings playing a rhythmic accompaniment. The Brass section plays chords with minor seconds added.

Musical example 6. Theme 1S, measures 54-61.



Musical example 7. Theme 2S, measures 90-99.

Musical example 8. Theme 3S, measures 99-102 (reduction).

The codetta (K) consists of a canon between string sections in E mixolydian (see ex. 9). This passage seems to reflect a popular instrument in northeastern Brazil, the *rabeca* (fiddle), which is a type of violin positioned below the shoulder and generally played in the first position, with a brassy open sound (see fig. 31). In contrast, the woodwinds play a figure with grace notes. The codetta is separated from the

development with a second affirmation gesture, using the rhythmic originator (see ex. 10).

Musical score for Violins and Violas, Cellos & Basses, measures 108-112. The score is in 4/4 time and features a dynamic marking of *f* (forte). The Violins part is in the upper staff, and the Violas, Cellos & Basses part is in the lower staff. The music consists of a series of rhythmic patterns and melodic lines.

Musical example 9. Codetta (K), measures 108-112.



Figure 31. Instrument *rabeca*.  
Source: [www.boideireismn.blogspot.com](http://www.boideireismn.blogspot.com)

Musical score for Affirmation gesture 2, measures 121-122 (reduction). The score is in 3/4 time and features a dynamic marking of *f* (forte). The music is written for a single instrument, likely a piano, and consists of a series of rhythmic patterns and melodic lines.

Musical example 10. Affirmation gesture 2, measures 121-122 (reduction).

The development exhibits fragments of the exposition, such as 2S, 1P, 1T, 2P, and K. It starts in a mysterious mood, using the rhythmic originator in shortened form (see ex. 11).

The musical example shows a reduction of measures 123-125. It is written in 4/4 time with a piano (*p*) dynamic. The treble clef staff contains a sequence of chords: a whole rest in measure 123, a half rest in measure 124, and a half note chord in measure 125. The bass clef staff contains a rhythmic pattern of eighth notes: a half rest in measure 123, a quarter rest in measure 124, and a quarter note chord in measure 125.

Musical example 11. Beginning of the development, measures 123-125 (reduction).

Theme 3S appears in minor harmony and augmented rhythm, played by clarinets and bassoons in mm. 128; 1P appears in g minor (mm. 137) in unison between the oboe and horn. 2P is presented in G# minor (mm. 145), and 3P appears in A major and A mixolydian in mm. 163.

The third affirmation gesture appears in measure 176, leading to a pedal point in which 2S appears rhythmically augmented and harmonized into five voices in the strings. The timpani keep the pedal point with an ostinato, and the cymbals play an effect written in Italian as “raspare in circolo,” which means to scrape the instrument in a circular motion.<sup>94</sup> Following the pedal point, the K theme (*rabeca* theme) appears in a reflexive way, with a lowered sixth played by the clarinets and bassoon. 3S appears in fragments, followed by a two-measure retransition (R).

The recapitulation starts with the secondary area themes (1S and 2S), which establishes the movement as modified sonata form. Guerra-Peixe uses the chorus for the first time in the recapitulation, in 1S, in the same key as before. In the exposition

<sup>94</sup> Timpani playing pedal points also appear in another orchestral piece by Guerra-Peixe, *Tributo a Portinari* (1993). Portinari was a famous Brazilian painter.

this theme was played by the solo clarinet, but in the recapitulation it is heard with the female voices of the chorus in *bocca chiusa* (closed mouth), doubled by the celeste. The suggestion of a cowman song gains credence with the sound of human voices.

The recapitulation of the main theme 1P receives special treatment. When Guerra-Peixe moved to Recife, he was not only interested in the musical aspect of the folklore, but in its countless variations in daily life, from children's games and dialects, to tambourine techniques. This can be attested in the variety of subjects in texts published by him in newspapers in Recife and São Paulo. One of these articles explains the multiple meanings of the word *zabumba*.<sup>95</sup> According to Guerra-Peixe, *zabumba* means a popular bass drum, or a type of ensemble typical from the northeast (see fig. 33). The ensemble's formation varies according to the region, but it usually consists of two wood flutes (also called *pífáros*), snare drum, cymbals, and low drum — the actual *zabumba* (see fig. 32). To give the recapitulation of 1P folkloric color, Guerra-Peixe uses exactly the same instruments found in a *zabumba* ensemble — two flutes, snare drum, bass drum, and cymbals (see ex. 12). Given the joy of the immigrants while entering the desired destination, the subtitle of this part of the movement fits perfectly its purpose: Happy Arrival.

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<sup>95</sup> César Guerra-Peixe, "Zabumba, uma Orquestra Típica Nordestina," *A Gazeta*, October 25, 1958.



Figure 32. *Zabumba* drum.  
Source: [www.ctnordestinas.blogspot.com](http://www.ctnordestinas.blogspot.com)



Figure 33. *Zabumba* ensemble.  
Source: [www.viajeaqui.abril.com.br](http://www.viajeaqui.abril.com.br)



The image shows a musical score for measures 306-324. It consists of four staves: Flute, Cymbals, Snare Drum, and Bass Drum. The Flute part is marked *mf soli* and features a melodic line with red phrasing slurs. The Cymbals, Snare Drum, and Bass Drum parts are marked *p* and feature rhythmic patterns with 'x' marks indicating specific drum sounds. The score is written in 4/4 time and includes first and second endings for the Flute part.

Musical example 12. Recapitulation of 1P as the folk band *zabumba*, measures 306-324.

The theme 2P reappears this time with the chorus singing onomatopoeias like *ti-ti-ti* and *tchi-ki-ti*. There is no indication of the meaning of this effect in Guerra-Peixe's texts or analysis by other musicians. This may be viewed simply as a sound effect, or anticipating the last movement, a moment of children at play, it may be seen as a preparation for the childish mood yet to come.

Before the coda, the fourth affirmation gesture appears, this time harmonically more elaborate, using superimposed chords in A minor and E-flat dominant 7, with flutter-tonguing in the horns (see ex. 13). The coda brings new material (N) and the chorus one more time with onomatopoeias such as *ê, lai-á*. Later this motive will be used in the coda of the last movement with lyrics, revealing the name *Brasília*. This cell is accompanied by a strong, syncopated rhythm (see ex. 14).

horns

*ff*

*ff*

Musical example 13. Affirmation gesture 4, measures 352-353.

Chorus

bassoons + clarinets

*p*

Musical example 14. New material of the Coda, measures 356-361 (reduction).

### *Second Movement: At Work*

Based on a conversation with the composer, Sérgio Nepomuceno claimed that the second movement should be almost *prestissimo* instead of *presto*, creating a hectic atmosphere emulating the construction of Brasília, as suggested by the title *Trabalho* (work). This would result in more contrast with the allegro of the first movement. Guerra-Peixe accepted the argument, but did not change the score.<sup>96</sup> I conducted this

<sup>96</sup> Corrêa, "Como Conheci Guerra-Peixe: A Propósito da Sinfonia Brasília," 150.

movement as Nogueira suggested, and the result was an exciting performance. The second movement displays a ternary structure in arch form, also called palindrome or mirror (see table 5).

Guerra-Peixe - Symphony No. 2						
Second Movement - Presto						
TERNARY STRUCTURE IN ARCH FORM						
<b>INTRODUCTION</b>	<b>THEME A</b>	<b>TRANSITION</b>	<b>THEME B</b>	<b>TRANSITION</b>	<b>THEME A'</b>	<b>CODA</b>
short, percussive, and chromatic chords	Childish	sequence of ascending chromatic triplets	3 interventions of a lyrical theme		Childish	chromatic chords
recurring rhythmic figure		Effects: ponticello, flutertonging	dance like		one more repetition of the theme	Chorus from B theme
ascending chromatic triplets		same material of introduction	Chorus singing superimposed chords	rhythmic material from introduction		

Table 5. Form diagram of the second movement.

The introduction starts with strong, short chords in the low brass, percussion, and low strings, ornamented with dissonant chords in the extreme high register (see exs. 15 and 16). There is a written rhythmic acceleration driven by the percussion, resulting in frenetic activity. As suggested by the title, this may be viewed as sound effects of the construction of Brasília, with several tools at work: hammers, shovels, tractors, and jackhammers (see fig. 34). On top of this frenetic activity, the violins play dissonant chords in the high register, creating an unpleasant feeling — maybe a reference to the extreme heat of Brasília.



Musical score for Musical example 15, measures 1-12. The score is for Trombones I-IV & Tuba, Gran Cassa, Piani, and Tamburo Militare. The music features brass chords and rhythmic acceleration.

Musical example 15. Brass chords and rhythmic acceleration, measures 1-12.



Figure 34. President Juscelino Kubitschek on a tractor during the construction of Brasília. *Source:* www.coladaweb.com

Musical score for Musical example 16, measures 1-12. The score is for Violino I and Violino II. The music features dissonant chords in high register.

Musical example 16. Dissonant chords in high register, measures 1-12.

Guerra-Peixe was deeply interested in discovering the various forms of the folk rhythm *maracatu* typical of Recife. After comprehensive research, in 1956 he wrote a book dedicated entirely to this subject, entitled *Maracatus do Recife* (Maracatus from Recife), describing in detail its hundreds of rhythmic possibilities and instrumental combinations. The following rhythmic figure in the introduction of the second movement suggests one of the many forms of *maracatu*. This cell will be used as a unifying element throughout the movement, separating different sections (see ex. 17).

Musical example 17. Recurrent rhythmic figure of a suggested *maracatu*, measures 19-22.

Musical example 17. Recurrent rhythmic figure of a suggested *maracatu*, measures 19-22.

As soon as the rhythm stabilizes, Guerra-Peixe introduces a sequence of four notes in the violins in measure 23, derived from the theme 1P from the first movement, thus creating an overall cyclic form (see fig. 35). A sequence of ascending chromatic triplets in thirds follows in the violins and violas, and the *maracatu* figure returns to conclude the section (see ex. 18).

Figure 35. Common notes between movements 2 (measures 23-24) and 1 (measures 1-2).

Figure 35. Common notes between movements 2 (measures 23-24) and 1 (measures 1-2).

Musical example 18. Ascending chromatic triplets in thirds, measures 27-29.

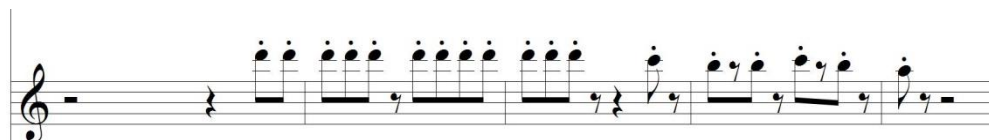
The A theme starts with a peculiar rhythmic figure in the bass drum in measure 40 (see ex. 19). Based on Guerra-Peixe's sketchbooks, this figure has parallels in African rhythms, having variations in some parts of Brazil. In the so-called *xangôs do Recife* (ritualistic ceremonies of African origin), Guerra-Peixe registered more than five hundred variations of African drumming. There are pulsations with subdivisions in two, three, four, and six beats, and they all have names such as *alujá*, *elujá*, *melê*, and *nagô*.<sup>97</sup> Common to all of them is the almost exclusive use of drums, especially of deeper timbres.

Musical example 19. Bass drum of African influence, measures 40-41.

Theme A appears in staccato, with repeated notes in the woodwinds and xylophone. It has a childish characteristic, with restricted range, repeated notes, and

<sup>97</sup> César Guerra-Peixe, "A Influência Africana na Música do Brasil" (paper presented at the third Afro-Brazilian Congress, Recife, Brazil, September 1982).

high timbre (see ex. 20). The transition (m. 94) has material from the introduction: a sequence of ascending triplets in thirds, sound effects (flutter-tonguing, ponticello), and chords usually used in popular music.



Musical example 20. Theme A of the second movement, measures 46-50.

Theme B starts with a descending chromatic line in the violins over a syncopated rhythm played by lower strings plus tambourine. This figure results in a dance-like polka (see ex. 22), which becomes the background for a lyrical melody, harmonized in three voices doubled in two octaves in the woodwinds (see ex. 21).

Three staves of music in treble clef, 3/4 time. The top staff is marked *mf* and shows a descending chromatic line: G4, F4, E4, D4, C4, B3, A3, G3. The middle and bottom staves are also marked *mf* and show a syncopated rhythm: a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2. The music is in 3/4 time and features a descending chromatic line in the violins over a syncopated rhythm.

Musical example 21. Theme B of the 2<sup>nd</sup> movement, measures 117-123.

Piano accompaniment in 3/4 time. The right hand is marked *p* and *pizz.* and features a 'Polka' rhythm: a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2. The left hand is marked *p* and features a steady bass line: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1. The music is in 3/4 time and features a 'Polka' rhythm in the accompaniment.

Musical example 22. "Polka" rhythm in the accompaniment of theme B, measures 117-120.

Guerra-Peixe brings the chorus in again singing only long chords consisting of two or three different superimposed tonalities. During his expeditions to watch folk manifestations in São Paulo and Minas Gerais, such as *Folia de Reis*, *Congado*, and *Moçambique*, Guerra-Peixe was impressed by “stupendously prolonged chords” in the voices.<sup>98</sup> This might have influenced him to write such a passage lasting six measures long each time it reappears (see ex. 23).

Musical example 23. Chorus in superimposed chords.  
Measures 125, 144, 165, 241, and 251.

The first chord may be analyzed as a D-major chord over C major, with bass in D. The second chord (mm. 144) may be viewed as B-flat major over A-flat major, with bass in B-flat. The third chord may be analyzed as a C-major chord over a B-flat chord, with bass in C. While the chorus holds these superimposed chords, the violins introduce a figure in thirds, which is common in Brazilian folk music (see ex. 24). The last two chords of the example 23 will appear in the coda; they are: B major over A major, and the last chord has superimposed tonalities a half step apart, C# major over D major with B in the bass.

<sup>98</sup> Projeto Guerra-Peixe, <http://guerrapeixe.com/index2.html> (accessed May 19, 2014). These chords are made of stacked fourths, another hint of Hindemith's influence.

Musical example 24. Folk thirds in the violins, measures 130-134.

Another transition displays the *maracatu* figure (see ex. 16), with the celeste timbre added to the brasses. Theme A' reappears with differences in orchestration, with one more repetition of the theme, one step higher.

The Coda uses material from the introduction: chromatic sequences of chords, the *maracatu* figure, and two more entrances of the chorus (one chord made of B major over A major, and a last chord made of tonalities a half step apart, C# major over D major with B on the bass) creating greater tension towards the end in B major.

### *Third Movement: Elegy for the Absent*

The third movement has the same overall form of the second movement: a ternary structure in arch form, as described below.

Guerra-Peixe - Symphony No. 2					
Third Movement - Elegy for the Absent					
Ternary Structure in Arch Form (palindrome or mirror)					
Introduction	A	B		A	CODA
	a b a	a b a		a b a	theme from
Three-note motive			(bridge)		introduction
bassoon solo	B minor	B major		F# minor	B minor
mm. 1-3	mm. 4-29	mm. 30-49	mm. 50-60	mm. 61-86	mm. 87-97

Table 6. Form diagram of the third movement.

The title of the movement is *Elegia para o Ausente* (Elegy for the Absent), and it is the slow movement of the piece. Guerra-Peixe did not clarify his exact meaning for this subtitle. One could imagine that he refers to relatives that remained in the northeast, or the elegy could be a tribute to the workers who died during the construction of Brasília. The orchestration sets an intimate atmosphere, dismissing the trumpets, trombones, tuba, percussion, chorus, and celeste.

The introduction starts with a solo bassoon playing a sequence of three notes one full step apart from each other. This intervallic relation is also found in the beginning of theme 1P of the first movement (see fig. 36).

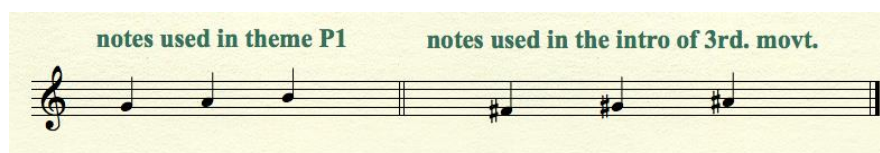
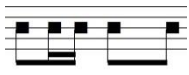


Figure 36. Relationship between themes on the first and third movements.



Theme A starts in B minor, with a solo oboe playing a motif rhythmically derived from the originator cell of the symphony (  ) in augmented rhythmic form (see ex. 25). Theme A is also a ternary theme (a-b-a), where “a” is played by a solo woodwind instrument, and “b” is played in alternation of blocks: woodwinds versus strings.



Musical example 25. Theme A of the third movement, measures 4-8.

Theme B is also a ternary theme (a-b-a), presented in B major and played *forte* by the violins in octaves (see ex. 26). Part “b” of this theme, in opposition to the part “b” of theme A, does not present blocked sections in an antiphonal setting; instead it features solo instruments with soft accompaniment in this order: cello (mm. 38), clarinet (mm. 40), horn (mm. 42), and violin 1 (mm. 44).



The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 4/4 time and F-sharp minor. The key signature has two sharps (F# and C#). The score is marked 'espressivo' at the top. Violin I starts with a *mf* dynamic and plays a melodic line with slurs. Violin II, Viola, and Cello enter at measure 31 with a *p* dynamic and are marked 'Divisi'. The Double Bass line is also marked *p*. The score ends at measure 34.

Musical example 26. Theme B of the third movement, measures 30-34.

Theme A does not recapitulate in the same key as it was presented in the beginning. This time Guerra-Peixe uses the string section at a *forte* level in F-sharp minor. The movement ends in the same key as the beginning, with the bassoon solo added by a final *pizzicato* in cellos and basses.

*Fourth Movement: Sunday Morning / Children in the Afternoon / Nightfall / Back to Work / Inauguration of the City / Apotheosis*

The last movement of the symphony displays a six-part structure (see table 7). The movement displays five different parts in sequence — A, B, C(A), D, and E, followed by a coda. Guerra-Peixe unifies the whole work by including elements from previous movements. Material in sections A, B, and C(A) is completely new, but content in the next two transitions, the section D, and the Coda comes from the first and second movements.

Guerra-Peixe - Symphony No. 2				
Fourth Movement - Allegretto con motto				
SIX-PART STRUCTURE				
<b>A</b>	<b>TRANSITION 1</b>	<b>B</b>	<b>TRANSITION 2</b>	<b>C</b>
<b>SUNDAY MORNING</b>		<b>CHILDREN IN THE AFTERNOON</b>		<b>NIGHTFALL</b>
ternary theme aba		Collection of 3 folk rhymes - Hoje é domingo / Maria Pires / Rei Capitão		augmented version of A
E minor		E major		Slow tempo
mm. 1-85	mm. 86-90	mm. 91-165	mm. 166-173	mm. 174-197
<b>D</b>	<b>TRANSITION 3</b>	<b>E</b>	<b>CODA</b>	
<b>BACK TO WORK</b>		<b>INAUGURATION OF THE CITY</b>	<b>APOTHEOSIS</b>	
literal copy of part of the 2nd movement		Speech of former President Juscelino Kubitscheck	Chorus "É Brasília"	
mm. 198-301	mm. 302-316	narrator mm. 317-340	material from 1st movement F major mm. 340-388	

Table 7. Form diagram of the fourth movement.

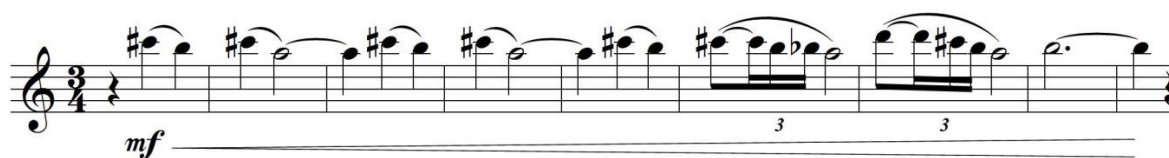
Just as the third movement, the A section of the fourth movement contains a ternary theme (a b a). Part "a" is written in  $\frac{3}{4}$  and has a Spanish feeling, with accents on the first sixteenth note of a sixteenth dotted-eight figure, accompanied by triplets (see ex. 27). Part "b" of theme A has two elements: a lyrical tune in the horns and trombones, repeated by the woodwinds (see ex. 28), and a tune with Spanish feeling played by the violins (see ex. 29).



Musical example 27. Part "a" of the section A of the fourth movement, measures 7-16.



Musical example 28. Part "b" of section A of the fourth movement, measures 29-36.



Musical example 29. Part "b" of section A of the fourth movement, measures 44-52.

Section B is made of three *parlendas* (rhymes) sung by the chorus. In Brazilian folklore, these rhymes are generally sung by young children when learning new words with their rhymes. The first one, *Hoje é Domingo* (today is Sunday), presents the rhythmic originator of the whole symphony, as explained in the discussion of the first

movement —  (see ex. 30).

Ho-je é do - min - go pé de ca - chim - bo ga - lo mon - tei - ro pi - sou na a - rei - a a - rei - a é fi - na que deu no

Ho - je é do - min - go pé de ca - chim - bo ga - lo mon - tei - ro pi - sou na a - rei - a a - rei - a é fi - na que deu no

si - no o si - no'é de pra - ta que deu na ba - ra - ta'a ba - ra - ta'é de ou - ro que deu no be - sou - ro'o be - sou - ro'é va -

si - no o si - no'é de pra - ta que deu na ba - ra - ta'a ba - ra - ta'é de ou - ro que deu - no be - sou - ro'o be - sou - ro'é va -

len - te que deu no te - nen - te'o te - nen - te'é mo - fi - no que deu no me - ni no

len - te que deu no te - nen - te'o te - nen - te'é mo - fi - no - que deu no me - ni no

Musical example 30. Rhyme *Hoje é Domingo* (today is Sunday), measures 94-112.

In both Portuguese and in a strict English translation these rhymes do not make sense, but a free translation would be:

Hoje é domingo, pé de cachimbo, galo Monteiro subiu na areia, a areia é fina, que deu no sino, o sino é de prata que deu na barata, a barata é de ouro que deu no besouro, o besouro é Valente que deu no tenente, o tenente é mofino que deu no menino.

*Today is Sunday, it calls for a pipe, Monteiro rooster stepped on the sand, the sand is thin, it gave the bell, the bell is silver, it gave the cockroach, the cockroach is gold, it took the beetle, the beetle is brave, it gave the lieutenant, the lieutenant is wretched, and he gave it to the boy.*

The second *parlenda* (rhyme) sets a game of question-answer; masculine voices ask the questions, and feminine voices answer them (see ex. 31.a).<sup>99</sup>

Estou fa-zen-do Pa-pa! Pa-ra Jo-ão man-co! Foi a pe-  
Ma-ri-a Pi-res? Pa-ra quem? Quem o man-cou?

dra! Es-tá no ma-to! O fo-go quei-mou! Á-gua a-pa-gou!  
Ca-dê a pe-dra? Ca-dê o ma-to? Ca-dê o fo-go? Ca-dê a Á-

O boi be-beu! Foi bus-car mi-lho! Pa-ra'a ga-li-nha Es-tá pon-  
gua? Ca-dê o boi? Pa-ra quem? Ca-dê'a ga-li-nha?

- do! O Pa-dre be-beu! Foi di-zer mis-sa!  
Ca-dê o o-vo? Ca-dê o Pa-dre?

Musical example 31.a. Rhyme *Maria Pires* (Mary Pires), measures 126-150.

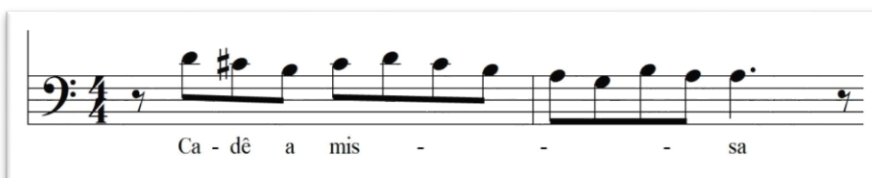
<sup>99</sup> Some listeners might hear a brief hint of the “Ode to Joy” melody from Beethoven Symphony No. 9 in the transition to rhyme two, measures 108-110. Guerra-Peixe’s intentions are unknown, however, both works are choral symphonies and both touch upon elements of human interaction, foreseeing promising future.

The original text and a free translation of rhyme two are:

Maria Pires? Estou fazendo papa / Para quem? Para o João Manco /  
 Quem o mancou? Foi a pedra / Cadê a pedra? Está no mato /  
 Cadê o mato? O fogo queimou / Cadê o fogo? A água apagou /  
 Cadê a água? O boi bebeu / Cadê o boi? Foi buscar milho / Para  
 quem? Para a galinha / Cadê a galinha? Está pondo / Cadê o ovo?  
 O padre bebeu / Cadê o padre? Foi dizer missa / Cadê a missa? Já  
 se acabou.

*Maria Pires? I'm making soup / For whom? For João Manco (John,  
 the crippled) / Who crippled him? It was the stone / Where's the  
 stone? It is in the field / Where's the field? The fire burned it /  
 Where's the fire? The water put it out / Where's the water? The  
 cow drank it / Where's the cow? It went to get corn /  
 For whom? For the chicken / Where's the chicken? It's laying an  
 egg / Where's the egg? The priest took it / Where's the priest?  
 He went to the mass / Where's the mass? It's over.*

Humorously, when the text says *cadê a missa?* (where's the mass) Guerra-Peixe imitates Gregorian chant: only masculine voices in unison over a F Lydian scale (see ex. 31.b). The third rhyme is short and simple, using homophonic texture (see ex. 32). Its free translation is: Rei capitão, soldado ladrão, menino, menina, macaco Simão — *Captain king, thief soldier, boy, girl, Simon the monkey.*



Musical example 31.b. Imitation of Gregorian chant, measures 151-152.



Rei ca-pi - tão sol - da-do la - drão me-ni-no me - ni-na ma-ca-co Si - mão

Musical example 32. Rhyme *Rei Capitão* (captain king), measures 156-160.

The transition to section C(A) uses material from the first movement — a passage with strings in unison that is similar to passages in Hindemith’s symphony *Mathis der Mahler* (see ex. 33). Guerra-Peixes’ phrase in the transition is made of the same texture and pulse of Hindemith’s — strings in unison, dynamic *piano*, ternary pulse, and using the same notes of the highlighted area in ex. 33 (see ex. 34).

Strings in unison

*pp*

Musical example 33. Hindemith’s symphony *Mathis der Mahler*, measures 9-11.

arco

*p* *mf*

Musical example 34. Transition to section C of the fourth movement, measures 166-169.

Section C(A) has an augmented rhythmic version of A, in slow tempo (see ex. 35), played by a horn and a trombone, and repeated by a solo bassoon. Section D is

literally a repetition of part of the second movement, leading to a transition that contains material from first movement: the brass phrase from theme 2S in rhythmic augmentation, the pedal point of the timpani from the end of the development, and the brasses' phrase from theme 3P in the development (see exs. 36 and 37).



Musical example 35. Melody in section C of the fourth movement, measures 174-177.

Musical example 36. Augmentation of theme 2S in the fourth movement, measures 306-308.



Musical example 37. Augmentation of theme 3P in the 4<sup>th</sup> movement, measures 308-313.

A new section break, referred to as the “affirmation gesture” in the first movement, appears in the last movement before the President’s speech in section D. It is shorter here than at the other interventions, but still carries the rhythmic originator (see ex. 38).

Musical example 38. Section break preceding the President’s speech in the fourth movement, measures 315-316.

Section D is dedicated to the speech by former Brazilian President Juscelino Kubitschek. Guerra-Peixe quoted parts of the speech of the inauguration of Brasília, to be narrated by a speaker. In the performance of the piece in Brazil, an original audio recording of the speech was used, which was truly appreciated by the audience.<sup>100</sup> The edited version of speech used by Guerra-Peixe follows in Portuguese and English:

<sup>100</sup> I found on the internet the original audio recording of the speech given on April 21, 1960, and edited it to be broadcast during the performance of the fourth movement.

Meus amigos e companheiros de lutas, soldados da epopéia da construção de Brasília, recebo, profundamente emocionado, a chave simbólica da cidade filha do nosso esforço, da nossa crença, de nosso amor a este País. Sou apenas o guardião desta chave. Ela é tão minha quanto vossa, quanto de todos os brasileiros. Falei em epopéia, e retomo a palavra para vos dizer que ela marcará, sem dúvida, uma época, isto é, o lugar do céu em que um astro atinge o seu apogeu.

Chegamos hoje, realmente, ao ponto alto da nossa obra. Criando-a, oferecemos ao mundo uma prova do muito que somos capazes de realizar e a nós próprios nos damos uma extraordinária demonstração de energia, e mais conscientes nos tornamos das nossas possibilidades de ação.

Começamos a transportar a civilização para o interior. Brasília começou a crescer, o Brasil começou a crescer também, mais rapidamente para recuperar o tempo perdido.

A free translation is as follows:

*My friends and comrades in battle, soldiers of the epic construction of Brasilia, I receive, deeply moved, the symbolic key to the city, daughter of our efforts, our belief, our love for this country. I am just the guardian of this key. It is as much mine as yours, as of all Brazilians. I spoke about epic, and repeat the word to tell you that it will undoubtedly mark a time, that is, the place in the sky where a star reaches its zenith.*

*We concluded today the highest point of our work. Creating it, we offer proof to the world of how much we can accomplish, and to ourselves we give an extraordinary demonstration of energy, and we become more aware of our possibilities of action.*

*We started to transport our civilization to the interior. Brasilia started to grow; Brazil also began to grow even faster to recover wasted time.*

The Coda introduces the chorus “Ê Brasília,” presented before in the coda of the first movement without lyrics. This is an original song by Guerra-Peixe, constructed in thirds (see ex. 39). Once again, the lyrics do not say complete phrases. “Ê Brasília” is just an elation to the name of the city. This chorus ends the symphony in apothotic style with the whole orchestra playing a sequence of chords in fortissimo, finishing the piece in F major.

Ê Bra - sí - li - a! Ê Bra - sí - li - a! Ê

ai la ai ê ai La! Ê i ê i

ê ai ê Ê i ê i ê ai ê A Ai

la! Ê i ê i ê ai ê Ê i ê i

ê ai ê A ai la

Ai la A

Musical example 39. Chorus “Ê Brasília” of the fourth movement, measures 350-376.

After analyzing the “Brasília” symphony as a whole, it is possible to perceive that Guerra-Peixe wanted to create a unified work from beginning to end, using recurring themes throughout the piece with a solid rhythmic originator as a motif. Guerra-Peixe also demonstrated his refined composition technique, especially in the first movement of the symphony, in which a modified sonata form described the saga of immigrants from northeastern Brazil coming to an empty desert to build the new capitol from scratch.

Other composers used folklore as basis of their work; however, Guerra-Peixe raised the use of such material to another level, basing its utilization on comprehensive research. He also displayed his admiration for symmetrical or mirrored musical forms, given that three out of the four movements use this form. A notable Brazilian architect, Oscar Niemayer, who had an explicit appreciation for symmetrical forms and curves, developed the architectural project of Brasília. It is reasonable to assume that Guerra-Peixe was aware of Brasília’s plan and oriented his decisions on form towards perfect symmetry. Additionally, Guerra-Peixe shows his appreciation for melody. All of his themes have a strong melodic flow, especially those in the third movement.

The chorus, at first performing a coadjutant role, gains importance through the end of the piece, even becoming protagonist in the last movement. Considering that the lyrics appear only in the last movement in a childish rhyme and its rhythm generates all other motives in the symphony, Guerra-Peixe gave substantial importance to the infant aspect of the piece. The city of Brasília was also rising and this aspect might give us enough reasons to think this way.

The next chapter will present suggestions for further studies and conclusions.

## Chapter 5

### Suggestions for Further Studies and Conclusions

It was a great honor to bring this work back to life, both in the form of musical scores and in live performances in the United States and Brazil. Brasília is in fact a huge city, everything is twice as big as we imagine, and the symphony portrays this monumentality in its over-arching plan and sound. More, Brasília's architectural floor plan imitates a plane, where the wings represent north and south neighborhoods.

Looking at the map of Brasília (see fig. 37), it is possible to attest that the wings are, in fact, mirrors — everything in one side has its counterpart in the other side, exactly like the musical form A B C B A, widely used by Guerra-Peixe in Symphony No. 2. Further studies may explore this concept in depth and find other types of relationship between the city's architecture and the symphony's musical form, or find ramifications of this nature in the construction of the musical motives and cells.

Another topic of interest would be the other two symphonies that received awards in the competition, by José Guerra Vicente and Claudio Santoro. I am not aware of their whereabouts nor if they have been digitally engraved. Future projects could even find common features among them and program all in a concert.

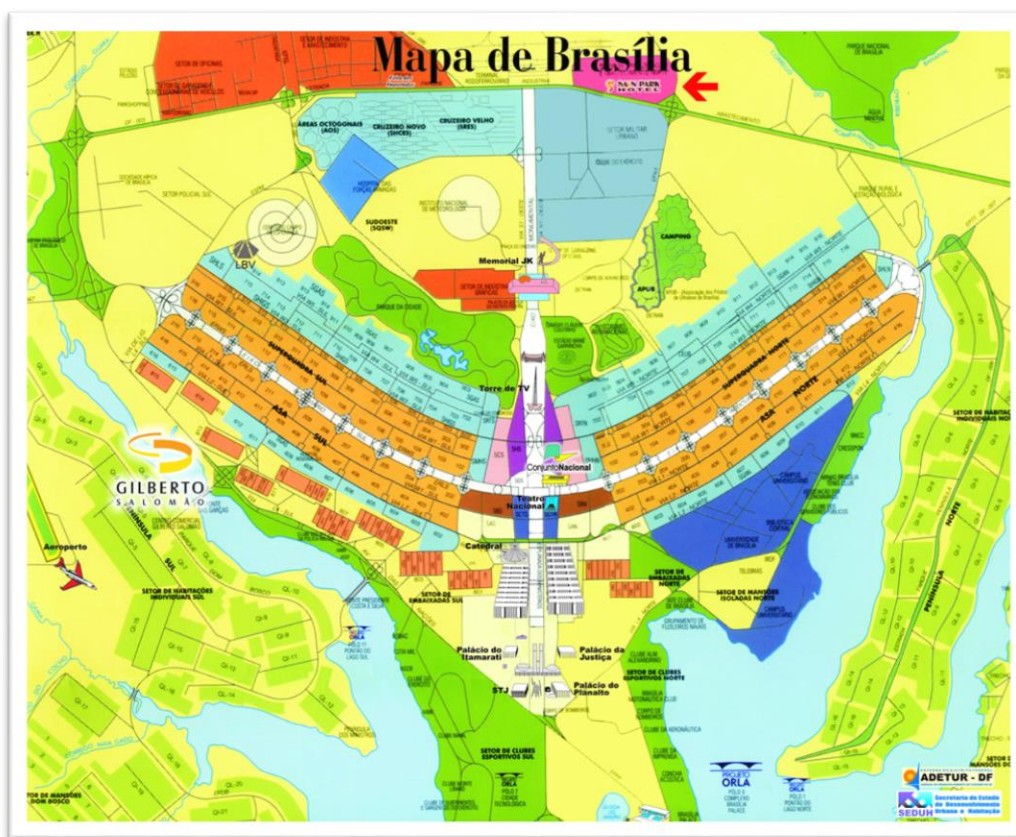


Figure 37. Map of the city of Brasília.  
 Source: <http://mapasblog.blogspot.com>

Brazil has no symphonic tradition like some countries in Europe — its composers did not engage in the production of pure symphonies in a regular basis. Knowing the Brazilian repertoire, I truly believe that the Symphony No. 2 “Brasília” is, in fact, the best example of a choral symphony in Portuguese. Other Brazilian composers in the 20<sup>th</sup> century wrote pure symphonies — Villa-Lobos wrote twelve, Claudio Santoro wrote nine, and Camargo Guarnieri wrote seven symphonies. Conductors in Brazil complain about the poor quality of these manuscripts and orchestral material, although they highlight their high musical quality. As a result, these symphonies are not regularly played and do not even enter the repertoire in Brazilian seasons — much less in international orchestras. Possible reasons for this include: a) the poor quality of the

material and difficult access to them; b) the lack of interest of Brazilian conductors in programming such pieces — they consider them not famous enough; and c) the shortage of available recordings of Brazilian music in general, discouraging their performance without audio-visual references.<sup>101</sup>

The first reason — poor quality orchestral material — has been the generating spark of this project, which started with the engraving and revision of Guerra-Peixe's symphony. The eighty-year-old conductor Isaac Karabtchevsky (who premiered Guerra-Peixe's "Brasília" Symphony in 1963), attests in an interview that he refused to perform Villa-Lobos' symphonies during his entire career specifically due to low-quality orchestral material and their lack of musical revision and publication.<sup>102</sup>

In another case in 2001, I had a chance to witness the preparation for a performance of two symphonies by Claudio Santoro in Brasilia by the conductor Silvio Barbato. The score and parts were all handwritten, and there was no revision of the material. Additionally, Santoro's family is known for not providing easy access for renting the works, and the family is not interested in ordering the digitalization of the material, which is an expensive process. The same happens with Guerra-Peixe; finding the holder of his copyrights is not easy, which makes it difficult to rent scores and parts by Guerra-Peixe.

There are two institutions trying to improve this situation: the São Paulo Symphony Orchestra (OSESP) and the Brazilian Academy of Music (ABM). The former is reviewing and editing symphonies by Guarnieri — so far, six symphonies are ready for

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<sup>101</sup> These reasons are both my own impression and from informal conversations I have had with Brazilian colleagues.

<sup>102</sup> His comments were quoted in an interview in the popular-culture magazine *Opinião e Notícia*, <http://opinioenoticia.com.br/cultura/musica/as-sinfonias-de-villa-lobos> (accessed July 15, 2014).

rent and have been recorded by John Neschling. Unfortunately, Villa-Lobos symphonies have not received the same treatment from the orchestra. For their recording of the whole cycle with Karabtchevsky, only part of the material was digitalized; they used manuscripts from the Villa-Lobos Museum. This confirms the difficulty of the process.

The second reason for not playing the Brazilian symphonies — lack of interest in programming new pieces — is not only a Brazilian problem. In master classes for conductors and orchestral seminars this is a recurrent subject; conductors want to conduct what they already know and what is already established in the standard repertoire. The pressure of selling tickets also helps to keep this situation as it is, meaning that nobody wants to be blamed for empty houses; conductors know that Beethoven symphonies still keep theatres full. My tendency in this dilemma is to mix new and old pieces when programming, so one helps the other.

The third reason — lack of recordings — directly relates to the first — the shortage of revised material. To be recorded, a piece of music must be in good shape for the conductor and musicians, and necessarily a musical revision to prevent errors from being immortalized. The only way to accomplish this goal is ordering a musical engraving and revision. Considering the Brazilian classical music scene and the managing model of most symphony ensembles in the country (government supported), orchestras should take the responsibility in recovering, engraving, editing, and digitalizing Brazilian classical music. This would allow them to record their own work — as the Sao Paulo Symphony demonstrated — and to export quality orchestral material to other orchestras worldwide.



The work of revising and editing symphonic music is extremely demanding and expensive. There are many details to review, besides the manual work of taking care of the layout and formatting of all the scores and individual parts involved. For such an enterprise, one might be prepared to spend many hours a day, sometimes for months, plus the time to prepare rehearsals and performances, depending on the project. I learned that available time will never be too much when dealing with similar projects. After so many hours looking at the score, one's ability to find mistakes decreases. The partnership with a live orchestra was crucial to finish the task of correcting errors.

In the history of the symphonies, few composers had chances to try orchestral material before publishing. Sometimes the first performance of a symphony was also the moment to listen to and change instrumentation or dynamics considered insufficient for publication. The process of working with the edition of Guerra-Peixe's work taught me an important lesson: before publishing any orchestral work, reading it with a live orchestra becomes crucial for a successful outcome.

Moreover, the analysis of the musician's part with corrections is at the same level of importance, as they find mistakes that were not perceived on the computer. But the main point here is the timeframe; if there is a scheduled concert or a deadline for a final printing of the orchestral material, the person responsible for the work needs time between the orchestral reading and the concert. The correction of the material demands opening every file in the software and correcting note by note in the parts and in the score, and only after this process the final printing of the whole set of parts and score can be done. This results in marking the bowings, breaths, etc., all over again to

be ready for playing. Additionally, the choir will need time to learn and prepare the onomatopoeias and text, some of which are set to complex rhythms.

Finally, even though it is clear in the title of this project, the present edition of Symphony No. 2 “Brasília” was not intended to be a critical one. However, I plan a future project that will illuminate the editorial changes that were necessary in the score and parts. Just to cite a few problems found in the manuscript parts, the first bassoon part was missing full three staves of music; previous recordings do not have this passage. Some of his bowings did not work in the string ensemble, so we needed to adjust them; and there were several wrong notes, especially in the brasses.

As explained in previous chapters, Guerra-Peixe was not only a representative of nationalism in Brazil. His dodecaphonic works, mainly chamber pieces, are significant examples of his genius, and they deserve further attention. His other symphonic pieces are all works of orchestral mastery. They also deserve the same attention and hard work given to the Symphony No. 2 “Brasília” in this project. The list of works for orchestra by Guerra-Peixe can be found in table 2.<sup>103</sup>

The live performance of the piece in Brazil in 2014 may be seen in the following links:

- First movement: [www.youtube.com/watch?v=pqZh-jqxiCc](http://www.youtube.com/watch?v=pqZh-jqxiCc)
- Second movement: [www.youtube.com/watch?v=E6yUDAw\\_qoY](http://www.youtube.com/watch?v=E6yUDAw_qoY)
- Third movement: [www.youtube.com/watch?v=sRyWT4S2vHY](http://www.youtube.com/watch?v=sRyWT4S2vHY)
- Fourth movement: [www.youtube.com/watch?v=t4g2CoD6\\_Ns](http://www.youtube.com/watch?v=t4g2CoD6_Ns)

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<sup>103</sup> The full score and instrumental parts of the Symphony No. 2 “Brasília” may be rented from Guerra-Peixe’s niece, Jane Guerra-Peixe, via email at [jguerrapeixe@gmail.com](mailto:jguerrapeixe@gmail.com) or by phone: +55 24 2236 1521 / +55 24 992 495 462. The full score of the symphony will not be attached to this dissertation due to copyright issues.



Figure 38. Performance of the Symphony No. 2 "Brasília" in Belo Horizonte, Brazil, with the Minas Gerais Symphony Orchestra and Lyric Choir. March of 2014. Marcelo Ramos, conductor. Photo by Paulo Lacerda.

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