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## **Brenno Blauth's Compositional Style Elements: A Study on the Sonata for Flute and Piano, T.5.**

Thiago Bohm Bottega

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BRENNO BLAUTH'S COMPOSITIONAL STYLE ELEMENTS: A  
STUDY ON THE SONATA FOR FLUTE AND PIANO, T.5.

by

Thiago Bohm Bottega

A Dissertation  
Submitted to the Graduate School,  
the College of Arts and Letters  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

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## ABSTRACT

The *Sonata para Flauta e Piano, T.5*, by Brenno Blauth (1931-1993), is a standard of the Brazilian flute repertoire. This document studies its folk and Brazilian popular music elements in order to better understand Blauth's compositional rationale.

In 1959 Blauth was responsible for the creation of the group *Movimento Musical Renovador*. Based in Rio de Janeiro, MMR gathered renowned composers and performers with the goal of promoting Brazilian classical music. Chapter III is dedicated to the group's initiatives, taking its political and cultural contextualization into account.

Chapter IV is dedicated to the study of Blauth's compositional style shifts between 1958 and 1976. Six works were selected for this purpose: *Sonata para Flauta e Piano, T.5* (1958); *Quinteto de Sopros No. 1, T.18* (1962); *Concertino para Flauta e Cordas, T.21* (1964); *Quinteto de Sopros No. 2, T.36* (1969); *Enigma, T. 49*, for flute and guitar (1974); and *Sonatina para Flauta Transversal/Flauta Dôce Contralto e Piano, T. 57* (1976). The goal is to elucidate his compositional career and to promote his music, which has received more attention in the last decade but remains largely unknown. Some of the works consulted have not yet been published. This work also includes a concise biography.

## ACKNOWLEDGMENTS

I want to express my gratitude to my advisor, Dr. Danilo Mezzadri, for his generous support and insight throughout my studies at the University of Southern Mississippi. I extend my thanks to my committee members for taking their time to review this document.

I also want to thank the Blauth family, in special Cristina and Eduardo, for willing to share their time and resources in the making of this research.

## DEDICATION

I dedicate this work to my family. I want to express my gratitude to my mother, Maria (in memoriam), for her unconditional love and patience; to my father, Agostinho, for teaching me my most important values; to my brother, Gustavo, for inspiring my love for music; and to my sister, Claudia, for her selfless and constant support. I am forever grateful for you.

I also want to acknowledge my uncle, Osmar, who introduced me to an amazing musical instrument which changed my life forever.

A special dedication to my wife, Lauren. Without her loving presence and constant support none of this would have been possible.

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## CHAPTER I - INTRODUCTION

With the limited market for editions of Brazilian flute works, Brenno Blauth's Flute Sonata was one of the first Brazilian pieces easily available to flutists of my generation. Compiled by Celso Woltzenlogel<sup>1</sup> in his collection *Música Brasileira para Flauta*,<sup>2</sup> the sonata figures as a standard of the Brazilian flute repertoire. Since being introduced to it in my bachelor's degree, I have performed Blauth's Flute Sonata multiple times, and I have always been intrigued by its multitude of facets. Such curiosity sparked my interest in Blauth's music, and this document is the result of an in depth look at his work as a composer.

Literature about the composer is still scarce and through this project I saw an opportunity to contribute to the field as well as to promote his work, carrying the flag of the *Movimento Musical Renovador*, a group Blauth created at the turn of the 1960s in Rio de Janeiro. A chapter of this document is dedicated to the group's activities, which gathered some of the most renowned Brazilian composers and performers of the time and contributed immensely to Brazilian classical music production and promotion.

Brenno Blauth does not have an official biography, and biographical entries of the composer are often inconsistent. The concise biography prefacing this document helps to clarify misconceptions about the composer's life and career. The most common

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<sup>1</sup> Founder of the Brazilian Flute Association (ABRAF), retired Professor of Flute of the Federal University of Rio de Janeiro (UFRJ), and prominent figure of the Brazilian flute pedagogy. Among his professors are Jean-Pierre Rampal and Alain Marion.

<sup>2</sup> Published by Irmãos Vitale in the 1990s featuring works by Blauth, Guarnieri, Gnattalli, and Guerra-Peixe.



misconception being his relationship with composer Camargo Guarnieri, who is listed erroneously in many entries as his teacher, as explained by Blauth himself.<sup>3</sup>

The two main chapters, IV and V, are dedicated to Blauth's music. Chapter IV gives an overview of his music production, discussing compositional styles on his flute chamber works, while Chapter V delves deep into the Brazilian folk and popular music elements present in his *Sonata para Flauta e Piano, T.5*.

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<sup>3</sup> Interview given to the *Jornal da Cultura Inglesa*, in 1993, transcribed in Mosineide Schulz Ribeiro Pestana de Souza. "Concertino para Oboé e Orquestra de Cordas T.17 de Brenno Blauth: Revisão, Edição e Redução da Parte Orquestral para Piano" (M.M. Thesis, Universidade Federal do Estado do Rio de Janeiro, 2010), 73-76.

## CHAPTER II - BIOGRAPHY

### Early Life

Brenno Blauth was born in Porto Alegre<sup>4</sup> on January 28, 1931. His parents, Augusto Otto Blauth and Selita Matzenbacher Blauth, belonged to the second generation of German immigrants in Brazil.

In 1934, his family moved to Nova Friburgo, in the state of Rio de Janeiro, where his father worked as a manager at a tulle factory. Shortly after, they relocated to the state's capital, Rio de Janeiro. By that time, young Blauth had already revealed himself a bright child, and his good taste for the arts attracted the attention of a local newspaper, the *Carioca*. An interview, dated January 11, 1936, presented the four-year-old Blauth as a boy who “can read, write, solve mathematic operations, while having a solid knowledge of geography and other subjects that even grown-ups do not comprehend.”<sup>5</sup> Whenever asked for the name of his favorite actor, his answer was Martha Eggerth. Often called as the “Maria Callas of the Operetta,” Martha Eggerth (1912-2013) was a Hungarian coloratura soprano. A *wunderkind* herself, she began her career at age nine and later starred in more than forty musical films during the 1930s. Surprised because she was not part of the Brazilian mainstream, the interviewer asked Blauth why Eggerth was his favorite actress. His reason was because of her voice. This anecdote points to Blauth's predilection for music already at a young age.

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<sup>4</sup> Porto Alegre is the capital of Rio Grande do Sul, the southernmost state of Brazil. Sharing gaucho culture with its neighbors Uruguay and Argentina, it was ultimately shaped by its large waves of German and Italian immigrants.

<sup>5</sup> “sabe lêr, escrever e sommar, possuindo ainda conhecimento bastante desenvolvido de Geographia e outras coisas que muita “gente grande” não sabe...”



Figure 1. Blauth's interview at the Carioca magazine.<sup>6</sup>

Interview, a handwritten note, and three pictures of Blauth. His note reads: Hurray for Brazil/I like Carioca/I already know how to read.

Blauth's mother was an amateur pianist and would regularly organize musical *soirées*, where friends of the family and local musicians would join. Surrounded by this musical environment, Blauth started learning the piano at a young age.

After returning to his hometown at age eight, he started his conservatory studies at the *Conservatório Mozart*,<sup>7</sup> taking piano lessons from its founder and director, João Schwarz Filho. The available literature about this particular Brazilian pianist and composer is scarce, even though he studied in Europe with renowned professors such as

<sup>6</sup> Mosineide Schulz Ribeiro Pestana de Souza, "Concertino para oboé e orquestra de cordas T.17 de Brenno Blauth. Revisão, edição e redução da parte orquestral para piano" (Master's Thesis, Universidade Federal do Estado do Rio de Janeiro, 2010), 71.

<sup>7</sup> Private conservatory in Porto Alegre. Founded in 1917 under the name Instituto Brasileiro de Piano. Renamed Conservatório Mozart in 1933.

Isidor Phillip (Paris Conservatory), Sigfrid Karg-Elert (Leipzig Conservatory), and pianist composer Walter Niemann.<sup>8</sup>

In an interview,<sup>9</sup> Blauth revealed that at that time, at age eight, he composed his first short piece, a waltz. Seven years later, in 1946, he would win his first composition prize for writing music and lyrics to the *Marcha de Guerra do Grêmio FBPA*.<sup>10</sup>

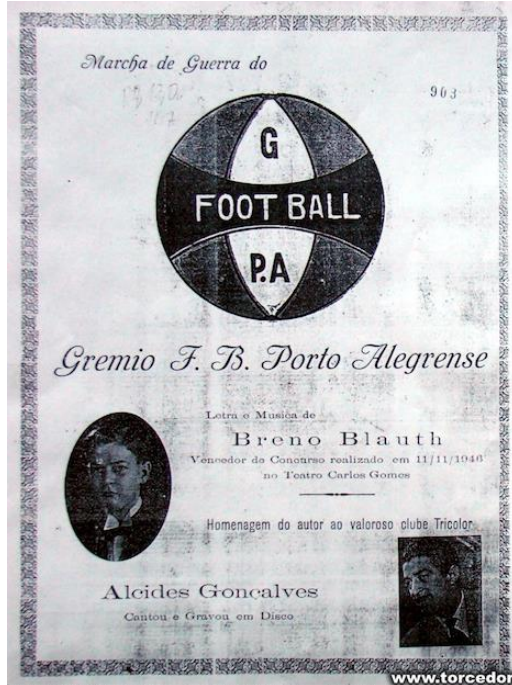


Figure 2. Grêmio's *Marcha de Guerra* sheet music cover.<sup>11</sup>

The cover depicts the team's coat of arms, a picture young Blauth and the singer Alcides Gonçalves, along with information about the concours.

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<sup>8</sup> Rosemary Fritsch Brum. *Caderno de Pesquisa: Notícias de Imigrantes Italianos em Porto Alegre entre 1911 e 1937*. (São Luís, MA, Brazil: EDUFMA, 2009), 129.

<sup>9</sup> Souza, 73.

<sup>10</sup> Major league soccer team in Brazil. Blauth's father, Augusto Otto Blauth, would be elected Grêmio's President two years later, in 1948. Accessed May 12, 2021, [http://www.seguinte.inf.br/mobile/noticias/colunas/3579\\_Ate-a-pe-nos-iremos,-gloria-do-desporto-nacional](http://www.seguinte.inf.br/mobile/noticias/colunas/3579_Ate-a-pe-nos-iremos,-gloria-do-desporto-nacional).

<sup>11</sup> Accessed 16 Oct, 2021. [https://www.gremiopedia.com/wiki/Arquivo:Hino\\_-\\_Marcha\\_de\\_Guerra\\_do\\_Gremio\\_A.jpg](https://www.gremiopedia.com/wiki/Arquivo:Hino_-_Marcha_de_Guerra_do_Gremio_A.jpg)

A year later in 1947, after finishing his conservatory studies and receiving his diploma from *Conservatório Mozart*, Blauth took a decisive step in his career. Due to his hesitation to live exclusively as a composer in Brazil, he started his medical studies at the *Escola de Medicina de Porto Alegre*. He commented about the decision in an interview: “Here in Brazil, the musician needs to be a professor, an orchestra musician, or make commercial music, and if not, you cannot survive.”<sup>12</sup> In Lúcius Mota’s recent publication *Brenno Blauth: Uma Trajetória entre Mundos*, he suggests that Blauth’s father had a major role in choosing his son’s career. The book’s title, “a trajectory between worlds,” alludes to the fact that Brenno Blauth would orbit between his composition and medical careers throughout his entire life.

Alongside his medical studies, Blauth continued his counterpoint and composition studies with Ênio de Freitas e Castro<sup>13</sup> and performed piano recitals where he would play his own compositions beside renowned composers.

In 1953, he graduated in medicine and married Noely Gonçalves Leite. She figured as an important influence in his life, always encouraging the musical side of his career. Professional dancer and known for being devoted to the arts, she also acted as his copyist, collaborating on his editions for the Irmãos Vitale and Ricordi editors.

He then accepted jobs in Nova Prata and Rolante, both small towns in his home state, Rio Grande do Sul. The fact that both cities had scarce artistic life affected his

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<sup>12</sup> Souza, 75.

<sup>13</sup> Ênio de Freitas e Castro (1911-1975) pianist, composer, and scholar. Among his professors at the Instituto Nacional de Música, in Rio de Janeiro, were Paulo Silva, Francisco Braga, Francisco Mignone, and Octávio Bevilacqua. Returning to Rio Grande do Sul he accepted the harmony teaching position at the Instituto de Belas Artes, and was appointed the first Director of the Culture Department of the State of Rio Grande do Sul.

productivity as a musician and composer. He decided to move back to Porto Alegre, but his busy schedule as an Emergency Room clinician still motivated him to seek for yet another job opportunity. In 1959, he accepted an offer to work at a pharmaceutical laboratory in Rio de Janeiro. Moving to a metropolis would considerably impact his musical life.

### Rio de Janeiro

In September of 1959, Brenno Blauth moved to Rio de Janeiro to work for Ciba, a prominent pharmaceuticals laboratory. His medical knowledge aligned with his language proficiency granted him a position in the advertising department. In addition to speaking Portuguese, Blauth was also fluent in German, English, French, and Spanish, and proficient in Italian. His duties were less time demanding and the new schedule allowed him to continue his compositions studies. Immediately, he entered the *Escola Nacional de Música*,<sup>14</sup> studying composition with seasoned professors such as Paulo Silva<sup>15</sup> and Newton Pádua.<sup>16</sup>

Being in this thriving cultural center granted him a closer contact with a broad artistic community. Even though Rio de Janeiro was a cultural hub of the country, Brazilian classical music was a small niche. At this point, the twenty-eight-year-old

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<sup>14</sup> In 1965 renamed Escola de Música da Universidade Federal do Rio de Janeiro.

<sup>15</sup> Paulo Silva (1892-1967) was a black composer, conductor and scholar. Music theory books author and professor at the Escola Nacional de Música since 1935. Silva was praised by composers such as Villa-Lobos, Tom Jobim and Pixinguinha.

<sup>16</sup> Newton de Menezes Pádua (1894-1966) was a cellist, composer and professor. Studied at the Accademia Nazionale di Santa Cecilia, in Rome. Taught at the Escola Nacional de Música since 1934. Among his students were important Brazilian composers such as Guerra-Peixe and Waldemar Henrique.

Blauth, along with his closest friends Dieter Lazarus<sup>17</sup> and Emílio Terraza,<sup>18</sup> decided to mobilize a group of composers with a common goal: disseminating Brazilian music. They called the group *Movimento Musical Renovador*.<sup>19</sup> Their passion and resourcefulness resulted in a very successful initiative. The group was responsible for promoting numerous Brazilian composers and performers, not only in Rio de Janeiro, but throughout the country, by means of concerts, recordings, editions, the media, and other events. The group's formation, activity, and dissolution will be discussed in depth in the next chapter.

### São Paulo

In 1963, the pharmaceutical laboratory that Brenno Blauth was working in relocated to São Paulo. In order to keep his position, he and his family relocated in September of that year. This also compelled him to interrupt his collegiate studies, which would remain unfinished.

To proceed with his composition studies in São Paulo, he attempted to have composition lessons with Camargo Guarnieri.<sup>20</sup> At that time Guarnieri was the leading

---

<sup>17</sup> Dieter Lazarus (1930-1989). Born in Berlin, Germany. Composer and arranger, settled in Rio de Janeiro. Accessed in Jan 15, 2022, <http://www.nestordehollandacavalcanti.mus.br/compositores/lcomp.htm>

<sup>18</sup> Emílio Terraza (1929-2011) Born in Bahía Blanca, Argentina. Lived in Rio de Janeiro from 1959 to 1964. Studied in Argentina, with Jacobo Ficher, and France, with Toni Aubin. Composer, conductor, and professor at several important institutions in Brazil, also contributed to the *Ordem dos Músicos do Brasil*, creating and directing its Music Documenting Services. Died in Natal, Brazil. Accessed in Jan 15, 2022. <https://www.reinaldoamaral.net/galeria/index.php/ecce-homo-site/emilio-terraza>

<sup>19</sup> A translation would be Musical Renewing Movement.

<sup>20</sup> Mozart Camargo Guarnieri (1907-1993). Brazilian composer, conductor, and teacher. One of the main figures of Brazilian nationalism in music. Mario de Andrade's intellectual pupil, started his compositional studies with Lamberto Baldi. In France, studied with Koechlin and was in contact with Nadia Boulanger. Won numerous international competitions. In the U.S., conducted his own work *Abertura concertante* with the Boston Symphony in 1942.

Brazilian composer and his school of composition was well known for its excellence. In its first two decades, the 1950s and 1960s, more than twenty composers studied with Guarneri.<sup>21</sup> In order to teach Blauth, Guarneri required him to temporarily stay away from any composing and dedicate himself exclusively to the study of counterpoint and harmony. Even though Blauth had the highest regards for Guarneri, he did not accept the condition. However, this did not impede them from having a long-lasting friendship.

In 1967, Blauth was invited to teach acoustics and biology applied to music at the *Fundação Armando Álvares Penteado* School of Music. Around the 1970s, Blauth kept close ties with the *Conservatório Musical Brooklin Paulista* (CMBP), where many of his works were premiered and edited. This period was marked by commissioned works from the conservatory, which included pieces for competitions and works with a pedagogical approach.

Throughout his whole professional life, Blauth always kept both medical and musical practices. In a letter dated from 1982 to his friend and oboist Léon Biriotti, Blauth writes:

“I’m only two years away from retiring and I’m practicing medicine like mad. I’m hardly ever home and I sleep all week long at a faraway hospital. I am contributing to the maximum to social security in order to receive its maximum later, and if God willing, I would forget medicine and dedicate myself to music full time, a feat not even Borodin was able to accomplish.”<sup>22</sup>

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<sup>21</sup> Ana Lúcia M. T. Kobayahi. “A Escola de Composição de Camargo Guarneri” (M.M. Thesis, Universidade Estadual Paulista, 2009), 52.

<sup>22</sup> “faltam dois anos para eu me aposentar, e estou trabalhando como um louco na medicina, quase não aparecendo em casa, durmo a semana inteira num hospital longínquo, com a única finalidade de, contribuindo no máximo agora com a previdência, possa me aposentar também com o máximo, pois então, se Deus quiser, esquecerei por completo a medicina e me dedicarei em tempo integral à música, coisa que nem Borodin conseguiu.” (Souza, 15)



Blauth practiced medicine until May 30, 1993, when he passed away on duty at age 62.

Blauth considered his period in Rio de Janeiro the most important in his career. In an interview from 1993, the year of his death, Blauth cited that the years *Movimento Musical Renovador* was in activity were where his music was the most played, heard, and criticized.<sup>23</sup> The next chapter of this document is devoted to this period of his career, preceded by a brief social and musical contextualization.

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<sup>23</sup> Souza, 74.

## CHAPTER III – MOVIMENTO MUSICAL RENOVADOR

### Brazil at the turn of the 1960s

The turn of the 1960s in Brazil was a period of urban development and economic prosperity. Between 1957 and 1961, the per capita income had an average increase of 5.1% per year.<sup>24</sup> The government's slogan of the newly elected president, Juscelino Kubitschek (1956-1961), was "fifty years in five." After the turbulent political period of the post-war, the newly elected government created the *Plano de Metas*, a target plan constituted by thirty quantitative goals focused on energy, transportation, and core industry sectors. The plan, aided by the military and the majority of congress, granted enough political stability to Kubitschek's government. During Brazil's fragile democratic regime that lasted from 1945 to 1964,<sup>25</sup> Kubitschek's presidency was the only one to last the full term prescribed by the constitution.

As an aftermath of the post-war, the "American way of life" was starting to consolidate among the population. Several aspects aligned, such as the country's high purchasing power, the popularization of household appliances and devices, and the upsurge of the media. All these factors contributed to this era being referred to in Brazil as *Anos Dourados*, or the "Golden Years."

In 1958, the Brazilian soccer team had won the World Cup for the first time, boosting the morale of its more than 60 million inhabitants' country. In 1959, João

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<sup>24</sup> Marcia Aparecida Ferreira Campos, "A política econômica do governo Kubitschek (1956-1961): O discurso em ação." (Master's Thesis, UFRGS, 2007), 13.

<sup>25</sup> Period known as the Fourth Republic, anteceded by the Vargas Era (fifteen years of centralized power under president Getúlio Vargas) and ended by a military coup, originating a twenty-one-year military dictatorship under five different presidents.

Gilberto's *Chega de Saudade* album was released. Gilberto's album was considered a landmark in the Bossa Nova movement, synthesizing the elements of this emerging musical genre that would take Brazilian music throughout the world in the beginning of the 1960s. President Kubitschek was also responsible for the construction of the city of Brasília. Inaugurated in 1960, Brazil's new capital was a symbol of modernism, with its airplane-shaped city layout designed by Lúcio Costa and iconic buildings by Oscar Niemeyer.

### Brazilian Classical Music Contextualization

Despite the fact that the country was thriving economically, the national classical music scene was struggling. An illustration of this can be found in the inauguration of Brasília. While Brazil's new capital was being constructed, Tom Jobim and Vinicius de Moraes, artists closely associated with the Bossa Nova movement, were invited by the president to the construction site to gather inspiration and compose a symphonic poem to be performed for the occasion on a *son et lumière* show, in the fashion of French palaces.<sup>26</sup> Bossa Nova, being associated with modernism, clearly had become the center of attention of the cultural elite, while the society was being flooded by the consumerism of the "American way of life." The bypassing of Brazilian classical composers for such an important occasion reflects this shift.

Not long before that, in the 1950s, two opposing classical music movements would divide opinions, and generate heated discussions about the future of Brazilian music in the newspapers.

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<sup>26</sup> Which ended up not happening, in face of a corruption scandal.

In order to better understand this important chapter in Brazilian classical music, we need to turn back to Mario de Andrade (1893-1945), known as one of the precursors of Brazilian modernism in art.

In the beginning of the twentieth century, Mario de Andrade was a central figure in influencing composers to develop a Brazilian national identity. His most significant contribution to Brazilian music is his essay *Ensaio sobre a Música Brasileira*, published in 1928. In her book *Modernismo e Música Brasileira*, Elizabeth Travassos drew five conclusions about Andrade's nationalist aesthetics based on his essays:

(1) Music expresses the souls of its peoples; (2) the limitation of the European models hinders academic Brazilian composers, forced to a non-authentic expression; (3) its emancipation will result in de-alienation through resuming contact with truly Brazilian music; (4) this national music grows in the popular environment, and that is where it should be sought; (5) artificially elevated by the work of the learned composer, it would be ready to be featured among others in the international panorama, carrying its singular contribution to humanity's spiritual legacy.<sup>27</sup>

In the 1950s, the *Nacionalismo* school of composition would still carry the flag of Andrade's teachings under its leader, Camargo Guarnieri. Andrade was Guarnieri's mentor, and even though their opinions would diverge in certain topics, Guarnieri would use Andrade's essay as his school's textbook, especially after Andrade's death.<sup>28</sup>

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<sup>27</sup> (1) a música expressa a alma dos povos que a criam; (2) a imitação dos modelos europeus tolhe os compositores brasileiros formados nas escolas, forçados a uma expressão inautêntica; (3) sua emancipação será uma desalienação mediante a retomada do contato com a música verdadeiramente brasileira; (4) esta música nacional está em formação no ambiente popular, e aí deve ser buscada; (5) elevada artificialmente pelo trabalho dos compositores cultos, estará pronta para figurar ao lado de outras no panorama internacional, levando sua contribuição singular ao patrimônio espiritual da humanidade. (Travassos, 33-34)

<sup>28</sup> Kobayashi, 47.

As noted by the historian Vasco Mariz, Guarnieri was not the first composer to fight for these same values. Mariz lists two generations of nationalist composers prior to him: Villa-Lobos at the forefront of the first generation, and Oscar Lorenzo Fernandez and Francisco Mignone as the most representatives of the second generation. Despite being only from the third generation, Guarnieri was the first composer capable of maintaining a school of composition, based in São Paulo, where many important composers from the two subsequent generations studied. Among them were Osvaldo Lacerda, Marlos Nobre, and Almeida Prado.

On the opposite side of the musical spectrum from *Nacionalismo* was the *Música Viva* group. Created in 1939, it was led by German flutist, composer, and scholar, Hans-Joachim Koellreutter.<sup>29</sup> Fleeing Nazi-Germany, Koellreutter disseminated his avant-garde ideas in Brazil, not only in music but also in the sociologic and philosophic spheres. Although in its formation the group first focused on the integration between composers, traditional in the sense of not having a unified sense of ideology and aesthetics, its purpose was still progressive: promoting the creation and performance of contemporary music. By the mid 1940s, *Música Viva* took a more aggressive approach. The group advocated for modern music making in Brazil by publishing two manifests, one in 1944 and another in 1946. The first manifest catapulted the group into the eyes of the media. Critics welcomed the new aesthetics of atonal music heard in their first auditions in works by Claudio Santoro, Guerra-Peixe, and Koellreutter himself. The second manifest

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<sup>29</sup> Hans-Joachim Koellreutter (1915-2005). Studied composition under Hindemith, conducting under Scherchen, and flute under Gustav Scheck at the Berlin Academy of Music. He also studied flute under Marcel Moyse at the Geneva Conservatory. One of the most vocal supporters of contemporary music in Brazil, taught in several Brazilian institutions, introducing many composers to 12-note and serial methods.

went even further and heightened the groups' intentions of a revolution in music, based on social issues of the day. By that time, Koellreutter was fully aligned with avant-garde music making around the globe, but his dodecaphonist music and revolutionary thinking were already creating rifts in the *Música Viva* itself.

In 1950 Camargo Guarnieri published the *Carta Aberta aos Músicos e Críticos do Brasil*, an open letter directed to the *Música Viva* group vehemently criticizing the “impersonal universalism” of the dodecaphonic technique. Guarnieri then rose as the leader of the *Nacionalismo* school of composition, promoting Mario de Andrade's ideas and opposing European models of composition, especially atonalism.

The discussion that followed his open letter involved many months of published replies and resulted in the dismantling of *Música Viva* in 1952. The 1950s saw the rising of a counter-revolution in Brazilian classical music with the post-nationalist and independent generations of composers.

#### Overview

Although the *Movimento Musical Renovador* was active from 1959 to 1962, its initiatives left a long-lasting legacy in Brazilian classical music. Their initiatives comprised of live performances, radio shows, lectures, festivals, and recordings.

The group mobilized some the best Brazilian composers and musicians of the time and directly impacted the classical musical scene, not only in their headquarters of Rio de Janeiro but throughout the country.

#### Creation of the group

Even though Rio de Janeiro was still the capital of the country in 1959, there were not many initiatives that promoted Brazilian classical music. Aware of the local scene,

Blauth, along with friends Dieter Lazarus and Emilio Terraça, decided to form a group with the purpose of fulfilling this necessity. The group would be called *Movimento Musical Renovador* (MMR). A draft of its first and only manifest, signed by its leader, Brenno Blauth, lists the goals of the group: (1) promote Brazilian music, (2) promote Brazilian new music, and (3) promote OUR music. The document also mentions how these goals would be achieved: through concerts, radio shows, score editions and recordings.<sup>30</sup> The first board of directors of the movement consisted of: Dieter Lazarus, Brenno Blauth, Camilo Michalka, Marlos Nobre and Alceu Bocchino.

### Initiatives

Perhaps their most important contribution to the Brazilian classical music scene was the creation of a series of monthly recitals, which showcased Brazilian music exclusively. With the support of the *Ordem dos Músicos do Brasil*<sup>31</sup> and the *Radio do Ministério da Educação e Cultura*<sup>32</sup> the MMR launched a series of ten recitals, every first Thursday of the month, starting in February 1962. The recitals had free admission and were live broadcasted by the radio.

In total, twenty-eight Brazilian composers were showcased in this series, with names ranging from unknown to world-renowned. More than thirty performers were involved, among them some of the best Brazilian musicians of the time, including

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<sup>30</sup> Souza, 187.

<sup>31</sup> Brazilian Musicians Order. Institution created in 1960, during Kubitschek's presidency, with the intent of regularizing music professionals and their activity.

<sup>32</sup> Radio of the Ministry of Education and Culture, today Rádio MEC. Brazil's second oldest radio, donated to the government in 1936.

Quinteto Villa-Lobos<sup>33</sup> and pianist Eudóxia de Barros.<sup>34</sup> Among the flutists were Lenir Siqueira<sup>35</sup> and Celso Woltzenlogel. The recital series became a catalyst for the classical music scene, creating opportunities for composers, performers, critics, intellectuals, and the public to commune. As part of this process, many compositions were premiered. Aside from giving opportunities to young composers, such as 19-year-old Almeida Prado, the series also featured premieres by Brazil's leading composers such as Camargo Guarnieri and Heitor Villa-Lobos. Other important names featured were Francisco Mignone, Osvaldo Lacerda, and Edino Krieger.

In addition to the monthly recital series, the MMR was also responsible for a weekly radio show. The program first aired on May 18<sup>th</sup>, 1962, on the *Rádio do Ministério da Educação*, and was produced by Brenno Blauth, Diéter Lázarus, and Camilo Michalka. To showcase their music, alongside with live broadcasting of their concert series, they would also broadcast live performances. On this newspaper advertisement (Figure 3), the group offers their services to “interpret works that due to marketing and execution challenges remain unknown to the public.” They offered recordings of their recitals free of charge.

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<sup>33</sup> Woodwind quintet created by Celso Woltzenlogel, flute, Paolo Nardi, oboe, Wilfried Berk, clarinet, Aírton Barbosa, bassoon, and Carlos Gomes, horn, in 1961. The name was suggested by Villa-Lobos' widow, Arminda Villa-Lobos. The musicians were responsible for many premieres by Brazilian composers, and for showcasing Brazilian woodwind quintet music in their Latin American tour in 1964. The group has been in activity since then, passing through different formations. Accessed Jan 16, 2022. <https://puchner.com/sites/default/files/news/downloads/Paolo-Nardi-Sonderheft.pdf>

<sup>34</sup> Eudóxia de Barros (1927), award winning Brazilian pianist. Studied in France, Germany, and the United States. Among her teachers are Magda Tagliaferro, Pierre Sancan, and Walter Blankenheim. Married the composer Osvaldo Lacerda in 1982, whose works she still helps promoting.

<sup>35</sup> Flutist, composer and teacher. First flute of the Orquestra Sinfônica Brasileira among other orchestras in Rio de Janeiro, where he trained a generation of flutists.



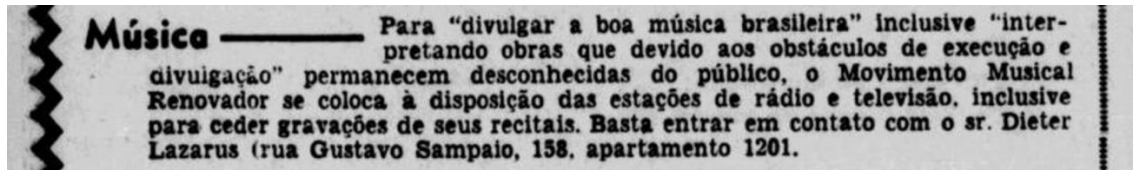


Figure 3. MMR newspaper advertisement.<sup>36</sup>

Newspaper ad offering performances and recordings for radio and TV. Included Dieter Lazarus' personal address as contact.

Newspaper articles mention the release of their first album in their eighth recital, September 6<sup>th</sup>, 1962.<sup>37</sup> The album was called *Canção* and was comprised of songs by Brenno Blauth and Dieter Lazarus, interpreted by tenor Camilo Michalka and pianist Paulo Afonso. The record has not been catalogued yet.

The MMR was also behind other initiatives, such as music festivals, seminars, and lectures, not only in Rio da Janeiro, but in other parts of the country as well. Pascoal Carlos Magno, secretary-general of the National Council of Culture, was an important ally to the *Movimento Musical Renovador*, and through the *Ordem do Músicos*<sup>38</sup> provided means for the group to showcase its music and ideas. One of these events was as the *Seminário de Música Ernesto Nazareth*, which was sponsored by *Academia Brasileira de Música*, *Universidade do Espírito Santo*, and *Companhia Vale do Rio Doce*, and promoted by the *Conselho Nacional de Cultura*.<sup>39</sup> The name was a homage to the upcoming birth centenary of Brazilian composer Ernesto Nazareth.<sup>40</sup> The seminar

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<sup>36</sup> Tribuna da Imprensa (RJ) No. 02752 (May 23, 1962).

<sup>37</sup> Diário de Notícias (RJ) No. 12210 (Sep 05, 1962) and Correio da Manhã (RJ) No. 12300 (Sep 04, 1962).

<sup>38</sup> Jornal do Brasil (RJ) No. 171 (Jul 25, 1962).

<sup>39</sup> Souza, 178.

<sup>40</sup> Ernesto Nazareth (1863-1934). The most influential Brazilian popular composer of the twentieth century, praised by composers such as Milhaud and Villa-Lobos. Responsible for creating national types of dances such as the tango and polka.

gathered eighteen Brazilian composers<sup>41</sup> in Vitória (Espírito Santo) for three days in December of 1962 and focused on the debate of (1) Brazilian nationalism in music, (2) Folklore research and its application in classical music, and (3) Brazilian classical music in the school curriculum.

### Dissolution

After Brenno Blauth's relocation to São Paulo in September of 1963, the group dissolved. Such fact reiterates the importance Brenno Blauth had as leader of the group and his commitment towards keeping the group active. In Brazil, the *Movimento Musical Renovador* still does not have the recognition it deserves. Despite not having a more upfront and unified aesthetic or ideology, its importance is obvious given the historical context it was inserted. While the first half of the twentieth century in Brazil can be considered its maturing as a nation in the arts, the 1950s were marked by international interference and its appeal to the masses. The MMR was created with the intention to fight this system in the most pragmatic approach. The group was created in the same year of Heitor Villa-Lobos' death. At the time, the group was vehemently criticized by its lack of identity. Renzo Massarani<sup>42</sup> from *Jornal do Brasil* was one of their most vocal critics. Now, more than sixty years later, we can see the groups' efforts were simply trying to keep the flame of Brazilian classical music alive. Mario Tavares epitomized the group's

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<sup>41</sup> Adelaide P. da Silva, Brenno Blauth, Bruno Kiefer, Dieter Lazarus, Edino Krieger, Emilio Terraza, Ester Scliar, J. A. de Almeida Prado, Kilza Setti, Lina Pires de Campos, Mariza Tupinambá, Marlos Nobre, Milton Cunha, Nilson Lombardi, Olivier Toni, Pérsio Rocha, Sérgio Vasconcelos Corrêa, and Theodoro Nogueira.

<sup>42</sup> Renzo Massarani (1908-1975). Italian composer and music critic. Fled to Brazil in 1939. Among his teachers were Franz Schalk and Ottorino Respighi.

spirit in an interview to the *Jornal do Commercio* in 1962,<sup>43</sup> saying that “the intended reformulation or renewing has to originate from simply acknowledging our destiny as a nation and civilization.”<sup>44</sup> His comments highlighted the importance of the MMR in this context and reiterated how it was their generation’s responsibility to affirm a national identity, following the path paved by Villa-Lobos and the generation in between.

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<sup>43</sup> André Cardoso. *Mário Tavares: A Música como Arte e Ofício*. Rio de Janeiro: Acadêmica Brasileira de Música, 2019. 75. Accessed Jan 15, 2022. [https://abmusica.org.br/wp-content/uploads/2021/04/catalogo\\_mariotavares\\_def\\_2019.pdf](https://abmusica.org.br/wp-content/uploads/2021/04/catalogo_mariotavares_def_2019.pdf)

<sup>44</sup> “A reformulação ou renovação pretendida tem que partir mesmo da consciência do destino que nos aguarda como Povo e como Civilização.”

## CHAPTER IV – BLAUTH’S MUSIC

This chapter discusses Blauth’s musical output and his compositional style.

Through the study of his compositional style elements, this research aims to find a basis for understanding his development as a composer. Two key factors were employed to help identify Blauth’s musical styles: the influence of nationalism and its extent regarding his music’s aspects, and his use of traditional compositional techniques. Through analyzing the composer’s commentary, existing literature, and examples taken from selected works for flute, this chapter gives an overview of Blauth’s production. The chapter also includes a section dedicated to his awards.

### Compositional Style Elements

Blauth organized his compositions in numerical order preceded by the letter “T”, an abbreviation of the word *trabalho* in Portuguese, a unique choice deviating from the more conventional *opus*. In an interview to the *Jornal da Cultura Inglesa*<sup>45</sup> in 1993, the year of his death, he stated that he composed around one hundred pieces. His official catalogue was published in 1976<sup>46</sup> and contains fifty-eight pieces. Though Blauth stated in the same interview that he did not have compositional periods but instead went through different experiments until he crystallized his own style, authors such as Mosineide

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<sup>45</sup> Souza, 75.

<sup>46</sup> Brazil, Ministério das Relações Exteriores. *Compositores Brasileiros: Brenno Blauth, catálogo de obras*. Brasília, 1976.

Schulz de Souza<sup>47</sup> and Lúcius Mota<sup>48</sup> recognize compositional style shifts in his production.

His compositions until 1956 are considered romantic in style. The composer himself grouped all of his piano compositions prior to that date as “romantic pieces,” under T.1 in his catalogue. From his violin sonata T.2 on, Blauth adopted another style: neoclassicism. Nevertheless, his treatment of a broad range of compositional techniques and the influence of nationalism throughout his career did not follow a linear path. Instead, the composer seemed to interweave experimentation into his body of work until finding his own style by the end of his career, which he described as “free of any romanticism, with discreet traces of nationalism, but not associated with any school.”<sup>49</sup>

Concerning his nationalistic influence, many aspects can be observed throughout his *oeuvre*. Blauth commented about his musical influences in the beginning of his career:

“Friends and colleagues considered that Brazilian musicians had to be making Brazilian music. Therefore, I started researching Brazilian music and listening a lot to Villa-Lobos... I liked him very much. I also listened to many other Brazilian composers, with whom I had contact later, such as Mignone, and even

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<sup>47</sup> In her thesis about the Concertino for Oboe and String Orchestra T.17, Souza recognizes three main phases of his production: (1) from 1952 to 1956, piano pieces with no stylistic association, which were categorized in his catalogue under T.1, romantic pieces; (2) from 1956 to 1970, nationalist music with a neo-classical approach; (3) 1970 to 1993, the culmination of his experimentation, an original style, still neo-classical but without being attached to any romanticism.

<sup>48</sup> in his book dedicated to Blauth’s Sonatas and Sonatinas, Mota does not mention compositional periods, but recognizes distinct styles: A first one, nationalist with mentions to his state’s regional folk music; a second style more chromatically saturated; a third one more diatonic, where nationalistic influences can or cannot be observed, with traces of neoclassical French music from the first half of the twentieth century; and still a last one, more abstract and personal, pointing to a synthesis of styles.

<sup>49</sup> Souza, 74.

Guarnieri, Guerra-Peixe, Claudio Santoro, who came to be very good friends of mine. For me, they are still the bastions of Brazilian music.”<sup>50</sup>

Blauth utilized a variety of folk tunes and popular Brazilian music genres as a source of inspiration. Direct folklore citations rarely appear in his music. An instance of citation can be observed in the *Divertimento para Orquestra de Câmara*, T.9, where the composer harmonized a folk tune from his home state, Rio Grande do Sul. Folk and popular music from his state appears to be a pivot of his nationalistic approach. While the idea of Brazilian national music preached by Mario de Andrade tends to focus on the music found in the North, Northeast, and Southeast regions of Brazil, an argument can be made that Blauth was trying to include the music of the South as part of his nationalistic aesthetic. Mota, citing Engels’ thesis on Blauth’s Piano Sonata T.16,<sup>51</sup> concludes that the composer’s approach to the treatment of such folk influences was more of a contrasting character as opposed to a “conciliation” between the *Andradian* model and such folk *gaúcho*<sup>52</sup> influences. My analysis of his flute sonata in the next chapter further explores this interesting aspect of his work.

His use of *gaúcho* themes is clear in compositions such as his symphonic cantata *Rapsódia Gaúcha*, T.11, and the song cycle *Sete Quadras Gauchescas*, T.19. Indigenous

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<sup>50</sup> “Amigos e colegas músicos consideravam que o músico brasileiro tinha que fazer música brasileira. Assim comecei a pesquisar o que era música brasileira, e passei a ouvir muito Villa Lobos..., eu gostava muito de Villa Lobos. Ouvia também outros músicos brasileiros, muitos dos quais vim a conhecer mais tarde, como Mignone, o próprio Guarnieri, Guerra Peixe, Cláudio Santoro, tornaram grandes amigos meus. Para mim, ainda são os baluartes da música brasileira.” (Souza, 73)

<sup>51</sup> Lúcius Batista Mota. *Brenno Blauth: Uma Trajetória Entre Mundos: Sonatas & Sonatinas* (Santa Maria, Brazil: Ed. UFSM, 2019), 31. Accessed Aug 19, 2021. Adobe Digital Editions.

<sup>52</sup> Although the word *gaúcho* is most known as “South American cowboy,” in Brazil it is used in a metonymic sense to identify anyone or anything from the state of Rio Grande do Sul.

music was a recurrent source of inspiration in his compositions and can be recognized in his cantata *Sepé-Tiaraju*,<sup>53</sup> T.41, and in his collection of *Danças Charruas*<sup>54</sup> for piano, T.28, T.30, T.31, and T.37. The use of folk and popular music genres from other regions of Brazil is also apparent in his compositions, some examples can be found in the titles of movements, such as in the *Suíte Sinfônica* No. 2, T.20: IV. *Choro* and V. *Baião*.

Regarding compositional techniques, a closer look into his work reveals a variety of experimentation. Atonalism, aleatory features, and even electroacoustic techniques can be found in his works around the 1970s.

Even though Blauth was experimenting with such techniques, which he called “fads,”<sup>55</sup> his work catalogue depicts a concomitant nationalistic music production. One reason for this could be the close relationship he had with the *Conservatório Musical Brooklin Paulista* in the 1970s, which resulted in several commissions, some for competitions and some with a pedagogical approach. In these compositions it is evident that nationalism, in a traditional sense, is in the core of his work. The next section of this chapter will bring examples of his compositional styles through his works for flute.

## Works for Flute

### *Overview*

Brenno Blauth’s catalogue comprises sixteen pieces that include the flute. Among them are nine orchestral pieces, two woodwind quintets, one woodwind quartet, a

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<sup>53</sup> Leader of the Guarani tribe, known as a hero in Rio Grande do Sul for his role in the Guaraní War (1753-1756).

<sup>54</sup> Semi-nomadic Indigenous people that occupied part of Rio Grande do Sul, victims of a genocide in the XIX c.

<sup>55</sup> “Modismos”

concertino for flute and strings, two works for flute and piano, and one work for flute and guitar. This section is chronologically organized, and its intention is to exemplify the composer's style changes during his production until the last flute chamber music work in his catalogue. This research does not explore his symphonic pieces but encourages performers and scholars to look further into them. His orchestral pieces are: *Suíte Sinfônica* No.1, T.3 (1957); *Três Movimentos para Orquestra de Câmara*, T.9 (1960); *Rapsódia Gaúcha*, T.11 (1960); *Xincua*, T.15 (1961); *Suíte Sinfônica* No.2, T.20 (1962); *Symphony* No.1, T.24 (1966); *Sepé-Tiarajú*, T.41 (1972); *Elegia*, T.45 (1973); *Symphony* No.2, T.52 (1975).

*Quarteto para Sopros*, T.4, and *Sonata para Flauta e Piano*, T.5 (1958)

In 1959, Blauth presented a recital of his compositions at the *Auditório do Instituto de Belas Artes*,<sup>56</sup> in his hometown, Porto Alegre. This recital marked the beginning of his recognition as a composer and gives a glimpse of his musical life at the time. The pieces performed were the woodwind quartet, T.4, sonata for flute and piano T.5; sonata for bassoon and piano, T.6, and *Três Canções*, T.7, for soprano and piano.

The *Quarteto de Sopros*, T.4, was written for flute, two clarinets, and bassoon, and was premiered by Zacarias Valiati, flute, Osmar Pedroso and Paulo Coelho, clarinets, and Günther Kramm, bassoon. The choice for a second clarinet instead of an oboe, less traditional considering the woodwind quartet formation, might indicate the piece was written with the performers in mind. Unfortunately, the score has been reported as missing.

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<sup>56</sup> Today, part of UFRGS, one of the most prestigious universities in the country.



The *Sonata para Flauta e Piano*, T5, was premiered by flutist Zacarias Valiati and the composer himself at the piano. The sonata was first recorded on March 6, 1960, by flutist Ari Ferreira and pianist Alceo Bocchino at the *Rádio MEC* studio in Rio de Janeiro. The first release of this recording occurred in 1982, with the LP *Documentos da Música Brasileira, v. 16*, released as part of the *Projeto Memória Musical Brasileira*, funded by the *Fundação Nacional de Arte*.<sup>57</sup> The sonata was also recorded by flutist Marcelo Barboza and pianist Lídia Bazarian in 2000 on the album “*Paisagem Brasileira: Flute and Piano Music from Brazil*.” These are currently the only two known recordings, but numerous live performances can be found on the internet. The piece is constantly performed throughout the world and is a staple of the Brazilian flute repertoire.

The first edition of the sonata was published by *Irmãos Vitale Editora* in 1996. Edited by Brazilian flutist Celso Woltzenlogel for his collection “*Música Brasileira para Flauta*,” this collection remains as one of the most important flute music editions in Brazil. It stands as a rare example of Brazilian flute music publishing that is widely available in the marketplace. For this present work, two other versions of the sonata were consulted: the original manuscript, dated from 1958 and signed by Brenno Blauth, and a version from 1992 signed by Celso Woltzenlogel.

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<sup>57</sup> Blauth, Brenno. 1982. *Documentos da Música Brasileira, v. 16*. Ari Ferreira, flute, Alceo Bocchino, piano. Recorded 3-6-1960. Promemus, MMB 82.027. 33 1/3 rpm, stereo.

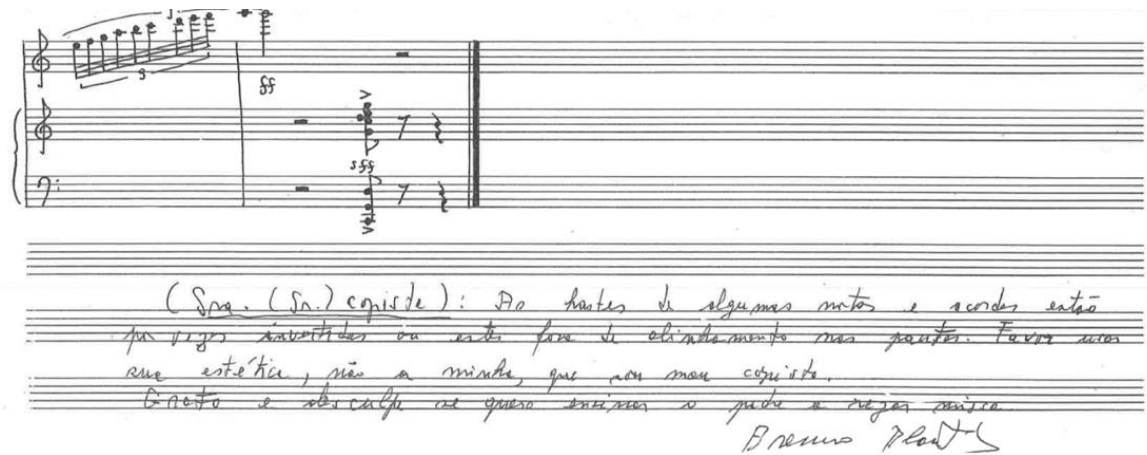


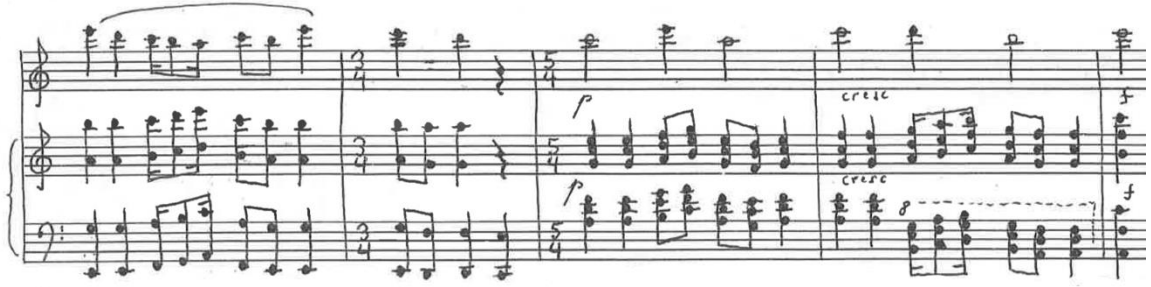
Figure 4. Manuscript signature.

In a humble tone, Blauth jokingly apologizes to the copyist for his note stem direction choices.

The sonata is in three movements, following the model fast-slow-fast. The movements' names appear in Italian: *Allegro*, *Andante* and *Allegro con brio*. Both facts point to a respect for classical traditions. The total duration of the piece is of approximately 15 minutes.

This sonata depicts a composer immersed in nationalism but also drawing inspiration from diverse periods of music. While its nationalistic elements will be dissected in Chapter V, this chapter illustrates some of the compositional techniques adopted by the composer at the beginning of his career.

The influence of Impressionism is evident in the use of techniques such as planing, parallel chord motion, and extended harmonies.



Musical Example 1 Flute Sonata, T.5: II. *Andante*, mm. 39-43.

Extended harmonies in parallel motion.

This chordal texture prevails in the piano part throughout the sonata. This fact does not prevent the piece from sounding idiomatic for both instruments. Virtuostic elements can be found in both parts as well.



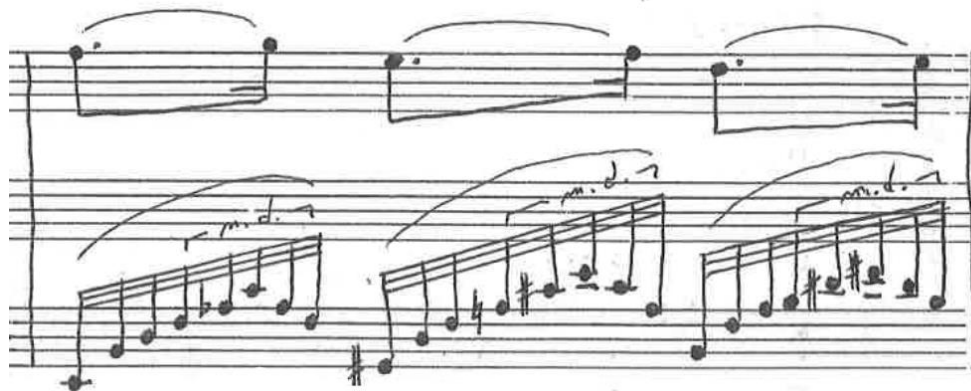
Musical Example 2 Flute Sonata, T.5: I. *Allegro*, m. 9, flute part.

Thirty-Second notes on quarter note = 100 on the flute part.



Musical Example 3 Flute Sonata, T.5: I. *Allegro*, mm. 15, flute part.

Modal scale, super-locrian, on high register. Odd time signatures.



Musical Example 4 Flute Sonata, T.5: I. *Allegro*, m. 18.

Thirty-Second notes on quarter note = 100. Extended tertian harmonies. MD means “right hand” in Portuguese.

The melodies are predominantly modal and rhythmic, following a characteristic nationalist influence. The piano is responsible for driving the piece forward, given the nature of its percussive character.

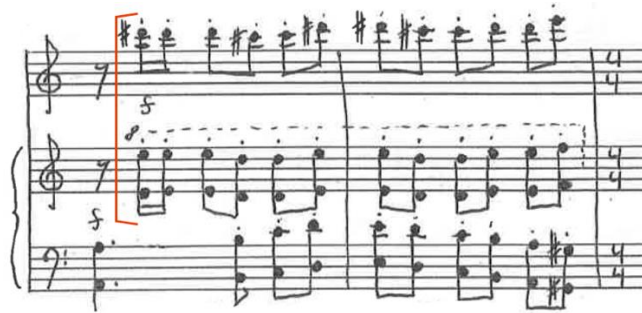


Musical Example 5 Flute Sonata, T.5: I. *Allegro*, mm. 98-104.

Rhythmic piano part driving a mostly stepwise melody.

The use of dissonance is explored throughout the whole piece. The harmonies are predominantly extended tertian, but a variety of quartal, quintal, and secundal harmonies

permeate the work, with sections employing sharp dissonances, such as minor seconds and parallel 9ths.



Musical Example 6 Flute Sonata, T.5: I. *Allegro*, m. 74.

Minor second dissonances between flute and piano's right hand.

The use of polytonalism can also be observed. In this passage from the second movement, Blauth utilizes a piano ostinato featuring D major over G minor while the melody fluctuates between the two tonal centers.



Musical Example 7 Flute Sonata, T.5: II. *Andante*, mm. 29-35.

Piano ostinato featuring D major over G minor. Flute melody explores the possibilities of the two juxtaposed keys, in special the duality between B flat and B natural.

Overall, the sonata has clear tonal/modal centers, with occasional passages where the tonality is ambiguous. The advanced harmonic language aligned with organic melodic

lines and lively rhythmic material depicts the level of intricacy this young composer was able to achieve even in the beginning of his career.

*Quinteto para Sopros No.1, T.18 (1962)*

This woodwind quintet figures as a staple in the Brazilian repertoire. It was extensively performed in the first international tour of the *Quinteto Villa-Lobos* in the sixties and represented Brazil in the *Jeunesses Musicales* Festival (Paris 63). Recordings include OSESP's Woodwind Quintet (2015), Quinteto Villa-Lobos (2007) and Quinteto de Sopro da Rádio do Ministério da Educação (1965).



Figure 5. *Quinteto Villa-Lobos*' concert advertisement in Viña de Mar (Chile)<sup>58</sup>

As part of their South American tour in 1964. Brenno Blauth's quintet featured as the closing piece.

<sup>58</sup> Wilfried Berk's archives. Accessed Jan 18, 2022. <https://www.youtube.com/watch?v=b8vD898HCXU>

By the time Blauth wrote his first woodwind quintet he had already composed sonatas for flute (1958), bassoon (1958) and oboe (1961),<sup>59</sup> evidencing his idiomatic writing for woodwind instruments.

While the sonata for flute was more vertical in the harmonic sense, here the composer explores contrapuntal textures more often. This can especially be noticed in the second and third movements, with every instrument equally sharing the role of a soloist, even though the composition presents fewer technical challenges than his solo works.

The piece is in three movements, *Moderado*, *Lento*, and *Movido*. The influence of nationalism not only appears in its Portuguese title movements, but also in the music. The first movement brings a direct citation of Brazilian popular music. It is an excerpt from the march *Zé Pereira*, a classic tune from Rio de Janeiro's carnival. The tune is based on the French chanson *Les Pompiers de Nanterre*, composed in 1867<sup>60</sup> by Antonin Louis with lyrics by Phillibert and Burani.<sup>61</sup> In m. 108 the horn introduces the theme, marked *bouché*.



Musical Example 8 Woodwind Quintet T.18: I. *Moderado*, mm. 108-111, horn part.

*Zé Pereira*'s theme excerpt, popular march from Rio de Janeiro's carnival.

<sup>59</sup> He would eventually write sonatas for horn (1974) and clarinet (1978)

<sup>60</sup> France. *Annales de la Propriété Industrielle, Artistique et Littéraire*, Volume 18. Paris: 1873, 166. Accessed 26 Jan, 2022. [https://books.google.com/books?id=\\_DYwAQAAAJ&printsec=frontcover&hl=pt-BR#v=onepage&q&f=false](https://books.google.com/books?id=_DYwAQAAAJ&printsec=frontcover&hl=pt-BR#v=onepage&q&f=false)

<sup>61</sup> Father-in-law of the flutist Georges Barrère. Nancy Toff. *Monarch of the Flute: The Life of Georges Barrère*, New York: Oxford University Press, 2005, 68.

In addition to this citation, nationalistic music elements appear occasionally in the first movement with Brazilian rhythmic cells in the accompaniment and melodic contours typical of the genre *modinha*.<sup>62</sup> In the second movement these melodic contours appear more clearly.



Musical Example 9 Woodwind Quintet T.18: II. *Lento*, mm. 1-9, horn part.

Horn introduces the theme on m. 6. Melody descends diatonically and ascends in arpeggios, one of the main characteristics of the *modinha*'s melodic construction.

The third movement is where its Brazilian influence begins to become more evident with bouncy and playful lines, borrowing from Brazilian genres such as *choro*.

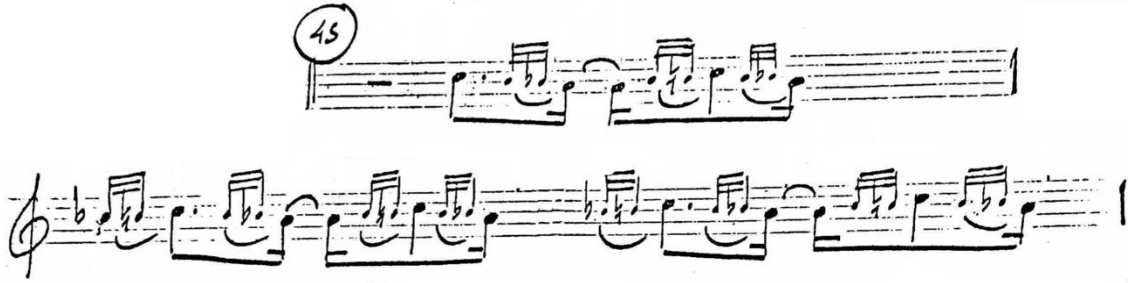


Musical Example 10 Woodwind Quintet T.18: III. *Movido*, mm. 65-69, oboe part.

On m. 66, long sequence of accentuated rhythm cells, repeating the same pattern every two beats.

<sup>62</sup> This Brazilian genre will be discussed in depth on chapter V.





Musical Example 11 Woodwind Quintet T.18: III. *Movido*, mm. 45-66, clarinet part.

Playful melody on the clarinet, characteristic of the choro style.

The harmonic material of the woodwind quintet is rich and varied, drawing inspiration mostly from neoclassical and Impressionist music. While the first movement is more modern in its harmonic language with an emphasis on quartal harmonies, the second and third movements are more traditional pointing towards the influence of Brazilian genres such as the *choro* and the *modinha*.

The first movement follows the woodwind quintet music tradition of Hindemith and Ligeti, with its quartal harmonies, chromaticism, and rich textures. Abundant tempo and metric changes are seamlessly written, achieving great effect without compromising playability.



Musical Example 12 Woodwind Quintet T.18: I. *Moderado*, mm. 1-7, horn part.

Horn introduces the first theme, quartal and chromatic.

The second movement is clearly inspired by Impressionistic music, with instruments trading cadenza-like sections.



Musical Example 13 Woodwind Quintet T.18, II. *Lento*, mm. 1-5, clarinet part.

Impressionistic clarinet cadenza.

The third movement is very rhythmic. Blauth cleverly explores contrapuntal textures, mostly with only two or three voices, alternating the instrumentation so that main line is not overpowered by the countermelodies. Although the third movement sounds the most tonal of the three, the nature of the first theme alludes to the composer Ibert, with tonicizations and wide leaps.



Musical Example 14 Woodwind Quintet T.18: III. *Movido*, mm. 70-73, flute part.

Ending of the piece.

*Concertino para Flauta e Cordas, T.21 (1964)*

The concertino for flute and strings was his first composition written in São Paulo in 1964. It was premiered in 1975 in Niterói (Rio de Janeiro) by the *Orquestra de Câmara de Niterói* and flutist Celso Wolzenlogel. By the time this document is released the work has not been edited, but a recent performance<sup>63</sup> by the *Orquestra Sinfônica de Porto Alegre* and soloist Henrique Amado comes with a promise that the work is being revisited and, hopefully soon, edited and recorded. The work is in three movements and follows the scheme fast-slow-fast. The movements are named in Italian as follows: *Allegro Moderato*, *Andante*, and *Alla Marcia*. The third movement is connected to the second by the marking *attaca súbito*. In total, the concertino is approximately 16 minutes in length.

Motivically, the piece takes a step back from Blauth's previous nationalistic approach and sounds much more traditional. Traces of folk and popular music can be heard throughout the piece imbued in the melodic context, especially in the first and third movements, but the rhythmic material is distinctly less syncopated. Here, the well-orchestrated strings take a clear neoclassical approach, with mostly baroque and romantic elements distilled in impressionistic influences.

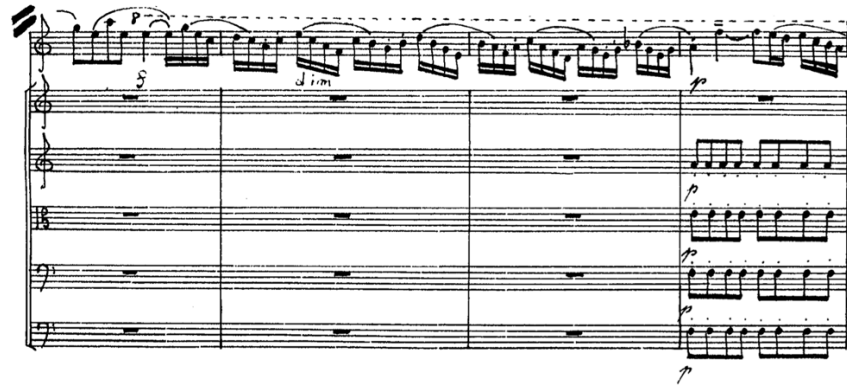
The first movement features a short cadenza that resembles a similar cadenza-like section from the first movement of the Flute Sonata in C Major, BWV 1033, attributed to J.S.Bach.<sup>64</sup> This is then followed by a sequence which resonates Villa-Lobos' treatment of Baroque music in his *Bachianas* series, imbuing Brazilian folk and popular elements.

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<sup>63</sup> Performance recorded on 07/26/21. Accessed Feb 16, 2022. <https://youtu.be/LqJm-auXE3c>

<sup>64</sup> Flute Sonata BWV 1033, I. Andante, mm. 15-16.

In this case, Blauth infuses a choro-like melody into a traditional Baroque setting:  
*spiccato* strings accompaniment.



This musical score snippet shows a choro-like melody in the upper voice, characterized by a series of eighth notes with slurs and a dynamic marking of *p*. The lower voices provide a *spiccato* strings accompaniment, consisting of rhythmic patterns of eighth notes. The score includes a *dim* marking and a *p* marking.



This musical score snippet shows a short cadenza in the upper voice, marked with a circled 5, followed by a choro-like sequence in the upper voice, marked with a circled 50. The lower voices provide a *spiccato* strings accompaniment, consisting of rhythmic patterns of eighth notes. The score includes a *p* marking and a *dim* marking.

Musical Example 15 Concertino, T.21: I. *Allegro moderato*, mm. 46-56.

Short cadenza, followed by a choro-like sequence with *spiccato* strings accompaniment.

In the same movement chromatic modulations on mm. 92 and 93 punctuate a romantic line.

The image shows a musical score for the first movement of a Concertino, T.21: I. Allegro moderato, measures 90-96. The score is written for flute, violin, and cello. The flute part is the most prominent, featuring a romantic line with chromatic modulations on mm. 92 and 93. A red box highlights the chromatic modulations on the strings starting on mm. 93. The score is written in 6/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Musical Example 16 Concertino, T.21: I. *Allegro moderato*, mm. 90-96.

Romantic line on the flute is carried to chromatic modulations on the strings starting on mm. 93.

The second movement, *Andante*, brings several chromatic modulations in the fashion of the French music at the turn of the twentieth century. The choice of a 6/8 time signature could also refer to French composers' approach to a Baroque dance, the *sicilienne*, common in the flute repertoire of that period. If the general tone of the

movement points to a late-romantic style, there are times where the music is immersed in Baroque influences with contrapuntal episodes reaffirming neoclassical tendencies.

The image shows a musical score for five staves, likely for a string quartet or similar ensemble. The score is in 3/2 time and features a contrapuntal episode. The music is marked with 'p' (piano) and 'cresc' (crescendo). A circled number '14' is in the top right corner.

Musical Example 17 Concertino, T.21: II. *Andante*, mm. 71-74.

Baroque-like contrapuntal episode, in a neoclassical fashion.

The third movement, *Alla Marcia*, also features impressionistic aspects, such as the use of pentatonic scales and chromatic modulations. Rhythmically, it explores 3/2 polyrhythms evidencing the fluidity of the flute lines against the rigidity of the march accompaniment.

The image shows a musical score for Musical Example 18. It consists of five staves. The top staff is for the flute, featuring a melodic line with triplets. The second and third staves are for the first and second violins, respectively, playing a rhythmic pattern of eighth notes marked 'pizz. m5'. The bottom two staves are for the first and second cellos/bass, also playing eighth notes. Measure numbers 18, 20, and 20 are circled in the score.

Musical Example 18 Concertino, T.21: III. *Alla marcia*, mm. 74-81.

Flute's modal melody in triplets contrasts with the strings' *pizzicato* in duple meter.

Another neoclassical technique Blauth used is imitation. The next example from the third movement is a nineteen-measure excerpt where the same melody is presented in the flute and first violins, at first, by a distance of two measures and, by the end, of only a beat.

The image shows a musical score for Musical Example 19, consisting of three systems of two staves each. The top system shows the first violin (top staff) and flute (bottom staff) parts. The flute enters two measures after the first violin. Red boxes highlight the melodic lines in both parts. Measure numbers 90, 100, and 110 are circled. The second system shows the flute and first violin parts continuing the melody. The third system shows the flute and first violin parts continuing the melody.

Musical Example 19 Concertino, T.21. III. *Alla marcia*, mm. 89-111.

The melody is introduced on the pickup to mm. 93 by the first violins and is followed two measures later by the flute. By mm. 105 the distance between both melodies is reduced to one beat.

*Quinteto No. 2, T.36 (1969)*

Blauth's second woodwind quintet is a departure towards experimentation. No recordings are available and there are also no records of past performances. The only information available on his catalogue is that the score has been edited by CMBP. The piece is in three movements: *Improvisação*, *Murmúrios*, and *Rondò*. The second movement is the only traditionally-notated one. Blauth provides performance directions for the first and third movements.

The first movement, as the name suggests, is an improvisation. Graphic notation is employed throughout the movement. In the instructions for this movement the composer discusses five main points: (1) height of the sounds; (2) number of sounds and type of emission; (3) dynamics and interpretation; (4) intervals;<sup>65</sup> and (5) rhythm. Each measure should last approximately 2 seconds.

106

Musical Example 20 Woodwind Quintet No. 2, T.36: I. *Improvisação*, mm. 106-110.

Approximate heights are written as performers choose their intervals based on the instructions, suggesting which intervals are preferred and which ones should be avoided.

<sup>65</sup> In the original English version translated as “steps.”



The second movement, *murmúrios*, or “whispers,” is very dissonant, fragmented, and makes use of extended techniques such as *flatterzunge* on the flute.

9

## II – MURMÚRIOS

The musical score shows five staves for woodwind instruments. The flute part has a 'flatterzunge' marking on measure 4. The French Horn part (Cor) has a 'Com surd.' marking and a fortissimo (ff) dynamic on measure 7. The bassoon part (Fag) starts with a forte (f) dynamic. The tempo is marked as quarter note = 100.

Musical Example 21 Woodwind Quintet No. 2, T.36: II. *Murmúrios*, mm. 1-9.

Dissonant sparse orchestration. On m. 4, *flatterzunge* on the flute and on m. 7 the French Horn is required a mute.

The third movement is a combination of both previous movements in the sense that it incorporates both improvisation and written music. The distinctiveness here is the use of chance operations. In the instructions, the composer suggests methods of chance operations to choose one member of the group. Before the performance, this selected member is responsible for assigning one letter, from A to E, to each musician. The movement, written as a short rondo, treats the episodes as improvisation sections, where letters, or combinations of letters, are assigned for each section. The composer only asks that the performers not venture too far from the aesthetic of the piece. The improvisations are limited to five seconds each in instrument or group.

13

III - RONDÒ

(♩ = 144)

Fl.

Ob.

Cl.

Cor.

Fag.

A	B	C	D	E
1	2	3	4	5

Improvisar livremente - 5"  
cada instrumento

Musical Example 22 Woodwind Quintet No. 2, T.36: III. *Rondò*, mm. 1-14.

Chance operations are used to decide which instrument the letter represents. On the third stave the composer gives instructions: Free improvisation - 5 seconds each instrument.

*Enigma*, T.49, for flute and guitar (1974)

Written in 1974, *Enigma*, T.49, was premiered the same year by José Dias Moraes Neto, flute, and Mário Frungillo, guitar, at the *Auditório da Prefeitura Municipal* in São Paulo. Its 1977 edition states that it was composed and edited for a guitar competition, *I Concurso Nacional de Violão Abel Carlevaro*, promoted by *Conservatório Musical Brooklin Paulista*, *Ricordi Brasileira S.A.E.C.* and *Musicalia S/A Cultura Musical*.

At that time, Brenno Blauth was working closely with the CMBP, and several of his works were published by their editor, which later became *Editora Novas Metas*. At

the time this document is released, the work has been recorded three times: twice by renowned recorder player Cléa Galhano, with guitar player Tony Hauser on the album *The Schubert Club presents Distribution of Flowers* (1998), and Rene Izquierdo on the album *Latin Reverie* (2016), and in 2013 by Leonardo Winter, flute, and Daniel Wolff, guitar, on the album *Porto Allegro*.

*Enigma*, T. 49, is essentially a flute and guitar version of the second movement of his sonata for flute and piano, T.5. By arranging the movement for guitar and flute, it becomes more evident that the original piece is influenced by certain Brazilian genres and their instrumentation. The nationalistic aspects of the work will be discussed in more depth in Chapter V.

The 1974 flute and guitar version of the movement brings corrections in accidentals, time signatures, dynamics, note lengths, and pitches. Perhaps the most significant change is the omission of mm. 13 to 17 from the flute and piano version. An indication about the omission is on his manuscript version of the flute sonata. In musical example 23, the note names written on top of the score by the composer differ from the ones written down by a semitone. There is also question mark by the beginning of the staff. This could indicate that the composer was not content with the section and decided to omit it on the guitar version. The omission of measures 15 to 17 is still intriguing, given that the piano part would appear to sound idiomatic on guitar. In this researcher's opinion, the omission is due to a formal or aesthetic choice since those measures bring material that is not present anywhere else in the sonata.



Musical Example 23 Flute Sonata, T.5: II. *Andante*, mm. 14-17, manuscript.

Written notes differ from the ones on top of the score by a semitone. Question mark before the staff might indicate the composer had doubts about the section. Piano solo, mm. 15-17, not present on the guitar version.

These small differences between the two versions also raise other questions. In the preface of his 1995 edition Celso Woltzenlogel stated that the score for the sonata had been lost for more than thirty years when the composer rewrote the sonata for his publication. If this affirmation is correct, then in 1974 the *Enigma* version would have been rewritten without the sonata's manuscript. This would explain the numerous distinct details between the versions. Adding yet another layer to the discussion, the 1995 edition of the of the sonata's second movement is more similar to its manuscript than the 1974 guitar version. Could that indicate that the composer had his manuscript back when he was rewriting the 1995 version? Why are the 1974 corrections not present on the 1995 version? These questions remain an enigma, and as far as the title of the piece goes, unlike Elgar, Blauth did not leave us clues to solve the riddle.

*Sonatina para Flauta Transversal ou Flauta Doce Contralto e Piano, T.57 (1976) and Recorder Works*

Composed in the same year as his official catalogue was issued, 1976, this sonatina's title raises doubt about its instrumentation. Although the translated title of the manuscript and its first edition is *Sonatina for Flute or Alto Recorder and Piano*, his

catalogue brings only the title *Sonatina for Alto Recorder and Piano*. Barros<sup>66</sup> argues that the piece would have been originally written for recorder. As previously mentioned, Blauth had close ties with the CMBP during the 1970s, and such collaboration resulted in a series of recorder works: *Dueto*, T.3, for soprano and alto recorder duo, from 1971, written for the *II Concurso de Flauta Doce do CMBP*; *Minelopéia*, T.47, for alto recorder and piano, from 1974, written for the *III Concurso de Flauta Doce do CMBP*; and *Pasárgada*, T.50, for recorder quartet, premiered by the CMBP Recorder Quartet in 1975.

Another indication that points to the piece being written for recorder is its range, F3 to C5. The three movements *Praiana*, *Devaneio*, and *Ronda*, do not present great challenges to the performers and seem to be composed for the intermediate level player. Nevertheless, the piece maintains a neoclassical approach to harmonies and brings back the nationalistic influences, albeit subtle. In the third movement, the Brazilian Northeastern folk music appears through its modal and rhythmic approach.

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<sup>66</sup> Daniele Cruz Barros. *A flauta doce no século XX: o exemplo do Brasil*. (Recife, Brazil: Ed. Universitária da UFPE, 2010), 68.

### 3. Ronda

(♩ = ♮ 120)

(♩ = ♮ 120)

*mf*

Musical Example 24 *Sonatina*, T.57: III. *Ronda*, mm. 1-2.

Syncopated piano introduction in A Mixolydian.

#### *Summary*

The examples in this chapter give us an overview of Blauth's musical production between 1958 and 1976. At the beginning of his career his commitment to nationalism was at its highest level. In his *Flute Sonata* (1958), Brazilian folk and popular music are at the center of the picture, although the influence of Villa-Lobos along with French impressionism is perceivable. His first woodwind quintet (1962) has a similar aesthetic but depicts an expanded harmonic vocabulary, showing influences from composers such as Hindemith.

His *Concertino for Flute and Strings* (1964) evidences a shift in style. Coinciding with his relocation to São Paulo after his studies in Rio de Janeiro, this piece shows a more thoughtful approach to neoclassicism. Nationalist influences are less pronounced, and the use of Baroque elements is first seen. His own voice remains unique, mostly through his melodic invention.

His second woodwind quintet (1969) exemplifies his exploration with experimentation. Around the turn of the 1970s, Blauth delved into contemporary

composition techniques, which resulted in a variety of styles. The woodwind quintet incorporates elements of chance operations, graphic notation, improvisation, extended techniques, and atonal music, while works from the same period also feature elements from electroacoustic music.<sup>67</sup>

Concomitantly, in the beginning of the 1970s, Blauth wrote commissioned works in a more traditional style. This is seen in the example of the *Enigma*, for flute and guitar (1974). Such practice makes clear that the composer had not shifted his style completely towards experimentation. Later works, such as the *Sonatina for Flute or Alto Recorder and Piano* (1976), confirm the exact opposite, that his experimental works would be isolated around that period. Along with more subtle nationalist traces, these later works show his commitment towards finding his own style, neoclassical and free of romanticism. These works also reveal another facet in his *oeuvre*: the pedagogic nature of some of his later works. As seen, his proximity to a music conservatory was likely what contributed to the creation of more technically accessible works, such as the *Sonatina*.

According to his widow Noelly Blauth,<sup>68</sup> Blauth's music production was the least prolific during the 1980s. This was attributed to his decision to intensify his medical practices with the intent of retiring and dedicating himself strictly to composition. As far as my research shows, he did not write any pieces for flute after the publication of his official catalogue. It is worth noting Lucius Mota's book on Brenno Blauth's *Sonatas and Sonatinas*, published in 2019. The author introduces selected late works by Blauth to the public, along with brief stylistic analyses. Specifically on his two last sonatinas, *Duo*

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<sup>67</sup> *Tocata for Piano and Tape*, T.42 (1973), and *Ovoé 2001 for Oboe and Tape*, T.53 (1975).

<sup>68</sup> Souza, 16.

Sonatina for Oboe and Bassoon, T.80 (1988) and Trio Sonatina for Oboe, Horn and Piano, T.82 (1991), Mota writes:

If his three previous sonatinas [horn, flute/recorder, and clarinet] are dedicated to intermediate level instrumentalists, these works require of its interpreters more maturity, both musical and technical. In the first, the technical challenges increase, and the style is more abstract; in the second, for piano, oboe, and horn, the technical challenges are relatively fewer, but the harmonic language is denser. Another interesting aspect is their proximity to genres and techniques of the eighteenth century.<sup>69</sup>

Mota's observations reiterate the composer's search for his own voice, cast in a neoclassical aesthetic extending to his final works.

#### Prizes

Brenno Blauth was awarded many composition prizes throughout his life. His first recognition was the First Prize at *Marcha de Guerra do Grêmio F.B. Portoalegrense* in 1946. He also won the following recognitions: First Prize at Composition, concours promoted by the *Colégio Estadual Júlio Castilhos*, 1948, Porto Alegre; First Prize in Composition, *Consulado Britânico e Jornal Correio do Povo*, 1959, Porto Alegre; Concert honoring his compositions at the *Instituto de Belas Artes*, 1959, Porto Alegre; honored at the *Semana de Porto Alegre* along the composers, Ênio de Freitas e Castro e Luiz Cosme, 1961; Second Prize of Composition, MEC, with the Piano Sonata, T.16, 1962, RJ; Honorable Mention, *Concurso de Composição MEC*, with the work *Suíte Sinfônica No.2*, T. 20, 1963, RJ; Selected to represent Brazil at the *Festival de la*

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<sup>69</sup> Se as três sonatinas anteriores são dedicadas a instrumentistas de nível intermediário, essas obras requerem dos intérpretes maior maturidade técnico-musical. Na primeira, o nível de exigência técnica aumenta, e o estilo é mais abstrato; na segunda, para piano, oboé e trompa, a demanda técnica é relativamente menor, mas a linguagem harmônica é mais densa. Outra questão interessante é a aproximação com gêneros e técnicas do século XVIII. (Mota, 45)



*Jeunesse Musicale*, in Paris, with the his *Quinteto No. 1 para Sopros*, T. 18, 1963; Silver Medal awarded by SESC for Services Rendered to the Arts, 1970; Best 1974 Chamber Music award by the *Associação Paulista de Críticos de Arte*, with the works *Sonata para Viola e Piano*, T. 22 and *Quinteto de Sopros*, T. 36; Selected to represent Brazil at the International Society of Contemporary Music in Brussels, with his recorder quartet *Pasárgada*, T. 50, 1981.

CHAPTER V – FOLK AND BRAZILIAN POPULAR MUSIC ELEMENTS IN THE  
*SONATA PARA FLAUTA E PIANO, T.5.*

Overview

This chapter explores one of Brenno Blauth's key musical elements: Brazilian folk and popular music influences. Blauth was described by historian Vasco Mariz as a composer from the second generation of the Post Nationalist school. Brazilian nationalist composers' tendencies are to follow Mario de Andrade's standards, characterized by utilizing models from folk and popular genres from the Northeast, North, and Southeast regions of Brazil. Blauth employs such models in his compositions denoting an understanding of Brazilian music in a broad sense, although my investigation shows that besides incorporating elements from those regions, Blauth also draws inspiration from regional music found in his Southern home state, Rio Grande do Sul. Regional music influence is clear in Brenno Blauth's *oeuvre*. In his catalogue *Danças Charruas, Trovas Gauchescas, Xincua*, and *Sepé-Tiaraujú*, are all examples of pieces that were inspired by *gaúcho* themes. The 1950s in Brazil are also known for the emergence of folk movements. In Rio Grande do Sul, Paixão Côrtes and Barbosa Lessa<sup>70</sup> took the lead and started publishing a series of works, which would become the pillars of the *gaúcho* traditionalist movement.

For a better understanding of this analysis, every section of this chapter is introduced by a brief discussion of the forms.

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<sup>70</sup> Between 1950 and 1952, they travelled through 62 cities collecting folk songs and dances from Rio Grande do Sul, culminating with the publication of the book *Manual de Danças Gaúchas* (1956) and the album *Danças Gaúchas* (1955), recorded by Inezita Barroso. In Jocelito Zalla. *O Centauro e a Pena: Luis Carlos Barbosa Lessa (1929-2002) e a Invenção das Tradições Gaúchas* (Master's Thesis, Universidade Federal do Rio Grande do Sul, 2002), 168.

## Sonata for Flute and Piano, T.5. I. *Allegro*

The first movement of the Sonata does not follow any traditional form, but every section appears more than once. This kind of “collage” form is mentioned in other research projects about Blauth’s music, such as Menezes<sup>71</sup> and Mota.<sup>72</sup> Menezes writes about the third movement of Blauth’s Horn Sonatina:

The third movement is the least conventional of the three. The formal procedure suggests an idea of a collage, or montage (cuts), creating a large mosaic. Brief segments are interrupted and intercalated abruptly, in addition, the emphasis on dissonances is evident, and, in certain instances, generate harsh dissonances. On the other side, the themes are simplistic, evocating folk melodies, drawn from the same basic material.<sup>73</sup>

In the Flute Sonata the same procedure is utilized sporadically, appearing once in the first movement. In the manuscript, Blauth indicates mm. 45 to 52 should be inserted before the two last measures of the movement. Aside from this section, which is copied exactly, all of the other repeating sections appear with variations. The movement starts with an introduction, main source of thematic material for the transitions and the coda, permeating three themes. The first movement form is as follows:

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<sup>71</sup> Fabiano Menezes. *A escrita idiomática em obras para trompa de Blauth, Lacerda e Ficarelli* (M.M. Thesis Universidade Federal do Estado do Rio de Janeiro, 2010).

<sup>72</sup> Mota, 39.

<sup>73</sup> O terceiro movimento é o menos convencional dos três. O procedimento formal sugere uma ideia de ‘colagem’, ou ‘montagem’ (cortes), criando um imenso mosaico. Os breves segmentos são interrompidos e intercalados abruptamente, além disso, a ênfase nas dissonâncias é bastante evidente e, em alguns momentos, gera sonoridades bastante ásperas. Por outro lado, os temas são muito simples, lembrando melodias folclóricas que são todas derivadas de um material básico. (Menezes , 41).

Table 1 I. *Allegro*, form diagram

Intro	A	Trans.	B	C	Trans.	A	Trans.	C	B	Coda
1-25	26-33	35-44	45-53	53-66	67-98	99-107	108-122	123-138	140-148	149-150

The introductory material of the first movement goes from m. 1 to 25. The fact that it does not make use of any fast syncopation, makes it stand apart from following sections' materials. Although it appears in a stylized fashion, the rhythm cells are remnant of those of the *polcas*, *poloneses*,<sup>74</sup> and *chotes*,<sup>75</sup> popular and folk dances still present in the state of the Rio Grande do Sul. In 1955, Barbosa Lessa writes about the dances practiced in Rio Grande do Sul:

Today, however, these "Scottish" and *havaneiras*, along with *polcas* and *mazurcas* are the most typical expressions of the *gaúcho* dances. It is true, however, that these dances, in Rio Grande do Sul as well as in any other region, seek to cast themselves to the popular characteristics and, primarily, to the instrumental performance practices. In contact with the pampa people, the "polcas" and "chotes" gained a lot in vivacity and joy, in fully identifying themselves with the lead of the "gaita" *pampeana* - meaning, the accordion, who came to consummately substitute, as soloists, the primitive gaúcho's viols<sup>76</sup>.

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<sup>74</sup> Dance derived from the Polonaise.

<sup>75</sup> Dance derived from the Scottisch.

<sup>76</sup> Hoje, porém, são êsses "schottish" e havaneiras, ao lado das polcas e mazurcas; as expressões mais típicas dos bailes gauchescos. É verdade, porém, que essas danças, no Rio Grande do Sul como em qualquer outra região, procuraram se amoldar às características populares e, principalmente, à possibilidade de execução instrumental. Em contato com o povo campeiro, as "polcas" e os "chotes" ganharam muito em vivacidade e alegria, ao se identificarem plenamente com os carreiros das "gaitas" campeiras - ou seja, dos acordeons, que vieram substituir integralmente, como solistas, às violas dos primitivos gaúchos. (Côrtes and Lessa, 89)

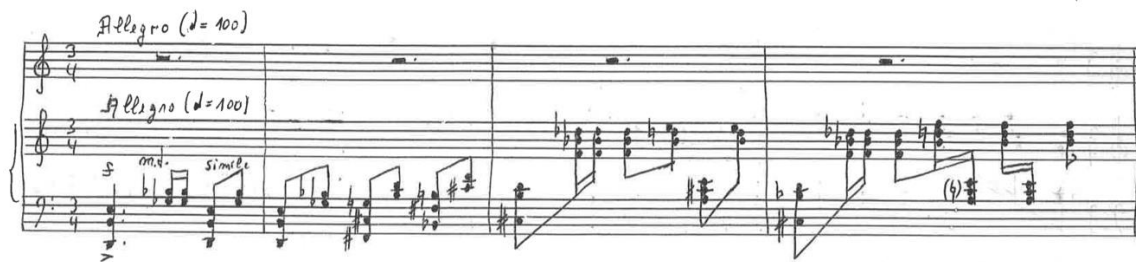


Musical Example 25 *Chote* percussion pattern.<sup>77</sup>

Basic rhythm patterns of the Southern chote.

The same material reappears with a transitioning function in several different treatments through the first movement; mm. 69 to 98; mm. 110 to 115; mm. 137 and 138; and mm. 146 to 149 as a coda. These popular genres' rhythm cells are heavily influenced by the main instrument used in the gaúcho folk music since its arrival in America: the accordion. Introduced by German and Italian immigrants in the 1800s, the instrument is a symbol of these European musical traditions kept along their languages in isolated communities in Rio Grande do Sul.<sup>78</sup>

These are selections from the aforementioned passages that depict these influences.



Musical Example 26 Flute Sonata, T.5: I. *Allegro*, mm. 1-4.

First four measures, stylized folk dance.

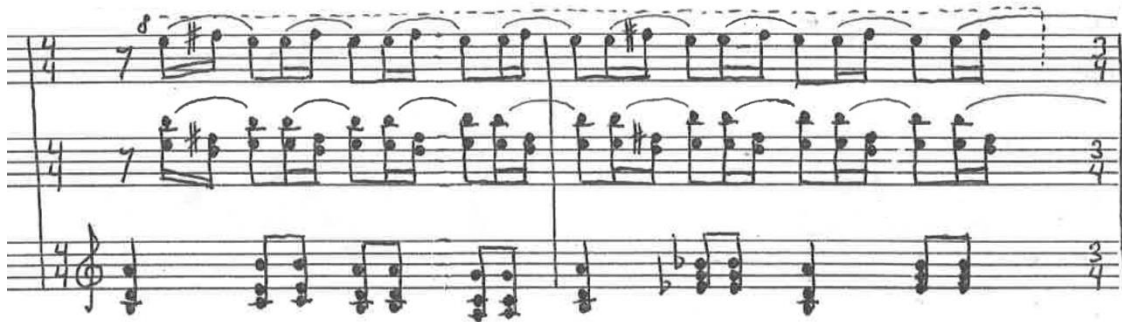
<sup>77</sup> Edgard N. Rocca, *Ritmos Brasileiros e seus Instrumentos de Percussão* (Rio de Janeiro: EBM, 1986), 63.

<sup>78</sup> Suzel Ana Reily. "Brazil: Central and Southern Areas." *The Garland Encyclopedia of World Music*, vol. 2 South America, Mexico, Central America, and the Caribbean edited by Dale A. Olsen and Daniel E. Sheehy. New York: Garland Publishing, 1998, 308.



Musical Example 27 Flute Sonata, T.5: I. *Allegro*, m. 71.

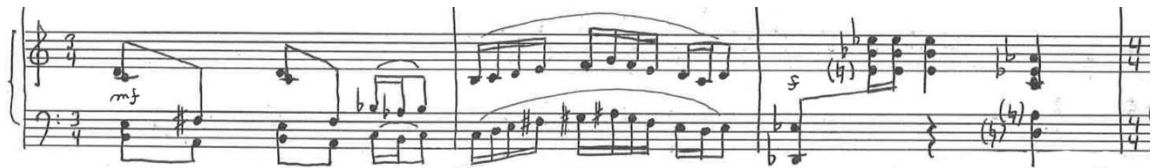
Stylized folk dance in quaternary time signature.



Musical Example 28 Flute Sonata, T.5: I. *Allegro*, mm. 90-91.

Stylized folk dance, flute doubling the accompaniment one octave higher, while piano's left hand presents a modal melody, in an Impressionistic fashion.

The next musical example writing idiomatic to the accordion. In m. 10, both hands execute a countermelody in parallel motion, typical of accordion passages. The distinction here is the modern approach, creating an impressionistic effect by using distinct scales.



Musical Example 29 Flute Sonata, T.5: I. *Allegro*, mm. 9-11, piano part.

Accordion idiomatic writing. On m. 10, parallel runs in both hands, left hand gravitates towards D Dorian while the right hand is a whole tone scale.

In mm. 18 to 20, the flute melody appears for the first time to establish the tonal center around C, even though the piano sonorities are still dominant. These three measures contrast with the quartal adjacent material on the flute, on mm. 17 and 21. The descending melodies leading to a cadence, in thirds in this case, are prominent in *gaúcho* folk music and can be seen throughout numerous of its genres. This example resembles a *rancheira*, a folk music genre in triple meter derived from the *mazurka*.<sup>79</sup>

Musical Example 30 Flute Sonata, T.5: I. *Allegro*, mm. 14-22.

Descending melody leading to a cadence, prominent on gaucho music literature.

The same melodic material would reappear only once again in this movement in a transition on mm. 95 to 98, featuring rhythmic augmentation.

Musical Example 31 Flute Sonata, T.5: I. *Allegro*, mm. 95-98, flute part.

Descending thirds, rhythmic augmentation of the introductory material.

<sup>79</sup> Maria José Bernardes Di Cavalcanti, “Brazilian Nationalistic Elements in the Brasilianas of Osvaldo Lacerda.” (DMA Dissertation, Louisiana State University, 2006), 34. Accessed 21 Feb, 2022. [https://digitalcommons.lsu.edu/gradschool\\_majorpapers/39](https://digitalcommons.lsu.edu/gradschool_majorpapers/39).

Theme A, mm. 26 to 33, breathes folk and regional music from Rio Grande do Sul. A few key elements: ostinato accompaniment, simple harmonic rhythm, and characteristic rhythm cells. Here again, the piano part seems to imitate an accordion.



Musical Example 32 Flute Sonata, T.5: I. *Allegro*, mm. 32-34, piano part.

Last two measures of the repeating pattern. The composer indicates “m.d.” (right hand).

The melody presents several characteristics befitting of Brazilian folk music: syncopation, headless phrases,<sup>80</sup> and weak-beat cadences.



Musical Example 33 Flute Sonata, T.5: I. *Allegro*, mm. 27-31, flute part.

Melody in C Major, weak-beat cadence on m. 28, and half-cadence on m. 31.

Mm. 33 and 34 connect theme A to a transition. The piano manuscript hints that the flute part is still following the left hand’s pattern of the theme A. The *Irmãos Vitale* edition brings a different articulation, slurring the heads of every beat, which sounds more idiomatic but does not reflect the original idea of the composer.

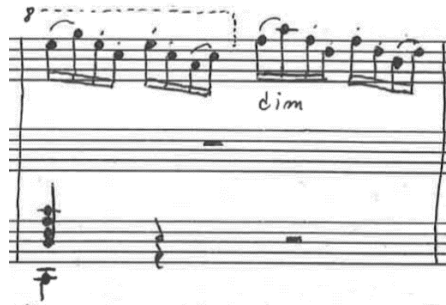
<sup>80</sup> Omitting the first sixteenth-note of the beat.





Musical Example 34 Flute Sonata, T.5: I. *Allegro*, mm. 32-34, piano part.

Mm. 26 to 33, repeating left hand pattern: Quarter note + eighth note pause + eighth note.



Musical Example 35 Flute Sonata, T.5: I. *Allegro*, m. 34.

Slurs on the first and fourth group of sixteenth notes, following the piano's pattern.

The section comprising mm. 35 to 44 is a transition. Musically, it has a dominant sonority, tonicizations, sharp dissonance, chromaticism, and ends on a dominant chord. It is comprised of both recurrent and new thematic material. The recurrent thematic material appears through mm. 40 to 43, the first fragment of theme A, in a series of tonicizations. In mm. 41 and 42, the composer goes as far as inserting it in a polytonal context.



Musical Example 36 Flute Sonata, T.5: I. *Allegro*, mm. 41-42.

Right hand plays D major while left hand plays F# Major.

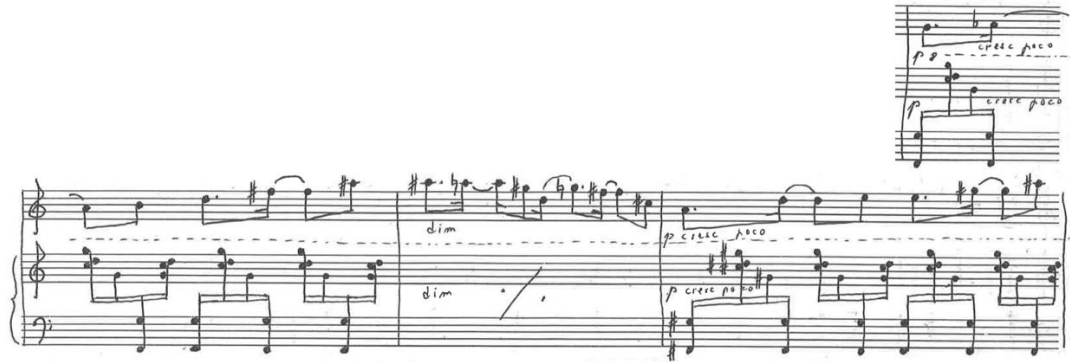
Mm. 35 to 38 introduce a new rhythm pattern known as *tresillo*. This 3+3+2 rhythm pattern is found in many of the genres influenced by African music, Afro-Cuban genres being the most notorious. In Brazil, the pattern can be traced in genres from all over the country, from the *côco* and *maracatus pernambucanos* in the Northeast, passing by Rio de Janeiro with the *partido-alto*, all the way to gaucho folk music in the South. Among the genres of gaucho folk music where this pattern is present are: the *chula* and the *tatu*, closely associated with step-dancing; the *milonga*, characterized by its 6/8 guitar accompaniment; and the *vaneira*, descendant of the *habanera*, one of the most popular dances in the gaucho culture, from which many sub-genres emerged.



Musical Example 37 *Tresillo* rhythm pattern.

3+3+2 sixteenth-note pattern

Blauth employs the *Tresillo* for the first time on this transition, appearing in the piano left hand, and on the flute with slight variations.



Musical Example 38 Flute Sonata, T.5: I. *Allegro*, mm. 35-37.

*Tresillo* rhythm pattern appears on the piano left hand, and on the flute with variations every second measure.

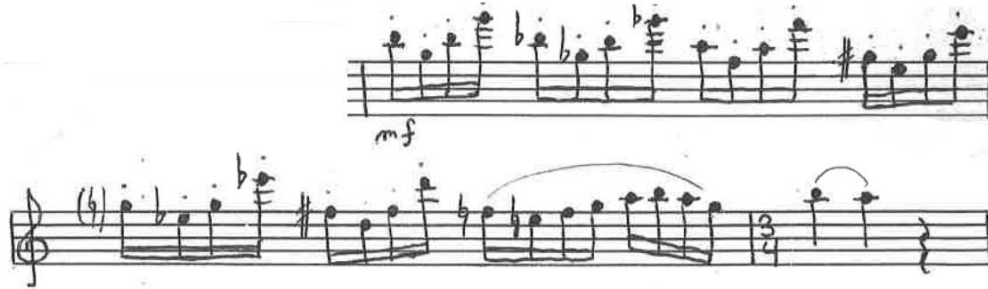
Another Brazilian popular music element in this transition is the chromatic sequence on the flute, on mm. 39 and 40. The last note of each group of four sounds naturally accentuated, following the flute's natural tendencies, creating a syncopated rhythm cell that is characteristic of the driving force of genres such as the *samba*.



Musical Example 39 *Escola de Samba*, *Caixa ou Tarol* (Snare Drum) pattern.<sup>81</sup>

Lead voice on the Samba ensemble.

<sup>81</sup> Rocca, 40.



Musical Example 40 Flute Sonata, T.5: I. *Allegro*, mm. 39-41.

Chromatic thirds sequence. End of each group of staccato sixteen-notes creates a syncopated effect.

A similar example can be found in Villa-Lobos' flute part of the *Quintette en Forme de Choros* (1928).



Musical Example 41 Villa-Lobos' *Quintette en Forme de Choros*, mm. 117-118, flute.

By the end of this transition, Blauth introduces new material, a modal scale that is the basis for the next theme.



Musical Example 42 Flute Sonata, T.5: I. *Allegro*, mm. 42-44, flute part.

C augmented lydian.

Theme B, from mm. 45 to 50, showcases Brazilian popular music to its core. The theme is marked by syncopation and compositional elements that are characteristic of Brazil. Rather than explicitly using one specific genre as a basis, the composer utilizes distinct elements to create his own blend, the product of an internalized nationalism. Two distinct textures appear in the accompaniment throughout the theme: the first, arpeggiated

sixteenth-notes, and the second a more homorhythmic syncopated pattern. Here we can see a clear influence of *choro* and *samba*.

*Choro* and *samba* genres evolved in the beginning of the twentieth century, mixing African and European influences. *Choro* is characterized by its smaller ensembles and virtuosic qualities. Many early *choro* musicians, known as *chorões*, were employed in military bands. As a result, the genre's instrumentation features band-derived instruments, such as flute, clarinet, and saxophone. The traditional accompaniment section features *cavaquinho*,<sup>82</sup> *pandeiro*,<sup>83</sup> and the seven-string guitar acting as a bass. *Samba*, an umbrella term for many distinct popular music styles, is characterized by its larger percussion sections. Syncopated rhythmic patterns are organized by eight- and sixteen-pulse timelines, resulting in a rich polyrhythmic effect.<sup>84</sup>

Musical Example 44 shows percussive patterns used in *samba* and *choro*, which seem to be synthesized in the piano part of theme B. The second part of the theme (Example 46) shares similarity with *samba* patterns, especially the *surdo médio*, which follows the same rhythmic cells as the accents of the *caixa*. The first part of the theme (Example 45) resembles *choro* patterns. The left hand marks the beats like a *pandeiro* and the right-hand functions like a *tamborim*,<sup>85</sup> exploring syncopated rhythmic variations.

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<sup>82</sup> Small string instrument, similar to the ukulele but with metal strings.

<sup>83</sup> Brazilian tambourine. It is used in many popular music genres due to its versatile nature, becoming the country's national percussion instrument. In Larry Crook. *Focus: Music of Northeast Brazil*. 2<sup>nd</sup> ed. New York: Routledge, 2009, 37.

<sup>84</sup> Reily, 313.

<sup>85</sup> Small Brazilian frame drum.

Musical Example 43 *Samba Partido Alto* and *Choro* percussion patterns.<sup>86</sup>

On the left are samba percussion patterns, on the right, a choro percussion pattern

Musical Example 44 *Flute Sonata, T.5: I. Allegro*, mm. 45-47, piano part.

Arpeggiated patterns on the left hand. Syncopated figures on the right hand.

Musical Example 45 *Flute Sonata, T.5: I. Allegro*, mm. 48-49, piano part.

Repeating syncopated piano pattern.

<sup>86</sup> Rocca, 44.

While the piano part has the difficult task of synthesizing a whole ensemble, the flute melody is idiomatic. The melody here is choro-like in several aspects. Between the aspects in common we find: range, mostly using the third and second octaves of the instrument; motivic embellishment and slight rhythm variations, such as on mm. 49; intervallic content, moving up mostly diatonically and down mostly arpeggiated, and repeated notes on odd parts of the beat. However, a significant difference can be found in the rhythm pattern. In general, *choro* melody rhythm patterns tend to vary. Even though it is common for small rhythm cells to repeat in *choro*, the phrases rarely keep the same pattern in their entirety, such as in this theme. Here, the melody's rhythm cell gives the theme a continuous motion, lending it a percussive character. Another unusual feature is the tonicization on m. 49.



Musical Example 46 Flute Sonata, T.5. I. *Allegro*, mm. 45-50, flute part.

Theme B

A two-measure transition, featuring the introductory material, connects theme B to theme C. Theme C is the longest of the three, from mm. 53 to 67. It explores the most genres and delves further into Northern rhythms of Brazil. The melody appears for the first time to be minor mode sounding, even though it is still modal. Again, it is characteristic of the Brazilian nationalistic style: syncopated, mostly descendant, repeated notes, and weak-beat cadences. The melody ending (Example 48) points to the “DNA” of the genres from which he is drawing inspiration. This specific pattern is a common

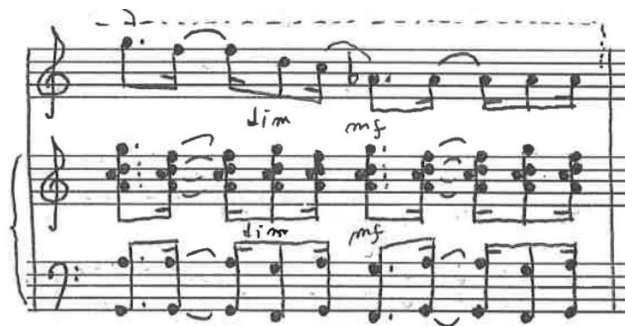
clave<sup>87</sup> found in popular genres from Northeastern Brazil, the most well-known being *baião*, related to *forró* and *xaxado*.



Musical Example 47 Flute Sonata, T.5: I. *Allegro*, m. 66, flute part.

Ending of the theme C on the flute.

While the accompaniment shifts between different patterns throughout the theme, the melody remains consistent. The main detail is that the *tresillo* pattern introduced in the first transition also appears here, but the melody's driving force alternates between the last eighth note and the last sixteenth note of the beat. This extra syncopation added to the rhythm patterns makes a subtle but clear difference, characteristic of another genre: *côco*. Found in the North and most commonly Northeast Brazil, *côco* is influenced by African and Indigenous elements. Mario de Andrade was especially interested in this Afro-Brazilian genre and its many regional variations of playing, singing, and dancing. The singing, based on poetic forms, is mostly accompanied by clapping and percussion.



Musical Example 48 Flute Sonata, T.5: I. *Allegro*, m. 65.

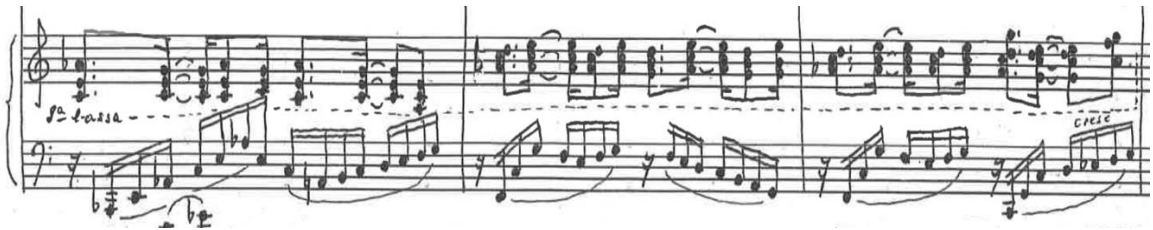
Syncopation characteristic of Northern, and specially, Northeastern Brazilian genres.

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<sup>87</sup> Set of repeating rhythm accents emphasized on top of the groove of a song.



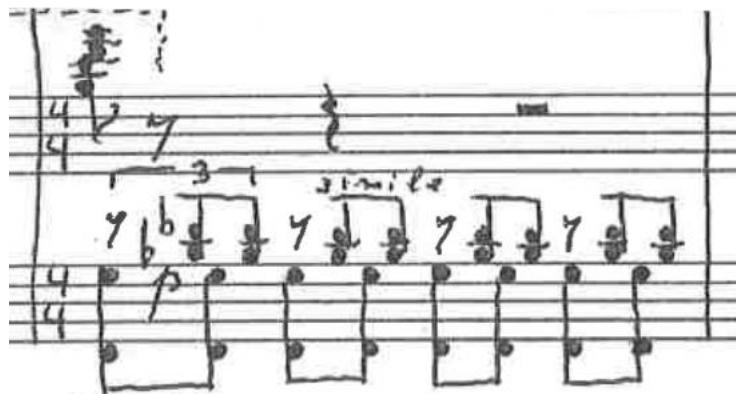
While the melody and some parts of the accompaniment draw specifically from Northeastern genres, other accompaniment elements are carried from different genres. Measures 58 through 61 draw inspiration from *choro*, where the seven-string guitar acts as a bass, contouring the harmonies with sixteenth-note runs, usually headless.



Musical Example 49 Flute Sonata, T.5: I. *Allegro*, mm. 59-61.

Sixteen-note runs on the piano left hand, inspired on the seven-string guitar choro bass lines.

One of the most interesting sections of the sonata might be mm. 53 to 57. In this passage, Blauth writes a polyrhythmic 3 against 2 in the accompaniment.



Musical Example 50 Flute Sonata, T.5: I. *Allegro*, m. 53, piano part.

Polyrhythmic section.

This kind of polyrhythm can be traced to African influence in Brazilian music. It still appears in its pure form in genres such as the *Boi do Maranhão*, folk music from the North of Brazil. *Boi* is a genre with many *sotaques*, or ways to play, depending mostly on the region or the occasion it is performed. Maranhão is a state in Northern Brazil.

Variação

The image shows a musical score for six percussion instruments in 12/8 time, divided into two measures. The instruments are: Agogo, Matracas, Tinideira Aguda, Tinideira Média, Tinideira Grave, and Cuíca Grave. The Agogo part features a sequence of eighth notes in the first measure and a complex sixteenth-note pattern with triplets in the second. The Matracas part consists of eighth notes with a '2' below them, indicating a pair of notes. The Tinideira Aguda part has eighth notes with a '+' above them. The Tinideira Média part has dotted quarter notes. The Tinideira Grave part has eighth notes with a '+' above them. The Cuíca Grave part has eighth notes with a '+' above them.

Musical Example 51 *Boi do Maranhão*, percussion patterns.<sup>88</sup>

Polyrhythms in Brazilian folk music.

The transition after theme C is the longest one, elaborating on the same thematic materials as in the introduction. In m. 99, theme A returns with a *tresillo* accompaniment, cleverly superimposed between the piano's hands. The resulting rhythmic figures allude to *gaúcho* folk genre influences such as the *chula* or *tatu*. Following the same pattern, the accompaniment becomes denser until returning to the "accordion" pattern from its first appearance, in mm. 105.

<sup>88</sup> Bruno de Aguiar Ferreira Alves. *A Polirritmia Aplicada na Bateria: Práticas e Estudos para a Performance* (M.M. Thesis, Universidade Federal de Minas Gerais, 2019), 33.

Musical Example 52 Flute Sonata, T.5: I. Allegro, mm. 98-108.

Theme A returns. On mm. 99 both hands follow *tresillo* patterns, separated by a sixteen-note. On m. 102, the accompaniment texture gets denser while still following the same pattern. Measure 105 restates the accompaniment figure from m. 26.

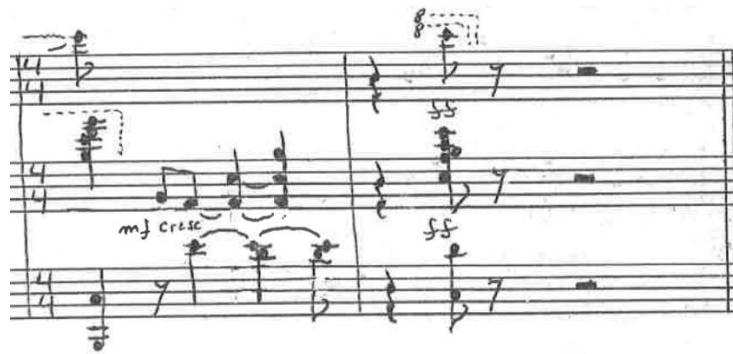
A short transition, similar to the first, leads to the repetition of themes B and C. In m. 123, the composer introduces yet another accompaniment pattern not before seen in the piece. Matching the previous accompaniment from theme C, these steadily syncopated rhythms are based on Northern and Northeastern Brazilian genres, reminiscing the *côco*.



Musical Example 53 Flute Sonata, T.5: I. *Allegro*, mm. 123-125.

Syncopated rhythms grant the accompaniment a strong percussive feel.

The B theme then reappears exactly as before, and a two-measure coda closes the first movement. The last measure features another characteristic Brazilian popular music element: ending on the second beat of the measure. This characteristic appears in genres such as *choro* but is also widely used across genres of *gaúcho* folk music.



Musical Example 54 Flute Sonata, T.5: I. *Allegro*, mm. 148-149.

Ending on the second beat of the last measure

The first movement is a *tour de force* not only in showcasing Brazilian music genres but also in Blauth's ability to synthesize them. The nature of the themes tells a story of its own. The introduction material, recurrent in the transitions, is pompous, with a certain Germanic flavor. Theme A presents subtle syncopation, typical of *gaúcho* folk

music, still imbued with European tradition but with a mix of other influences. Theme B is the culmination of this arch: an explosion of colors and movement. A celebration of Brazil, it explores some of its most characteristic genres, with *choro* as its flagship. Theme C shows yet another side of Brazil, Northern and Northeastern music, with its peculiar influences reflecting on a diversity of characters.

Sonata for Flute and Piano, T.5. II. *Andante*

The second movement is slow (quarter note = 60) and has characteristics of the genre *modinha*. Many scholars<sup>89</sup> have dedicated themselves to the study of this genre, which is considered one of the first truly Brazilian music forms. The *modinha* has evolved since its early days in the 18<sup>th</sup> c., defined as a sentimental art song related to the Iberian ballad. In the 19<sup>th</sup> c. it acquired elements of the Italian opera aria, such as elaborate melodic lines and ornamentation. At that point, another genre influenced the *modinha*, the *lundu*. *Lundu*, considered alongside of the *modinha* as one of the authentic Brazilian music forms, has its roots in African music brought to Brazil by enslaved peoples. *Lundu*'s most important contribution to the *modinha* was the use of syncopation. The *modinha* evolved to be a genre that crosses over barriers, fluctuating between popular to classical and evoking the "emotional essence of [Brazilian] nationalism," using the words of Mozart de Araújo.<sup>90</sup>

The form of the movement is not traditional. The A section is short and leads to a *cadenze* section, featuring both piano and flute solos. A faster and polytonal B section follows the cadenza. Some *modinhas* have contrasting tempo sections, one of the only

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<sup>89</sup> Notable publications include Andrade (1930), Araújo (1963), Kiefer (1977), Lima (2001).

<sup>90</sup> Mozart de Araújo. *Modinha e Lundu no Sec. XVIII*. São Paulo: Ricordi Brasileira, 1963, 49.

common structural features in this movement. After the B section, a long development section, “Tempo I,” features thematic material from sections A, B, and the cadenza. A shorter version of the first cadenza leads to the repetition of the faster B section, ending in a short Coda.

Table 2 II. *Andante, form diagram*

A	Cadenze	B	Devt.	Cadenza	B	Coda
1-7	7-21	21-35	36-78	79-84	84-97	97-99

Compositional elements of the modinha include: (1) lyrical, mellow, and sentimental melodies; (2) the use of minor keys is more common but does not exclude the use of major keys; (3) sometimes the chorus appears in a faster tempo; (4) the absence of the V degree; (5) quaternary and binary tempo signatures are most common, followed by ternary; (6) frequent use of weak-beat cadences through appoggiaturas; (7) the melody is most predominantly descendent; (8) short melodic fragments; (9) the melody usually ascends by arpeggios or leaps, and descends diatonically;<sup>91</sup>(10) ornamentation following the European tradition with appoggiaturas, grace notes, turns, and trills (11) the most common instrumentations are voice and piano, and voice and guitar.

Many of these elements, along with particularities, can be observed in this second movement. Right away the composer strays from the norm, by choosing an odd time signature, 5/4. Although the time signatures vary throughout the movement, appearing as 3/4, 4/4, 6/4 and 1/4, 5/4 is predominant in its slow tempo sections.

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<sup>91</sup> Bruno Kiefer. *A Modinha e o Lundu: Duas Raízes da Música Popular Brasileira*. Porto Alegre: Editora Movimento, 1977, 24.

The first cadenza, mm. 18 and 19, synthesizes *modinha* elements. A descending sentimental line evokes the “longing” *affekt* of the movement. The same “sigh” gesture is repeated on the second measure as a sequence. Kiefer says about the *modinha*:

*Modinha*: a chain of love sighs. The delicate feelings expressed on the *modinha* are far from the grandiloquence of the Italian Operas and their extroverted and emphatic character.<sup>92</sup>

These gestures are characteristic of Brazilian music and appear not only in *modinha* but also in *choro*, which shares the same name of this Italian technique, *pianto*.<sup>93</sup>



Musical Example 55 Flute Sonata, T.5: II. *Andante*, mm. 18-21.

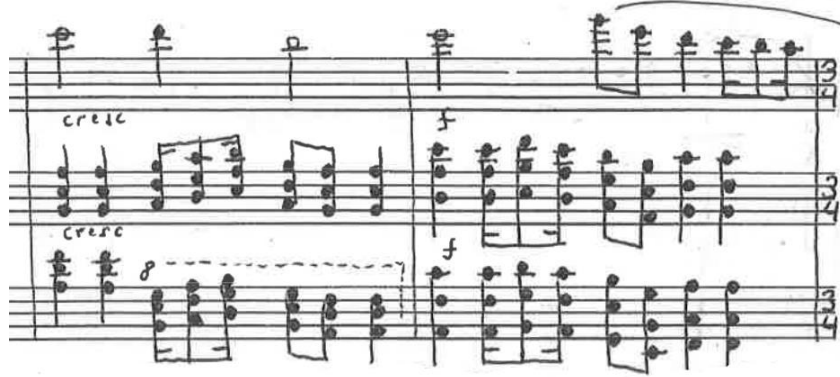
Short cadenza featuring a sequence of “sighs”.

Another element that sets and carries the same longing mood throughout the second movement is the parallel chordal motion of the piano part, known as planing.

<sup>92</sup> *Modinha*: uma sequência de suspiros de amor. O delicado sentimento que se expressa na *modinha* está longe da grandiloquência das arias de ópera italiana e de seu caráter extrovertido e enfático. (Kiefer, 24).

<sup>93</sup> In English, “cry”. Compositional technique which first appeared in the Renaissance period and depicts a lament, or sighing, in music. Another similar technique is the “Mannheim Sigh”, which consists of a slurred descending semitone with the first note on the strong beat.

Characteristic technique of the Impressionistic period, here it serves as a slow pace-driving force. The syncopated rhythm cell, characteristic of Brazilian music, is incorporated into the technique in mm. 42 to 45.



Musical Example 56 Flute Sonata, T.5: II. *Andante*, mm. 42-43.

Diatonic parallel motion on the piano featuring syncopated rhythm cells.

Even in the slow sections the composer seems to add playful elements, depicting influences from Brazilian popular music. *Acciaccature*, or grace notes, appear frequently in the choro style.



Musical Example 57 Flute Sonata, T.5: II. *Andante*, mm. 70-72.

Choro style grace notes on the flute, mm. 70 and 72.

In the same section, mm. 47 to 53, the composer writes a long sequence, also in the style of a *modinha*, with descending melodies and phrases with weak-beat cadences.



Musical Example 58 Flute Sonata, T.5: II. *Andante*, mm. 46-53.

Long descending sequence with weak-beat cadences on the flute on mm. 49 and 53.

The B section of the movement appears twice, the second time leading to the coda. The polytonal aspect of the section has been addressed in chapter IV. Regarding Brazilian influences, its syncopation stands out. The rhythmic cell of the flute melody, similar to the C theme of the first movement, appears here in a distinct setting. The steady eight-note pulse of the piano gives the sequence a more rigid quality. While overlapping different keys, Blauth is also superimposing different feels with his rhythmic choices in the flute and piano.

The music that matches these characteristics the most in Brazil comes from the Northern region. Folk music from Northern Brazil is marked by a strong influence from Indigenous music. This results in genres such as the *carimbó*, from the state of Pará, that combines stern Indigenous percussion with African and Portuguese elements. As stated in previous chapters, it is clear that Blauth drew inspiration from Indigenous music in several of his compositions and although it is difficult to clearly identify, the passage

hints at such influence. The blocklike polytonal chords moving in parallel motion also suggest the influence of Primitivism, epitomized in Stravinsky's *Le Sacre du Printemps*.

The image shows a musical score for the second movement of a Flute Sonata, T.5: II. Andante, measures 29-35. The score is written for flute and piano. The flute part (upper staff) features a syncopated melody with a circled 'B' above it. The piano part (lower staff) features a rigid ostinato accompaniment of blocklike polytonal chords moving in parallel motion. Dynamic markings include 'mf', 'cresc', and 'dim.'.

Musical Example 59 Flute Sonata, T.5: II. *Andante*, mm. 29-35.

Syncopated flute melody contrasts with the rigid piano ostinato.

The fact that Brenno Blauth rearranged this movement for flute and guitar, on his T.49 (1974), suggests that the composer had the instrument in mind as a model for this movement. The guitar is considered a standard of *modinha* instrumentations, and the chordal nature of the accompaniment supports such theory.

Sonata for Flute and Piano, T.5. III. *Allegro con Brio*

The sonata's last and shortest movement is more unified regarding its folk and popular music influences. All themes carry *samba* and *choro* elements. The role of the piano in this movement is also noticeable, assuming the lead more frequently than in the two previous movements. The movement follows a short sonata form with a partial recapitulation. The introduction and the coda share the same compositional material and four themes can be recognized within the sections.

Table 3 III. *Allegro con brio*, form diagram.

Intro	A	Trans.	B	Dev.	Recap.	Coda
1-9	10-23	23-26	27-40	41-58	59-71	71-93

The first measures of the introduction bring back the same *tresillo* pattern from the first movement.

Handwritten musical score for the introduction of *Allegro con brio*. The tempo is marked *Allegro con brio* (♩ = 120). The score shows the first few measures of the piano introduction, featuring a rhythmic pattern in the left hand.

Musical Example 60 Flute Sonata, T.5: III. *Allegro con brio*, mm. 1-2.

*Tresillo* pattern in the left hand.

By measure 7 a new pattern is introduced based on *tamborim* patterns from the *samba* or *choro*. The same figure is repeated in the coda, with the addition of the flute.

Handwritten musical score for Musical Example 61, showing a new syncopated pattern in the left hand of the piano introduction. The tempo is marked *Allegro con brio*. The score shows measures 7-10, featuring a syncopated rhythmic pattern in the left hand.

Musical Example 61 Flute Sonata, T.5: III. *Allegro con brio*, m. 7.

New syncopated pattern.

**CHORO (chorinho)**

**SAMBA**

Musical Example 62 *Choro* and *Samba Tamborim* patterns.<sup>94</sup>

On the left *choro* patterns, on the right *samba*. *Tamborins* are among the percussion section's lead voices.

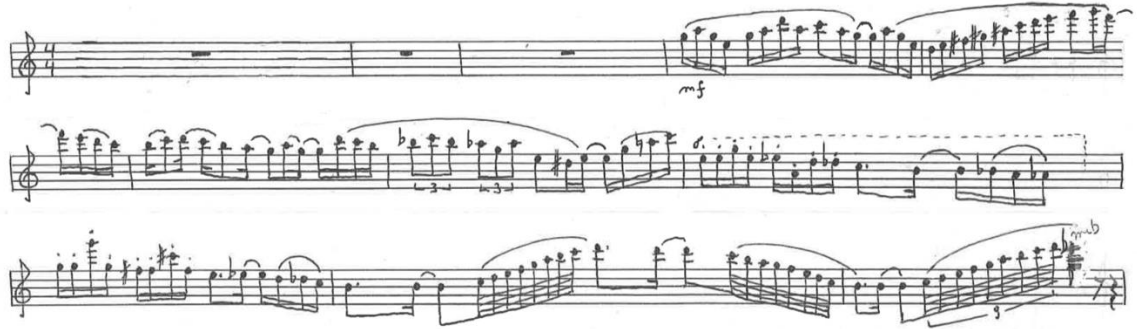
Theme A1 starts in m. 10 and presents many *choro* characteristics. The accompaniment features an arpeggiated line, imitating the seven-string guitar style bass lines of the genre.

Musical Example 63 Flute Sonata, T.5: III. *Allegro con brio*, mm. 10-13.

Choro style bass lines.

The melody is presented in a typical *choro* style, playful and light, featuring syncopation, rhythmic cell diversity, wide leaps, and thirty-second-note passages. It makes use of a diverse array of scales: tonal, pentatonic, chromatic, and whole-tone.

<sup>94</sup> Rocca, 44.



Musical Example 64 Flute Sonata, T.5: III. *Allegro con brio*, mm. 10-17, flute part.

Theme A1 on the flute. Choro style lines.

Theme A2 has a very similar character and is in the same tonal center as A1. It features wide leaps, chromaticism, and more characteristically, the duality between triplets and sixteenth notes. In m. 18, the low notes for the flute follow the same *tresillo* pattern seen before in the piano part.



Musical Example 65 Flute Sonata, T.5: III. *Allegro con brio*, mm. 18-22.

Theme A2. *Tresillo* pattern marked in red.

In the transition to theme B, Blauth adds another element borrowed from *choro*: fermatas at the end or the beginning of a phrase. The fermata breathes expression into the phrase and depicts the astute spirit of the *choro*. A notorious example is Villa-Lobos' Choro No. 1.

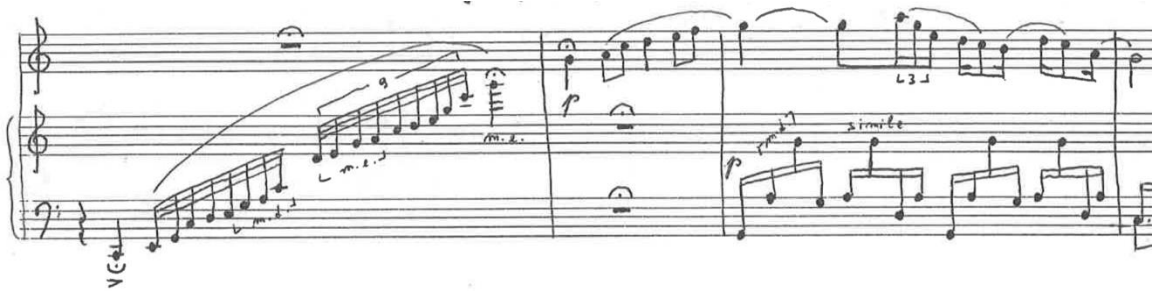
# CHOROS (Nº 1)

H. VILLA-LOBOS  
(Rio 1920)



Musical Example 66 Villa-Lobos' *Choros* No. 1, for guitar, mm. 1-3.

Fermatas mark the beginning of the A section of a rondo form.



Musical Example 67 Flute Sonata, T.5: III. *Allegro con brio*, mm. 24-26.

Transition featuring fermatas in both instruments.

Theme B stands out for its meticulously written piano part. The theme is stated twice. The first time the flute carries the melody while the piano reveals another rhythmic pattern, the *habanera*. This pattern alludes to the beginnings of the *choro* in the end of the 19<sup>th</sup> century, which were featured in piano compositions by composers such as Ernesto Nazareth and Chiquinha Gonzaga, first categorized as *tangos brasileiros*. Béhague writes about the *tango brasileiro*:

The *tango brasileiro* was at first nothing more than a local adaptation of the Cuban habanera. Several popular genres including the *Maxixe* developed from the habanera. All of these dances have in common the prevailing duple metre (2/4),

the accompanimental patterns shown in ex. 1a and b, and the formal sectional designs of the European polka.<sup>95</sup>



Musical Example 68 *Tango Brasileiro* accompanimental patterns.

Blauth's piano writing in this section resembles that of early *choros*, which share similarities in character with other genres from the beginning of the twentieth century, such as the ragtime in the United States. In mm. 28 and 29 of Blauth's manuscript, the composer underlines the bass through his stem choices. This is the first time in the sonata where the composer features such rhythmic bass lines melodically.

Musical Example 69 Flute Sonata, T.5: III. *Allegro con brio*, mm. 25-32.

Piano accompaniment features the habanera pattern.

In mm. 34 to 40 when the piano reinstates the theme, these early piano *choro* characteristics become even more evident with syncopation and headless bass figures.

<sup>95</sup> Gerard Béhague. "Tango." In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. New York: McMillan, 1980. Vol. XVIII, 563.

Musical Example 70 Flute Sonata, T.5: III. *Allegro con brio*, mm. 34-40.

Piano's left hand features harmonized theme, while right hand features headless bass lines.

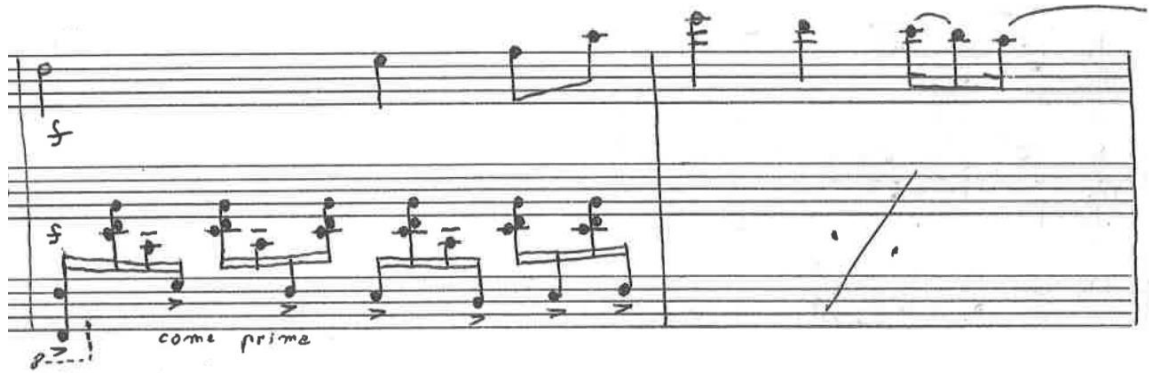
Theme C is introduced in m. 41. It appears three times in connection with Theme B before becoming the main material for the coda in m. 73. It carries *samba* elements with the *tresillo* pattern as its core, as seen on m. 83. The first time it appears in the piano left hand with the indication “*marcato il tema.*”

Musical Example 71 Flute Sonata, T.5: III. *Allegro con brio*, mm. 41-42, piano part.

On m. 41, new theme starts in the piano left hand.

In m. 51, the theme appears again in the accompaniment while the flute presents Theme B.





Musical Example 72 Flute Sonata, T.5: III. *Allegro con brio*, mm. 51-52.

On m. 51, the theme appears accentuated in the left hand, as part of the accompaniment.

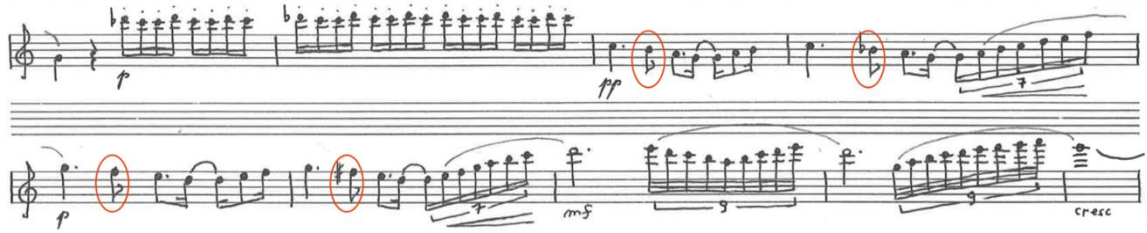
Starting in m. 63 Blauth uses the theme in multiple voices, through points of imitation. The theme is introduced in the left hand of the piano in m. 63. A measure later, the flute carries the theme. While the flute plays the theme in its entirety the piano introduces the main rhythm cell of the theme twice with variations, first in m. 65 then again in m. 66. Polyrhythms are featured in the same section, in mm. 66 and 67, suggesting Afro-Brazilian influences in the sonata.



Musical Example 73 Flute Sonata, T.5: III. *Allegro con brio*, mm. 63-67.

Theme C points of imitation starting in mm. 63. Polyrhythms in mms. 66 and 67.

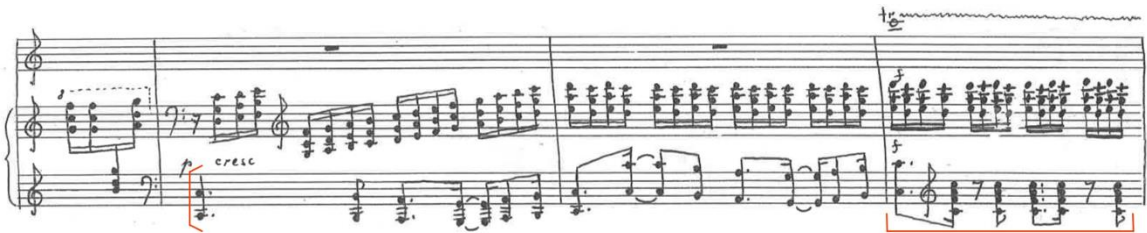
In the coda, the flute states the theme twice making use of modal borrowings. Starting on m. 73 Blauth repeats the theme every two measures, interchanging the second note of the melody.



Musical Example 74 Flute Sonata, T.5: III. *Allegro con brio*, mm. 71-79, flute part.

Theme C undergoes modal transformations.

The last appearance of Theme C is in mm. 81 and 82 while m. 83 features the *tresillo* pattern, underlying the nature of the theme.



Musical Example 75 Flute Sonata, T.5: III. *Allegro con brio*, mm. 80-83, piano part.

Last appearance of the theme D, featuring the *tresillo* pattern in m. 83.

The third movement closes the sonata in a festive mood, showcasing some of the most vivacious genres in Brazilian music, *choro* and *samba*.

### Summary

The goal of this analysis was to identify folk and popular music elements in Brenno Blauth's Flute Sonata. Written in 1958, it was one of his first serious works as a composer, and his ability to synthesize such elements points to an instinctive compositional rationale.

All three movements showcase folk and Brazilian popular music elements, although there are no cases of direct citations from folk melodies throughout the sonata. Popular music genres are used as models, yet every movement differs in its approach.

The second movement has the most distinct references. Clearly written in the style of a *modinha*, Blauth adds his neoclassical contribution to the genre, which is one of the foundations of Brazilian sentimental music.

The third movement brings elements of two of the most characteristic Brazilian modern genres, *choro* and *samba*. Mainly by utilizing rhythmic patterns and melodic conventions, the composer creates his own blend with invention and bliss. The piano part highlights his familiarity with the instrument. A trained pianist, in this movement Blauth showcases the style of piano playing of the foremothers and forefathers of the *choro*.

The first movement is the most unusual of the three. A feat of resourcefulness, it tells a musical story that crosses Brazil from North to South. Elements from many different Brazilian musical genres are diluted into contrasting compositional materials, creating a mosaic of characters and feels. Other than a feeling of disconnection, these themes present the very essence of the Brazilian people, wholehearted diversity.

## CHAPTER VI – CONCLUSION

Brenno Blauth's Sonata para Flauta e Piano, T.5 is a standard of the Brazilian flute repertoire for many reasons. (1) It is one of the most easily accessible scores in the Brazilian marketplace thanks to flutist Celso Woltzenlogel's collection. Printed editions of Brazilian composers are still rare, and examples such as his collection will keep inspiring generations of Brazilian flutists. (2) It is one of the few flute sonatas by a Brazilian composer. Sonatas are among the most prestigious and diligent pieces of music written by composers. Although the sonata as a genre declined in use in the twentieth century, it still carries the legacy of "music for music's sake", as a serious art form. (3) Lastly, and most importantly, it is a standard for its compositional excellence. Blauth manages to synthesize folk and Brazilian popular music into his own original work, creating a nationalist piece of music with his own stamp. A complete picture of his influences and invention, this sonata shines among the best Brazilian chamber works for flute.

The goal of this document is to promote Brazilian music and encourage performers and scholars to look further into Brazilian composers, especially Brenno Blauth and those of the *Movimento Musical Renovador*. Existing literature related to the group is still scarce, considering its contribution to Brazilian classical music during the turn of the 1960s.

This document is also a testimonial of Brenno Blauth as a serious composer. While sharing two different professions, Blauth had to build a strong identity as a composer and musician himself and such works give credibility to his statement. Although his *oeuvre* has been receiving more attention in the last several years, many of

his works have not been edited or recorded, and his official catalogue still needs to be updated with works dated after 1976.

## APPENDIX – Copyright Permission



Thiago Bottega <bottega.thiago@gmail.com>

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### Tese de Doutorado sobre a sonata para flauta de Brenno Blauth - Copyrights

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eduardoablauth@gmail.com <eduardoablauth@gmail.com>  
To: bottega.thiago@gmail.com  
Cc: Cristina Blauth <cristinablauth@gmail.com>

Wed, Jun 8, 2022 at 8:09 PM

Prezado Thiago,

Parabéns pela aprovação de sua tese! E para nós é uma grande honra que você tenha escolhido uma música de nosso pai para seu trabalho!

Sem dúvida você tem nossa autorização para mencionar as obras abaixo. Por favor avise-nos quando o trabalho estiver disponível para que possamos conhecê-lo. Obrigado!

Atenciosamente,  
Eduardo A. Blauth  
55 35 999774170

[Quoted text hidden]

## Translation

### Doctoral Dissertation on Brenno Blauth's Flute Sonata – Copyrights

Dear Thiago,

Congratulations on the approval of your dissertation! It is a great honor for us that you chose our father's music for your work.

Undoubtedly, you have our authorization to use the works you mentioned. Please, let us know when the work is available so we can become familiar with it.

Thank you!

Sincerely,

Eduardo A. Blauth

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