

A Performance Guide for Heitor Villa Lobos's
Quatro Canções Da Floresta Do Amazonas

by

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ABSTRACT

This paper is a performance guide for *Quatro Canções da Floresta do Amazonas* [Four Songs of The Amazon Forest] by Brazil's most prolific composer, Heitor Villa-Lobos. The primary purpose of the paper is to serve as a source for the correct pronunciation of the Brazilian Portuguese language of the songs. It will begin with an overview of Heitor Villa-Lobos's life and career, showing how his compositions catalyzed the Nationalistic movement in Brazilian classical music. His inclusion of native and folk elements into classical compositions was a significant innovation, which places Villa-Lobos as one of the most important Brazilian classical composers. Furthermore, this paper will explore the issue of Brazilian Portuguese diction in depth, using the *Quatro Canções da Floresta do Amazonas* to aid non-native Brazilian speakers. This includes an International Phonetic Alphabet transcription of the songs, as well as a recording of the songs being read and sung by the author, a link to which can be found in the appendix.

DEDICATION

To my parents, Vera Diani and Christopher Willmer for their undying support and love,
and to my grandfather, Franklin Michael Harvey Willmer, in loving memory.

ACKNOWLEDGMENTS

I would like to begin by thanking my parents Vera Diani and Christopher Willmer for their dedication and sacrifices so that I could have the best education possible. Their constant love and encouragement mean the world to me and inspire me to be the best version of myself. Their worldview, mentality, and cultural perspective leaves me in constant awe and I dedicate this work and my D.M.A. to them.

I would like to thank my grandfather Franklin Michael Harvey Willmer for the long music talks and for inspiring me to delve into the topic of Brazilian vocal music. His view on music was singular and I will always hold on to the memories of sitting in his living room listening to recording after recording of his large classical CD collection. He is dearly missed.

I would not be the singer I am today without the superb instruction of my voice professor and committee chair, Carole FitzPatrick. I am immensely grateful for my amazing stage director, acting professor, and committee member, Dale Dreyfoos for all the opportunities he gave me and for his constant encouragement. I would also not be the musician I am without my incredible coach, Russell Ryan. These three very special people will eternally be my most cherished mentors. I also have immense respect and appreciation for my committee member, Ted Solis for his support and encouragement of my topic.

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CHAPTER 1

INTRODUCTION

“Nationalism- power of the earth, the geographic and ethnographic influences that a composer cannot escape; the musical idioms and sentiment of people and environment—these origins, in my opinion, are indispensable to a vital and genuine art.”¹

- Heitor Villa-Lobos

Brazil is the largest country in South America and the only one whose language is Portuguese. Brazil has garnered much interest in its popular music, especially *bossa nova* and *samba*, but the same popularity has unfortunately not been afforded to its classical music. In particular, Brazilian art song is relatively unknown in the United States. The standard languages represented in the art song repertoire in the United States are Italian, French, German, and English.² More recently songs in the Spanish language have been gaining popularity and have become a standard constituent of the art song repertoire, which paves the way for the exploration of other Latin American and South American repertoire such as Brazilian art song.³ The Brazilian art song is an attractive option with its singular “Brazilian sound” due to the cultural influences by Europeans, Africans, and Native-Brazilians. It is difficult, however, for the American singer to explore Brazilian art song literature, due to the current lack of sources about the repertoire, and the lack of a guide for language and interpretation, discouraging singers who might take on the

¹ Olin Downes, “Heitor Villa-Lobos: Visiting Composer Discusses Sources of Nationalism in Art” *The*

² Stela Maria Santos Brandão, “The Brazilian Art Song: A Performance Guide Utilizing Selected Works by Heitor Villa -Lobos” (Ed.D. diss., Teachers College, Columbia University, 1990.), 12.

³ Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (New York: Schirmer Books, A Division of Macmillan Publishing Co. Inc, 1979), 37.

project and forcing them to “abandon this repertoire for other songs that are readily available and already in the public eye.”⁴

Music from the Nationalist movement offers the best representation of the “Brazilian sound” in Brazilian classical music. Nationalism in classical Brazilian music had a late start in comparison with that of Europe. A negative connotation of unworthiness associated with Brazilian folk and popular music in the nineteenth century led Brazilian composers to continue following European models in their compositions, resulting in an Italianate style.⁵ The Brazilian nationalist musical movement began in the twentieth century with composer Alberto Nepomuceno (1864-1920), who was regarded as the “Father of Brazilian Music.” His works featured folkloric music from north and northeast Brazil; the areas of Brazil about which Jairo Gomes de Sousa says, “were isolated from the influence of the Old Continent [Europe].”⁶ The movement was a concentrated effort by Brazilian artists in the twentieth century to break away from European musical model ideals and to discover the authentic national sound in Brazilian classical music.

The Nationalist movement gathered momentum in the hands of Heitor Villa-Lobos, Brazil’s most famous and prolific composer, and the true catalyst of the Brazilian nationalist musical movement. Villa-Lobos’s distinctive sound resulted from the way in

⁴ Maya Hoover and Stela Maria Brandão, *Indiana Repertoire Guides: Guide to the Latin American Art Song Repertoire : An Annotated Catalog of Twentieth-Century Art Songs For Voice and Piano* (Bloomington: Indiana University, Press, 2010), xiii.

⁵ Jairo Gomes de Sousa, “A Study of Brazilian Nationalism in Camargo Guarnieri’s ‘Dansa Brasileira’ and Concert Overtures: ‘Abertura Concertante’ and ‘Abertura Festiva’” (PhD diss., The University of Oklahoma, 2007), 18.

⁶ *Ibid.*, 25.

which he combined twentieth century compositional techniques with his interpretation of the Brazilian national sound. The circumstances of his childhood introduced him to what became his greatest music influences: folk music, the natural Brazilian environment, and Brazilian popular music. These influences paved the way for him to become a great representative of this nationalistic music. As Stela Maria Brandão said, “to interpret Villa-Lobos, is to interpret Brazil.”⁷

Villa-Lobos’s contribution to the vocal music repertoire is extensive. He wrote over 126 pieces for voice and piano, including several operas, choral works, and works for voice and orchestra. His last complete work, written in 1958, *A Floresta do Amazonas* [The Amazon Forest], is an orchestral suite for soprano solo, male chorus, and orchestra, and has been recorded by such eminent figures as the famous Brazilian soprano, Bidu Sayão and more recently by Renee Fleming. The work possesses the beauty and exoticism of Brazil’s nature delivered through Villa-Lobos’s own personal “Brazilian sound.” The composer also arranged the four solos sung by the soprano as songs for voice and piano, found under the title, *Quatro Canções da Floresta do Amazonas* [Four Songs of The Amazon Forest]. The songs are settings of poetry by Dora Vasconcellos. They possess pleasing melodic lines, rich textures in the harmony, and expressive poetic language, providing a unique and appealing choice for a recital program.

The intent of this paper is to offer non-native Brazilian singers a resource with historical background on the composer and the work, along with a pronunciation guide for these four songs in Portuguese. The paper includes an International Phonetic Alphabetic transcription of the songs, a word-for-word translation of the text, a poetic

⁷ Brandão, 19.

translation, and an interpretive guide for the songs in hopes of further contributing to the slowly growing scholarship of Brazilian art song, bringing awareness to the greatness that Brazilian vocal music has to offer.

CHAPTER 2

HEITOR VILLA-LOBOS: LIFE AND INSPIRATIONS

Early Life

Heitor Villa-Lobos was born on March 5, 1887 to Raul and Noemia Villa-Lobos. He grew up in a middle class family in Rio de Janeiro where his father was an assistant librarian at the National Library.⁸ He was born “at the dawn of a new era of social and political development in his country, only a year before slavery was abolished and two years before a revolution ended the Brazilian Monarchy and the republic was established.”⁹ In Brazil, it was a time of “modernization and republic reform, one of new insight and progressive political thinking.”¹⁰ The new republic’s government was unstable, however, and Villa-Lobos’s father was politically vocal, protesting the changes of government through articles written for various newspapers.¹¹ His outspoken articles forced the whole family to go into hiding to ensure Raul’s safety.¹² The family moved to different rural areas in the states of Rio de Janeiro and Minas Gerais. During this “exile,” Villa-Lobos had his first encounters with Brazilian rural folk music and experienced the sights and sounds of nature in Brazil, the primary influences on his idea of the “Brazilian

⁸ David P. Appleby, *Heitor Villa-Lobos A Life (1887 – 1959)* (Lanham, Maryland: The Scarecrow Press, Inc., 2002), 6.

⁹ Brandão, 74.

¹⁰ Simon Wright, *Villa-Lobos* (Oxford: Oxford University Press, 1992), 1.

¹¹ Appleby, 7.

¹² *Ibid.*

sound.”¹³ In his biography *Heitor Villa-Lobos: A Life (1887-1959)*, David P. Appleby quotes Francisco Silva depicting Villa-Lobos’s experience living in rural Brazil:

Heitor was six years old and he regarded his trip to Minas Gerais as a marvelous vacation. The small towns of the interior of Brazil appeared to him, a city child, like a paradise. For the first time he was able to run by himself in the streets, enjoy the moist clay of unpaved streets oozing between his toes, smell the lush tropical vegetation, look at tropical insects he had never before seen, see cows nursing their calves, men milking cows or galloping on horses in the field and followed by boys mounted on lambs... Cataguases [a town in the state of Minas Gerais], with its tropical fruit trees on the banks of the Pomba River, was a source of enchantment. The trees were filled with tropical birds, singing with all the glory of tropical song. The most exciting part of his experience was the new world of sounds and the strumming of guitars and homemade string instruments such as the “rebequinha.” This kind of sound was entirely new to him. He came to love the sounds of homemade instruments made by popular musicians in God’s rural Brazil.¹⁴

Continuous changes in government meant that Raul’s offenses were eventually forgotten and the family was able to move back to Rio de Janeiro. Once in a permanent home, the family held gatherings of chamber music that would go late into the night. On these occasions, Villa-Lobos would secretly hide in the stairway listening to the music past his bedtime.¹⁵ Raul began to notice his son’s interest in and aptitude for music, and as an amateur musician himself, Raul began to teach his son music theory, clarinet, and the cello (which became Villa-Lobos’s favorite instrument).¹⁶ Raul was a strict

¹³ Ibid.

¹⁴ Ibid., 8.

¹⁵ Brandão, 79.

¹⁶ Appleby, 8.

taskmaster, and Villa-Lobos later said, “the basic musical instruction he received from his father was complete, and he felt no need for additional studies.”¹⁷

Coming of Age

In 1899, Raul passed away when Villa-Lobos was only twelve. With his father’s death, Villa-Lobos submerged himself in the popular music scene that Rio had to offer, also teaching himself how to play the guitar.¹⁸ He worked and interacted with the popular musicians of the time, which later greatly affected his composition style.¹⁹ He also used his musical abilities to play in cafés, theaters, and ballrooms to earn extra money for his mother and siblings.²⁰ His true ambition, however, was to be in a *Choros*,²¹ a group of skillful musicians who could play and improvise in several different styles, including waltzes, schottisches, and polkas.²² *Choros* is an upbeat and rhythmic instrumental popular music genre which originated in Rio de Janeiro and is known for its use of syncopation.

¹⁷ Ibid.,10.

¹⁸ Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil’s Musical Soul* (Austin: University of Texas Press, 1994), 4.

¹⁹ Ibid.

²⁰ Brandão, 79.

²¹ The literal translation of *Choros* is “weeping.” *Choros* is a lively genre of instrumental music which incorporates European and African influences that started being played in Rio de Janeiro during the last quarter of the nineteenth century. The origin of the name *Choros* is controversial and there are several interpretations on how it became associated to this style of music. The best on-line source discussing the history of the name is <http://dicionariompb.com.br/choro/dados-artisticos>, a site maintained by Brazilian Musicologist and Historian Ricardo Cravo Albin. An example of *Choros* music is *Choros No. 1* by Villa-Lobos.

²² Appleby, 16.

As a teenager, Villa-Lobos disagreed strongly with his mother about his career plans; she wanted him to study medicine instead of music.²³ He left his mother's home at age sixteen and moved in with his aunt, Leopoldina do Amaral, who allowed him to continue his musical interests.²⁴ Upon leaving his mother's house, Villa-Lobos joined a *Choros* group that performed at an aristocratic salon, *Cavaquinho de Ouro* (Golden Ukelele) on the street called Rua da Carioca.²⁵ This experience was significant to his later compositional style, as the salons where the *Choros* groups played were the height of where“ the unbreachable wall of separation between the traditions of European music, rigidly enforced in the musical establishment, and the music of the ‘street musicians’ eventually broke down.”²⁶ Being a *Choros* player also made Villa-Lobos a master of improvisation.

In 1905, Heitor sold some of his father's rare books for funds and began travelling within Brazil to the northern and northeastern states, the Amazon, and central and southern Brazil for his “musical discovery of the country at large.”²⁷ In his travels, he was exposed to folk music of remote areas, hearing and collecting thousands of popular and folk themes that he later used in his compositions.²⁸ He not only heard folk music,

²³ Patricia Fleitas-Gonzalez, “A Study of Selected Choral Works of Heitor Villa-Lobos” (D.M.A diss., University of Texas at Austin, 1996), 1.

²⁴ Brandão, 79.

²⁵ Appleby, 16.

²⁶ *Ibid.*, 17.

²⁷ Béhaque, 5.

²⁸ *Ibid.*, 6.

but also Afro-Brazilian traditional music.²⁹ Gerard Béhague quotes Villa-Lobos on his travels and his discovery of the cultural expression that Brazil had to offer:

As far as I tried to fashion out that culture, guided by my own instinct and apprenticeship, I found out that I could only reach a conclusion of conscious knowledge of researching, by studying works that, at first sight, had nothing to do with music. Thus, my first book was the map of Brazil, the Brazil I trudged, city by city, state by state, forest by forest, searching the soul of a land. Then the character of the people of this land. Then the natural wonders of this land.³⁰

After his travels, Villa-Lobos returned to Rio de Janeiro in 1907 and enrolled at the Instituto Nacional de Música [National Institute of Music] for formal musical training. He did not stay long at the Institute because he felt restricted by the formal rules in western classical training and even failed his entrance exam.³¹ He left after a brief time and continued travelling to different areas of Brazil to continue his study of all things Brazilian.

Musical Maturity

In 1912, Villa-Lobos met Lucília Guimarães, and she became his wife in 1913. Coming from a family that enjoyed music, Lucília was an accomplished pianist who had studied at the National Institute of Music, which is now the School of Music at the Universidade Federal do Rio de Janeiro.³² Lucília was a private piano teacher and taught

²⁹ Brandão, 81.

³⁰ Béhague, 7.

³¹ Appleby, 25.

³² *Ibid.*, 26, 29.

piano at a Catholic high school, Colegio Sacré-Coeur.³³ Due to the couple's low income, Villa-Lobos moved into the Guimarães family home when he married Lucília. The family was extremely supportive of his compositions and within the first few years of marriage, Villa-Lobos's skill as a composer grew significantly.³⁴ Prior to meeting Lucília, Heitor had no skill on the piano, but with Lucília's help Villa-Lobos wrote many works for piano, as well as voice and piano.³⁵ The first year of his marriage was extremely productive, resulting in about eighty to one hundred works, including twenty-two piano pieces, two operas, two choral pieces, and sixteen art songs.³⁶ At this time, he had never publicly performed his music except for a small group of friends; neither had he published any of his works.³⁷

The Beginning of Recognition

Villa-Lobos and Lucília were determined to raise their income and decided to attempt to make Villa-Lobos well-known in Brazil by planning public performances of his works. The first concert was in Nova Friburgo in the state of Rio de Janeiro where Lucília's parents were from, and where an aunt of Villa-Lobos's lived. Their concert was well attended and the audience was supportive and encouraging enough that the composer decided to introduce his works to the more critical Rio de Janeiro public, which

³³ Ibid.

³⁴ Ibid., 29.

³⁵ Ibid.

³⁶ Ibid., 30.

³⁷ Ibid.,31.

tended to be more conservative-European in its musical tastes.³⁸ Success in Rio was fundamental for a composer to have a thriving career in Brazil.³⁹

On July 31, 1915, Villa-Lobos presented a performance of his orchestral works (in which he joined the orchestra playing cello) in Rio de Janeiro at the Teatro São Pedro de Alcântara, sponsored by the Sociedade de Concertos Sinfônicos which his father co-founded.⁴⁰ The concert was conducted by the respected conductor, teacher, and composer Antônio Francisco Braga, a pupil of Jules Massenet, and ironically, one of Villa-Lobos's teachers at the Instituto Nacional de Música.⁴¹ Although Braga had originally expressed that Villa-Lobos "could not possibly be considered a serious composer," Braga's participation as a highly-respected conductor along with the sponsorship of the respected Sociedade de Concertos Sinfônico, contributed to that the reviews of Villa-Lobos's work were favorable.⁴²

The first concert consisting entirely of Villa-Lobos's works was on November 13, 1915 at the Salão Nobre do Jornal do Comércio.⁴³ The program included Lucília playing the piano along with several other performers. Among these, were two singers, Alberto

³⁸ Ibid., 34.

³⁹ Ibid.

⁴⁰ Ibid., 35.

⁴¹ Ibid., 34

⁴² Ibid., 35.

⁴³ Ibid.

Guimarães and Frederico Nascimento Filho.⁴⁴ Guimarães premiered the pieces, *Confidência* (Confidence) and *A Virgem* (The Virgin). These were sung in Portuguese, a courageous choice on Villa-Lobos's part.⁴⁵ Portuguese was not considered a "suitable" language for a composition to be regarded as "serious;" the "supreme language for songs was Italian" and French was the second best.⁴⁶ Perhaps as a result, the review of this concert was not favorable. The critics recognized that Villa-Lobos was talented and that the performers were excellent, but his compositions were regarded as too modern and having too many "external effects."⁴⁷

David P. Appleby notes that Villa-Lobos was being criticized for his compositions at a time that Stravinsky and Ives were also experiencing the same type of criticism.⁴⁸ The scandalous performance of *The Rite of Spring* in Paris occurred on May 29, 1913, and Charles Ives received considerable criticism of his "Concord Sonata for piano" in 1911.⁴⁹ Composers who were courageous in expressing their creativity also gambled their works' success with conservative audiences. Villa-Lobos bravely presented sophisticated modern musical ideas in conjunction with "unsuitable" Brazilian aspects, like musical themes and the use of Portuguese. Fortunately, most of his critics could not

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid., 19, 38.

⁴⁷ Ibid., 36.

⁴⁸ Ibid., 37.

⁴⁹ Ibid.

overlook his talent even if disagreeing with his musical ideas, and Villa-Lobos's talent managed to keep audience members in the concert halls.

The Week of Modern Art

In February 1922, Villa-Lobos participated in the *Semana de Arte Moderna* (Week of Modern Art) in São Paulo. The event was an opportunity for contemporary artists to demonstrate and celebrate each other's work, organized by the famous Brazilian poet and modernist, Mário de Andrade, who presented visual artists, literary writers, as well as composers. The event took place in São Paulo because the organizers thought that an event celebrating the modernists would be better received in the smaller industrial city of São Paulo, where they tended to look toward the future, in contrast to the more conservative Rio de Janeiro.⁵⁰ The *Semana de Arte Moderna* included performances, exhibitions, lectures, and readings, a modernist event that brought cutting-edge artists together to discuss, invent, and defend art that was innovative and national. Villa-Lobos was considered by other artists as the "natural and most direct spokesman of a Brazil of cultural contrasts" and was prominently featured in the events.⁵¹ Although "catcalls, fruits, and vegetables were flung" on stage by the audience members as a demonstration against the modern art, the Week of Modern Art had many positive effects on Villa-

⁵⁰ Ibid., 54.

⁵¹ Béhaque, 14.

Lobos's career, particularly in the recognition and reverence that his music received from the modernists.⁵²

In retrospect, the Week of Modern Art is considered to be the start of modernism in the arts in Brazil. It allowed artists to showcase their departure from the European traditions expected by conservative audience members, and to instead express themselves faithfully in their new ideas about contemporary art, music, and culture. For Villa-Lobos, the Week of Modern Art established him as *the* Brazilian composer and he became “the most logical figure, symbolizing a new era of independence and self-expression in the music of Brazil.”⁵³ The Week of Modern Art was responsible for guiding and encouraging Nationalism in the arts, which became the hallmark of Villa-Lobos's musical style.

European Recognition

Even with the public performances that Villa-Lobos and his wife organized and the Week of Modern Art, Villa-Lobos did not receive the recognition that he wanted. He decided that he would need to establish himself in Europe in order to become a sought-after composer internationally.

In 1921, Villa-Lobos met French composer Darius Milhaud who introduced him to the internationally-acclaimed Polish pianist, Arthur Rubinstein. Rubinstein became a good friend of Villa-Lobos and programmed the composer's pieces in his recitals, effectively launching his international career. While Villa-Lobos's pieces were booed in

⁵² Appleby, 57-58.

⁵³ Béhaque, 14.

his native Brazil, despite being played by the internationally-acclaimed Rubenstein, interest around Villa-Lobos's compositions grew.⁵⁴ Disregarding the Brazilian audience's lack of interest, Rubenstein continued to vouch for Villa-Lobos in Brazil, helping the composer to acquire patronage.⁵⁵ In 1922, the Brazilian Congress provided Villa-Lobos with a grant to travel in Europe to promote Brazilian music and Brazilian composers.⁵⁶ Although there was much critical disagreement and debate as to Villa-Lobos's deserving the grant, the consensus was that "the exposure to European musical culture would benefit him."⁵⁷ Villa-Lobos unfortunately saw very little of the grant money and had to ask for financial help from his friends and patrons, finally making his way to France in 1923.⁵⁸ He told journalists in Brazil at his departure, "I do not go to France to study. I go to show them what I have done."⁵⁹

Villa-Lobos travelled to Europe three times from 1923-1930. Stylistically, Villa-Lobos's music matured with his travels. His trips to France put him in contact with and helped him gain the respect of the greatest artists of the day such as: De Falla, D'Indy, Varese, Schmitt, Honegger, Stokowski, Picasso, Prokofiev, Stravinsky, Diaghilev,

⁵⁴ Appleby, 59.

⁵⁵ Ibid., 60.

⁵⁶ Ibid., 61.

⁵⁷ Ibid.

⁵⁸ Ibid., 62

⁵⁹ Ibid.

Casella, Andres Segovia, Tomas Teran, and Joaquin Nin.⁶⁰ On his second trip to France, Villa-Lobos was able to make a publishing deal with Max Eschig, which allowed his works to be known and made accessible in Europe.⁶¹ Villa-Lobos found success in France by taking advantage of the preconceived notions that Brazil was “exotic” and “savage.” Having an immense sense of humor, Villa-Lobos told stories of composing music minutes before being almost roasted by cannibals.⁶² These stories attracted French audiences to the exotic Brazilian composer and the sold-out performances allowed Villa-Lobos’s popularity to rise. Shortly thereafter, he received several invitations for performances all over Europe and in the United States, where one of his works, *Danças características africanas* was performed in 1928.⁶³

Upon arriving back in Brazil, Villa-Lobos found that his respect as a composer had grown significantly. He had received favorable reviews from the French critics, and with the stamp of approval from the French, came further positive reviews in Brazil, resulting in many concerts entirely of his works lined up both in São Paulo and Rio de Janeiro.⁶⁴ Even with the positive reviews and the European recognition, the concerts were not well attended. The Brazilian public was hard to please and did not appreciate their native composer of music influenced by their native land.

⁶⁰ Brandão, 88.

⁶¹ Appleby, 72.

⁶² Ibid., 73.

⁶³ Ibid., 76.

⁶⁴ Ibid., 70-71.

The Brazilian National Music Educator

In 1930, Villa-Lobos permanently moved back to Brazil from Europe. Returning to Brazil, he was shocked by the lack of musical education in public schools. With support from Lucília, it became his ambition to bring music education to schools and he devoted the rest of his life to the cause. His passion for musical education coincided with the rise of dictator, Gétúlio Vargas, who employed a great deal of nationalistic propaganda. Villa-Lobos took advantage of Vargas's quest for nationalism and was able to persuade the dictator that patriotism could be instilled in the Brazilian youth through choral singing.⁶⁵ Villa-Lobos expressed to Vargas, "the patriotism that you seek to instill I can more readily accomplish through music."⁶⁶ With his influence, Villa-Lobos assisted the government in establishing a requirement for all students to have choral singing in schools, known as the Artistic and Musical Education Administration (SEMA).⁶⁷ Supported by Vargas, Villa-Lobos was named Director of Music Education in São Paulo, as well as Director of Rio de Janeiro's Music Education Department.⁶⁸

Vargas's nationalistic propaganda inspired the country to celebrate all things Brazilian, which was convenient for Villa-Lobos whose music contained Brazilian themes, Brazilian children's songs, and folklore.⁶⁹ The majority of Villa-Lobos's compositions at this time were choral works that were written to further his goals to

⁶⁵ Fleitas-Gonzalez, 10.

⁶⁶ Appleby, 103.

⁶⁷ Fleitas-Gonzalez, 10.

⁶⁸ Brandão, 90.

⁶⁹ Wright, 109.

promote music education, but though he concentrated primarily on educational pieces, it did not hinder his productivity of other great works. During this time, he added 200 more works to his portfolio, including his most well known work, *Bachianas Brasileiras No. 5*.⁷⁰

During Villa-Lobos's time in SEMA, he conducted many concerts and took choral groups on tours all over Brazil celebrating Brazilian music and composers, leading 12,000, 30,000, and even 40,000 people singing patriotic songs that celebrated Brazil.⁷¹ Villa-Lobos was successful in teaching large numbers of people in an inexpensive way: he would teach the notes with hand gestures, saving money on printing, and saving money through promoting choral singing rather than purchasing musical instruments. Choral singing was the perfect way for Villa-Lobos to bring musical education to a greater number of people.⁷²

The Last Years

The end of World War II in Europe coincided with the overthrow of President Vargas in Brazil. Villa-Lobos stepped down from his duties in SEMA and took on opportunities that led him to travel, resulting in further world recognition.⁷³ Near the end of the 1930s, Villa-Lobos separated from his wife Lucília and began a relationship with

⁷⁰ Appleby, 131.

⁷¹ Ibid., 103.

⁷² Ibid., 104.

⁷³ Wright, 119.

Armida de Almeida whom he called “Mindinha” (Mindinha is the diminutive of the name Armida).⁷⁴ Mindinha was much younger than the composer, but was a great supporter of Villa-Lobos’s music and a devoted companion in his frequent travels throughout his later years.⁷⁵ Villa-Lobos came to the United States in 1944 and visited both Los Angeles and New York City, where he was invited to perform with leading orchestras and received honorary doctorates from New York University and the Occidental College in California. The trip to the United States made Villa-Lobos an internationally known and respected composer, finally gaining the recognition and affluence for which he had worked for his entire life. Villa-Lobos’s other major success was “liberating Brazilian music from defunct Euro-romanticism” and creating “a real and pervasive national style...using musical elements from all parts of Brazil.”⁷⁶

Villa-Lobos made the United States his home for the last years of his life. During his time in the United States, he wrote for film and Broadway and, for the first time, composed music with traditional forms. In 1948, Villa-Lobos was diagnosed with bladder cancer, which made the last decade of his life difficult. Even so, he kept busy and continued to write, producing over 100 works though the quality of his work faltered slightly due to his busy schedule and deteriorating health.⁷⁷ He died in Rio de Janeiro on November 17, 1959 at the age of 72.

⁷⁴ Fleitas-Gonzalez, 14.

⁷⁵ Ibid.

⁷⁶ Wright, 120.

⁷⁷ Ibid., 119.

CHAPTER 3

THE BRAZILIAN PORTUGUESE LANGUAGE

The pronunciation of Brazilian Portuguese is made unique by the influences of different ethnic groups, including *Tupi*, a language of indigenous Brazilians, Portuguese from Portugal, and African languages introduced as a consequence of the slave trade.⁷⁸ A veritable melting pot of linguistic ingredients, Brazilian Portuguese encompasses a large vocabulary that is unknown in European Portuguese.⁷⁹ The nineteenth and twentieth centuries saw a great wave of immigration to Brazil from Italy, Germany, as well as Slavic and Arabic countries, all of which heavily influenced the Brazilian Portuguese language.⁸⁰ The Portuguese in São Paulo, for example, demonstrates the presence of Italian immigrants through an Italianate pronunciation of vowels and consonants. As a result of this medley of influences, Brazilian Portuguese “relies on longer vowels, giving the language a more melodic profile,” making it an ideal language in which to sing.⁸¹

There is no formal rulebook in English for the lyric diction of Brazilian Portuguese. When learning Brazilian repertoire, non-Portuguese speaking singers tend to look for a native speaker to recite the text, but this is unadvisable as there are several

⁷⁸ Marília Álvares, “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone” (D.M.A diss., The Graduate College at the University of Nebraska, 2008), abstract.

⁷⁹ *Ibid.*, 24.

⁸⁰ *Ibid.*, 26.

⁸¹ *Ibid.*, 28.

regional accents in Brazil that can hinder the authenticity of a performance.⁸² As Brazilian repertoire grows in popularity, the need for a Brazilian Portuguese diction guide becomes even greater.

There have been several recent attempts to create a guide for the pronunciation of Brazilian Portuguese, prompting the question of what is the ‘correct’ form that should be used as the standard for lyric diction. In the twentieth century, there were two major attempts to unify the language. The first attempt was in July, 1937 with the Primeiro Congresso da Língua Nacional Cantada [First Congress of the National Language as Sung].⁸³ The purpose of the Congress was to create a standard for the Brazilian Portuguese language in singing.⁸⁴ A second gathering, the Primeiro Congresso Brasileiro de Língua Falada no Teatro [First Brazilian Congress of the Spoken Language in Theater] in 1956, resulted in a publication of the “Norms for Brazilian Portuguese in Theater” in 1958 with the purpose of unifying the language without regionalisms.⁸⁵ In 2003, a group of singers, researchers, and voice teachers gathered together for the National Association of Research and Graduate Studies in Music (ANPPOM) to discuss Portuguese diction. Their efforts resulted in the Fourth Brazilian Voice Encounter meeting in 2005, with the purpose of establishing “the principal aspects of pronunciation and the phonetic representation of Brazilian Portuguese as used for singing classical

⁸² Marcos Krieger, “Portuguese Diction in Brazilian Vocal Music,” *Journal of Singing* 60, no. 5 (May/June 2004): 479.

⁸³ Martha Herr, Adriana Kayama, and Wladimir Mattos, “Brazilian Portuguese: Norms for Lyric Diction,” *Journal of Singing* 65, no. 2 (November/December 2008): 196.

⁸⁴ *Ibid.*

⁸⁵ *Ibid.*

music.”⁸⁶ The results of these meetings were revised, and in 2008, “Brazilian Portuguese: Norms for Lyric Diction” was published in the *Journal of Singing* as the first official International Phonetic Alphabet (IPA) guide for Brazilian Portuguese. The guide is a consolidation of the norms for Brazilian Portuguese, removing regionalisms and serves as a source for native and non-native speakers to sing in Portuguese.

There have been several dissertations on the topic of Brazilian lyric diction that add to the “Brazilian Portuguese: Norms for Lyric Diction” publication, as well as other writings that criticize it. Regardless of the critique, “Brazilian Portuguese: Norms for Lyric Diction” is an excellent starting point for singers looking to apply the International Phonetic Alphabet to Brazilian songs. For the purpose for this paper, “Brazilian Portuguese: Norms for Lyric Diction” was used along with two other sources, as well my own familiarity with Brazilian Portuguese, in order to create a transcription for the songs that is current with scholarship on Brazilian lyric diction and most importantly, unbiased to the São Paulo accent, which I possess. With my knowledge, I intend to supplement and clarify information from three published sources:

Álvares, Marília. “Diction and Pronunciation of Brazilian Portuguese in Lyric Singing as Applied to Selected Songs of Francisco Mignone.” D.M.A. diss., The Graduate College at the University of Nebraska, 2008. ProQuest (3336689).

Herr, Martha, Adriana Kayama, and Wladimir Mattos. “Brazilian Portuguese Norms for Lyric Diction.” *Journal of Singing* 65, no. 2 (November/December 2008): 195-211.

Ohm, Melanie Anne. “Brazilian -Portuguese Lyric Diction for the American Singer.” D.M.A. diss., Arizona State University, 2009. ProQuest (3391977).

⁸⁶ Ibid,195.

None of the listed authors provide examples in a language to which international singers are accustomed that will allow them to better articulate the exact authentic sounds of Brazilian Portuguese. The schwa in IPA, for example, is not uniform in every language, but instead has a different color depending on the language. The IPA symbols of Portuguese lyric diction that I used in my personal transcriptions of *Quatro Canções da Floresta do Amazonas* were created using the sources above, and will be provided in tandem with a word in English, Italian, French, or German to serve as an example for the sound using the norms that are applicable to Brazilian Portuguese. It is my hope that these examples will enable a non-native singer to have a clearer understanding of the sounds when reading the transcription of the *Quatro Canções da Floresta do Amazonas*. The motivation for using French and Italian is that they are both Romance languages bearing resemblance to Portuguese in their “multi-syllabic pattern.”⁸⁷ French and Italian, along with German, are also languages with which English-speaking singers have diction experience. As this source is meant to be for American English speakers, English words will be offered as examples to portray Portuguese sounds whenever possible. The lists of vowels and consonants are arranged similarly to the systems used by Melanie Anne Ohm in “Brazilian -Portuguese Lyric Diction for the American Singer” and Martha Herr et al. in “Brazilian Portuguese Norms for Lyric Diction.” The examples will consist of the following elements:

- I. An organized list of vowels and consonants.

⁸⁷ Krieger, 480.

- II. An example of the vowel or consonant in Brazilian Portuguese from the words used in the poetry from *Quatro canções da Floresta do Amazonas* whenever possible. If the word used is not in the songs, a ‘*’ symbol will be used to note that the word is from a Brazilian-Portuguese dictionary.
- III. A translation of the Portuguese word into English, which will be in quotation marks (“ ”).
- IV. An example of the vowel or consonant in French (*Fr.*), Italian (*It.*), English (*Eng.*), or German (*Ger.*) to facilitate the recreation of the authentic sound of the Brazilian Portuguese language. The symbol ‘+’ will be used for any Portuguese sound that is not found in the above languages, in which case the sound will be described using a combination of sounds from the above languages.

Vowels

Oral Vowels:

- [a] tarde [ˈtar.dɨ] “afternoon; late” —*It. caro*
- [ɐ] pela [ˈpe.lɐ] “by” — *Eng. lavaa* or *Ger. Tassea* (the unstressed [ɐ] is brighter than a schwa)
- [e] pela [ˈpe.lɐ] “by”— *It. pena*
- [ɛ] bela [ˈbɛ.lɐ] “beautiful”— *It. beltade*
- [i] dorme [ˈdɔr.mi] “sleep”— *Eng. dim*

- [i] minha ['mi.nɐ] “mine” — *Eng.* meet
- [o] calor [ka. 'lor] “heat; warmth”— *It.* momento
- [ɔ] hora ['ɔ.rɐ] “hour; moment; time”— *Eng.* thought
- [u] tudo ['tu.du] “everything”— *It.* tua
- [ʊ] perto ['pɛr.tu] “close by”— *Eng.* pull

Nasal vowels:

- [ẽ] ramo ['xẽ.mɔ] “branch”— *Eng.* fun⁸⁸
- [ɛ̃] dentro⁸⁹ ['dẽ.trɔ] “inside”— *Eng.* name
- [ĩ] mim [mĩ] “me; myself”— *Eng.* sing
- [õ] longe ['lõ.ʒɪ] “far way”— *Fr.* maison
- [ũ] profundo [pro. 'fũ.du] “deep; profound” — *Eng.* zumba

Note about nasal vowels: The nasal vowel sounds are similar to French nasal vowel sounds. The difference between French and Portuguese is that if ‘am,’ ‘an,’ or ‘ân’ are in the same syllable, the ‘m’ and ‘n’ are lightly articulated in Portuguese.⁹⁰ The same goes for ‘em,’ ‘en,’ and ‘ên,’ ‘om,’ ‘on,’ and ‘ôn,’ ‘um,’ ‘un,’ and ‘ún’ and finally, ‘im,’ ‘ím,’ ‘in’ and ‘ín.’⁹¹ As Herr et al. explain, the ‘m’ and ‘n’ should be “lightly pronounced,

⁸⁸ The pure vowel sounds of the English examples are correct but need to be nasalized.

⁸⁹ The transcription of dentro in this example is how Martha Herr et al. would recommend the nasal vowel to be pronounced. I believe it is more clearly transcribed with an addition of [ɪ], for it allows for an easier acquisition of the correct nasal pronunciation. I would personally transcribe it as ['dẽ:ɪ.trɔ].

⁹⁰ Herr et al., 200.

⁹¹ Ibid, 201-203.

without an energetic release as in English.”⁹² In my opinion, the better way to transcribe and explain ‘em,’ ‘en,’ ‘ên,’ is by adding a [ɪ] which allows for the mouth to close down as if about to pronounce a light ‘m’ or ‘n’ sound. For ‘om,’ ‘on,’ ‘ón’ and ‘um,’ ‘un,’ and ‘ún’ adding a [ɔ] allows for the correct pronunciation. Melanie Ohm and Martha Herr use the [ɪ][ɔ] only when the nasal vowel is at the end of the word, for precision it should be used in any syllable (see nasal diphthongs), allowing a non-native singer to pronounce the Portuguese nasal vowels authentically. It is important to note as well, that if ‘em,’ ‘en,’ and ‘ên,’ ‘om,’ ‘on,’ and ‘ón,’ ‘um,’ ‘un,’ and ‘ún’ and finally, ‘im,’ ‘ím,’ ‘in’ and ‘ín’ happen in different syllables, “the vowel is not nasalized and the ‘m’ or ‘n’ should be fully pronounced.”⁹³

Diphthongs:

[a:ɪ] apaixonada [a.pa:ɪ.ʃo.'na.dɐ] “in love”— *Eng.* high

[a:ʊ] calma ['ca:ʊ.mɐ] “calm”— *Eng.* house

[e:ɪ] meiga ['me:ɪ.gɐ] “gentle; sweet”— *Eng.* bait

+ [e:ʊ] meu [me:ʊ] “mine”— *It.* the combination of [e] in pena with *Eng.* [ʊ] from pull

[ɛ:ɪ] *anéis [a.'nɛ:ɪs] “rings”— *It.* lei

[ɛ:ʊ] céu [sɛ:ʊ] “sky”— *It.* euro

+ [i:ʊ] rio [xi:ʊ] “river”— *Eng.* combination of the [i] in meet with [ʊ] from pull

+ [o:ɪ] noite ['no:ɪ.tʃi] “night”— combination of *It.* [o] in momento with *Eng.* [ɪ] in dim

[o:ʊ] doçura [do:ʊ.'su.rɐ] “sweetness”— *Eng.* boat

⁹² Ibid, 203.

⁹³ Ibid.

- [ɔ:ɪ] *oitavo [ɔj. 'ta.vu] “eighth” — *Eng.* boy
- + [ɔ:ʊ] *solda ['sɔ:ʊ.dɐ] “solder”— combination of *It.* [ɔ] in forza with *Eng.* [ʊ] from pull
- + [u:ɪ] muita ['mu:ɪ.tɐ] “a lot”— combination of *It.* [u] in tua with *Eng.* [ɪ] in dim
- + [u:ʊ] azul [a. 'zu:ʊ] “blue”— combination of *It.* [u] in tua with *Eng.* [ʊ] from pull

Nasal Diphthongs

- + [ẽ:ɪ] *pães [pẽ:ɪs] “breads”— combination of *Eng.* [ẽ] in fun with [ɪ] in dim
- [ẽ:ʊ] tão [tẽ:ʊ] “so”— combination of *Eng.* [ẽ] in fun with [ʊ] from pull
- [ê:ɪ] sentindo [sê:ɪ. 'tʃĩ.dʊ] “feeling”— *Eng.* fang
- + [õ:ɪ] *frações [fra. 'sõ:ɪs] “fractions”— combination of *Fr.* [õ] in maison with *Eng.* [ɪ] in dim
- [õ:ʊ] sombra [sõ:ʊ.brɐ] “shadow”— *Eng.* home
- [ũ:ʊ] um [ũ:ʊ] “one”— combination of *Eng.* [ũ] in zumba with [ʊ] from pull

Note about nasal diphthongs: “the second vowel of the diphthong goes in the direction of a [ŋ] without, nonetheless, a full articulation of this sound.”⁹⁴

Rising vowels

- [jɐ] anseia [ẽ. 'se.jɐ] “longs; longing”— *Eng.* yup
- [jɛ] *quietude [kjɛ. 'tu.dʒɪ] “calm; tranquility”— *It.* quiete
- + [jɪ] *intempérie [ĩ.tẽ:ɪ. 'pɛ.rjɪ] “bad weather”— combination of the [j] such as in yoke with an [ɪ] as in *Eng.* dim
- [jo] *iogurte [jo. 'gur.tʃɪ] “yogurt”— *Eng.* yoda
- [jʊ] murmúrio [mur. 'mu.rjʊ] “murmuring”— *Eng.* yoke

⁹⁴ Ibid, 201.

- [wa] qualquer [kwa:ɔ.'kɛr] “whichever”— *It.* quanto
- + [wɐ] *anágua [a.'na.gwɐ] “petticoat”— combination of the [w] such as in: ‘quick’ with an [ɐ] in *Ger.* Tasse (the [ɐ] is slightly brighter than a schwa)
- [wɛ] cruel [kru.'wɛ:ɔ] “cruel”— *It.* guerra
- [wi] *uivo ['wi.vɔ] “howl”— *It.* languire
- [wi] *puericultura [pwi.'ri.ku:ɔ.tu.rɐ] “child care”— *Eng.* quick
- [wɔ] *quota ['kwɔ.tɐ] “share”— *Eng.* quash
- [wo] *ingênuo [ĩ.'ʒe.nwɔ] “ingenuous”— *Eng.* quota

Hiatus:⁹⁵

(In the hiatus “the accented vowel is always in the tonic syllable of the word”⁹⁶)

- + [a' i] ainda [a.'in.dɐ] “still; yet”— combination of *It.* [a] in caro with the *Eng.* [i] in meet with the accent of the [i]
- + [a' u] *alaúde [a.ta.'u.dʒɪ] “lute”— combination of *It.* [a] in caro with the [u] in tua with the accent on the [u]
- + [e' a] *teatro [te.'a.trɔ] “theater”— combination of *It.* [e] in pena with the [a] in caro with the accent on the [a]
- + [e' i] *feíssima [fe.'i.si.mɐ] “really ugly”— combination of *It.* [e] in pena with the *Eng.* [i] in meet with the accent of the [i]
- + [e' u] *reúne [xe.'u.nɪ] “reunion”— combination of *It.* [e] in pena with [u] in tua with the accent on the [u]
- + [i' a] *criado [kri.'a.dɔ] “raised”— combination of *Eng.* [i] in meet with the *It.* [a] in caro with the accent on the [a]
- + [i' u] *amiúde [a.mi.'u.dʒɪ] “often”— combination of *Eng.* [i] in meet with the *It.* [u] in tua with the accent on the [u]

⁹⁵ James P. Giangola, *The Pronunciation of Brazilian Portuguese* (Munich: Lincom Europa, 2001), 28-41, quoted in Melanie Ohm, “Brazilian -Portuguese Lyric Diction for the American Singer” (D.M.A. diss., Arizona State University, 2009), 68.

⁹⁶ Herr et al., 200.

- + [o'e] *moer [mo.'er] “to grind”— combination of *It.* [o] in momento with the [e] in pena with accent on the [e]
- + [o'i] *poído [po.'i.dɔ] “poised”— combination of *It.* [o] in momento with the *Eng.* [i] in meet with accent on the [i]
- + [u'a] *suado [su.'a.dɔ] “sweaty”— combination of *It.* [u] in tua with the [a] in caro with the accent on the [a]
- [u'i] *juíza [ʒu.'i.zɔ] “female judge”— *Fr.* Oui

Consonants

Plosive consonants

- [b] branquinha [brẽ.'ki.nɐ] “white”— *Eng.* ball
- [d] tudo ['tu.dɔ] “everything”— *Eng.* dental
- [g] agrava [a.'gra.vɐ] “aggravates”— *Eng.* gossip
- [k] crescente [kre.'sẽ:i.tʃi] “crescent”— *Eng.* crumbs
- [p] suportar [su.pɔr.'tar] “support”— *Eng.* purpose
- [t] tormento [tor.'mẽ:i.tɔ] “torment”— *Eng.* tummy

Note about [t] and [d]: Both of these consonants are not as dental and light as they are in Italian. The pronunciation of these two consonants is similar to American English. The ‘t’ and [d] are pronounced as [t] and [d] respectfully when they are “before ‘a,’ ‘o,’ or ‘u,’” (for the pronunciation of ‘t’ and ‘d’ before ‘e’ and ‘i’ see affricative consonants).⁹⁷

Fricative consonants

- [f] enfim [ẽ:i.'fi] “finally”— *Eng.* forest

⁹⁷ Ibid, 208.

- [v] vivo [ˈvi.vo] “live”— *Eng.* living
- [s] sinto [ˈsĩ.to] “feel”— *Eng.* sensible
- [z] surpresa [sur.ˈpre.zɐ] “surprise”— *Eng.* rose
- [ʃ] apaixonada [a.pa:ɪ.ʃo.ˈna.dɐ] “in love”— *Eng.* shame
- [ʒ] longe [ˈlõ.ʒɪ] “far away”— *Fr.* genue
- [x] rompendo [xõ:ɔ.pẽ:ɪ.do] “breaking”— *Ger.* ach or Bach

Affricative consonants

- [dʒ] realidade [xe.ja.li.ˈda.dʒɪ] “reality”— *Eng.* general
- [tʃ] triste [ˈtris.tʃɪ] “sad”— *It.* cena

Lateral consonants

- [l] limite [li.ˈmi.tʃɪ] “limit”— *Eng.* love
- [ʎ] brilha [ˈbri.ʎɐ] “shines”— *It.* egli

Note about [l]: In Italian the [l] is a light dental flip of the tongue, which is not the case with Portuguese. The [l] in Portuguese is thicker and similar to the American [ɫ].

Vibrant consonants

- [r] sonhar [so.ˈɲar] “to dream”— *It.* doloro
- [r] tarde [ˈtar.di] “afternoon”— *It.* pensiero

Note about the consonant ‘r’: ‘r’ is a difficult consonant to transcribe because it is pronounced differently depending on different regions of Brazil. Martha Herr et al. decided that ‘r’ should be rolled ([r̄]) only when it is in the end of a word or in the end of

a syllable.⁹⁸ The ‘r’ should be flipped when it “occurs between two vowels” and when it “occurs in consonant clusters” such as ‘outras’ [‘o:ʊ.tɾaz].⁹⁹ In the beginning of a word, ‘r’ can be pronounced either as [r] or [x] and one can determine this, “by musical implications of the technical and/or aesthetic aspect of the song.”¹⁰⁰ Once the decision of how the ‘r’ will be pronounced in the beginning of the word, it should be kept for the rest of the song for the sake of consistency.¹⁰¹ The decision to use the Rio de Janeiro regional pronunciation of [x] for the words that begin with ‘r’ is influenced by the fact that the composer and the poet are from that region.

Nasal consonants

[m] amor [a.‘mor] “love”— *Eng.* money

[n] noite [‘no:i.tʃi] “night”— *Eng.* never

[ɲ] ninho [‘ni.ɲʊ] “nest”— *It.* signore

Consonant Combination

[ks] *oxítona [o.‘ksi.to.nɐ] “oxytone”— *Eng.* fax

[sk] *escuro [e.‘sku.rʊ] “dark”— *It.* scolta

⁹⁸ Ibid, 207.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

CHAPTER 4

FLORESTA DO AMAZONAS

Floresta do Amazonas was Heitor Villa-Lobos's last complete work, composed in 1958. It was originally commissioned by Metro-Goldwyn-Mayer (MGM) to serve as a soundtrack for the film *Green Mansions*. Based on the novel of the same name by William Henry Hudson, the film is set in the Venezuelan rainforest and features Audrey Hepburn as the lead actress.¹⁰² Villa-Lobos was unaccustomed to writing music for films as his compositional style was more suited to that of a symphony or a ballet, and therefore the music could not easily be extracted and rearranged to fit the storyline of the film.¹⁰³ Due to Villa-Lobos's lack of experience in film music, MGM hired music arranger Bronislaw Kaper to take Villa-Lobos's original score and extract parts as he saw fit for the film's needs, which offended Villa-Lobos greatly.¹⁰⁴ The film's soundtrack kept only some of Villa-Lobos's themes from the original score, and with the new harmonization and arrangement done by Kaper, the final product became essentially a new composition.¹⁰⁵ Villa-Lobos took the parts of the original score that were not used in

¹⁰² Appleby, 162

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Roberto Duarte and Milton Hatoum, "Forest of the Amazon," trans. by Izabel Murat Burbridge. Liner notes for *Floresta do Amazonas*, by Heitor Villa-Lobos. Anna Korondi, John Neschling, São Paulo Symphony Orchestra and Choir. BIS Records CD-1660, 2010, compact disc, 5.

the film and reworked them to become the symphonic poem (also called an orchestral suite), *Floresta do Amazonas*.¹⁰⁶

The symphonic poem *Floresta do Amazonas* was written for soprano solo, male chorus, and full orchestra. Villa-Lobos commissioned his friend, Dora Vasconcellos, the Brazilian Consul in New York City as well as a poet, to write the text for the four soprano songs of the work: *Veleiros* [Sailing Ships], *Cair da Tarde* [Twilight], *Canção do Amor* [Love Song], and *Melodia Sentimental* [Sentimental Melody]. Vasconcellos and Villa-Lobos created a work that illustrates the beauty of song, love, and the nature of Brazil. In 1959, the year of his death, Villa-Lobos conducted and recorded the work with EMI at Manhattan Towers Hotel in New York with the famous Brazilian soprano, Bidu Sayão.¹⁰⁷

Floresta do Amazonas consists of an overture, twenty-one movements, and an epilogue. The soprano sings the four songs in the Portuguese language, and in eight other movements she sings vocalises representing Brazilian birds from the Amazon forest. The movements sung by the soprano are: “Pássaro da floresta—Canto I” [Bird of the Forest—Song I], “Pássaro da floresta—Canto II,” “Canto na floresta—Canto I” [Song of the Forest—Song I], “Pássaro da floresta—Canto III,” “Pássaro da floresta—Canto IV,” “Canto na floresta II,” “Caçadores de cabeça” [Headhunters], and the epilogue. In the epilogue, the soprano sings the melody of “Melodia Sentimental” but only on a vowel, as a vocalise. The male chorus sings in Nheengatu, a language spoken by the indigenous

¹⁰⁶ Ibid.

¹⁰⁷ “Forest of the Amazon,” University of Indiana Heitor Villa-Lobos Website, accessed February 16, 2017, <http://villalobos.iu.edu/node/33>.

people of the Amazon, participating in the overture and in the two movements: *Danças dos índios* [Dance of the Indians] and *Caçadores de cabeça* [Headhunters].¹⁰⁸

Figure 1 *Table of Contents of Floresta do Amazonas*¹⁰⁹

Overture

1. A floresta [The Forest]
 2. Dança dos índios [Indian Dance]
 3. Em plena floresta [In the Middle of the Forest]
 4. Pássaro da floresta—Canto I [Bird of the Forest—Song I]
 5. Dança da natureza [Nature Dance]
 6. Pássaro da floresta—Canto II [Bird of the Forest—Song II]
 7. Canto na floresta (1) [Song of the Forest]
 8. Conspiração e dança guerreira [Conspiracy and Warrior Dance]
 9. Veleiros [Sailing Ships]
 10. Em caminhos para a caçada [On the Way to the Hunt]
 11. Pássaro da floresta—Canto III [Bird of the Forest—Song III]
 12. Cair da tarde [Twilight]
 13. Os índios em busca da moça [The Indians in Search of the Girl]
 14. Pássaro da floresta—Canto IV [Bird of the Forest—Song IV]
 15. Dança guerreira (repetição) [Warrior Dance (repetition)]
 16. Interlúdio e acalanto [Interlude and Lullaby]
 17. Canto na floresta (2) [Song of the Forest (2)]
 18. Caçadores de cabeça [Head Hunters]
 19. Canção de amor [Love Song]
 20. Melodia sentimental [Sentimental Melody]
 21. O fogo na floresta [The Fire in the Forest]
- Epílogo [Epilogue]

Villa-Lobos used a variety of eclectic instruments in the orchestration of this orchestral suite to create the lush sound of the Amazon forest, including percussion instruments indigenous to the Amazon. The full list of instruments may be seen in Figure 2:

¹⁰⁸ Duarte, 4.

¹⁰⁹ Heitor Villa-Lobos, *Floresta do Amazonas* [Forest of the Amazon], poetry by Dora Vasconcellos, ed. Roberto Duarte, (Rio de Janeiro: Academia Brasileira de Música – Banco de Partituras de Música Brasileira, 2001).

Figure 2 *Orchestration*¹¹⁰

Flautim [piccolo]
2 Flautas [2 flutes]
2 Oboés [2 oboes]
Corne-inglês [English horn]
2 Clarinetes [2 clarinets]
Clarinete baixo [bass clarinet]
2 Fagotes [2 bassoons]
Contrafagote [contra-bassoon]
Saxofone Soprano [soprano saxophone]
Saxofone Alto [alto saxophone]
4 Trompas [4 French horns]
4 Trompetes [4 trumpets]
Tuba
Timpanos [timpani]
Percussionistas: [percussion]
 Tom-tons
 Bombo [bass drum]
 Xilofone [xylophone]
 Coquinhos [coconuts]
 Pratos [cymbal]
 Tam-tam
 Chocalhos [maracas]
 Pandeiro
 Caixa-clara
 Vibrafone [vibraphone]
 Guizos [bells]
 Tambor indiano [indigenous drums]
 Marimba
 Reco-reco [bamboo scraper]
 Matraca [ratchet]
 Triângulo [triangle]
Celesta [celeste]
Harpa [harp]
Piano
Violão [guitar]
Solovox
Cordas [strings]

¹¹⁰ Ibid.

It is thought that Villa-Lobos arranged the four soprano songs for voice and piano before he orchestrated the entirety of the work, as that was his usual process when composing.¹¹¹ There are two published versions of the piano arrangement: one published by Alkamar Music Publishers in 1991 edited by Alfred Heller, Villa-Lobos's protégé, and another published in 2002 by the Academia Brasileira de Música, edited by the Villa-Lobos scholar Roberto Duarte. The Alkamar Music Publishers edition is easier to access in the United States and the editor Alfred Heller claims it to be a critical edition in which he used Villa-Lobos's manuscripts when editing the score. The Academia Brasileira de Música version, as edited by Roberto Duarte, also remains faithful to Villa-Lobos's original manuscripts. The manuscripts for the piano arrangement were useful in Duarte's edition of the full orchestral score, published in 2001. Duarte used the piano arrangement manuscripts as a guide for the full orchestral edition, as parts of the orchestral manuscript had only an outline of what Villa-Lobos intended.¹¹² For this paper, both the Alkamar Music Publishers version and that by Academia Brasileira de Música (both the piano vocal score and the orchestral score) were used as reference material.

There are several professional recordings of the full symphonic poem, but only one recording of the piano and voice arrangement. The first recording is the EMI recording previously mentioned, with the soprano Bidu Sayão and Villa-Lobos conducting the Symphony of the Air and Chorus. This recording contains many cuts from

¹¹¹ Ibid.

¹¹² Ibid.

the original score.¹¹³ The first uncut recording is a 1995 CONSONANCE recording with Alfred Heller conducting the Moscow Radio Symphony Orchestra and Renee Fleming singing the soprano solo. Heller had a close relationship with Villa-Lobos and had prepared Bidu Sayão for the recording in 1959.¹¹⁴ The most recent recording is a BIS recording with John Neschling conducting the São Paulo Symphony Orchestra and Choir and Anna Korondi singing the soprano solo, released in 2010 using the Academia Brasileira de Música version of the score. The only piano and voice arrangement recording is an Etcetera recording with Roberta Alexander, soprano and Alfred Heller, piano from 1994.

Quatro Canções da Floresta do Amazonas

The four songs with poetry by Dora Vasconcellos are explorations of lost love, the despair of being loved, and the evocation of imagery of the Amazon forest. All four songs have an element of mystery and nostalgia, all taking place in the late afternoon and early evening, highlighting nature's reminder that everything ends. It is also the time of day that the forest is filled with the widest variety of sounds, for both the diurnal and nocturnal animals are active during these hours. This section of the document will provide the following for each poem:

- I. Explanation of the poetry
- II. Performance suggestions

¹¹³ "Forest of the Amazon."

¹¹⁴ Ibid.

- III. Poetic translation in English
- IV. International Phonetic Alphabet transcription of the songs
- V. Word-for-word translation

Veleiros

(Sailing Ships)

“Veleiros” is a song with an enigmatic tone that explores the inexplicable sentiments of a passionate affair that was lost. The speaker is experiencing an afternoon at the beach observing the sea, and expressing the hurt sentiments of a lost love affair to the waves, in hopes that the waves will take the pain away. The speaker is absorbed by the afternoon, confiding to the sea for so long that the moon appears, signaling that night has fallen.

“Veleiros” is in ABA form. The tempo marking of “Veleiros” is *andante* in the orchestral edition, and *poco moderato* in the piano reduction. An appropriate tempo is $\text{♩}=80$. The piano plays the violin and cello melodies from the orchestral score, which seem to represent the waves of the sea. The piano is soft in dynamic, with the soprano singing the A section also marked *piano*. A breath can be taken after the word, “passar.” The “Ah” that transitions the A section to the B section that begins with “Quanta tristeza,” should be *crescendo molto*, and the B section should be *forte*. The B section is *molto espressivo*. A breath may be taken between the words “levar” and “Pois.” The “Ah!” that returns to the A section should have a slight accent that will *diminuendo* at the

return of the A section, which is again *piano*. A breath is appropriate after the word “afogar” and after “crescente.” “Vem devagar” may slow down slightly and the last “Ah!” should also be *diminuendo*.

Veleiros

*Velas no mar
Vão deixando passar
A tarde anil
E outras ondas vêm me levar.
Sempre existe na mágoa
Doce murmúrio
De um triste amor.
Ah!
Quanta tristeza,
Ondas do mar,
Neste vai e vem
Sem me levar,
Pois sempre eu fiz
Muita atenção
Em não pisar
Teu coração.
Ah!
Longe no céu
Vai a onda afogar
Tudo que é meu
Dentro do mar
Sem me esperar! Ah!
Lua, lua branquinha,
Lua crescente vem devagar.
Ah!*

Sailing Ships

Sails on the sea
Allow to slip by
The blue violet afternoon
And other waves come to take me.
Always existing in sorrow
The sweet murmuring
Of a sad love.
Ah!
So much sadness,
Waves on the sea,
In this coming and going
Without taking me along,
I who always took care
With a lot of attention
Not to crush
Your heart.
Ah!
Far away in the sky
Goes the wave to drown
All that is mine
Into the sea
Without waiting for me! Ah!
Moon, white moon
Waxing moon come slowly.
Ah!

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Velas **no** **mar**
['ve.las no mar]

Sails on (the)sea

Vão deixando passar
[võ:õ de:i.'fẽ.do pa.'sar]
Go let (them) pass

A tarde azul
[a 'tar.di a.'ni:õ]
The afternoon blue

E outras ondas vêm me levar
[e 'o:õ.traz õ:õ.das vẽ:i me le.'var]
And other waves come me to take

Ah!
[a]
Ah!

Sempre existe na mágoa
['sẽ:i.pri e.'zis.tfi na 'ma.gwɐ]
Always exists in the sorrow

Doce murmúrio
['do:õ.si mur.'mu.rjo]
Sweet murmurings

De um triste amor
[de õ:õ 'tris.tfi a.'mor]
Of a sad love

Ah!
[a]
Ah!

Quanta tristeza
['kwẽ.te tris.'te.zɐ]
How much sadness

Ondas do mar
['õ:õ.das do mar]
Waves of the sea

Neste vai e vem
['nes.tfi va:i e vẽ:i]
In this going and coming

Sem me levar
[sɛ̃:i me le.'var]
Without me taking

Pois sempre eu fiz
[po:is 'sɛ̃:i.'pɾi e:ʊ fiz]
Because always I did

Muita atenção
['mu:i.tɐ a.tẽ:i.'sẽ:ʊ]
A lot (of) attention

Em não pisar
[ẽ:i nẽ:ʊ pi.'zar]
To not step on

Teu coração
[te:ʊ ko.ra.'sẽ:ʊ]
your heart

Ah!
[a]
Ah!

Longe no céu
['lõ.ʒɪ no sɛ:ʊ]
Far away in the sky

Vai a onda afogar
[va:i a 'õ:ʊ.dɐ a.fo.'gar]
Goes the wave drown

Tudo que é meu
['tu.dʊ ke ε me:ʊ]
Everything that is mine

Dentro do mar
['dẽ:i.tɾʊ do mar]
Inside the sea

Sem me esperar. Ah!
[sɛ̃:i me es.pe.'rar a]
without me waiting, Ah!

Lua, ['lu.wə Moon,	lua 'lu.wə moon,	branquinha, brẽ.'ki.nɐ] very white
Lua ['lu.wə Moon	crescente kre.'sẽ:ɪ.tʃɪ crescent	vem devagar vẽ:ɪ de.va.'gar] come slowly

Ah!
[a]
Ah!

Cair da tarde

(Twilight)

“Cair da tarde” is an expression used by the author to represent the exuberant lush nature of the Amazon forest during the evening twilight. The poetry illustrates the phenomenon of the end of day in the forest by describing the transition of the active day to the quiet night, as well as bringing attention to the elements of the forest: life, movement, sound, and color.

Both the Roberto Duarte orchestral and piano vocal scores of *Cair da tarde* have a twenty-one-measure introduction before the soprano begins to sing. In the piano and voice arrangement by Alkamar Music Publishing, the pianist only plays a mezzo-forte first-inversion e-minor chord before the soprano enters. Villa-Lobos states that the melody should be *piu mosso*. The soprano is doubled by the pianist playing the melody (in the orchestral version this doubling is done by an oboe solo), and an appropriate tempo is $\text{♩} = 47$. In terms of breathing, a two-measure phrase is recommended. The

“Ah!” exclamations should be *rallentando*, but the return of the main melody is *a tempo*.

The phrase “O eco passou... manhãs ao morrer” should be sung *forte*.

Cair da Tarde

*A garça voou,
A sombra ficou,
A noite desceu levando o brancor!
Ah!
A mata dormiu,
O vento acabou,
A folha caiu,
Fazendo rumor ao tocar!*

*Ah!
O ramo gemeu,
O ninho vibrou,
O rio bebeu as nuvens do céu.*

*Ah!
O eco passou bem perto daqui,
As vozes levou,
Rompendo manhãs ao morrer.*

Ah!

Twilight

The stork flew,
The shadow remained,
The night fell taking away the light!
Ah!
The jungle has gone to sleep,
The wind has stopped,
The leaf fell,
Making a faint rumble as it touched the ground!
Ah!
The branch moaned,
The nest stirred,
The river drank the reflection of the clouds from the sky.
Ah!
The echo passed right by here,
Taking the voices along,
Breaking days' early morning hours as it died.
Ah!

A **garça** **voou,**
[a 'gar.sɐ vu.'wo:ʊ]
The stork flew

A **sombra** **ficou,**
[a 'sõ:ʊ.brɐ fi.'ko:ʊ]
The shadow stayed

A **noite** **desceu** **levando** **o** **brancor!**
[a 'no:i.tʃi de.'se:ʊ le.'vẽ.du o brẽ.'kor]
The night lowered taking the light!

Ah!
[a]
Ah!

A mata dormiu,
[a 'ma.tɐ dor.'mi:ʊ]
The woods slept

O vento acabou,
[o 'vẽ:ɪ.tʊ a.ka.'bo:ʊ]
The wind ended

A folha caiu,
[a 'fo.ʎɐ ka.'i:ʊ]
The leaf fell

Fazendo rumor ao tocar!
[fa.'zẽ:ɪ.dʊ xu.'mor a:ʊ to.'kar]
Making rustling (sound) at (the) touch

Ah!
[a]
Ah!

O ramo gemeu,
[o 'xẽ.mʊ ʒe.'me:ʊ]
The branch moaned

O ninho vibrou,
[o 'ni.ɲʊ vi.'bro:ʊ]
The nest vibrated

O rio bebeu as nuvens do céu.
[o xi:ʊ be.'be:ʊ as nu.vẽ:ɪs do sɛ:ʊ]
The river drank the clouds of the sky

Ah!
[a]

O eco passou bem perto daqui,
[o 'ɛ.kʊ pa.'so:ʊ bẽ:ɪ 'per.to da.'ki]
The echo passed very close to here

As vozes levou,
[as 'vɔ.zɛs le.'vo:ʊ]
The voices took it

Rompendo manhãs ao morrer.

[xõ:õ.pẽ:i.do mẽ.nẽz_ a:õ mo.'xer]
Breaking (as) the mornings dies out

Ah!

[a]

Ah!

Canção do Amor

(Love Song)

Villa-Lobos's music illustrates Dora Vasconcellos poetry beautifully, with its dissonance, *appoggiature*¹¹⁵, and rubato.¹¹⁶ This song expresses the pain of a distant love and the loneliness that this absence causes. On a sunny afternoon, the speaker daydreams of the good times of the love affair, followed by solitude and pain as the speaker dreams of meeting this person again.

The guitar is used in the orchestral version of *Canção do amor* to accompany the singer, which the piano replicates in the piano vocal version. This strumming accompaniment adds an introspective quality to the soliloquy about the despair of lost love. *Canção do Amor* is also in ABA form, like *Veleiros*. The opening introduction to the song is played *quasi allegro*, and the voice enters singing the main melody *molto allegro* with a fitting tempo of ♩=50. The trick to interpreting this piece is to have a pull-and-release feel, similar to Puccini's style of rubato. For example, the phrase “supportar

¹¹⁵ The literal translation of the Italian musical term *appoggiatura* is “to lean into.” The *appoggiatura* is an ornament in music that either is a note above or below a principal note and takes the time value or the “lean” away from the principal note.

¹¹⁶ Rubato is the Italian musical term meaning “to steal.” It is a term that corresponds to the rhythm of a piece of music. It is the freedom of “stealing” the rhythm of a piece for expressive purposes by slowing down or speeding up a musical phrase.

a dor cruel” should accelerate slightly with a crescendo, and then slow down at the phrase “esta mágoa crescente.” The phrase “amor, meu amor” which ends the A section may take as much time as needed, and the second syllable of the second “Amor” returns to *a tempo*. The B section begins at “Tão bom é saber calar,” where Villa-Lobos wrote *piu mosso*. A suitable tempo is ♩=100. “Vivo triste a soluçar quando, quando virás enfim...” should relax slightly in tempo. This phrase should be *molto legato* and have a surge of emotion. The *a tempo* for the B section should return at “Qualquer pequeno sinal...” The return to the A section returns to *molto lento* of ♩ =50 at the phrase “Tão doce aquela hora...”

Canção do Amor

*Sonhar na tarde azul
Do teu amor ausente
Suportar a dor cruel
Com esta mágoa crescente
O tempo em mim agrava
O meu tormento amor!
Tão longe assim de ti
Vencida pela dor
Na triste solidão
Procuro ainda te encontrar,
Amor, meu amor!
Tão bom é saber calar
E deixar-se vencer pela realidade.*

*Vivo triste a soluçar
Quando, quando virás enfim?
Sinto o ardor dos beijos teus
Em mim.
Ah!
Qualquer pequeno sinal
E fremente surpresa
Vem me amargar
Tão doce aquela hora
Em que de amor sonhei!*

Love Song

Dreaming during a blue-sky afternoon
Of your absent love
Bearing the cruel pain
With this growing sorrow
The time for me only heightens
My torment, my love!
So far away from you
Taken over by pain
In the sad loneliness
I still seek to find you,
My love, my love!
It is so good to know when to keep silent
And conform yourself to be taken over by
reality.
I live my life sobbing sadly
When, when will you finally come to me?
I feel the ardor of your kisses
Against my skin.
Ah!
Whatever small sign
And trembling surprise
Causes me such grief
So sweet was that moment
Of which I dreamt of love!

*Infeliz, a sós agora
 Apaixonada fiquei
 Sentindo aqui fremente
 O teu reclamo amor!
 Tão longe assim de ti
 Ausente ao teu calor
 Meu pobre coração
 Anseia sempre a suplicar,
 Amor, meu amor!*

Unhappy and alone now
 I became passionately in love
 I felt the trembling
 Of your yearning, my love!
 So far from you here
 Starved of your warmth
 My poor heart
 Longing always to plead to you,
 My love, oh my love!

Sonhar na tarde azul
 [so.'nar na 'tar.dʒɪ a.'zu:ɔ]
 Dreaming on the afternoon blue

Do teu amor ausente
 [do te:ɔ a.'mor a:ɔ.'sẽ:i.tʃi]
 Of your love absent

Suportar a dor cruel
 [su.por.'tar a dor kru.'wɛ:ɔ]
 Dealing with the pain cruel

Com esta mágoa crescente
 [kõ:ɔ 'es.tɐ 'ma.gwɐ kre.'sẽ:i.tʃi]
 With this hurt growing

O tempo em mim agrava
 [o 'tẽ:i.pɔ ã:i mĩ a.'gra.vɐ]
 The time in me aggravated

O meu tormento amor!
 [o me:ɔ tor.'mẽ:i.tɔ a.'mor]
 The my torment love!

Tão longe assim de ti
 [tã:ɔ 'lõ.ʒɪ a.'sĩ de tʃi]
 So far away like this from you

Vencida pela dor
 [vẽ:i.'si.dɐ 'pe.lɐ dor]
 Won over by the pain

Na triste solidão
 [na 'tris.tʃi so.li.'dẽ:ɔ]

In the sad solitude

Procuro **ainda** **te** **encontrar**
[pro.'ku.ro a.'in.də te ã:ĩ.kõ:õ.'trar]
Looking still you to find

Amor, **meu** **amor!**
[a.'mor me:õ a.'mor]
Love, my love

Tão bom é saber calar
[tã:õ bõ:õ ε sa.'ber ka.'lar]
So good is to know to stay quiet

E deixar-se vencer pela realidade.
[e de:ĩ.'ʃar.sĩ vẽ:ĩ.'ser 'pe.lə xe.ja.li.'da.dʒĩ]
And allow-myself (to be) won over by reality.

Vivo triste a soluçar
[.'vi.võ 'tris.tʃĩ a so.lu.'sar]
(I) live sad to sob

Quando, quando virás enfim?
[.'kwẽ.do 'kwẽ.do vi.'raz_ẽ:ĩ.'fĩ]
When, when will you come in the end?

Sinto o ardor dos beijos teus em mim.
[.'sĩ.tõ o ar.'dor dos 'be:ĩ.ʒos te:õz_ẽ:ĩ mĩ]
(I) feel the ardor of kisses yours on me.

Ah!
[a]
Ah!

Qualquer pequeno sinal
[kwa:õ.'kɛr pe.'ke.nõ si.'na:õ]
Whatever small signal

E fremente surpresa
[e fre.'mẽ:ĩ.tʃĩ sur.'pre.zɐ]
And quivering surprise

Vem me amargurar
[vẽ:ĩ me a.mar.gu.'rar]
Comes me to feel bitter

Tão	doce	aquela	hora
[t̃ɛ:ɔ]	'do:ɔ.sɪ	a.'kɛ.lɐ	'ɔ.rɐ]
So	sweet	that	moment

Em	que	de	amor	sonhei
[ɛ:ɪ]	ke	de	a.'mor	so.'jɛ:ɪ]
At	which	of	love	(I) dreamt

Infeliz, a	sós,	agora
[ĩ.fe.'liz_a	sɔz	a.'gɔ.rɐ]
Unhappy,	alone,	now

Apaixonada	fiquei
[a.pa:ɪ.fo.'na.dɐ	fi.'ke:ɪ]
In love	I became

Sentindo	aqui	freme
[sɛ̃:ɪ.'tʃĩ.dɔ	a.'ki	fre.'mɛ̃:ɪ.tʃĩ]
Feeling	here	trembling

O	teu	reclamo	amor!
[o	te:ɔ	xe.'klɛ̃.mɔ	a.'mor]
Of	your	yearning	my love!

Tão	longe	assim	de	ti
[t̃ɛ:ɔ]	'lõ.ʒɪ	a.'sĩ	de	tʃĩ]
So	far away	like this	from	you

Ausente	ao	teu	calor
[a:ɔ.'zɛ̃:ɪ.tʃĩ	a:ɔ	te:ɔ	ka.'lor]
Absent	of	your	warmth

Meu	pobre	coração
[me:ɔ	'pɔ.brɪ	ko.ra.'sɛ̃:ɔ]
My	poor	heart

Anseia	sempre	a	suplicar
[ɛ̃.'se.jɐ	'sɛ̃:ɪ.pɾɪ	a	su.pli.'kar]
Longing	always	to	plead

Amor,	meu	amor!
[a.'mor	me:ɔ	a.'mor]
Love,	my	love!

Melodia Sentimental

(Sentimental Melody)

Melodia Sentimental is a serenade inspired by the rekindling of a love affair. The two lovers enjoy each other's company while looking at the moon and dreaming. The piece describes the ambiance of the night, the beauty of the moon, and the romantic reawakening of the love affair. This song became popular in Brazil with appearances both in *novelas* (soap operas) and in films, a classical song that effectively broke down the barrier between classical and popular music by also becoming a famous melody in Brazilian popular music. It has been recorded by famous popular artists such as Maria Bethania and Djavan. Djavan's recording appeared in the Brazilian film, "Deus é Brasileiro" ["God is Brazilian"].

Melodia Sentimental has a distant relationship with the *choros* music that Villa-Lobos enjoyed playing as a young musician in its rhythm and syncopation. The tempo is *moderato* with a suitable tempo of $\text{♩} = 50$. The piano introduction can be faster, however, and does not have to follow a strict tempo. *Melodia Sentimental* is similar to *Canção do amor* in that the tempo can have *rubato* (pull-and-release) feel. The singing in this piece should be lush and legato. Villa-Lobos does not give too much information on dynamics, which allows the singer to have artistic freedom in expressing the text. A slight *portamento* is appropriate on the word "Amor" in the phrase "Reclamo o teu Amor" with a fermata on the second syllable of "Amor."

The end of the piece is slightly confusing depending on what edition of the music is used. *Allegro vivace* in $\frac{3}{4}$ is indicated for the piano by the Alkamar Music Publishers,

with a recommendation for the soprano to hold the a high A in this section “when used separately from Forest of the Amazon.”¹¹⁷ It is unclear if it is meant when this song is used separately from the other songs of the set, or if performing the set separately from the orchestral symphonic poem. In the Roberto Duarte edition, this section does not exist. I conclude that this is an addition suggested by the publisher and not intended by the composer, so the high A should not be held in this section of the song.

Melodia Sentimental

*Acorda vem ver a lua
Que dorme na noite escura
Refulge tão bela a branca
Derramando doçura
Clara chama silente
Ardendo o meu sonhar.
As asas da noite que foge
Percorrem no espaço profundo
O doce amada desperta
Vem dar teu calor ao luar.*

*Quisera saber-te minha
Na hora serena e calma
A sombra confia ao vento
O limite da espera
Quando dentro da noite
Reclamo o teu amor.
Acorda vem olhar a lua
Que brilha na noite escura
Querida és linda e meiga
Sentir meu amor é sonhar.
Ah!*

Sentimental Melody

Wake up and come see the moon
That sleeps in the dark night sky
Shining so beautifully and white
Spilling over with its sweetness
A Bright quiet flame
That arouses my dreams.
The wings of this fleeting night
Travels through the deep space
Oh sweet lover, awaken
Come give your warmth under the
moonlight.
I want to know you were mine
In the moment that is serene and calm
The shadow entrusts the wind
To limit the wait
When deep in the night
I yearn for your love.
Wake up and come look at the moon
That shines in the dark night
My darling you are beautiful and sweet
Feel my love and dream.
Ah!

Acorda vem ver a lua

¹¹⁷ Heitor Villa-Lobos, *Songs of the Tropical Forest*, words by Dora Vasconcellos, (Alkamar Music Publishers, 1991), 17.

[a. 'kɔr.dɐ Wake up	vẽ:i come	ver see	a the	'lu.wɐ] moon
Que [ke That	dorme 'dɔr.mi sleeps	na na in the	noite 'no:i.tʃi night	escura es. 'ku.rɐ] dark
Refulge [xɛ. 'fu.ʒi Gleams	tão tẽ:ɔ so	bela 'bɛ.lɛ beautifully	e e and	branca 'brɛ.kɐ] white
Derramando [dɛ.xa. 'mẽ.dɔ Spilling	doçura do:ɔ. 'su.rɐ] sweetness			
Clara ['kla.rɐ Clear	chama 'ʃɛ.mɐ flame	silente si. 'lẽ:i.tʃi] quiet		
Ardendo [ar. 'dẽ:i.dɔ Stinging	o o in	meu me:ɔ my	sonhar so. 'ɲar] dreams	
As asas [az_ 'a.zas The wings	da da of the	noite 'no:i.tʃi night	que ke that	foge 'fɔ.ʒi] runs away
Per correm [pɛr 'kɔ.xɛ:i They run	no no in the	espaço es. 'pa.sɔ space	profundo pro. 'fũ.dɔ] deep	
O doce [o 'do:ɔ.sɪ The sweet	amada a. 'ma.dɐ love	desperta des. 'pɛr.ta] awake		
Vem [vẽ:i Come	dar dar give	teu te:ɔ your	calor ka. 'lor warmth	ao luar a:ɔ lu. 'war] to the moonlight
Quisera [ki. 'zɛ.rɐ I would have liked	saber-te sa. 'bɛr.tʃi to know you	minha 'mi.ɲɐ] (are) mine		
Na [na Na	hora 'ɔ.rɐ hour	serena se. 'rɛ.nɐ serene	e e and	calma 'ca:ɔ.mɐ] calm

In the moment serene and calm

A sombra confia ao vento
[a sɔ̃:ɔ.brɛ kɔ̃:ɔ.'fi.jɐ a:ɔ 'vɛ̃:ɪ.tɔ]
The shadow trusts the wind

O limite da espera
[o li.'mi.tʃi da es.'pɛ.rɐ]
The limit of waiting

Quando dentro da noite
['kwɛ̃.dʊ 'dɛ̃:ɪ.trɔ da 'no:ɪ.tʃi]
When inside the night

Reclamo o teu amor
[xe.'klɛ̃.mʊ o te:ɔ a.'mor]
Yearn for your love

Acorda vem olhar a lua
[a.'kɔr.dɐ vɛ̃:ɪ o.'ʎar a 'lu.wɐ]
Awaken come see the moon

Que brilha na noite escura
[ke 'bri.ʎɐ na 'no:ɪ.tʃi es.'ku.rɐ]
That shines in the night dark

Querida és linda e meiga
[ke.'ri.dɐ ɛs 'lĩ.dɐ e 'me:ɪ.gɐ]
My darling you are beautiful and sweet

Sentir meu amor é sonhar.
[sɛ̃:ɪ.'tʃiɾ me:ɔ a.'mor ɛ so.'ɲar]
To feel my love is to dream

Ah!
[a]
Ah!

CHAPTER 5

CONCLUSION

The purpose of the Nationalist movement in Brazilian classical music was to celebrate and represent the originality of Brazilian culture in western classical music. Heitor Villa-Lobos was the leading composer of the Nationalist movement, breaking free from strict expectations in classical music and representing the diversity of Brazilian culture in his music. His *Quatro Canções da Floresta do Amazonas* are no exception, the four songs presenting Villa-Lobos's own singular "Brazilian sound."

The *Quatro Canções da Floresta do Amazonas* possess the best of Brazilian music: passion, color, exoticism, and beautiful melodies. They have attracted several successful singers as an exotic contribution to their repertoire, which may spark the interest of younger singers to sing these songs themselves. This set of songs is appropriate for an undergraduate soprano who may be programming a junior or senior recital, as well as for a more experienced singer. It is an excellent set to present in a concerto competition with an orchestral accompaniment. The hope is that with the inclusion of a guide on how to produce authentic sounds of Brazilian Portuguese, using the International Phonetic Alphabet transcription of the songs, a word-for-word translation, a poetic translation, and a discussion of performance ideas, these songs may be performed more frequently. By also presenting an overview of Villa-Lobos's life and career with the emphasis on his involvement with the Nationalist movement, it is my hope that this paper will enable a better understanding of his music.

The quest to create the ultimate guide for the Brazilian Portuguese language will continue to develop, and as new scholarship continues to emerge new and more correct ways of how to transcribe the Brazilian Portuguese language will be discovered and applied. The goal is to have a source that allows non-native speakers to understand how to make authentic Brazilian Portuguese sounds when reading a Brazilian Portuguese IPA transcription. Before I started this project I was unaware of the complexity of creating a source that represents an unbiased and neutral Brazilian Portuguese accent. That is why my guide is meant to facilitate the acquisition of the pronunciation, rather than dictate how the language should sound.

The ultimate goal for this paper and my lecture recital was to bring awareness of Brazilian classical music and to make a small contribution toward the facilitation of performing a Brazilian masterpiece. Brazil has an enormous wealth of classical music that is relatively unknown outside of the country. I hope, through this paper and my lecture recital, to spark an interest in other Brazilian nationalist composers and other compositions by Heitor Villa-Lobos.

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APPENDIX A

VIDEOS OF THE READING OF THE POETRY

The following youtube videos are readings of the poetry by Dora Vasconcellos from Heitor Villa-Lobos's *Quatro Canções da Floresta do Amazonas*. The intention of these videos is to supplement the International Phonetic Alphabet transcription of the songs found in chapter 4.

“Veleiros”

<https://youtu.be/syGq5DDiAtA>

“Cair da Tarde”

<https://youtu.be/o3N9mFV8wic>

“Canção do Amor”

<https://youtu.be/-c2lhf2jzUk>

“Melodia Sentimental”

<https://youtu.be/8Ud2PyUginw>

APPENDIX B

“SONGS OF THE TROPICAL FOREST” PERFORMANCE VIDEO

On February 12, 2017 I gave a lecture recital that included a presentation on the *Quatro Canções da Floresta do Amazonas*, and I also performed the songs with my pianist, Nathan Arch. The performance took place at Recital Hall at Arizona State University. The youtube link below is a video of this performance.

<https://youtu.be/ypZkt3t1mZc>

Permission granted for “Songs of the Tropical Forest” from Forest of the Amazon by Heitor Villa-Lobos 1887-1959, courtesy of Alkamar Music Publishers and EMI Robbins ASCAP.

Permission given by phone, April 9, 2017.

If questions, contact:

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BIOGRAPHICAL SKETCH

Brazilian-Italian-American soprano Asleif Willmer is a young and promising artist hailed as “a most incredible voice” by *Arizona Daily Star*. She is highly regarded for her captivating stage presence, nuanced artistry, and polished lyric-coloratura soprano voice.

In the 2016-2017 season Ms. Willmer sang Tytania in *A Midsummer Night's Dream* opposite the counter tenor David Daniels at the prestigious Brevard Music Center, as well as Pamina in *Die Zauberflöte*. Previous operatic roles include Baby Doe (*The Ballad of Baby Doe*) at Brevard Music Center, Adina (*L'elisir d'amore*), Adele (*Die Fledermaus*), the title role in *La Perichole*, Serpina (*La Serva Padrona*), and Despina (*Così fan tutte*), for which she won an AriZoni award for Best Supporting Actress. She has also sung Carolina (*Il Matrimonio Segreto*) garnering the praise from *Living At The Opera*: “Willmer filled her Carolina with vocal humor and an acting manner that the audience took to immediately.”

As a concert performer, Ms. Willmer has been a featured soloist with the GRAMMY-nominated True Concord Voices and Orchestra, International Vocal Arts Institute in Montreal, Brevard Music Festival, Vianden Music Festival in Luxembourg, Mount Desert Summer Chorale, and Tucson Philharmonia Youth Orchestra.

Ms. Willmer was a Western Region Finalist for the Metropolitan Opera Council Auditions 2016-17, and was presented with an encouragement award. She won 2nd place in the Phoenix Opera Southwest Opera Competition 2017, is a national finalist for the Dorothy Lincoln Smith Competition 2017, and will be competing in the 2nd round of the Classical Singer Competition 2017. Ms. Willmer has been a 2nd place winner of the national MTNA Competition, and a 1st place winner of the Amelia Rieman competition.

Ms. Willmer received her MM in Opera Performance from Arizona State University in 2014, and graduated summa cum laude from University of Arizona with a BM in Vocal Performance.