



EDITORIAL

The *Revista Brasileira de Música (Brazilian Journal of Music)* opens the year 2013 by continuing its editorial policy of internationalization and democratization of access to knowledge, the results of which have expressed increasing geographic diversity of authors and topics covered, as well as the dissemination of the publication itself. This issue proposes the theme “Sense, style and idiomaticism”, and discusses the construction of meaning with emphasis on various stylistic approaches embodied by an idiomatic performing style of musical instruments effectively used or evoked, as well as the appropriation of stylistic idioms from diverse musical traditions. The articles that make up this issue offer a diverse cultural and historical horizon, covering a large chronological range from the eighteenth century to the present, in musical locations in the Americas, Europe, and Asia.

The first three articles address the European repertoire, discussing canonical composers of the eighteenth, nineteenth and twentieth centuries, including a composer who left his mark on virtuoso pianism, but currently appears only scarcely in the repertoire of concert halls. The following three articles are dedicated to Brazilian music: one seeking nationalist traits; another, revealing cultural relations between Brazil and Japan; and another proposing a theoretical and analytical framework for understanding a contemporary musical style dissociated from nationalism. The last article, but certainly not the least, offers an analytical approach to a musical work of a contemporary American composer, proposing a theoretical perspective for understanding an individual musical style which reveals the confluence of diverse styles from art and popular music traditions.

The opening article by Guillermo Scarabino (Catholic University of Argentina) proposes a hermeneutic analysis of three musical works of different historical periods but dealing with the same theme, death; also, all these works are based on the same interval relation associated with the opening phrase of a Lutheran choral, giving, however, different meanings for the same existential question. Subsequent articles deal with idiomatic instrumental style – understood as musical patterns, sonorities, and performing conventions associated with the characteristics of a specific instrument or musical ensemble – as a junction of compositional techniques and appropriation of musical styles: Jacob Herzog (Federal University of Rio de Janeiro) and Giulio Draghi (Federal University of Rio de Janeiro) approach the nineteenth-century pianism associated, respectively, with exoticism and virtuosity; and Priscila Araújo Farias (National Symphony Orchestra of the Federal University Fluminense) addresses a regionalist expression of nationalism. Yuka de Almeida Prado (University of São Paulo, Ribeirão Preto) discusses the aesthetic congruity between East and West,



concrete poetry and ideograms of Japanese poetry which led to the formulation of the *space-time* theory, and some approaches to the theme of nature. Kheng K. Koay (National Sun Yat-sen University, Taiwan) analytically addresses the fragmentation implied in the fusion of different musical styles and compositional techniques endowing with a sense of past and present, interruption and advance, moment by moment, end, ambiguity as well as a non-traditional sense of tonality and conventional forms, and unique combination of textures and layers.

In the Memory section, Myrian Dauelsberg (Federal University of Rio de Janeiro) offers a fascinating story about her experiences in Paris with great Soviet orchestras and soloists, and the opportunity to rescue a valuable collection of contemporary recordings through a series of mastered CDs. This issue's interview, conducted by Rubens Russomanno Ricciardi (University of São Paulo, Ribeirão Preto) and Clotilde Perez (University of São Paulo), is dedicated to the composer Gilberto Mendes, who celebrates his 91st birthday by sharing some reflections on his musical career and his time, and offering an assessment of the proposal, repercussion, and recontextualization the New Music Manifesto, which is now 50 years old. The composer also discusses the relationship of the New Music Movement and the Noigandres group of concrete poetry, the festivals of Darmstadt, Donaueschingen, and the New Music Festival itself, and the symbolic meaning of the 1922 events.

In the Brazilian Music Archive section, André Cardoso (Federal University of Rio de Janeiro and Brazilian Academy of Music) presents an introduction to the edition here published of Henrique Oswald's *En Rêve* (version for orchestra), whose manuscript is found in the Alberto Nepomuceno Library.

I want especially to thank the editorial staff of *RBM* for their dedication to this project; the Director of the School of Music of UFRJ, and the Head of the Graduate Studies Program in Music for their continued support to this publication; my colleagues on the Deliberative Committee of the Graduate Studies Program in Music and the *RBM* Executive Committee; further thanks go to all members of the Editorial Advisory Board and *ad hoc* referees for their expertise and readiness to respond to our demands.

I would like to express my thanks to the Portinari Project, and especially to João Cândido Portinari – Candido Portinari's son – for kindly providing the image of *The Violinist* to illustrate the cover of this issue. The honor of printing the best of Brazilian art greatly contributes to *RBM*'s level of excellence.

May this issue offer the reader a comprehensive insight into idiomatic and stylistic diversity built on musical and existential senses.

Maria Alice Volpe
Editor