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**ARTIGOS: ÓPERA NO BRASIL, CARLOS GOMES, HENRIQUE ALVES
DE MESQUITA, ELPÍDIO PEREIRA, PE. JOSÉ MAURÍCIO, HEITOR
VILLA-LOBOS, CURT LANGE ET AL.**

ENTREVISTA COM ANTONIO ALEXANDRE BISPO

HOMENAGEM A ARTHUR MOREIRA LIMA

RESENHA: VINCENZO CERNICCHIARO

ARQUIVO DE MÚSICA BRASILEIRA: VILLA-LOBOS-VIEIRA BRANDÃO

PUBLICAÇÃO DO PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA
ESCOLA DE MÚSICA DA UNIVERSIDADE FEDERAL DO RIO DE JANEIRO

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Editorial



›REVISTA BRASILEIRA DE MÚSICA‹, V. 35, N. 1, JAN.–DEZ. 2024
PUBLICAÇÃO DO PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA
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The *Brazilian Journal of Music* on its 90th Year

This issue of the *Brazilian Journal of Music* (*Revista Brasileira de Música*) — fittingly commemorating 90 years since its establishment — focuses on the History of Music in Brazil and Brazilian Musical Research. However, it does not attempt to offer a comprehensive survey of current discussions, themes, and methods in the field of historical musicology as practiced in Brazil. Such an undertaking would demand an effort of a very different nature and consequently a much larger volume, reflecting the discipline’s growth and diversification over recent decades. Instead, the present issue offers a more particular approach, although the scope of the ensuing discussions encompasses a considerable range of topics.

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First and foremost, the texts in this volume, especially those in the sections “memory,” “articles,” “interview,” and “review,” engage in a dialogue about Brazilian musical historiography itself, without aiming to be either exhaustive or definitive in their conclusions. In a certain sense, these contributions are oriented towards a “research on research,” a need that has already been recognized at the current stage of musicology’s development in Brazil by other authors and in various forums. These are contributions toward a “research on research,” the necessity of which at the current stage of musicology’s development in Brazil has already been recognized by other authors and in various forums. For instance, more recently, Lia Tomás addressed this in her book *“Leituras de Brasil” nas pesquisas acadêmicas da área de música* [“Readings of Brazil” in Academic Investigations in the Field of Music], published in 2020 by the National Association for Research and Graduate Studies in Music

(ANPPOM).¹ This book explores and evaluates the results stemming from the association's promotion (according to the political objectives established since its creation in 1998) of "Brazilian themes," with a particular focus on the concepts underlying them. The discussion here, it seems to us, resonates with the words of Antonio Alexandre Bispo (a figure who plays a prominent role in this volume, as will be seen in multiple capacities): "the recognition that cultural studies, including those focused on music, should be conducted in close connection with the studies of science itself (science of science)" (Bispo, 2022, p. xiv²). Now, it seems clear to us that such a "science of science" emerges as a potential resolution to some of the challenges encountered by Brazilian historical musicology (something, by the way, far more tangible than a "Brazilian music," a discussion that, incidentally, will arise over the course of this volume). As Bispo argues regarding Vincenzo Cernicchiaro, and we would wish to extend the principle to encompass the body of the most prominent authors of Brazilian musical historiography, "the author himself, as a musicographer, must receive special attention in his insertions into currents of thought, and [...] the historical-musical panorama he presents cannot be dissociated from him" (ibid.). When reflecting on the fact that "the musicological tradition [...] we possessed until the 1980s" was "made up of semi-romanticized historical narratives, inclined toward a literary style, unreliable in their use of sources, and written by a group of intellectuals ideologically aligned with an outdated ideal," Lia Tomás encounters what she identifies as a "Gordian knot": "how can a scientific discourse on Brazilian classical

¹ Lia Tomás, "Leituras de Brasil" nas pesquisas acadêmicas da área de música (*Série Pesquisa em Música no Brasil*, v. 8) ["Readings of Brazil" in *Academic Investigations in the Field of Music (Research in Music in Brazil Series*, v. 8)]. Pelotas: ANPPOM, 2020.

² Antonio A. Bispo, "Apresentação", in: Cernicchiaro, Vincenzo. *História da música no Brasil: dos tempos coloniais aos nossos dias (1549-1925)* [History of Music in Brazil: From Colonial Times to Our Days (1549-1925)]. Critical edition, translation, introduction, and notes by Giulio Draghi and João Vidal. Rio de Janeiro: Ricercare Editora e Fundação Biblioteca Nacional, Coordenadoria de Editoração, 2022.

music be constructed using *a non-scientific literature* as its foundation?” (Tomás, 2020, p. 52–53, emphasis in original).

Would a solution to the dilemma not lie in adopting a doubly *critical* perspective toward this *corpus* — described by Arnaldo Contier, in Tomás’ book, as “romantic-positivist” (ibid., p. 39) — without demanding or expecting from its authors what cannot be demanded or expected, and by including their own historicity within the scope of the research? In other words, to practice toward them a “science of science,” which, in this case, would mean understanding this literature as the product of a particular historical moment, always shaped by the interweaving of specific times and places? We believe so. It would therefore be worthwhile to revisit the maxim of the English historian Edward H. Carr: “Before you study history, study the historian”! In this sense, as will become apparent, this volume features — spanning nearly all the contributions presented — individuals such as Guilherme de Mello, Vincenzo Cernicchiaro, Renato Almeida, Luiz Heitor Corrêa de Azevedo, Vasco Mariz, and Antonio Alexandre Bispo, among others, generally considered in a way that makes their position within the Brazilian musicological tradition evident.

This is precisely what is also undertaken in the “memory” section in relation to Carlos Henrique Hunsche, author of the essay *Richard Wagner und Brasilien*, published by the *Ibero-Amerikanisches Archiv* of the *Ibero-Amerikanisches Institut* in Berlin in October 1939. As the translator João Vidal explains, Hunsche introduced in this publication, for the first time, sources regarding the interactions between the young Brazilian intellectual Ernesto Ferreira França Filho and Richard Wagner, who was then in exile in Zurich. The material consists of correspondence exchanged between the two in 1857, in which a potential journey of Wagner to Rio de Janeiro is discussed, where the premiere of the opera *Tristan und Isolde*, performed in Italian, was to take place — a work of significance not only in the composer’s oeuvre but also in Western music as a whole. (To provide broader access to the documentary set, it is presented not only the first complete translation of the letters writ-

ten in French and German, but also a commented translation of the essay that precedes them, originally written in German by Hunsche, a Brazilian.) The episode carries a wealth of meanings, historical-musical and even political, which did not escape the attention of commentators who, within the framework of Brazilian musical research, revealed Hunsche's publication to the public and examined its contribution as a source for a more comprehensive understanding of Emperor D. Pedro II's interactions with the cultural sphere, both in Brazil and abroad. However, little to no attention was given, in the reception of *Richard Wagner und Brasilien*, to Hunsche himself, who, through his statements, positions himself within broader political-cultural processes. Who is Hunsche, why does he say what he says, at the time and in the place he does, and with what interests? These are the questions that Vidal seeks to clarify in the commentary-paper *Carlos Henrique Hunsche em torno de Wagner no contexto das relações político-culturais Brasil-Alemanha, 1933-1945* [Carlos Henrique Hunsche on Wagner in the Context of Brazil-Germany Political-Cultural Relations, 1933-1945], which follows the translation of Hunsche's essay and the correspondence between Ferreira França Filho and Wagner.

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To this end, the author examines both the origins of Carlos Henrique Hunsche within the context of German immigration to southern Brazil (the bicentennial of which, incidentally, was celebrated in 2024), and the author's involvement in state and research institutions in Germany during one of the darkest periods in its history — the Nazi era. For this purpose, the study includes not only a review of the literature, but also findings from research conducted at the *Geheimes Staatsarchiv* in Berlin, the institution that holds most of the documentation related to the *Ibero-Amerikanisches Institut* in Berlin during the National Socialist period. The contextualization of the author within the much-studied Wagner-Bayreuth-Hitler “constellation”, combined with discussions on the reception of Wagner in 19th-century Brazil and the Wagner's reception in 19th-century Brazil and the Wagnerism of Brazilian composers

such as Leopoldo Miguéz and Alberto Nepomuceno — an issue introduced by Hunsche and further pursued by Vidal through its historiographical ramifications — perhaps provides an example of how the aforementioned “science of science” approach can uncover connections and broader frameworks beyond the (reductive) “national-international” dichotomy. Moreover, Hunsche’s and Vidal’s articles reveal the potential and urgency of conducting research not only in Brazilian archives, but also in those located outside the country, sometimes in the least likely places. A research, it should be added, that will require the establishment of collaborative research networks aligning, unequivocally, with the goals of internationalization that have permeated public policies for the Brazilian Graduate Education System, more emphatically in recent years.

Such perspective, which we would prefer to describe as “transnational” rather than “international,” also informs most of the contributions in the “articles” section of this volume. Opera in Brazil, addressed by Hunsche and Vidal in connection with Germany and Wagner, is explored in the following two articles of the journal through its relations with Italy and its most prominent composers. In *Duas estreias precoces: óperas de Donizetti e Mercadante no Rio de Janeiro do Primeiro Reinado (1828–1831)* [Two Untimely Premieres: Operas by Donizetti and Mercadante in Rio de Janeiro during the First Reign (1828–1831)], the historian Fernando Santos Berçot focuses on theatrical activity in the capital of the Empire during the First Reign. The author examines the introduction of works by Gaetano Donizetti and Saverio Mercadante to an audience “already quite familiar with Gioachino Rossini’s repertoire,” while highlighting how the political and economic instability of Brazil in the years following Independence posed a threat to the operations of the Imperial Teatro São Pedro de Alcântara and the Italian Company. In Berçot’s article, research conducted in the Archives of the Metropolitan Curia of Rio de Janeiro and the National Archives of Rio de Janeiro contributes to biographical data on some of the foreign artists active within the South American operatic circuits of the period (thereby reinforcing the notion that much

remains to be uncovered, in Brazilian musical research, through archives not specifically “musical”).

The next article, *Entre música e textos: memória e representação de Carlos Gomes através da “Sociedade Symphonica Campineira”* [Between Music and Texts: Memory and Representation of Carlos Gomes through the “Sociedade Symphonica Campineira”], by Mariana de Oliveira Candido and Lenita Waldige Nogueira, focuses on Carlos Gomes, the most renowned Brazilian composer of the 19th century, entirely committed to the Italian operatic tradition. The discussion centers on the concept of “representation,” and, consequently, on Gomes’s “artist image.” The memory of Carlos Gomes is investigated in connection with his birthplace, Campinas, a process in which the Sociedade Symphonica Campineira and the local symphony orchestra assume a key role, through repertoires and texts circulated in that context.

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The defining trait of the preceding two texts, that is, the articulation of local events with international contexts and processes, is also evident in what follows in the volume. Here, four articles by Antonio Alexandre Bispo originally published in the *Revista Brasil-Europa: Correspondência Euro-Brasileira* are republished as a cohesive block. Under the general title *Cinco compositores brasileiros em perspectiva transnacional: ensaios sobre a música brasileira dos séculos XIX e XX* [Five Brazilian Composers in a Transnational Perspective: Essays on Brazilian Music of the 19th and 20th Centuries], the section presents Brazilian musical personalities in their integration into international contexts of activity, reflection, and research, within the dynamic interchange of conceptions and aesthetic and technical trends that characterizes much of the history of music in Brazil. Initially, Henrique Alves de Mesquita and Elpídio de Brito Pereira are examined in their connections with France, more specifically with Paris. Following this, Carlos Gomes is revisited; presented now through the unique perspective of Vincenzo Cernicchiaro, Gomes is thereby explored from “an Italian and Italo-Brazilian position.” Concluding Bispo’s collection, José Maurício Nunes Garcia and Heitor Villa-Lobos are analyzed

within the framework of studies on Germany-Brazil and Austria-Brazil relations, encompassed in the “Euro-Brazilian dialogues” promoted by the *Akademie Brasil-Europa* and the *Institut für Studien der Musikkultur des portugiesischen Sprachraumes* (ISMPS), both directed by Bispo.

The first two texts provide results from the study cycle focused on France-Brazil and Brazil-France relations, conducted in various French cities in 2009, during which concerns related to Franco-Brazilian cultural studies were revisited, tracing back to the foundation of the Nova Difusão society (1968), devoted to the renewal of cultural studies. The last two texts, from 2016 and 2017, pertain to retrospectively directed reflections, recalling events primarily related to the 50th anniversary of the publication of Vincenzo Cernicchiaro’s *Storia della musica nel Brasile* in 1976 and the centenary of Villa-Lobos in 1987. In all four essays, the author’s methodological orientation — characterized as “anthropological-cultural” and “theoretical-cultural,” in a “cultural-musicological” and “historical-musical” perspective — is fully revealed. As Bispo remarks in the interview also featured in this volume, at stake here is “the development of a *musicology oriented by cultural processes* and, reciprocally, of *cultural studies conducted through a musicological approach in global, supranational contexts*” (p. 298 of this volume).

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Last but not least, this eloquent sample of Bispo’s work also underscores Cernicchiaro’s potential for Brazilian musical research — aligned, as previously mentioned, with a critical approach that contextualizes his propositions, thus linking them to “concerns regarding the national and the universal in cultural studies” and fully recognizing that “the literature and tradition of nationalist thought gave rise to historiographical and interpretative problems in empirical research [...] [due to] the historical perspective shaped by the political-cultural, ideological, and aesthetic circumstances of the years following the First World War and the 1930s” (Bispo, p. 217 of this volume).

This final observation by Bispo seems to appropriately set the stage for the next contribution in the volume. Concluding the “articles” section,

Edite Rocha and Natália Braga present, in *A publicação do sexto volume do Boletín Latino-Americano no Brasil: contextos, redes e enredos* [The Publication of the Sixth Volume of the *Boletín Latino-Americano* in Brazil: Contexts, Networks, and Narratives], an analysis of the work of the German-Uruguayan musicologist Francisco Curt Lange in Brazil during the 1930s and 1940s, the years of the Vargas Era — a period characterized by an intertwining of politics and culture not unlike that observed by Vidal in Germany regarding the equally “German” Carlos Henrique Hunsche and his Wagnerian speculations. Having conceived a *Boletín Latino-Americano de Música* and successfully led this remarkable musicological initiative to gain recognition in countries such as Uruguay, Peru, Colombia, and the United States, Curt Lange now aims to dedicate the sixth volume of the publication to Brazil. To achieve this goal, however, Lange must immerse himself in an entire “network of sociability among [Brazilian] intellectuals and musicians of the first half of the 20th century,” at the center of which emerges, as a dominant figure allied with the political power of the time, the memorable figure of Villa-Lobos. Based on meticulous documentary research conducted in the Curt Lange Collection at UFMG, the authors uncover the contexts, networks, and narratives surrounding the conceptualization of the sixth and final volume of Lange’s *Boletín*, its formalization, the processes of organization and editing, the projection of subsequent volumes, and, finally, the backstage factors that contributed to the discontinuation of the publication.

The approach, defined by the authors as *musicological praxeology*, aligns closely with the concept of a “science of science” as proposed above. This reveals Lange’s role as a powerful connector in the Brazilian musicological universe of the time, which was still scarcely consolidated and, for this reason, encompassed a wide range of profiles — from critics, historians, musicians, and composers such as Eurico Nogueira França, Renato Almeida, Adhemar Nóbrega, Villa-Lobos, and Lorenzo Fernández, to political and literary figures like Getúlio Vargas, Gustavo Capanema, Carlos Drummond de Andrade, and Manuel Bandeira, among

others. Very fittingly for this volume, the episode examined by Edite Rocha and Natália Braga — which, according to the authors, “we could easily transpose to so many other episodes of our present,” a statement with which they are entirely correct — traces its origins precisely to the *Brazilian Journal of Music* at the time of its founding. Curt Lange first traveled to Brazil in 1934 at the invitation of Luiz Heitor to present a lecture on “Musical Americanism” at the Instituto Nacional de Música (currently the School of Music at UFRJ). The following year, he published the corresponding essay in the second volume of the journal (v. 2, Jun. 1935; the text was republished, accompanied by a commentary-paper by Cesar Buscácio and Virgínia Buarque, in the “memory” section of v. 32, n. 2, Jul.–Dec. 2019, of the same *Brazilian Journal of Music*). As Edite Rocha and Natália Braga explain, the 1934 visit to Rio also offered Lange the chance to meet and establish closer connections with Mário de Andrade, a key figure in Brazilian musical studies, who played a notable role in the initial development of the project for a volume of the *Boletín Latino-Americano de Música* focused on Brazil.

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Following the “articles” section is an extensive and original interview with Antonio Alexandre Bispo, conducted by João Vidal and Edite Rocha. In this interview, a retrospective of a long academic, musical, and musicological career naturally unfolds into reflections on the current state of musical research in Brazil and Germany, where Bispo has resided and worked for half a century. The interview is interspersed with names that have shaped (and continue to shape) the history of musicology in both countries, such as Heinrich Hüschen, Karl Gustav Fellerer, Cleofe Person de Mattos, Luiz Heitor Corrêa de Azevedo, Martin Braunwieser, Jaime Alves Diniz, Dulce Martins Lamas, and Mercedes Reis Pequeno, in addition to the aforementioned Francisco Curt Lange, among others.

For this reason, Bispo’s recollection of his interactions with these figures — whether on a personal level, through strictly professional contacts, or in the context of publication projects and landmark events in the field — ultimately constitutes what we might consider a significant testimony to

the very evolution of musicology in both countries. Bispo's methodological orientation, as previously mentioned, is embodied in this testimony through his "multidimensional" musicological work and contributions. This testimony, therefore, holds great significance for the current stage of the discipline in Brazil, particularly for the country's younger generations of researchers.

In *Arthur Moreira Lima: eulogia por ocasião da concessão do título de Doutor Honoris Causa pela UFRJ* [Arthur Moreira Lima: Eulogy on the Occasion of the Awarding of the title of *Doctor Honoris Causa* by UFRJ], included in the "homage" section of this volume, the report authored by João Vidal, Giulio Draghi, and Maria José Di Cavalcanti for the purpose of recommending the conferral of this title and recognition by the Federal University of Rio de Janeiro is presented. The recommendation was unanimously approved at all levels of the university's governing bodies through which it necessarily passed. As the authors note, the report reviews "not only a long, commendable, and successful artistic career such as his, but also, due to the unique and even surprising circumstances through which Moreira Lima built it, nearly a century of piano history, art history, Brazilian culture, and politics on both a national and global scale," and aims to provide a synthesis of the pianist's life and career. The title of *Doctor Honoris Causa* was conferred upon Arthur Moreira Lima in a Solemn Session of the University Council of UFRJ on September 24, 2024, slightly more than a month before his passing at the age of 84, in Florianópolis, Santa Catarina.

In the "review" section, Mário Videira offers significant reflections on the release of the long-anticipated Portuguese translation of *Storia della musica nel Brasile: dai tempi coloniali sino ai nostri giorni (1549–1925)* by Vincenzo Cernicchiaro, a classic work of Brazilian music historiography that, as previously noted, is referenced throughout several earlier contributions in this volume. Videira examines the critical edition translated, annotated, and introduced by Giulio Draghi and João Vidal, published in 2022 by Ricercare Editore in co-publication with the Fundação Biblioteca

Nacional of Rio de Janeiro. Taking as a starting point the contrast observed between Cernicchiaro's *Storia della musica nel Brasile* and Renato Almeida's *História da música brasileira*, works published almost simultaneously in 1926, Videira revisits a topic of vital importance to Brazilian musicology in general and to this volume of the *Brazilian Journal of Music* in particular: the subtle yet fundamental distinction between a history of music in Brazil and a history of Brazilian music — this debate, initiated many years ago by Bispo and recalled here by Draghi and Vidal, can be traced back to Curt Lange's work and, more broadly, to the philosophy of music history of Carl Dahlhaus. (It should be noted, in this regard, that Luiz Heitor rightly decided to make the first scientific-musical journal in the country, which he founded in 1934, a “Brazilian journal,” but not a “journal of Brazilian music” — undoubtedly a conceptually sound starting point.) By emphasizing pivotal moments in Cernicchiaro's reception during the 20th century and situating his work within the frameworks of “tradition” and “modernity,” Videira guides the reader to understand not only the book's significance, but also its capacity to “stimulate new avenues of research, encompassing topics as varied as the study of networks of sociability, Italo-Brazilian repertoires and cultural practices, intersections between music, race, and gender, and the exploration of popular musical practices in 19th-century urban contexts.”

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In the “Arquivo de Música Brasileira” section, three of Heitor Villa-Lobos's *Doze Estudos* for solo guitar are presented in a transcription for solo piano by José Vieira Brandão. Unlike the piano transcriptions of the *Cinco Prelúdios*, published by Vieira Brandão through Max Eschig, the publisher long associated with Villa-Lobos, the transcription of the complete series of the *Doze Estudos* for guitar only came to light in 2017. As the manuscripts attest, Vieira Brandão's work on Villa-Lobos's studies was undertaken quickly and during a late stage of his life: it began in 1994 and was completed only two years later. The discovery of the collection was the result of research conducted in the Vieira Brandão family archive by Alexandre Dias, Director of the Instituto Piano Brasileiro,

which ultimately led to the family offering the collection to Giulio Draghi for research, editing, and dissemination through publications and performances. In this issue of the *Brazilian Journal of Music, Estudos* nos. 1, 2, and 6 are presented, as part of the editorial work on the complete series undertaken as a Post-Doctoral project between 2022 and 2023 in the Graduate Music Program at UFRJ, within the framework of the Research Group “Núcleo de Pesquisas em Edição Musical da UFRJ.”

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THE EDITORS-IN-CHIEF.

