Brazilian Music Publishers

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During the 19th century, Brazil took pride of place among Latin American nations, so far as numbers of sheet music publishers, music periodicals, and publications having to do with music and musicians are concerned. This primacy was at least in part due to patronage. While seat of a royal court from 1808 and from 1822 to 1889 capital of the Brazilian empire, the nation was ruled by a succession of music enthusiasts—João VI, Pedro I, and Pedro II. In 1820 the Impressão Regia published Balthazar da Silva Lisboa’s 79-page translation of Le Breton’s Notícia historica da vida e das obras de José Haydn and in 1824 the earliest sheet music, Pedro I’s Hymno, Imperial e Constitucional (a hymn which served as Portugal’s national anthem to 1910). The earliest didactic work by a native of Brazil was the 39-page Arte de Música para uso da mocidade brasileira por hum seu patricio (Rio de Janeiro: Typ. Silva Porto & Cia, 1823). This was followed in 1824 by an 81-page Elementos de Musica (with music examples), translated from Bonifacio Asioli’s Italian. The first music distributor’s catalogue listing sheet music available for rental or purchase was the 51-page Catalogo da Bibliotheca musical de J. C. Müller e H. E. Heinen, fornecedores de musica de Sua Majestade Imperial (Rio de Janeiro: Typ. Imp. e Const. de J. Villeneuve e Cia., 1837).

In 1834 J. B. Klier, a native of Bremen contracted as clarinetist in the Imperial Chapel several years earlier, announced himself as exclusive publisher of modinhas by the popular Gabriel Fernandes da Trindade, violinist in the Imperial Chapel 1823 to 1831. In 1836 he proclaimed himself the owner of his own music press and the next year published an album of valses, contradanças, and other popular dances with the title Terpsichore Brazileira. The two earliest Brazilian music periodicals began publication in 1834 (Lyra de Apollo Brazileiro) and 1837 (Terpsichore Brazileira). Although first issues of neither periodical survive, their dates can be documented from press notices. The four extant numbers of Philo-Harmonico published by Lit. J. J. do Rego (January to April 1842) contain piano pieces and songs by
Beijo à mão que me condena

Modinha

Composta por o R.S.P.M.
JOSE MAURICIO NUNES GARCIA.

**VOZ.**

**PIANO.**
J. J. F. Freitas, Candido José de Araujo Viana Júnior, A. J. T. de Bandeira, and by the most famous Brazilian composer of the epoch, Francisco Manoel da Silva (a romance and a moda).

Upon his death in 1855, J. B. Klier was succeeded by his daughters Francisca Klier and Irma, and after 1859 by his son A. J. Klier. The French immigrant Pierre Laforge who engraved J. B. Klier's sheet music publications 1834 to 1836 at his estamparia de musica, Rua do Ouvidor, 149, moved in 1837 to Rua da Cadeia (later Rua da Assembléia), where until 1851 he was the most prolific publisher of sheet music in the empire. As the accompanying facsimile of the first page of José Maurício Nunes Garcia's two-page modinha Beijo a mão que me condena illustrates, Laforge preferred issuing music without a cover sheet; he also usually chose a small format (28 by 18 cm). Nearly all the chief Brazilians of the day had their modinhas, lundus, and arias published by him. In 1850 he began publishing collections for pianists and vocalists, and in 1851 sold his lucrative firm to Salmon & Cia. Functioning at Rua dos Ourives, 60, from 1851 to 1853, Salmon while located at Rua da Assembléia, 86, had in 1842 begun a series of piano variations continued to 1857, collectively entitled Flores guanabarenses. Between 1853 and 1857 this firm issued a periodical containing salon pieces, Progresso musical, and from 1854 to 1857 O Livro de ouro dos pianistas for two and four hands (see facsimile in next column). In 1856, the firm began a series for flutists and in 1858 the collection called Abelha Musical that included excerpts from the opera Noivado em Paquetá by the native of Rio de Janeiro, Henrique Alves de Mesquita (1830-1906), and other choice music by Brazilians. This firm using plate numbers continued in business to 1869, when it was acquired by Narcizo José Pinto Braga. The latter had established himself at Rua dos Ourives, 62, after separating from partnership with Isidoro Bevilacqua (b Genoa, Italy, 1813, emigrated to Brazil in 1835; d Rio de Janeiro, January 26, 1897).

An English painter, George Mathias Heaton, and a Dutch lithographer, Eduard Rensburg, emigrated together to Brazil in 1840 and in 1842 established their music publishing firm of Heaton & Rensburg at Rua da Ajuda, 68. The first issues of their periodical Ramalhete das damas (1842-1850) contained solely salon music but in 1843 began including folhas de leitura (reading matter) edited by Raphael Coelho Machado (b Angra, Terceira Island, 1814; went to Lisbon in 1835 and to Brazil in 1838, d Rio de Janeiro, August 15, 1887). In 1851 Heaton & Rensburg were appointed imperial court music lithographers on account of the beauty of their publications. These included Machado's Harpa do trovador (1846), dedicated "by permission" to the Brazilian empress, Thereza Christina, and Maurinhas (1849), a collection of 63 songs and valses dedicated by Dr. José Maurício Nunes Garcia to the memory of his father of the same name. In 1856 Heaton separated from Rensburg, who, however, continued in business for several years thereafter.

Frederico Briggs, active from 1832 as a lithographer (at Rua do Ouvidor, 130, from 1840 to 1843
Modinha

Do Sêr. A. A. de Oliveira

Ja s'extinguiô em meu peito...
Ja s'extinguio em meu peito
Toda ideia de ventura;
A minha felicidade
Existe na sepultura.
Ah! quanto he triste
Assim viver!
Ante, oh! Ceos
Antes morrer.

Nasci para ser infeliz,
Para viver desgraçado
Sempre de pranto e de dor
Tenho vivido cercado.
Ah! quanto he triste
Assim viver!
Antes, oh! Ceos
Antes morrer.

Imprensa de Musica de P. Laforge rua da Cadêa N.º 89.
Ramalhete das Damas publicado por Heaton & Rensburg, Anno V. Rio de Janeiro. Subscreve-se por anno, 10$000 R. 5 por Semestre 6$000 R. 5 na Lithographia dos Editores, Rua da Ajuda N. 68. Lith. de Heaton & Rensburg, r. d'Ajud, 68.

and thereafter at Rua da Lampadosa, 6), joined Pedro Ludwig in 1843 to form the firm of Ludwig & Briggs (located from 1843 at Rua do Carmo, 55; from 1846 at Rua dos Pescadores, and until 1870 at Rua dos Ourives, 142). The Casa de Filippone & Cia at Rua dos Latoeiro (now Rua Gonçalves Dias), 59, in 1846, became in 1847 the Imperial Imprensa de Música de Filippone & Cia, and the first in the city to compete with European firms. In 1847 this firm started the fortnightly O Brasil Musical dedicated to the Brazilian empress, which between 1848 and 1875 included more than 500 pieces (songs and piano works in alternate issues). A Brazilian pioneer in using plate numbers (O Brasil Musical, no. 1 = plate number 33), this firm from plate number 20 claimed outlets at Bahia, Pernambuco, Porto Alegre, and Buenos Aires. This firm also initiated catalogues of its publications on back covers of its pieces and handsome engravings on its front covers. The firm's repertory consisted largely of operatic selections (arias and cavatinas) transcribed for piano, flute, and guitar. After change of address to Rua do Ouvidor, 101, in 1853, the firm became Filippone & Tornaghi in 1855 with the addition of Antônio Tornaghi, a composer and music teacher in Brazil from 1841. In 1862 the firm moved to Rua do Ouvidor, 93. Domenico Filippone regained complete control of the firm in 1873; from 1875 to 1884 his widow managed it. In 1877 the firm of Viuva Filippone & Filha (widow and daughter) published the first

polca-lundu of Ernesto Nazareth (1863–1934), and in 1879 and 1880 four more of his most popular polcas. J. Filippone published further popular music to about 1911.


In 1852 Bento Fernandes das Mercês—like Machado a publisher with higher aspirations than potpourris—established the firm of Mercês & Cia at Praça da Constituição, 19. Later that same year he joined Imprensa Salmon e Cia (Successores de P. Laforge from 1853). Mergers continued the order of the day when the successors of Theotônio Borges Diniz became the Imperial Estabelecimento de João Pereira da Silva. In 1862 José Maria Alves da Rocha bought the latter firm (henceforth called Rocha & Corrêa). T. B. Diniz not only dated most of his publications but also used plate numbers. His purchaser,

J. M. Alves da Rocha, continued with the plate-number series started by Diniz (however, he discontinued using the initials "T.B.D.").

Among a host of other mid-century publishing houses, Victor Préalé began in the capital but left it for less crowded terrain. After operating as a piano dispensary 1851-1859 and a music publisher at Rua do Teatro, 17, from 1861 to 1870 (with the plate numbers V.P.), he moved north in 1871 to pioneer as a music publisher at Recife. Another exceptional firm was started in 1866 by Thago Henrique Canon- gia. While director of a salon band, he published more than 400 items with plate numbers, until death overtook him in 1872 (after which his widow continued the business for approximately a decade). The Canongia firm broke ranks by publishing the early efforts of such emerging composers as Henrique Alves de Mesquita (1830-1906), Joaquim António da Silva Callado (1848-1880), Annibal Napoleão (1845-1880), and Francisca Gonzaga (1847-1935).

By far the most long-lasting firm established around mid-century was initiated by the immigrant pianist Isidoro Bevilacqua, who on September 7, 1846 (after eleven years in Brazil), opened a piano and music business in partnership with Milliet-Chesné at Rua dos Ourives, 52. In 1855 Isidoro was named mestre de música of the imperial family. Two years later he became a founding member of the Imperial Academia de Música e Ópera Nacional and the same year joined Narciso José Pinto Braga in the firm Bevilacqua & Narcizo. For the first several years of his partnership with Narcizo, their specialties were modinhas and lundus by Brazilians; and salon music by such reigning foreigners as Joseph Ascher (1829-1869) and Ignace Leybach (1817-1891).

In 1879 Eugénio Bevilacqua, son of the firm’s founder, became manager. Eleven years later the firm opened a branch in São Paulo at Rua de São Bento, 14A. The firm’s plate numbers reached 2655 by the close of 1890, 3433 at the beginning of 1895, 4780 in 1890, 5747 in 1905, 6605 in 1910, 7426 in 1915, and 8171 in 1920. The 62-page Catálogo geral das publicações musicais de E. Bevilacqua & Cª published in 1900 listed 4446 pieces; these were separated according to instrument and by type, and each item carried its respective plate-number. Upon Isidoro’s death January 26, 1897, E. Bevilacqua &
Napoleão introduced numerous re-editions of French anthologies and pioneered in publishing Debussy’s piano pieces in Brazil. Meantime, showing his loyalty to Gomes, he issued more than 30 fantasies based on themes from It Guaraní.

Changes in the firm’s associates resulted in name changes—in March 1880 to Narcizo, A. Napoleão & Miguez; in 1882 to Narcizo & A. Napoleão; in 1889 (after Narcizo’s death) to C¹.a de Música e Pianos, Sucessora de A. Napoleão; and in 1893 to A. Napoleão & C¹.a. Always, however, the firm remained headquartered at the same address, Rua do Ouvidor, 89, until 1911 when it moved to Avenida Central, 122 (Avenida Central became Avenida Rio Branco in 1912). In 1913 Sampaio, Araújo C¹.a became sales agents for Napoleão publications, and in 1915 published a 209-page Catálogo geral da casa A. Napoleão de Sampaio, Araújo & C¹.a. In 1936 appeared a sixth supplement to the 1915 catalogue. This firm published Villa-Lobos’s works as early as the decade of the 1920’s. In the 1950’s the Casa A. Napoleão Musicas S/A moved to Rua Evaristo da Veiga, 73, then to Rua das Marrecas, 46. In 1968 Editora Fermata do Brasil bought the Napoleão catalogue, and that same year published a 35-page Catálogo de obras nacionais da Ed. A. Napoleão. The plate numbers of the various transformations of the Napoleão firm can be thus tabulated: 1-1750 (1869-1875) at Rua dos Ourives, 60-62; 1751-1960 (1875-1877) at Rua dos Ourives, 56-58; 2030-3360 (1880-1893) and 3361-7010 (1893-1913) at Rua do Ouvidor, 89; 7011-7620 (1913-1915), 7621-8300 (1915-1925), 8301-9150 (1925-1935), and 9151-9500 (1935-1945) at Avenida Rio Branco, 122 (avenue changed names).

Less prolific music publishers in Rio de Janeiro history include Pierre (Pedro) Guigon who arrived in Brazil in 1837. The widow of the French immigrant Pierre (Pedro) Guigon who from 1847 to his death at Rio de Janeiro in 1862 operated a music shop at Rua São José, 62, began publishing sheet music with plate numbers after his death. Their son Frederico Guigon, who took over the business in 1863 (F. G. & C¹.a plate numbers), changed its address 1880-1889 to Rua dos Ourives, 9. After various other family shifts, including the death of Frederico’s widow in 1906, A[ugusto] Guigon & C¹.a joined Carlos do Nascimento e Silva at Rua Sete de Setembro, 106, publishing about 100 pieces before Castro Lima & C¹.a in 1909 established Casa Guigon on the same street at no. 134 (during the next decade publishing about 300 pieces).
Starting as piano tuners in 1869, and in 1873 enlarging their business to piano reconstruction, the firm of Eduardo & Francisco Buschmann in 1881 joined Manuel António Gomes Guimarães to form the music publishing firm of Buschmann & Guimarães, with headquarters at Rua dos Ourives, 52. By 1897 this firm had published some 3500 items with plate numbers. After a name change to Buschmann, Guimarães & Irmão, the firm published another approximately 5000 pieces before closing operations in 1916. The firm's repertory of Brazilian light music composers at the turn of the century. The firm also specialized in collections of salon pieces with such titles as Noites alegres, Perolas dos salões, and Proezas musicais.

The firm of Vieira Machado & Cia established in 1893 (V.M. & Cia, plate numbers) published almost exclusively Brazilian music (sole publisher of works by Glauco Velásquez, 1884–1914). By 1922 (after changes of address to Rua do Ouvidor, 147, before 1908; and 179 on the same street in 1911) the firm's plate numbers had ascended to about 1800 (many with dates). In 1925 Guilherme Fontainha, new owner of the firm started with new plate numbers; his series was continued by Fortunato Alves Pereira the next year (F. A. P. plate numbers run to about 800). Sebastião Lima & Cia bought the firm in about 1934. Works in the Catálogo das Edições Vieira Machado e suc. are now distributed by Irmãos Vitale at São Paulo.

Other publishers active at the turn of the century included a firm started in 1891 by Alfredo Fertin de Vasconcellos, who during the next biennium issued a valuable Gazeta Musical (address, Rua do Carmo, 25) with articles on theory, history, events, and musicians' lives. Carlos do Nascimento e Silva (N.S. & Cia plate numbers) published over 200 items between 1909 and 1920. After long life as a manufacturer of pianos (from 1851), the firm formerly in the hands of the brothers Cristiano Carlos João and Cristiano Guilherme Augusto Wehrs, which was located at Rua do Cano, 175 (from 1879), branched out into music publishing around 1900, headquartered at Rua de Carioca, 47. By 1925, C. Carlos J. Wehrs (antiga casa Ed. Brasileira C. Wehrs) had issued over a thousand pieces. Thereafter denominated Carlos Wehrs Cia, the firm did great service to Francisco Braga (1868–1945), Luciano Gallet (1893–1931), Alberto Nepomuceno (1864–1920), Francisco Mignone (1897–1986) and others, by publishing their early works. This firm published at least two catalogues (some 5000 items) and from November 1928 to April 1931 issued a valuable music periodical, Weco, directed by Gallet (collaborators included Mário de Andrade and Luiz Heitor Corrêa de Azevedo). The firm with store located at Rua do Ouvidor, 153, ceased doing business in 1975.

Casa Carlos Gomes-Eduardo Souto & Cia at Rua Gonçalves Dias, 75, began publishing light music in 1920. In the same year Casa Viuva Guerreiro began doing the same at Rua Sete de Setembro, 169. Both firms were short-lived. On the other hand, long-lived Editora Vozes Ltda. at nearby Petrópolis published between 1910 and 1957 large quantities of sacred music—much of it by the Franciscans resident in Brazil, Pedro Sinzig (1876–1952) and Basílio Röwer. Each issue of their magazine Musica Sacra, published from 1941 to 1959, was accompanied by a Suplemento Musical that included works for choir and organ. Among Sinzig's many publications, 613-page Pelo mundo do som-Dicionário musical (Rio de Janeiro: Livraria Kosmos, 1945, 1947; 2d ed., 1959) contained valuable Brazilian sacred music data.

SÃO PAULO

Henrique Luiz Levy (Dehlingen, France, December 10, 1829; São Paulo August 14, 1896) sold fancy goods upon arriving at São Paulo in 1848. Expanding into music instruments (until 1891 in Rua da Imperatriz, which is now Rua Quinze de Novembro), the two sons Luiz and Alexandre (Levy Filhos) began publishing sheet music with plate numbers in the last decade of the last century. By 1929 the Casa Levy had published more than 400 items (“L.F.” = Levy Filhos; “L.I.” = Levy & Irmão). After moving to Rua Azpilcueta, 547, the Casa Levy stock in 1974 became the property of Irmãos Vitale.

The Italian immigrant Antônio Di Franco (Rua São Bento, 59) published a Catálogo in 1919 listing more than 700 sheet music publications. The Estabelecimento Musical Sotero de Sousa Ed. (Rua Libero Badaró, 135) in 1915 began publishing sheet music with plate numbers that reached 200 by 1920. Its successor, Casa Sotero, published its 22nd catalogue in 1928 (listing 3530 published items). By 1940—after various reorganizations and changes of name—the then successor firm under the rubric I.M.L. (Impressora Moderna Ltda. at Rua Álvaro de Carvalho, 5A) boasted a catalogue of some 5500
In September of 1923 Vicente Vitale (b São Paulo May 8, 1903, son of Nicola and Eugenia Sabatino Vitale) set up shop at São Paulo, and the next year began publishing both Brazilian and foreign light music. Incorporating next year with his brothers Emilio and thereafter with Joao (b September 4, 1900), Afonso (October 26, 1907), and Jose (July 10, 1905) the group took the name of Empresa Editora Musical Irmãos Vitale (located at Rua Conselheiro Ramalho, 187). In 1931, with the acquisition of the Edicao Brasilia de Nicollini e Pó, Vitale Irmãos began competing with foreign firms in the publication of standard European classics. Next, the firm engaged Joao de Sousa Lima as artistic director. By shrewdly mixing commercial music (itemized in a 125-page catalogue published in 1970) with the more prestigious Brazilian composers of serious music (Villa-Lobos, Lorenzo Fernandez, Osvaldo Lacerda, Marlos Nobre, and their ilk), Vitale Irmãos after World War II took the lead in the entire nation. Periodically after 1950 the firm issued thematic catalogues of all the works required or recommended in Brazilian conservatories, graded in order of difficulty. In 1973, to celebrate its 50th year, Vitale Irmãos issued a Suplemento Vitale. Periodic catalogues of teaching materials and of classified instrumental music reached distributors throughout the nation. Beginning in 1942 the firm maintained its chief store in São Paulo at Rua Direita, 115.

In 1926 G. Ricordi opened a São Paulo branch in Avenida Brigadeiro Luis Antonio. Ricordi Brasileira S/A opened its doors in 1943 at Rua Conselheiro Nébias 1136, and in a 102-page catalogue issued in 1973 vaunted its interest in such well-known living natives of the country as Camargo Guarnieri, Gilberto Mendes, Guerra Peixe, Jose Siqueira, Claudio Santoro, Marlos Nobre, and Bruno Kiefer.


RECIFE

In 1843 Typographia Santos & Cª, printed at Recife Joseph Fachinetti's Tratado scientico methodico-pratico de contraponto. In 1851 Typographia Imparcial da Viuva Roma (Rua da Praia, 55) issued an Indicador dos acordos para violao by Miguel Jose Rodrigues Vieira (b near Chaves, Portugal, 12 July 1820, arrived in Brazil aged 18). According to Francisco Augusto Pereira da Costa ("Estudo sobre as artes em Pernambuco," Revista do Instituto Archeologico e Geografico Pernambucano, no. 54, 1900) the first Imprensa de Musica in Recife (Rua Bela, 28) published Madrugada, a set of valsas for piano in 1852, and in the same year Salto for flute and Luisada for guitar.

In about 1870 Victor Préalle transferred from Rio de Janeiro to Recife. Already by 1899—now located at Rua Barao da Vitória—the firm of Préalle & Cª. succ. de Victor Préalle had published 390 pieces with plate numbers, the majority by northeastern Brazilian composers. Among them were António Henrique Albertazzi (1830-1888), Francisco Libanio Colas (1830-1885), Misael Domingues (1857-1932), Euclides Fonseca (1854-1929), and António Rayol (1855-1905). Other sheet music publishers at Recife included Eduardo Paiva (from 1913) and Azevedo Júnior & Cª (from ca. 1920 to 1935).

BELÉM

In about 1869 M. J. da Costa e Silva began publishing music at Belém—continuing to the end of the century. This firm issued the works of the paramount composers born at Belém, Henrique Eulàlio Gurjao (1834-1885) and Clemente Ferreira Júnior (1864-1917). In 1871 Carlos Wiegandt, emigrant from Germany introduced lithography at Belém. Although during the rubber boom the firms M. J. da Costa e Silva, Joao Mendes Leite (from 1895), Bazar Ideal de L. Santos & Cª, Livraria Universal de Tavares Cardoso & Cª (from 1900), and Livraria Bittencourt, de R. L. Bittencourt & Cª sent most of their pieces by Pará composers to be engraved at Leipzig, Wiegandt before 1900 also engraved a substantial amount of music at Belém itself.
Alma, Vida, e Coração

Modinha

Do III.º e Rev.º Snr. Marinho
Musica do Compositor J[oseph] Fachinetti
Oferecida a III.ª Snr. Dª Maria Albertina Guerra
A tua loura madeixa
Faz em mim tal sensação
Que enlaçar nella quizera
Alma, vida, e coração.

De tua testa o fulgor
Hé objecto de paixão
Hé flamma que electriza
Alma, vida, e coração.

As qualidades moraes
Tem em ti tal perfeição
Que possues da Divindade
Alma, vida, e coração.

Depois que as tuas virtudes
Fizerão minha affeição,
Conheci, que existe em mim
Alma, vida, e coração.

Para gozar de teus dotes,
Toda a infinita expansão
Não, não basta possuir
Alma, vida, e coração.

A beleza da tua Alma,
Hé dos Ceos emanação
Dos mortaes ella cativa
Alma, vida, e coração.

Não adoptas do teu sexo,
A commum ingratidão
Até nisto hé em ti rara,
Alma, vida, e coração.

Aceita ó Bella, recebe,
Como devida oblação
Quanto tenho de mais bello,
Alma, vida, e coração.
OTHER CITIES

At Manaus (Amazonas) João Donizetti Gondim, native of Ceará, opened a Casa Editora Donizetti in Rua Henrique Martins, 6, that between 1917 and 1930 published chiefly salon music, some of it by him and by his brother Francisco. All of it was engraved at São Paulo.

At Salvador (Bahia) were located before 1900 the lithographers M. L. D’Araujo, Jourdan & Wirz, and Moura (the latter at Rua de Santa Bárbara, 13). In 1863 the Typographia de Camilo de Lélis Masson & Cia (Rua de Santa Bárbara, 3) published Manuel António Justo’s Compendio breve de música teórica. Loja Leão of Jesuíno Sobrinho & Cia moved in 1921 from Praça do Comércio, 39, at Salvador, to Rua Conselheiro Dantas, 12—during the next decade publishing by local composers salon pieces that were almost invariably printed at São Paulo. Between 1918 and 1927, sheet music published by local firms at Fortaleza (Ceará), Belo Horizonte (Minas Gerais), Curitiba (Paraná), and Porto Alegre (Rio Grande do Sul)—following examples set at Salvador and Manaus—was likewise engraved or printed as a rule at São Paulo.

Bibliography


