

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 *Noticia 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 Muzica para uzo 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 valsas, contradanças, and other popular dances with the title *Terpsichore Brasileira*. The two earliest Brazilian music periodicals began publication in 1834 (*Lyra de Apollo Brasileiro*) and 1837 (*Terpsichore Brasileira*). 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 a mão que me condena

Modinha

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

VOZ.

Bei—jo a mão que me con—

PIANO.

de—na a ser sempre des—gra—

ça—do o be—de—ço ao meu des—ti—no

res—pei—to e po—der do fa—do

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 & C^{ia}. 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



O Livro de ouro dos pianistas A 2 e 4 mãos. Rio de Janeiro. Salmon e C^{ia} Successores de P. Laforge. Rua dos Ourives, N^o 60, 1854 [–1857]. Liszt's name does not entwine the garland surrounding the title. Instead, Sigismund Thalberg (1812–1871), who paid Brazil his first visit in 1856, heads the company of named pianists. Like Thalberg, all the others published voluminously: Ferdinand Bayer (1803–1863), Henri-Louis-Charles Duvernoy (1820–1906), Henri Herz (1803–1888), Franz Hünten (1793–1878), Adolphe-Clair Le Carpentier (1809–1869), and Henri Rosellen (1811–1876). Although unknown to modern lexicography, G. Redler enters Franz Pazdírek's *Universal-Handbuch der Musikliteratur* with 160 opus numbers and such extras as a Cats quadrille, a Rats quadrille, and a Souvenir de Beethoven quadrille.

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 *Mauricinas* (1849), a collection of 63 songs and walses 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 Sñr. A. A. de Oliveira
 Musica do Sñr. Raphael C[oe]lho M[achado]

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**CANTO** *Largo* (Ten.)

Já sen-tin-gulo em meu pei-to To-da l-dade de rap-

**PIANO**

ta-re; Já sen-tin-gulo em meu pei-to To-da l-dade de rap-

tu-re; *A* spi-nho fe-li-ci-da-de *A*

mi-nho fe-li-ci-da-de Re-sis-te na ce-pel-

The musical score is presented in four systems. Each system consists of a vocal line (CANTO) and a piano accompaniment (PIANO). The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The tempo is marked 'Largo' and the vocal part is for a Tenor. The lyrics are in Portuguese and describe a feeling of love and happiness. The score includes various musical notations such as notes, rests, and dynamic markings like 'A'.



(A piacere)

(Rit.)

ta-ra E-xis-to na se-pul-tu-ra Ah! quanto he triste Assim vi-ver!

All:

Ah! quan-to he tris-te as-sim vi-ver! An-tes, oh! Ce-os,

an-tes mor-rer. Ah! quan-to he triste as-sim vi-ver! an-tes oh! Ce-os

(Rit.) (Ad lib.) D.C.

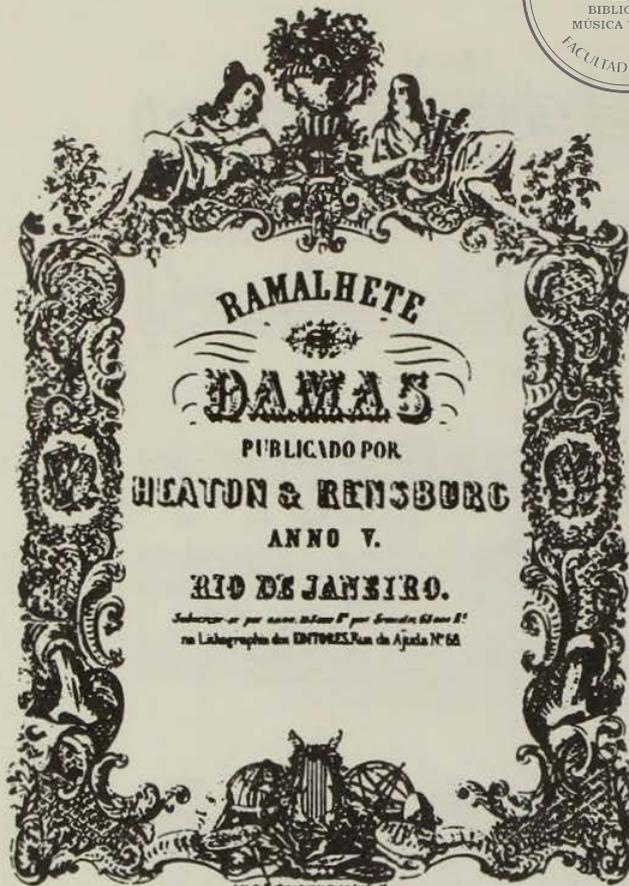
an-tes mor-rer an-tes oh! Ce-os an-tes mor-rer.

I

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

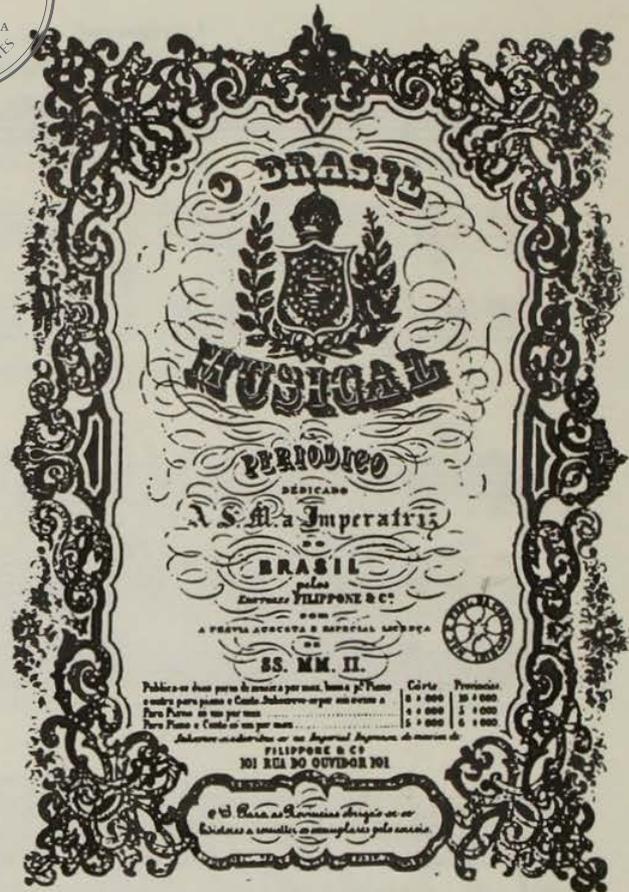
II

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.



Ramalhete das Damas publicado por Heaton & Rensburg, Anno V. Rio de Janeiro. Subscrive-se por anno, 10\$000 R<sup>5</sup> por Semestre 6\$000 R<sup>5</sup>. na Lithographia dos Editores, Rua da Ajuda N<sup>o</sup>. 68. Lith. de Heaton & Rensburg, r. d'Ajuda, 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 e C<sup>ia</sup> at Rua dos Latoeiros (now Rua Gonçalves Dias), 59, in 1846, became in 1847 the Imperial Imprensa de Música de Filippone e C<sup>ia</sup>, 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



*O Brasil Musical*, Periodico dedicado A.S.M. a Imperatriz do Brasil pelos Editores Filippone & C.<sup>a</sup> com a previa augusta e especial licença de SS. MM. II. Publica-se duas peças de musica por mez, huma p.<sup>a</sup> Piano e outra para piano e Canto. Subscrive-se por seis mezes a // Côrte. 8\$000 // Provincias. 10\$000. // Para Piano só um por mez // 4\$000 // 5\$000. // Para Piano e Canto só um por mez // 5\$000 // 6\$000. // Subscrive-se e distribuese na Imperial Imprensa de musica de Filippone & C.<sup>a</sup>, 101 Rua do Ouvidor 101, NB Para as Provincias obrigãose os Editores remetter os exemplares pelo correio.

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

## AS NOITES



As Noites no Rio de Janeiro. Collecção de Peças difficeis para Piano. Rio de Janeiro, Imp. Imprensa de Musica de Filippone e Tornaghi, Rua do Ouvidor, 101.

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.

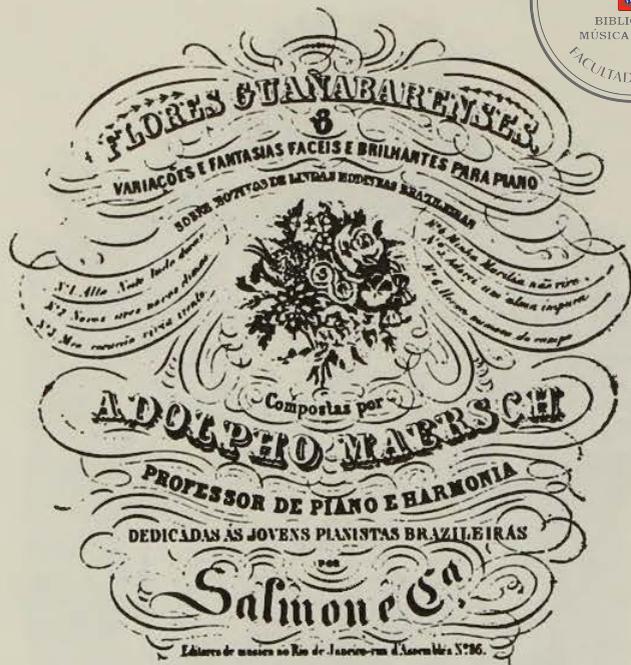
In 1842 Raphael Coelho Machado published at Rio de Janeiro the first musical dictionary in the Portuguese language, *Diccionario musical* (Typographia Franceza, 275 pp.; 2d ed., Typographia do Commercio, 1855, 282 pp.; 3d ed., Garnier Livreiro, undated, 280 pp.). After a two-year partnership 1854–1856 with the publisher Honório Vaguer Frion (Rua dos Ourives, 61: Frion & Raphael), Machado operated his own piano selling firm and publishing house at Rua da Quitanda, 43. In 1861 he published both piano solo and piano-vocal scores of Carlos Gomes's first opera, *A Noite do Castello* (Luiz Heitor Corrêa de Azevedo, *Relação das óperas de autores brasileiros* [Rio de Janeiro: Ministério da Educação e Saúde, 1938], p. 37).

In 1852 Bento Fernandes das Mercês—like

A Lyra do Trovador publicação musical. Publica-se tres escolhidas peças de musica por mez sendo duas para piano só otra para piano e canto. Assigna-se por anno a 10\$000 p<sup>a</sup>. a Côte; e a 12\$000 p<sup>a</sup>. as Provincias, obrigando-se o Editor a remetter os exemplares pelo correio. Taõbem se assigna p<sup>a</sup>. piano só por 7\$000 e canto 4\$000 p<sup>a</sup>. a côrte e p<sup>a</sup>. as Provincias, piano só 8\$000 e canto 5\$000. Assigna-se e destribue-se no Imperial estabelecimento de T.B. Diniz Praça da Constituição N<sup>o</sup>. 11. Rio de Janeiro, Litho. d'Aranha & C<sup>a</sup>. R. do cano, 59.

This periodical containing operatic selections lasted from 1856 to 1858.

Machado a publisher with higher aspirations than potpourris—established the firm of Mercês & C<sup>ia</sup> at Praça da Constituição, 19. Later that same year he joined Imprensa Salmon e C<sup>ia</sup> (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,



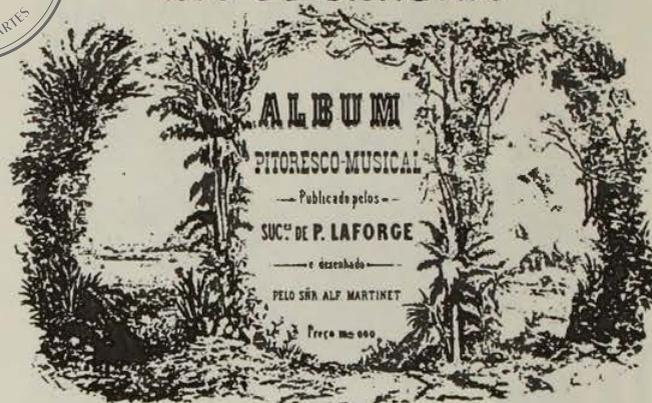
Propriedade dos Editores.

Flores Guanabarenses. Variações e fantasias faceis e brilhantes para piano sobre motivos de lindas modinhas Brasileiras N° 1, Alta Noite tudo dorme. N° 2, Novos ares novos climas. N° 3, Meo coração vivia izento. N° 4, Minha Marília não vive. N° 5, Adorei um alma impura. N° 6, Herva mimoza do campo. Compostas por Adolpho Maersch, Professor de piano e harmonia dedicadas as jovens pianistas Brasileiras, Salmon e C.<sup>a</sup> Editores de musica no Rio de Janeiro-rua d'Assemblêa N° 36. Propriedade dos Editores.

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 Préalles 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 Thiago Henrique Canongia. 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

## RIO DE JANEIRO



60 RUADOS OURIVES 60.

Rio de Janeiro, Album Pitoresco-Musical, Publicado pelos Suc.<sup>os</sup> de P. Laforge e desenhado pelo Sñr. Alf. Martinet, Preço 10\$000 // 60 Rua dos Ourives 60.

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-Chesnay 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 Narcizo 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 1900, 5747 in 1905, 6605 in 1910, 7426 in 1915, and 8171 in 1920. The 62-page *Catálogo geral das publicações musicais de E. Bevilacqua & Cia* 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 &



C<sup>ia</sup> adopted the logo *labor omnia vincit*. Two years after the firm in 1905 moved to Rua do Ouvidor, 151, Eugénio Bevilacqua died. In 1911 the firm moved to no. 187 on the same street and to no. 145 in 1913—that year issuing an 82-page *Catálogo das edições Bevilacqua* itemizing some 7000 pieces. Under the management of Eugénio's son, Eduardo, the firm's fortunes declined, and from 1925 to 1929 the company—now at Rua do Ouvidor, 115—was in the hands of the Viuva Bevilacqua; in 1930 she sold the firm's catalogue to A. Tisi Neto. However, Adélla Bevilacqua, daughter of Eugénio, bought it back in 1941, designating Mangione & Filhos as sole selling agents. Among the more than 70 Brazilian composers then in the Bevilacqua catalogue were Francisco Braga (1868–1945), Carlos Gomes (1836–1896), Francisca Gonzaga (1847–1935), Leopoldo Miguez (1850–1902), Abdon Milanez (1858–1927), Ernesto Nazareth (1863–1934), Alberto Nepomuceno (1864–1920), and Henrique Oswald (1852–1931).

Narcizo José Pinto Braga, who was Isidoro Bevilacqua's partner from 1857 to 1865, in 1866 opened his own shop at Rua dos Ourives, 62. In 1867 he began using plate numbers in his sheet music publications that from the outset included many operatic fantasies by the concert pianist Arthur Napoleão (1843–1925), and numerous difficult pieces by Louis Moreau Gottschalk, who in 1869 died at Rio de Janeiro. In February of 1869, Narcizo purchased the catalogues of the five Rio de Janeiro publishers Januário da Silva Arvellos, N. Garcia, Sucessores de Laforge, Raphael Coelho Machado, and J. C. Meirelles—thus at a stroke starting the catalogue with some 1540 items. Since September 1869 in partnership with Napoleão, Rua dos Ourives, 60–62, the firm published in 1871 a 55-page *Catálogo das músicas impressas no imperial estabelecimento de pianos e músicas de Narcizo & A. Napoleão*. Six years later Arthur Napoleão left the partnership to establish in 1878 an independent firm headquartered at Rua do Ouvidor, 89, in a building of the *Diário do Rio* that afforded him space not only for music printing but also for a concert hall.

From January 1879 through December of 1880, Napoleão—now joined by Leopoldo Miguez—published a weekly *Revista Musical e de Bellas Artes* that contained long music history, biographical, and instrument articles, written by the prominent critics Alfredo Camarate, Oscar Guanabara (1851–1937), André Rebouças, Alfredo d'Escragolle Taunay (1843–1899), and others. 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 *Il Guarany*.

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 C<sup>ia</sup> de Música e Pianos, Sucessora de A. Napoleão; and in 1893 to A. Napoleão & C<sup>ia</sup>. 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, Araujo C<sup>ia</sup> became sales agents for Napoleão publications, and in 1915 published a 209-page *Catálogo geral da casa A. Napoleão de Sampaio, Araujo & C<sup>ia</sup>*. 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. & C<sup>ia</sup> 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 & C<sup>ia</sup> joined Carlos do Nascimento e Silva at Rua Sete de Setembro, 106, publishing about 100 pieces before Castro Lima & C<sup>ia</sup> 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 Brazilians included at least a dozen of the most popular 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 & C<sup>ia</sup> established in 1893 (V.M. & C<sup>ia</sup>. 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 & C<sup>ia</sup> 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. & C<sup>ia</sup> 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 & C<sup>ia</sup>, 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 pub-

lishing 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 & C<sup>ia</sup> 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 António 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

pieces. Later Editora Litero-musical Tupi at Rua Sete de Abril, 176, sold its catalogue to Casas Editoras Musicais Brasileiras Reunidas (CEMBRA) Ltda., a consortium dominated by Irmãos Vitale.

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 João (*b* September 4, 1900), Afonso (October 26, 1907), and José (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 Edição Brasília de Nicollini e Pó, Vitale Irmãos began competing with foreign firms in the publication of standard European classics. Next, the firm engaged João 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 Fernández, 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 Nêbias 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, José Siqueira, Cláudio Santoro, Marlos Nobre, and Bruno Kiefer.

In addition to Vitale Irmãos, São Paulo saw I. Chiarato & C<sup>ia</sup>. Ed. start publishing sheet music at Rua Santa Ifigenia, 28, in 1928; Estevan Scianguila Mangione at Rua da Liberdade, 96 in 1927; Bandeirante Editora Musical Ltda. at Rua do Seminário 165/2<sup>o</sup> andar in 1945. In 1966 Enrique Lebendiguer bought the stock of Editora Santos Dumont, and in 1972 that of Bandeirante Editora Musical Ltda., forming thereby the Grupo Editorial Fermata. Having in 1968 bought the *Catalogo Ed. Arthur*

## RECIFE

In 1843 Typographia Santos & C<sup>ia</sup>. printed at Recife Joseph Fachinetti's *Tratado científico methodico-practico de contraponto*. In 1851 Typographia Imparcial da Viuva Roma (Rua da Praia, 55) issued an *Indicador dos acordos para violão* by Miguel José 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 Archeológico e Geográfico Pernambucano*, no. 54, 1900) the first Imprensa de Música 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 Víctor Préalles transferred from Rio de Janeiro to Recife. Already by 1899—now located at Rua Barão da Vitoria—the firm of Préalles & C<sup>ia</sup> suc. de Víctor Préalles had published 390 pieces with plate numbers, the majority by northeastern Brazilian composers. Among them were António Henrique Albertazzi (1830–1888), Francisco Libanio Colás (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 & C<sup>ia</sup> (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 Eulálio 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, João Mendes Leite (from 1895), Bazar Ideal de L. Santos & C<sup>ia</sup>, Livraria Universal de Tavares Cardoso & C<sup>ia</sup> (from 1900), and Livraria Bittencourt, de R. L. Bittencourt & C<sup>ia</sup> 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.

## Modinha

Do Ill.<sup>mo</sup> e Rev.<sup>mo</sup> Snr. Marinho  
 Musica do Compositor J[oseph] Fachinetti  
 Offerecida a Ill.<sup>ma</sup> Snra. D.<sup>na</sup> Maria Albertina Guerra

*Cantabile lento*

PIANO

CANTO *dol*

*con sentimento*

tu a lou-ra ma-dei- xa Paz em mim tal sen-sa-  
 raõ Que enla-çar nel-la qui ze-rra Alma,  
 vi-da, e co-ra-çãõ: De tu a tes-tan-ful-

The musical score is written in 6/8 time and consists of three systems. Each system includes a piano accompaniment part (treble and bass clefs) and a vocal line (treble clef). The tempo is marked 'Cantabile lento'. The lyrics are in Portuguese and describe a state of peace and love. The piano part features a steady accompaniment with some melodic lines. The vocal line is marked 'dol' (dolce) and 'con sentimento' (with feeling). The score ends with a double bar line and a repeat sign.

gôr Hé ob-je-cto de paixão

Hé flamma que electriza Al-ma,

vi-da e cor-ação hé flam-ma que ele-ctri-za al-ma,

vi-da, e cor-ação.

## I

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.

## II

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.

## III

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

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

## IV

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

Acceita 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. I. D'Araujo, Jourdan & Wirz, and Moura (the latter at Rua do Julião, 13). In 1863 the Typographia de Camilo de Lélis Masson & C<sup>ia</sup> (Rua de Santa Bárbara, 3) published Manuel António Justo's *Compendio breve de música theórica*. Loja Leão of Jesuino Sobrinho & C<sup>ia</sup> 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.

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