

Foreword

Half a century has passed since the founders of Latin-American musicology, Robert Stevenson, Francisco Curt Lange, and Samuel Claro, began to call attention to the existence of numerous musical archives across the Americas, and to the need to uncover and examine their holdings. This situation has now improved considerably. Thanks to the efforts of their disciples and followers, it has been not only possible to expand upon their research, but also to locate many new repositories of colonial music. Significant improvements have taken place, notably in the organization of archives and in the publication of catalogues. Numerous documents have been adequately treated and preserved for the benefit of future generations. An ample and systematic study of the documentation held in both American and European archives has elucidated many aspects of the history of colonial music in the New World.

Musicians, especially in the Americas, supported this effort and incorporated the musical heritage of the American Renaissance and Baroque into their early music programs and academic endeavors. Today, Renaissance and Baroque music from Mexico, Peru, Bolivia, Brazil, and other countries across the Americas can be heard in churches and concert halls all over the world, including Australia, Hong Kong, Tokyo, South Africa, Russia, and Poland. The most prestigious record labels have welcomed this repertoire into their studios, with a certain fascination and preference. New musical ensembles emerged in Europe and in the Americas, specialized in the early music of the New World.

An important landmark was the foundation, in the late sixties, by the Archbishop of Mariana, D. Oscar

de Oliveira, of the Museu da Música, an institution intended to house early musical manuscripts from Minas Gerais. There, the music from cathedrals, parish churches, salons, and private collections found a special place for its preservation, cataloguing, study, and dissemination, sparking a movement that resulted in the safeguarding of dozens of other musical archives throughout Brazil. Three decades later, a new generation of Brazilian scholars emerged, and an important musicological school was established, gaining international recognition and prestige. The results of this process were surprising. The copious documentation of Brazilian music from past centuries began to be incorporated into music history books, national and international concerts, publishing and recording projects, as well as radio and television programs.

The documentation at the Museu da Música de Mariana was the basis for the publication and the recording of nine volumes of scores and CDs, containing 51 Brazilian works from the eighteenth and nineteenth centuries, through the project *Acervo da Música Brasileira / Restauração e Difusão de Partituras* (Fundação Cultural e Educacional da Arquidiocese de Mariana, Petrobras, Santa Rosa Bureau Cultural, 2001-2003). Paulo Castagna and his colleagues now embark on another important editorial project, entitled *Patrimônio Arquivístico-Musical Mineiro*. The present publication of the first set of three volumes, featuring both sacred and profane works from Minas Gerais, stands out as a remarkable musicological achievement not only in Brazil, but also on an international level. The first and second volumes contain, respectively, sacred works by

José Joaquim Emerico Lobo de Mesquita (1746?-1805) and Jerônimo de Sousa (fl.1721-1826), while the third one comprises orchestral works by Francisco Valle (1869-1906), a romantic-era composer who wrote songs, sonatas, and other works for piano, as well as symphonic poems and orchestral pieces, at least one of which was inspired by Brazilian popular motives.

The present volume includes four works ascribed to Jerônimo de Sousa, but given the profusion of namesakes active in Vila Rica during the eighteenth and nineteenth centuries, it is in doubt whether these pieces were written by one or by various composers. At any rate, these compositions, all of them religious, were written for the typical ensemble of the period: four voices (SATB), violins I and II, viola, bass, and flutes I and II, with or without French horns I and II. The works are: *Salve Regina* (Antiphon of the Blessed Virgin Mary, PAMM 10), *Vide Domine, quoniam tribulor* (Antiphon of Septenary of the Sorrows of the Blessed Virgin Mary, PAMM 11), and one of his *Litanies of the Blessed Virgin Mary* (PAMM 12), as well as the *Matins of Saint Anthony* (PAMM 13), which occupies the greatest number of pages in the volume.

The researchers Aluizio José Viegas, Carlos Alberto Figueiredo, Marcelo Campos Hazan, and Paulo Castagna were sensitive not only to the editorial questions involved, but also to the religious message conveyed by the music. Concise but clear explanations about the liturgical contexts of these compositions valorize their work, and assure the proper observation of the ceremonial aspects of the repertoire. The researchers also took care to comment on style, thus contributing to a better understanding and interpretation of the repertoire.

The music composed in the Americas in past centuries has lost none of its beauty, its message, or its power to convert, to elevate thoughts toward God, and to transform the sentiments of mankind. The art of music, and sacred music in particular, speaks today with the same force and attraction that it always has. Men and women of the twenty-first century, in Brazil or anywhere in the world, can find in it the sacred history of their nation, as well as the motivation for constructing a more just world, one of peace, tolerance, and love. Congratulating the scholars, the institutions, and everyone else involved in the project, we hope that this music can find its place in concerts and in worship in Brazil and all over the world.

Piotr Nawrot

WT Adam Mickiewicz University (Poznań, Polónia)