

Introduction

Minas Gerais is the site of one of the most significant concentrations of musical archives in Brazil and the Americas. In addition to at least fifteen large repositories, it also boasts hundreds of smaller archives and collections, belonging to musical corporations, as well as to administrative, religious, and educational institutions, whose holdings remain musicologically unexplored. This notwithstanding, music has yet to be sufficiently considered as a component of the national historical and artistic patrimony, and it is largely absent from public initiatives of protection and revitalization.

Given the absence of a Brazilian patrimonial policy that takes music into account, the works preserved in early manuscripts and prints have not yet been contemplated as a category in their own right. Actually, the idea of a musical patrimony has already taken hold, but only under the concept of intangible heritage, which encompasses the living traditions of a given region. By contrast, the music produced and/or cultivated in the past centuries, accumulated in hundreds, perhaps thousands of archives across the country, has not yet attracted the type of attention enjoyed by architecture, sculpture, painting, and the other visual arts, which have been already recognized as historical and artistic patrimony. In this sense, the present series aims to incorporate the music of the past, preserved in documents, into the modern concept of music-archival patrimony, within the broader category of musical patrimony, and to

advocate its preservation, dissemination, and study as worthy of institutional attention.¹

More than fifty years have passed since the publication of Francisco Curt Lange's *Archivo de Música Religiosa de la "Capitania Geral das Minas Gerais" (Siglo XVIII), Brasil* (Mendoza: Universidad Nacional de Cuyo, 1951), the first musicologically-informed anthology of early Brazilian music. Since then, musicologists have increasingly researched, catalogued, and edited the music preserved in Brazilian archives, especially in Minas Gerais, for the purpose of reviving it to new audiences and making it available for academic study. Previous editorial initiatives devoted to the music-archival patrimony of Brazil have produced isolated volumes, as well as multi-volume series aiming at the publication of a more substantial number of works. The main editorial series dedicated to the early Brazilian music-historical repertoire are chronologically listed as follows:

1. *Coleção Música Sacra Mineira* (Funarte): 77 individual works (late seventies) and 1 catalogue (1997).
2. Works by José Maurício Nunes Garcia (Funarte 1978-1984): 9 volumes edited by Cleofe Person de Mattos.
3. Reprint of 12 selected works from *Coleção Música Sacra Mineira* (Funarte, 2000): 1 volume.
4. *Música do Brasil Colonial* (Editora da Universidade de São Paulo, from 1994): 2 volumes devoted to the sacred and 2 to the romantic repertoire.

¹ "Methodological perspectives for the study of the Brazilian music-archival patrimony" was the theme of the VI Encontro de Musicologia Histórica (Juiz de Fora: Centro Cultural Pró-Música, 22-25 jul. 2004). The annals were published by the same institution in 2006.

5. *Editorial Baluarte* [1995]: 3 volumes.
6. *Música Brasileira* (Editora da Universidade de São Paulo, from 1999): 4 volumes.
7. *Acervo da Música Brasileira / Restauração e Difusão de Partituras* (Fundarq, Petrobras e Santa Rosa Bureau Cultural, 2002-2003): 9 volumes of scores and CDs.
8. *Música no Brasil - séculos XVIII e XIX* (Funarte, 2002): 6 volumes; volume 6 reprints the 12 selected works from *Coleção Música Sacra Mineira*.
9. *Criadores do Brasil* (Orquestra Sinfônica do Estado de São Paulo, from 2002): 45 works (from the eighteenth, nineteenth, and especially the twentieth century).
10. *Ouro de Minas* (Editora Pontes, 2005): 20 individual works.

The series Patrimônio Arquivístico-Musical Mineiro is part of this trend and thus benefits from an undeniable methodological heritage bequeathed by the scholars who contributed to the above-cited series, numbering over twenty, as well as the authors of the individual volumes. The foremost contribution, however, comes from the series *Acervo da Música Brasileira*, which consolidated previous achievements and reached new important results, not only in its editorial focus, but also in its approach to the musical documents and the historical data, thus becoming a model for publications in Brazil and abroad. The present series also draws inspiration from various international methodological contributions. In this sense, it is related to the projects undertaken in Latin America by Aurelio Tello, Bernardo Illari, Dieter Lehnhoff, José Antonio Caro de Boesi, Juan Manuel Lara Cardenas, Leonardo Waisman, Luis Szarán, Miriam Escudero, Omar Morales, Piotr Nawrot, and many others who expanded both quantitatively and qualitatively the pioneer contributions of Francisco Curt Lange, Samuel Claro, and Robert Stevenson.

The series *Acervo da Música Brasileira* exhibited significant methodological advances, including the precise identification of the selected sources, the detailed description of the editorial interventions (a critical apparatus is included), and the explanation of the criteria adopted. The present series relies upon the methodology and the editorial experience developed in *Acervo da Música Brasileira*, but not without a few of its own innovations:

- The examination of as many sources from as many repositories as possible, instead of privileging a single source from one archive.
- The publication of all accompanying texts, scores, and vocal-instrumental parts in a CD-ROM included in each volume.
- The inclusion of English translations in the printed volumes and CD-ROMs.

- The selection of a repertoire that is not exclusively sacred or from the colonial period.
- The inclusion of introductory texts by guest scholars, discussing the composers and their personal and professional milieus.

The series Patrimônio Arquivístico-Musical Mineiro is being implemented by the Secretaria de Estado de Cultura de Minas Gerais, which for the first time fully recognizes the importance of editing and promoting the music of the past, thanks to the entrepreneurial vision of Secretary of Culture Eleonora Santa Rosa. The continuation of this series must be secured so that new composers and new works can be revived, considering the vast amount of music that cannot reach audiences and scholars without projects such as the present one. More than locating, organizing, and cataloguing archives, as well as, following an international trend, making their holdings digitally available through the internet, editing is an activity that is crucial to musical performance and appreciation.

As for the repertoire, the series Patrimônio Arquivístico-Musical Mineiro comprises works by composers who were either born in or were intimately associated with Minas Gerais, and who have been deceased for more than seventy years. This output has fallen into public domain, in accordance with Brazilian copyright law (Law 9,610, of February 19, 1998, in substitution of Law 5,988, of September 14, 1973), and can thus be defined as musical patrimony of Minas Gerais. This encompasses works from the eighteenth, nineteenth, and the beginning of the twentieth century by composers who lived partly or entirely in Minas Gerais, or whose pieces are predominantly housed in Minas Gerais archives. The series privileges works that have not yet been published or that were printed in very limited numbers, or were prepared based on criteria that do not meet current needs. This is the case of Funarte's *Coleção Música Sacra Mineira*, except for the aforementioned twelve pieces reprinted in 2000 and 2002.

In general, the present project was very well received during the visit to the archives, and immensely benefited from the cooperation of their keepers, who contacted other repositories and even contributed with valuable information. Sixteen archives from the states of Minas Gerais, São Paulo, and Rio de Janeiro were consulted and are alphabetically listed as follows:

1. Arquivo da Cúria Metropolitana de São Paulo (SP)
2. Arquivo Eclesiástico da Arquidiocese de Diamantina (MG)
3. Arquivo Francisco Valle (São Paulo - SP)
4. Arquivo Histórico Monsenhor Horta da Universidade Federal de Ouro Preto (Mariana - MG)
5. Arquivo Vespasiano Gregório dos Santos (Belo Horizonte - MG)

6. Biblioteca Alberto Nepomuceno da Escola de Música da Universidade Federal do Rio de Janeiro (RJ)
7. Casa de Cultura de Santa Luzia (MG)
8. Casa dos Contos (Ouro Preto - MG)
9. Laboratório de Musicologia da Escola de Comunicações e Artes da Universidade de São Paulo (SP)
10. Museu Carlos Gomes do Centro de Ciências, Letras e Artes de Campinas (SP)
11. Museu da Inconfidência de Ouro Preto (MG)
12. Museu da Música de Mariana (MG)
13. Orquestra Lira Sanjoanense (São João del-Rei - MG)
14. Orquestra Ramalho (Tiradentes - MG)
15. Orquestra Ribeiro Bastos (São João del-Rei - MG)
16. Sociedade Musical Santa Cecília (Sabará - MG)

Manuscripts at the Arquivo Eclesiástico da Paróquia de Nossa Senhora do Pilar de Ouro Preto (MG) were examined through microfilms deposited at the Casa dos Contos. An investigation of the Arquivo da Cúria Metropolitana de São Paulo, Museu Carlos Gomes do Centro de Ciências, Letras e Artes de Campinas and the Sociedade Musical Santa Cecília in Sabará did not yield manuscript sources for the first three volumes of the series, especially since the last named repository is currently being organized and catalogued.

The archive of the composer Francisco Valle represents a special case. For many years, it was kept in São Paulo by Cyro Eyer do Valle, co-heir and co-author of the essay on the composer published in volume 3. This documentation is currently in the process of being incorporated into the Arquivo Público Mineiro (Belo Horizonte - MG), through the intermediation of the present project, so that it can be made available to researchers. The present project has thus contributed to the very material preservation of the music-archival patrimony of Minas Gerais, providing access to musical documents that, at last, are being brought back to the composer's native region.

Works and manuscripts from the archives consulted by the project coordinator were selected and photographed, and then distributed to a group of experienced musicologists, as well as to two novice scholars, Chiquinho de Assis and Lúcius Mota, thus contributing to their professional training, as well as to the promotion of music editing as a work method. The repertoire is largely unpublished: only *Signatum est* (PAMM 01) and the first of the *Motets and Miserere for the Procession of Passos* (PAMM 06) had already reached print, in the first issue of the Coleção Música Sacra Mineira. In both instances, the edition was based on a single source and, in the case of the former piece, a considerably different text than the present one was published.

Each volume is devoted to a composer from Minas Gerais (though works in volume 2 may have been written by homonymous composers) and features a foreword by a Latin American musicologist of international renown. The present general introduction is followed by

specific essays, on the composer's life and works, and on his socio-historical milieu, respectively written by especially invited scholars. The section entitled "The Music" is paramount and examines textual, historical, stylistic, and liturgical issues, while "Considerações Editoriais" explains the editorial criteria. "Fontes," the most technical item, describes in great detail, for each piece, all of the manuscripts examined, regardless of whether or not they were actually used in the editions. Volumes 1 and 2 include the section "Textos Latinos e Tradução Portuguesa," which aims at illuminating the meaning and structure of the works from a ceremonial perspective. The scores are preceded by facsimile reproductions and followed by critical apparatuses that faithfully record source readings before editorial intervention. The volumes also contain a CD-ROM with all accessory texts and scores in digital format, as well as the vocal and instrumental parts for visualization and printing, in high resolution.

The series adopted as its basic guideline the edition of texts that are both ready for performance and descriptive of the source evidence as accurately as possible. The collation of a vast number of sources was conducive to a more precise identification of the authoritative readings; in some cases, more than thirty copies of the same work were examined. A lengthy process of revision and standardization of the scores was carried out, respectively directed by Marcelo Campos Hazan and Leonardo Martinelli. This process benefited from the extensive collaboration of all editors and, in some instances, conductors and researchers from outside the project, duly cited in the acknowledgements.

The first three volumes feature composers whose lives jointly spanned a period from the middle of the eighteenth to the beginning of the twentieth century. In order to facilitate bibliographical referencing, as well as the indexing of the scores in future catalogues, each work was assigned a code consisting of the initials PAMM followed by a sequential number. The composers and the works in question are listed as follows:

Volume 1 - José Joaquim Emerico Lobo de Mesquita (1746?-1805)

- PAMM 01 - *Signatum est* (Pre-Sermon Trio)
- PAMM 02 - *Congratulamini mihi* (Responsory of the Blessed Virgin Mary)
- PAMM 03 - *Beata Mater* (Antiphon of the *Magnificat*)
- PAMM 04 - *Ave Regina caelorum* (Antiphon of the Blessed Virgin Mary)
- PAMM 05 - *Veni sponsa Christi* (Antiphon of Saint Barbara)
- PAMM 06 - *Motets and Miserere for the Procession of Passos*
- PAMM 07 - *Stabat Mater* (Sequence of Our Lady of Sorrows)
- PAMM 08 - Litany of the Blessed Virgin Mary
- PAMM 09 - *Te Deum* (Hymn of Thanksgiving)

Volume 2 - Jerônimo de Sousa (fl.1721-1826)

- PAMM 10 - *Salve Regina* (Antiphon of the Blessed Virgin Mary)
- PAMM 11 - *Vide Domine, quoniam tribulor* (Antiphon for the Septenary of Our Lady of Sorrows)
- PAMM 12 - Litany of the Blessed Virgin Mary
- PAMM 13 - Matins of Saint Anthony

Volume 3 - Francisco Valle (1869-1906)

- PAMM 14 - *Valse-Scherzo* (For Orchestra)

PAMM 15 - *Bailado na Roça* (Characteristic Piece for Orchestra)

PAMM 16 - *Telêmaco* (Symphonic Scenes)

It is hoped that this repertoire will be performed in churches and concert halls all over the world, as well as recorded, broadcasted, and valued as an essential part of the musical patrimony of Minas Gerais, Brazil, and the Americas.

EDITORIAL TEAM

Aluizio José Viegas is active in São João del-Rei as a performer, notably as a member of the Orquestra Lira Sanoanense, where he also collaborates in other capacities. From 1997 to 2004, he was an instrumentalist and conductor of the Sociedade de Concertos Sinfônicos de São João del-Rei, as well as a member of its board of directors. Viegas has been researching the sacred music of Minas Gerais since the seventies, and has contributed as liturgical consultant to the series *Acervo da Música Brasileira*.

Carlos Alberto Figueiredo is an adjunct professor at the Universidade Federal do Estado do Rio de Janeiro and conductor of the Coro de Câmera Pro-Arte do Rio de Janeiro. Figueiredo is the author of the first theoretical work on music editing published in Brazil (doctoral dissertation, 2000). He contributed as editorial coordinator for the series *Acervo da Música Brasileira*.

Chiquinho de Assis (Francisco de Assis Gonzaga da Silva) is a former professor at the Departamento de Artes da Universidade Federal de Ouro Preto and a previous member of the cataloguing team of the Museu da Música de Mariana, for the project *Acervo da Música Brasileira*. Currently, he is active as a composer, arranger, and instrumentalist, collaborating with the Orquestra Experimental da Universidade Federal de Ouro Preto.

Leonardo Martinelli is a professor at the Faculdade de Artes Alcântara Machado and the Escola Municipal de Música de São Paulo. He is involved in various musical activities, including composition. An experienced music editor, he is also active in the field of journalism, collaborating with the *Revista Concerto* and the *Gazeta Mercantil*, both in São Paulo.

Lúcius Batista Mota holds a graduate degree in oboe from the Universidade de Brasília. Mota's main research interest is in the repertoire for his instrument, which has led him to premiere several Brazilian works. Currently, he is a professor at the Conservatório de Tatuí and a member of the Orquestra Sinfônica Paulista since 2000.

Marcelo Campos Hazan has been formerly appointed designated professor at the Universidade Estadual de Minas Gerais and visiting professor at the Universidade Federal do Rio de Janeiro. He has contributed as both editor and reviser for the series *Acervo da Música Brasileira*, and is presently coordinator of musicology for the project *Organização e Disponibilização do Acervo Cleofe Person de Mattos*.

Maria Inês Junqueira Guimarães, pianist, composer, musicologist, and pedagogue, with CDs recorded in Argentina, Belgium, France, and Germany, is a former member of the Groupe de Recherche sur le patrimoine musical at Paris IV, Sorbonne (France). She is the founder of the Centro Euro-brasileiro de Música (Cebramusik). Her doctoral dissertation on the music of José Joaquim Emerico Lobo de Mesquita, defended at the Sorbonne, led to the publication of the composer's thematic catalogue by Presse du Septentrion.

Paulo Augusto Castagna is a professor and researcher at the Instituto de Artes da Universidade Estadual Paulista. He coordinated the organization of the Seção de Música do Arquivo da Cúria Metropolitana de São Paulo (1997-1999), as well as the musicological research for the series *História da Música Brasileira* (TV Cultura de São Paulo, 1999) and *Acervo da Música Brasileira* (2000-2003). He also co-coordinated the Simpósios Latino-Americanos de Musicologia in Curitiba (1997-2001) and the Encontros de Musicologia Histórica in Juiz de Fora (2000-2006).

Paulo Castagna
Coordinator, PAMM