

The Music

PAMM 14 - *Valse-Scherzo (For Orchestra)* C-FV 25

(flutes I and II, oboes I and II, clarinets I and II in B flat, bassoons I and II, French horns I, II, III, and IV in F, trumpets I and II in F, tenor trombones I, II, and III, tympani in E flat and B flat, violins I and II, viola, cello, and string bass)

Approximate duration: 10 minutes

Edition: Paulo Castagna

Historically, the scherzo – literally “joke,” in Italian – is a development of the minuet that was employed as the third movement of symphonies, sonatas, and quartets, at the turn of the nineteenth century. The scherzo was characterized by its ternary meter, fast tempo, and by a sense of humor conveyed by vigorous rhythms aimed to shock and surprise the listener. It was explored with frequency, intensity, and interest since Beethoven and Schubert (1797-1828) and typically featured an ABA structure, with a middle section named Trio. This structure could also appear expanded, with two Trios (different or repeated), in the form ABACA and its variants. The scherzo remained popular well into the twentieth century and was cultivated by several Brazilian composers, including José Pedro de Santana Gomes (1834-1908), Leopoldo Miguez (1850-1902), Henrique Oswald (1852-1931), Alexandre Levy, Alberto Nepomuceno, and Francisco Braga.

Francisco Valle does not explore, in this *Valse*, the dancing character of the waltzes by Johann Strauss Jr. (1825-1899) and his contemporaries, but its stylization

through accentuations and rhythmic formulas in the style of Beethoven, while the work’s exuberant orchestration and thematic development follows late-nineteenth century French models. Although Américo Pereira did point out “*deficiencies in the writing especially for brass and woodwinds*,”¹¹ the *Valse-Scherzo* exhibits structural and orchestrational that are by no means without interest. It is also noteworthy for its energy, and features a number of compositional solutions that are at times quite unexpected.

The *Valse-Scherzo* follows the general principles of the Beethovenian scherzo, although its character is less aggressive, slower, and more characteristic of the waltz of the second half of the nineteenth century. The work is structured in ABCB’A’ fashion. An A section in E flat major (measures 1-179) is ensued by a modulating B section (measures 180-323) that leads to a C section (Trio) in F major, this being the section that displays the rhythmic energy and the jocose character of the classic scherzo (measures 323-420). The material from the modulating B section is subsequently re-elaborated

¹¹ PEREIRA, Américo. op. cit., 1962. p.48.

(measures 421-512), and, finally, an A' section in the home tonality closes the piece (measures 513-666).

Probably composed in the city of Paris, in 1891, or slightly before, the *Valse-Scherzo* was dedicated to Quintiliano Nery Ribeiro and premiered at the Teatro São Pedro de Alcântara in Rio de Janeiro, on August 30 of that year, in a concert organized and directed by the composer himself. The only extant source belongs to the Arquivo Francisco Valle, in the process of being incorporated into the Arquivo Público Mineiro. It consists of an autograph score, with annotations in French, including later corrections and adjustments in the composer's hand, as well as a few additional interferences in three other handwritings, in blue ink, blue pencil, and graphite pencil. This score presents editorial problems that reveal the lack of a more substantial revision by the composer, and many of these problems had to be deductively approached due to the absence of additional sources.

In the entire score only two notes were written for the tympani (B flat and E flat), which function well in the key of the piece, but that generate dissonances and even cacophony in the modulations when, for example, a B flat clashes with a B natural in strings and winds. The tympani, in the nineteenth century, could be tuned in different notes, but the adjustment was slow and thus only possible between pieces or movements. In the eighteen-nineties the tympani were beginning to incorporate tuning pedals, which made possible changes in tuning during performance, but these instruments were not very common, even in Europe. Francisco Valle prescribed the use of only two tympani, probably accepting the occasional cacophony as inevitable. Note however, that in many of these instances, the composer indicated soft dynamics for the tympani, (*p*, *pp*, and *ppp*), in order to attenuate this effect. The present edition maintains the original part, leaving any adjustments to the discretion of the interpreters.

PAMM 15 - *Bailado na Roça* (Characteristic Piece for Orchestra) C-FV 02b

(flutes I and II, oboes I and II, clarinets I and II in B flat, bassoons I and II, French horns I, II, III, and IV in F, trumpets I and II in F, tambourine, cymbal, bass drum, tympani in C and F, violins I and II, viola, cello, and string bass)

Approximate duration: 10 minutes

Edition: Paulo Castagna

Bailado na Roça (Dance in the Backwoods) is preserved in four sources, all of which are housed at the Biblioteca Alberto Nepomuceno da Escola de Música da Universidade Federal do Rio de Janeiro, previously Instituto Nacional de Música. Source A₁ is the only autograph, a score, probably produced in 1906. Sources A₂ and A₃ are parts written out by unidentified copyists (tambourine, cymbals, and bass drum are missing). Source A₄ is a score, probably copied in 1914 by Ismael Guarischi, a professor of trombone at the Instituto Nacional de Música.¹²

This edition is essentially based on the autograph score, but all of the other sources, notably A₂, were helpful in clarifying certain aspects. For example, in A₁ the composer at times writes one melody in a pentagram to which two instruments are assigned, but does not indicate whether the passage in question is to be played by the first instrument of the pair, by the second, or by both. This notwithstanding, the sources are largely concordant and present less editorial challenges than the other pieces in this volume.

Rather than being written for the stage, like the European orchestral ballets of the nineteenth century, the work is an stylization of various Brazilian dance forms and settings, and was thus sub-titled by the composer "characteristic piece." It is divided into two movements, each of which is subdivided into two sections, without interruption: the first movement, which begins in F major and concludes in D minor, includes the sections "The Boys in Uniform" and "The Peasants," while the second one, ending in the home key of F major, features the sections "The Backwoodsmen or *Violeiros* [country guitarists]" and "Samba." While reflecting the developments of the French symphonic school, assimilated by Valle through his contact with César Franck, *Bailado na Roça* is unequivocally tied to Beethoven's *Sixth Symphony* ("Pastoral"), which was premiered in 1808 and published in 1826 with descriptive titles and subtitles for each of its movements, maintained in subsequent editions.¹³ The connection between the two works was implied in a lecture delivered in 1905, in

¹² According to Américo Pereira, the Rio de Janeiro copies of *Bailado na Roça* (C-FV 02a; PAMM 15), *Pastoral* (C-FV 13a), *Depois da Guerra* (C-FV 05), and *O Batel da Dor* (C-FV 03) were produced by "Professor Ismael Guarischi, by initiative of maestro Alberto Nepomuceno, in honor of Francisco Valle." PEREIRA, Américo. op. cit., 1962. p.122.

¹³ There could also be a connection between Valle's piece and the *Balletto*, an instrumental genre en vogue in the seventeenth and the eighteenth centuries, a good example of which, among the works of Beethoven, is the *Musik für ein Ritterballett* (*Musica per un balletto cavalleresco*, WoO 1), for orchestra (Bonn, 1791), whose movements were based on dances or German songs.

which Valle characterized the Pastoral as a work that was very much related to his own environment: “*In the Pastoral Symphony we feel a breath of air from the countryside, the charms of an outing. The first movement of this symphony, based upon a simple, short motive, which is by coincidence similar to the sound of our song-thrush [sabiá], describes the satisfaction we feel from an outdoor stroll.*”¹⁴

In addition to adopting descriptive titles for each of its sections, Francisco Valle’s piece even quotes the first four notes of the fifth movement theme of the *Pastoral Symphony* (measures 9-10). This takes place in the second movement of the *Bailado*, in measures 113 to 120 (French horns and trumpets), as well as in measures 153 to 160, right in the “Samba” (clarinets, French horns, and trumpets). Moreover, a fragment of Beethoven’s theme is quoted with the same notes, tonality, and meter in measures 153-156 (French horn IV), and the recurring theme played by clarinets and trumpets that initiates the *Bailado*, is but a retrograde, modified form of this same fragment. These quotations, beyond their thematic function, affirm the model chosen by Valle, sometimes abruptly interrupting the exposition of popular motives.

For the *mineiro* Valle, as for Brazilian romantic composers in general, folk music was quite distant from the elite’s conception of art, which was tantamount to the assimilation of European traditions. Folklore drew attention not so much for its musical richness, but for the symbolic potential underlying the representation of the Brazilian folk within an “art” music framework. This was not the first time a Brazilian composer explored folk traditions in a symphonic context. Valle was simply in touch with a practice that emerged in Brazil during the latter decades of the nineteenth century as a ramification of the romantic movement in Europe and its fascination with local popular expressions. This tendency is witnessed in the work of Alberto Nepomuceno, whose *Série Brasileira* for orchestra (1888-1896) comprises the well-known *Batuque* (1888) as its fourth movement, while Alexandre Levy’s *Suite brésilienne* (1890) includes a “Samba” based on the same theme that Brasília Itiberê da Cunha (1846-1913) employed in his piano piece *A Sertaneja* (1869).

The first movement of the *Bailado na Roça* evokes a pastoral environment that is closer in character to the *Sixth Symphony* than to the Brazilian manner. “The Boys in Uniform” are depicted by trumpet sounds, already in the opening measures, while “The Peasants” are represented by a European pastoral melody essentially played by the woodwinds. By contrast, the second movement

has a folk flavor that is largely engendered by the use of percussion instruments, including the tambourine. For “the Backwoodsmen or *Violeiros*” Valle presents a melody, initially assigned to clarinet and oboes, but subsequently developed by all woodwinds, with a characteristic rhythmic accompaniment constantly played by the strings. These rhythms were probably heard first hand by the composer in dances, or in songs to the accompaniment of the *viola caipira* [country guitar].

“Samba” is the longest section and, certainly, the most elaborate one. In this section, the woodwinds play a melody that is accompanied by an interesting poly-rhythm, as well as by the occasional alternation of dominant and tonic chords, probably inspired by the same type of popular music explored by Nepomuceno in his aforementioned *Batuque*. Maybe the *lundu* or the *fandango*, in which such tonic-dominant alternation is common, were stylized by Valle in this piece, which at times features an arpeggio that is characteristic of the *viola*, as in measures 97 to 104, in the strings. In some passages, as in measures 121 to 153, the “Samba” prefigures the sonority of the Brazilian nationalist compositions of the twenties and thirties.

The work exhibits a careful formal organization and a tight thematic unity that probably reflects Valle’s studies with César Franck in Paris. Américo Pereira already remarked that the work “*in a way follows Franck’s spirit, for it is with care that a recurring theme threads through all of its episodes.*”¹⁵ Renato Almeida pointed out the nationalist inclinations of this piece, the aspect that most caught the attention of the few authors that commented upon it in the course of the twentieth century: “*exploring not only popular themes, but also the effects and the sertanejo manner of singing and playing the viola, Francisco Valle produced an excellent Brazilian rhapsody that turned out to be, unfortunately, a work of exception.*”¹⁶ *Bailado na Roça* is a remarkable contribution to the Brazilian romantic repertoire, especially to the lesser-known nationalism of the eighteenth century, and is certainly worthy of returning to concert halls after almost one hundred years of neglect.

Bailado na Roça was premiered on March 31, 1900, in the Teatro Novelli, in Juiz de Fora, but in a version for two pianos (C-FV 02a), by the author himself and pianist Gustavo Reich. José Rodrigues Barbosa, critic for the *Jornal do Comércio*, referred to it as follows: “*The program he [Valle] presented at the Teatro Novelli featured some of his works, including a most interesting Bailado in which the composer proves himself to be a very skilled folklorist.*”¹⁷ According to Américo Pereira, *Bailado* was orchestrated by Valle in the latter years of his life,

¹⁴ VALLE, Francisco. “A música,” conference delivered on December 3, 1905, in Club Juiz de Fora. In: PEREIRA, Américo. op. cit., 1962. p.118.

¹⁵ PEREIRA, Américo. op. cit., 1962. p.56.

¹⁶ ALMEIDA, Renato. *História da música brasileira*. 2. ed. Rio de Janeiro: F. Briguiet, 1942. p.435-436.

¹⁷ BARBOSA, [José] Rodrigues. Um século de musica brasileira. *O Estado de S. Paulo*, São Paulo, ano 48, n.15.943, p.5, 15 set. 1922.

and was “performed in the 22nd recital of the *Sociedade de Concertos Sinfônicos*, dedicated to Mr. President Wenceslau Braz, on November 19, 1914, in the *Teatro Municipal* [Rio de Janeiro]. The orchestra was directed by the distinguished maestro Francisco Braga.”¹⁸ This concert probably explains why all of the extant sources, including the autograph, are currently at Biblioteca da Escola de Música da Universidade Federal do Rio de Janeiro, previously Instituto Nacional de Música, where Francisco Braga taught from 1902 to 1937. The two-piano version, however, has yet to be located.

The title of this piece is shrouded in a bit of mystery. The autograph score (source A₁) is missing the title

page and the title *Bailado* was written in a later hand. The copies, sources A₂, A₃, and A₄, also indicate *Bailado* but, in the last-named source, this title was erased and, in another hand, altered to *Bailado na Roça*, in quotes. It could be that the abbreviated form was used in the 1900 concert (Rodrigues Barbosa referred to the piece simply as *Bailado*), and the extended form adopted from 1906. At any rate, given the absence of sources preserving the two-piano version, as well as the loss of the frontispiece of A₁, which presumably carried the autograph title, the present edition adopted the form *Bailado na Roça*, embraced in the history books ever since the publications of Américo Pereira.

PAMM 16 - *Telêmaco* (Symphonic Scenes) C-FV 22

(piccolo flute, flutes I and II, oboes I and II, English horn, clarinets I and II in A and B flat, bassoons I and II, contrabassoon, French horns I, II, III, and IV in F, cornets I and II in F, tenor trombones I and II, bass trombone III, bass saxhorn in F, tympani in E, F, B, C, percussion, harp, violins I and II, viola, cello, and string bass)

Approximate duration: 25 minutes

Edition: Lúcius Mota

The only known source of the symphonic poem *Telêmaco* is an autograph score at the Arquivo Francisco Valle, in the process of being incorporated into the Arquivo Público Mineiro. In this manuscript, which imposes serious editorial difficulties, four handwritings can be clearly identified, in black ink, as well as in graphite, red, and blue pencils. In addition to the writings in black ink, in the composer's hand (script 1), an examination of other autographs reveals that Francisco Valle often used graphite pencils (script 2) to compose, or to make corrections. The interventions in this handwriting are relatively light, mostly affecting the orchestration.

By contrast, the corrections in red pencil (script 3) were much more drastic. Profound cuts were made in the score, indicated in large letters and blotted out passages. These cuts chiefly eliminate repetitions, transitions and, in some instances, entire sections. The *Suíte* for string sextet (C-FV 21) also displays similar cuts, in the same red pencil. Repeated patterns that are essential to Valle's style were eliminated from the autograph score, such as the four- or eight-measure phrases that recur successively, also seen in *Valse-Scherzo* (C-FV 25; PAMM 14) and *Bailado na Roça* (C-FV 02a; PAMM 15). It has not yet been possible to confirm if these interventions were made by the composer, although there is some resemblance to Valle's handwriting.

The interferences with blue pencil (script 4) are basically limited to the insertion of a few clefs. External factors enabled the identification of this handwriting. Two works by Francisco Valle (C-FV 11a and 21) were

copied at the Conservatório Nacional de Canto Orfeônico, and one of the copies bears the initials HVL. A comparison between a bass clef in script 4 and the same clef in the autographs of Heitor Villa-Lobos confirms the hand of the composer of the *Bachianas*. As it is known, Villa-Lobos was director of the Conservatório Nacional de Canto Orfeônico, and it is reasonable to assume that the score was within his reach.

The interferences in scripts 3 and 4 were registered in the critical apparatus, but largely not incorporated into the text. Those in script 2 were individually examined; some were incorporated, others not, but all were described in the critical apparatus. When measures are erased or blotted out in the source, a solution based on a parallel passage was sought whenever possible. One difficulty, however, stood out. Pages 105 to 118, corresponding to measures 590 to 630, are missing from the autograph score. These are the measures that would lead the piece back to its final section, most certainly a re-transition carried on from measure 560. Since measure 631, at the beginning of page 119, coincides exactly with measure 16, it can be assumed that the missing measures 616 to 630 correspond to a literal repetition of the beginning of the piece. Therefore, it was necessary to reconstruct the passage (measures 590 to 615) that presumably prepared the reappearance of the opening theme. This reconstruction was done conjecturally, but drawing on materials from the section initiated on measure 560.

The program for Francisco Valle's symphonic poem was derived from the novel *The Adventures of*

¹⁸ PEREIRA, Américo. op. cit., 1962. p.56, 90.

Telemachus, written in 1699 by the Archbishop of Cambrai, François de Salignac de La Mothe-Fénelon (1651-1715). Fénelon's book, based on a passage from Homer's *Odyssey*, enjoyed great popularity throughout the eighteenth century. In this novel, Telemachus, the son of Odysseus, embarks on a search for his father, who had not returned to his home in Ithaca even after the end of the Trojan War. In his world travels, Telemachus is guided by Mentor, who is actually the goddess Minerva disguised as an elderly.

The composer set to music (and probably translated) six scenes from the novel. The musical structure closely follows the program; for each musical section, the composer wrote in the score the corresponding passage of the text. The program is transcribed below (with the respective measure numbers):

First Part

Scene A

[measures 1-55] Telemachus, in the gentle calm of the fields, is stunned by the sudden, cavernous voice of a terrible apparition. He feels as if he is being dragged through the gloomy meanders of his own guilt... The vision leads him to the path of goodness.

[measures 56-86] The commotion that binds him to the grip of remorse is succeeded by a sweet, caressing tranquility...

[measures 87-122] His conscience is yet tormented.

[measures 123-157] Expatriated, without friends, thought dead by his closest ones, the sorrowful night of a profound sadness burdens the soul of the unlearned shepherd who squanders his life on such an arduous occupation.

Second Part

Scene B

[measures 158-172] A bucolic morning. The sun shatters a chest of gemstones over the purple of the Orient. The flock of birds turns the ether into sound.

[measures 173-179] Breezes make tremble, in a roar of kisses, the joyful foliage of the flowering willow...

[measures 180-250] Telemachus' primitive flute melancholizes, into a vague grief, the splendor of light!

Scene C

[measures 251-532] Satyrs, in an uncontrollable bacchanal of irresistible seduction, surround Telemachus. They remove the avidness of his lonely expression, revealing the ardent rose of sinful love... Thus begins the battle between duty and sin. Telemachus ultimately triumphs over the horde's enticement.

[measures 535-631] But far, very far, the echoes of the bacchanal still resonate in the shepherd's soul, like sparse remains of a long prayer...

Scene D

[measures 533-534] Telemachus invokes the divinity of his beliefs.

Third Part

Scene E

[measures 632-680] A strange vision, imposing upon him the energy of its advice, gives him the hope of a future filled with happiness.

Scene F

[measures 681-713] Telemachus, fascinated by the voice of his own conscience, on his knees, in the submissive position of his conversion, contemplates Minerva's ascension to heaven, leaving a luminous trail in space through which the tranquil shadow of a memory descends to the bottom of his soul...

Scene A can be considered an exposition in sonata form, and scene B a pastoral episode, marked *Allegretto scherzando* in the score. Scene C is a march that quickly turns into a developmental passage, with extensive use of chromatic scales that depict a bacchanal, as well as Telemachus' various conflicts. Scene D is comprised of a series of short woodwind cadenzas. Scene E revives the music from scene A, while scene F draws upon previous themes in the manner of a coda. This procedure suggests that Francisco Valle was as interested in formal coherence as he was in representing Fénelon's text.

Américo Pereira was the only author who has hitherto offered analytical comments on this work, drawing parallels not only to the music of César Franck, but also to that of Hector Berlioz (1803-1869):

The title Symphonic Scenes seems to be the one that better suits this work, which relates to both the symphony and the poem. Its structural treatment and overt romanticism represent a true compromise, or rather, an expressive meaning that is intermediary between the classical and the romantic.

Its tripartite division lends to it the character of a symphony from the time of Franck, for the three parts, seemingly disconnected, juxtapose and complement each other, forming a homogeneous whole. The composer's romantic leanings cause him to submit excessively to the literary text (more to the letter than to the spirit), an aspect that distances him from Franck and brings him too close to Berlioz.¹⁹

¹⁹ PEREIRA, Américo. op. cit., 1962. p.48-49.

As can be expected from a student of César Franck, the work employs cyclical techniques. The first theme is announced in the French horn I, in the form of a simple arpeggio in E major, the principal key of the piece. The theme is accompanied by clarinets and bassoons, which play a dotted rhythm that will inform the development in scene D. These two ideas permeate the entire work, whether in an accompanying situation, developmentally, or in the manner of transition, from one scene to another. A striking detail is the care by which the composer balances the orchestra through the simultaneous use of different dynamic levels, in *tutti* passages, or by designating a more intense level in order to bring out a solo.

An aspect that required much reflection was the establishment of the very title of the work. Nowhere does the score display an autograph title. On the inside cover of the manuscript, the composer pasted a paper fragment with the program of his symphonic poem, but did not write a title. A second fragment was subsequently appended, bearing the inscription *Cenas Sinfônicas* in large letters, in script 2, as well as the

subtitle *on Telêmaco*, in script 3. It is not possible to know whether or not these additions hide an original, autograph title. At any rate, the title *Telêmaco* has been consolidated within Brazilian historiography, while according to biographer Américo Pereira, *Cenas Sinfônicas* is the actual subtitle of the piece. This is the form adopted in the present edition.

Telêmaco was premiered at the Teatro São Pedro de Alcântara, in Rio de Janeiro, on August 30, 1891, in a concert organized and directed by the composer himself, the same in which *Valse-Scherzo* was first presented. Presumably, it was written during Valle's short stay in Paris. This is his most ambitious work up to that time, and, indeed, it is one of the longest of his entire output. Although written by a young composer, it is a solid composition with a remarkable formal coherence. It is one of the first symphonic poems crafted by a Brazilian composer, and explores sonorities that were still quite novel in his country. In sum, *Telêmaco* stands out in the context of late-nineteenth century Minas Gerais, and represents an outstanding contribution to the Brazilian romantic repertoire.

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