

RAMOS ZAPAROLLI, MIGUEL AUGUSTO, D.M.A. The Early Compositions for Cello and Piano by Heitor Villa-Lobos. (2019)
Directed by Dr. Alexander Ezerman. 41 pp.

- I. Solo Recital: Thursday, May 4, 2017, 3:30 p.m., Recital Hall. Melodia Sentimental, W551 (Heitor Villa-Lobos); Pequena Suite, W064 (Heitor Villa-Lobos); O Canto do Cisne Negro, W123 (Heitor Villa-Lobos); Élégie, W094 (Heitor Villa-Lobos); Insensatez (Tom Jobim); Assobio a Jato, W493 (Heitor Villa-Lobos); Cello Suite No.1 in G major, BWV 1007 (Johann Sebastian Bach); Bachianas Brasileiras No.1, W246 (Heitor Villa-Lobos).
- II. Solo Recital: Thursday, November 16, 2017, 7:30 p.m., Organ Hall. Cello Sonata No.1, Op.5 No.1 (Ludwig Van Beethoven); 12 Variations on "Ein Mädchen oder Weibchen" Op.66 (Ludwig Van Beethoven); Cello Sonata No.2, Op.5 No.2 (Ludwig Van Beethoven).
- III. Solo Recital: Saturday, November 3, 2018, 3:30 p.m., Organ Hall. Cello Sonata in A Major, G.4 (Luigi Boccherini); From Jewish Life, B.54 (Ernst Bloch); Siete Canciones Populares Españolas, (Manuel de Falla); String Quartet in B-Flat Major, Hob.III:78 (Joseph Haydn).
- IV. D.M.A. Research Project. THE EARLY COMPOSITIONS FOR CELLO AND PIANO BY HEITOR VILLA-LOBOS. (2019). This study presents a historical overview of Heitor Villa-Lobos's early life, career, surrounding environment, influences, selected early compositions for cello and piano written between 1913 and 1917, autographs, and of Rio de Janeiro from the late 19th and early 20th centuries. In the study of Villa-Lobos's early life and

Rio de Janeiro from the late 19th and early 20th centuries, it is important to consider the influences of Europe, especially France on Brazil, and European composers on Heitor Villa-Lobos.

This study provides historical information, and attempts to increase the dissemination of Villa-Lobos's early compositions for cello and piano into the standard cello repertoire. The study also presents information to help cellists understand and then incorporate these pieces into their repertoire, followed by a recording of selected Villa-Lobos's early compositions for cello and piano performed by this author. More pertinent materials are given in the appendixes, such as historical information about the other compositions for cello and piano written between 1913 and 1917 (Appendix A), and a complete list of compositions for and with cello by Heitor Villa-Lobos (Appendix B).

The findings of this study show that Villa-Lobos's early compositions for cello and piano show a complete absence of elements of Brazilian folklore, were highly influenced by the aesthetics of European composers in vogue at the time in Brazil, and were written while the composer was active as a cellist

As shown in the Conclusion, after careful analysis, it can be inferred that Villa-Lobos's early compositions for cello and piano deserve to be known, incorporated into the repertoire of modern cellists, and performed more frequently.

THE EARLY COMPOSITIONS FOR CELLO AND PIANO

BY HEITOR VILLA-LOBOS

by

Miguel Augusto Ramos Zapparoli

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Approved by

Committee Chair

APPROVAL PAGE

This dissertation, written by Miguel Augusto Ramos Zaparolli, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

Heitor Villa-Lobos wrote ten compositions for cello and piano between 1913 and 1917; these compositions show a complete absence of elements of Brazilian folklore, and were highly influenced by the aesthetics of European composers in vogue at the time in Brazil.

This study presents a historical overview of Heitor Villa-Lobos's early life, career, surrounding environment, influences, selected early compositions for cello and piano written between 1913 and 1917, autographs, and of Rio de Janeiro from the late 19th and early 20th centuries. In the study of Villa-Lobos's early life and Rio de Janeiro from the late 19th and early 20th centuries, it is important to consider the influences of Europe, especially France on Brazil, and European composers on Heitor Villa-Lobos.

This study provides historical information and attempts to increase the dissemination of Villa-Lobos's early compositions for cello and piano into the standard cello repertoire. The study also presents information to help cellists understand and then incorporate these pieces into their repertoire.

In order to provide a historical context that enhances the appreciation of Villa-Lobos's early compositions for cello and piano, a short biography of the composer will be presented in Chapter II, the environment surrounding Villa-Lobos will be presented in

Chapter III, the European elements that influenced his early compositions will be presented in chapter IV, the Brazilian Belle Époque will be presented in chapter V, a historical overview of selected compositions for cello and piano written between 1913 and 1917 will be presented in Chapter VI, his first trip to Paris in 1923 will be presented in Chapter VII, followed by a recording of selected early compositions for cello and piano performed by this author. More pertinent materials are given in the appendixes, such as historical information about the other compositions for cello and piano written between 1913 and 1917 (Appendix A), and a complete list of compositions for and with cello by Heitor Villa-Lobos (Appendix B).

CHAPTER II

HEITOR VILLA-LOBOS

Born on March 5, 1887, in the neighborhood of Laranjeiras, in Rio de Janeiro, Brazil, Heitor Villa-Lobos grew up in a musical environment. His father, an amateur musician, performed musical serenades in his house, before becoming his first teacher. His aunt, a pianist, introduced little Tuhu (the composer's childhood nickname) to Johann Sebastian Bach, who would become one of his greatest influences. Of restless and insatiable temperament as a young man, Villa-Lobos found in Choro¹ gatherings influence that imbued his late musical compositions, through the trips he made around Brazil, from north to south, from east to west, and through the folklore and the nature of his country. Once he said,

I transpose into sounds and rhythms, Eu transponho em sons e ritmos essa
this madness of love for a homeland. ² loucura de amor por uma patria.

Heitor Villa-Lobos composed insatiably over his lifetime. There are about 1,000 pieces, among them symphonic poems, concertos, symphonies, songs, operas, chamber music, in addition to his two most famous cycles: *Bachianas Brasileiras* and *Choros*. In

¹ Choro is a genre of Brazilian instrumental music originated in the 19th century in Rio de Janeiro.

² "Villa-Lobos: 'O Coração é o Metrônomo Da Vida,'" *Revista Prosa Verso e Arte*, accessed February 8, 2019, <https://www.revistaprosaversoarte.com/villa-lobos-o-coracao-e-o-metronomo-da-vida/>.

the 1930s, Villa-Lobos put into practice his most important project, teaching music to children, and held huge choral events as part of this project. Under his baton 44,000 children sang at concerts in soccer stadiums. Villa-Lobos was also intensely active as a conductor, leading the world's most important orchestras and introducing them not only to his music, but also to the music of other Brazilian composers. Great musicians such as the pianist Arthur Rubinstein, the guitarist Andrés Segovia, and the cellist Aldo Parisot were among those to whom Villa-Lobos dedicated some of his most important compositions. He died on November 17, 1959 in Rio de Janeiro and is recognized as one of the greatest composers of the Americas.

CHAPTER III

VILLA-LOBOS AND THE SURROUNDING ENVIRONMENT

The musical genius of Villa-Lobos was hereditary and environmental. His maternal grandfather was a composer and his father was a musician trained in a conservatory, famous in Rio de Janeiro for his musical salons³ (although he worked as a librarian at the national library). Villa-Lobos was surrounded by music from the day he was born.

In 1893, when he was about six years old, his father Raul, who was an amateur cellist, started teaching him the cello on an adapted viola.⁴ His father was his first cello teacher and also taught Heitor Villa-Lobos the clarinet, while Villa-Lobos taught himself piano and guitar. His father died of smallpox in 1899, at age 37, when Heitor Villa-Lobos was 12 years old. Heitor Villa-Lobos was then supported by his mother who started working at Colombo confectionery located in the center of Rio de Janeiro.⁵

In 1904, Heitor Villa-Lobos enrolled in the National Institute of Music to study cello during the night school classes, but in the same year, the then director of the Institute, the Composer Henrique Oswald ended the night school classes. Villa-Lobos began, like all the great musicians of his generation, assimilating the techniques inherited

³ Donatello Grieco, *Roteiro De Villa-Lobos* (Brasília, DF: Fundação Alexandre de Gusmão, 2009), 13.

⁴ Felipe José Avellar de Aquino, "Villa-Lobos' Cello Concerto No. 2: A Portrait of Brazil" (DMA essay, University of Rochester, 2000), 2, UR Research at the University of Rochester.

⁵ Grieco, *Roteiro De Villa-Lobos*, 14.

from Romanticism, through the academic study of musical forms, counterpoint and harmony, instituted in the conservatories and adopted as a model in Brazil. The short period of formal musical studies as a pupil of the National Institute of Music in 1907 resulted in his first chamber music and symphonic compositions.⁶ Between 1905 and 1912 Villa-Lobos travelled through the interior of Brazil, learning the customs, music, dance and folklore of the people.

In 1913, Villa-Lobos married Lucília Guimarães, a virtuoso pianist, with whom he lived for twenty-two years. It was Lucília Villa-Lobos who premiered on the piano many of his early compositions for cello and piano. Vasco Mariz, Villa-Lobos's biographer wrote,

Lucília was a devoted partner, and exert an influence on the composer, who in his young age was not yet an expert on the piano.⁷

Lucília foi para Heitor “companheira devotada e auxiliar preciosa” e exerce influência sobre o compositor, que na sua adolescência ainda não era exímio no piano.

Biographers and scholars agree that Villa-Lobos's first wife was very important in his early compositions.

⁶ Paulo de Tarso Salles, Paulo de Tarso, *Villa-Lobos: Processos Compositivos* (Campinas, SP: Editora Unicamp, 2009), 19.

⁷ Grieco, *Roteiro De Villa-Lobos*, 31.

CHAPTER IV

THE EUROPEAN INFLUENCES IN THE EARLY COMPOSITIONS OF VILLA-LOBOS

When Heitor Villa-Lobos was born in 1887, Brazil was still a monarchy. Slavery was abolished in 1888,⁸ and in 1889 the republic was proclaimed.⁹ This transition between monarchy and republic influenced the arts, especially music aesthetics.

During the monarchy, Italian opera was very important, but in 1890, a year after the proclamation of the republic, the Brazilian composer Leopoldo Miguéz took over the direction of the National Institute of Music and introduced the then modern musical aesthetics of Richard Wagner and Camille Saint-Saens in contrast to the old aesthetics of the Italian opera and Verdi, linked to the monarchy.¹⁰

The Brazilian composer Alberto Nepomuceno, who took over the direction of the National Institute of Music after Leopoldo Miguéz, studied in Paris between 1888 and 1895, brought the scores of Debussy to Brazil, introducing them into the National Institute of Music.¹¹

⁸ Ana Luíza Mello Santiago de Andrade, “Abolição Da Escravidão No Brasil,” *InfoEscola*, Accessed February 8, 2019, <https://www.infoescola.com/historia/abolicao-da-escravidao-no-brasil>.

⁹ Valquiria Velasco, “Proclamação Da República,” *InfoEscola*, Accessed February 8, 2019, <https://www.infoescola.com/historia-do-brasil/proclamacao-da-republica/>.

¹⁰ Paulo Renato Guérios, “Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-Se Em Um Músico Brasileiro,” *Mana* 9, no. 1 (April 2003): 84, <http://dx.doi.org/10.1590/S0104-93132003000100005>.

¹¹ Guérios, “Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-Se Em Um Músico Brasileiro,” 84.

It was in this historical context and with these musical influences that Heitor Villa-Lobos was born and grew up as a musician and young composer, with the debate between the new and the old, Wagner and Verdi, and the Republic and the Monarchy. The music aesthetic debate of that time was also political, on the one side the defenders of the monarchy, Verdi, and the Italian opera, and on the other side the defenders of the republic, Wagner and Saint-Saens.

The musical aesthetics ideas of D'Indy, Debussy and Saint-Saens were applied and used by Villa-Lobos in the period between 1913 and 1917, and an examination of the compositions of the decade of 10 shows a complete absence of elements of Brazilian folklore. According to Lisa M. Peppercorn:

So it was when he returned to Brazil after a one-year stay in Paris on a Brazilian government grant between the middle of 1923 and the middle of 1924 that Villa-Lobos began to turn his back on traditional forms and styles and switched to something native. This change was quite abrupt and sudden, it was less an inner urge but rather a desperate necessity trying to seek fame and fortune, be talked about and call attention.¹²

The other reason that his early compositions for cello and piano show a complete absence of elements of the Brazilian folklore was because he wanted to be accepted by the public, critics and fellow composers of the time. In that period the folklore and everything that was national or native were not accepted by society that preferred

¹² Lisa Margaret Peppercorn, "Foreign Influences in Villa-Lobos's Music," *Ibero-Amerikanisches Archiv* 3, no. 1 (1977): 37, <https://www.jstor.org/stable/43750552>.

composition in a European style. Villa-Lobos was a smart composer, aware of the consequences of his musical aesthetics choices in each period of his life.

CHAPTER V

THE BRAZILIAN BELLE ÉPOQUE (1900-1920)

Brazil at the end of the 19th century and at the beginning of the 20th century was characterized by the political strengthening of the Republic, economic growth, and expansion of urban centers, especially Rio de Janeiro. At the beginning of the twentieth century, the capital of the republic imitated the Parisian belle époque.

In a period of drastic transformations in the way of life of the citizens of the City of Rio de Janeiro, the image suggested by the term belle époque evokes an abundance of riches, architectural beauty, and well-dressed people attending dance halls and operas, a glamorous society inhabiting a modern, republican city, and linked to Parisian fashion.¹³ The French atmosphere was so pervasive that on the eve of World War I the citizens of the Rio de Janeiro would greet each other in French: “Vive la France.”¹⁴

During this period the city of Rio de Janeiro, the federal capital of Brazil, underwent such as intense urban, cultural and social changes. The city of Rio de Janeiro in the late nineteenth and early twentieth century lived in a time of intense transformation. The process of urban reformulation in Rio de Janeiro at the beginning of

¹³ Fernando Gralha de Souza, “A Belle Époque Carioca: Imagens Da Modernidade Na Obra De Augusto Malta. (1900-1920)” (Master’s dissertation, Universidade Federal de Juiz de Fora, 2008), 54, Repositório Institucional - UFJF.

¹⁴ Nicolau Sevcenko, *Literatura Como missão: tensões sociais e criação cultural na Primeira República* (São Paulo, SP: Editora Brasiliense, 1989), 52.

the twentieth century was the result of the initiative of the then President of the Republic Campos Sales and consolidated by the President Rodrigues Alves,¹⁵ who had announced a great action of urban reformulation under the pretext of improving image, sanitation and the economy of the federal capital, entitled Política da Capital (Politic of the capital), it had the purpose of facilitating the immigration of foreigners to Brazil and increasing the volume of investments in the country.

¹⁵ Jeffrey D. Needell, "Making the Carioca Belle Epoque Concrete: The Urban Reforms of Rio de Janeiro under Pereira Passos," *Journal of Urban History* 10, no. 4 (August 1984): 383, <https://doi.org/10.1177/009614428401000403>.

CHAPTER VI

SELECTED EARLY COMPOSITIONS FOR CELLO AND PIANO

The early works for cello and piano have an important role in Heitor Villa-Lobos's output, as some of them were performed in the first concert Villa-Lobos presented his compositions to the public in Rio de Janeiro in 1915. Most of his compositions for cello and piano were written between 1913 and 1917, a period in which he worked actively as a cellist playing in orchestras in Rio de Janeiro. On November 13, 1915, several early compositions by Villa-Lobos were performed at the Noble Hall of the Associação dos Empregados do Comércio, including *Berceuse* (Lullaby) and *Capriccio* (Caprice) for cello and piano.¹⁶

The concert had a negative reception, and Oscar Guanabara a music critic wrote about Villa-Lobos:

. . . This artist who cannot be understood by the musicians for the simple reason that he does not understand himself, in the delirium of his fever for production. Without meditating on what he writes, without obedience to any principle, even arbitrary, his compositions are full of inconsistencies, musical cacophonies,

. . . Esse artista que não pode ser compreendido pelos músicos pela simples razão de que ele próprio não se compreende, no delírio de sua febre de produção. Sem meditar o que escreve, sem obediência a qualquer princípio, mesmo arbitrário, as suas composições apresentam-se cheias de incoerências, de cacofonias musicais, verdadeiras aglomerações

¹⁶ Hugo Vargas Pilger, *Heitor Villa-Lobos o Violoncelo e o Seu Idiomatismo* (Curitiba, PR: Editora CRV, 2013), 95.

and true agglomerations of notes
always with the same result . . .¹⁷

de notas sempre com o mesmo
resultado . . .

The major compositions for cello and piano were written early in his career as a composer. These compositions are the Pequena Sonata, Prelúdio No. 2, Pequena Suite, Sonhar, Berceuse, Capriccio, Sonata No. 1, Élégie, Sonata No. 2, and O Canto do Cisne Negro (see Table 1).

Table 1

Selected Early Compositions for Cello and Piano

Year	Work	Movements
1913	Pequena Sonata - Little Sonata (Score Lost)	
1913/1914	Pequena Suíte - Little Suite	I - Romancette II - Legendária III - Harmonias Soltas IV - Fugatto (all'antica) V - Melodia VI - Gavotte - Scherzo
1915	Sonata No. 1 (Score Lost)	I - Allegro non troppo II - Adagio III - Allegro final
1916	Élégie - Elegy	
1917	O Canto do Cisne Negro - The Singing of the Black Swan	

¹⁷ Vasco Mariz, *Heitor Villa-Lobos, Compositor Brasileiro* (Rio de Janeiro, RJ: Zahar/Música, 1983), 39.

Pequena Sonata - Little Sonata (1913)

The Pequena Sonata was written in 1913 and premiered on January 29, 1915 at Dona Eugenia Theater in Nova Friburgo, with Heitor Villa-Lobos on the cello and Lucilia Villa-Lobos on the piano. It was the first composition for cello and piano by Heitor Villa-Lobos. According to the composer, it was based on the style of César Franck in the key of E minor, but it is now lost.¹⁸

The manuscript was lost at an auction of all the belongings of the apartment of Heitor Villa-Lobos in Paris. The auction happened due to the lack of payment of rents, and the impossibility of sending money to France for the payment of the rent of his apartment because of the events resulting from the Brazilian revolution of 1930¹⁹.

Duration: 17'

Publisher: None - Score lost

Pequena Suíte - Little Suite (1913 - 1914)

The Pequena Suíte was written between 1913 and 1914 in Rio de Janeiro. Of the six movements, only Romancette, Legendária, and Gavotte-Scherzo premiered on January 5, 1919 at Noble Hall of the Associação dos Empregados do Comércio in Rio de Janeiro, with Heitor Villa-Lobos on the cello and Soriano Robert on the piano. Pequena Suíte is a collection of dances and short pieces divided in six movements. According to

¹⁸ Yi-Shien Lien, "Tradition and Innovation: Analyses and Performance of Selected Compositions for Violoncello by Heitor Villa-Lobos," (DMA dissertation, University of Maryland, 2003), 30, Digital Repository at the University of Maryland.

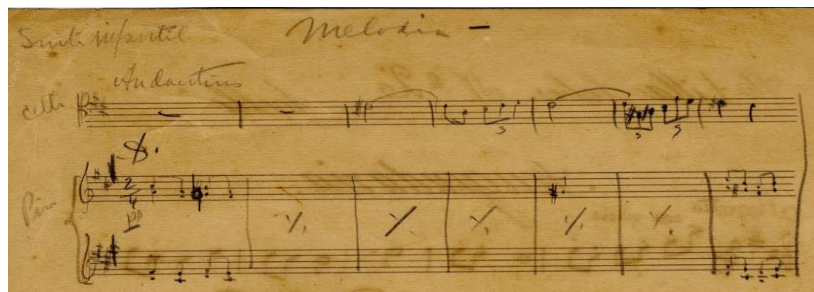
¹⁹ Arminda Villa-Lobos, *Villa-Lobos, Sua Obra* (Rio de Janeiro, RJ: MinC / IBRAM / Museu Villa-Lobos, 2009), 92.

Professor of the University of São Paulo, Paulo de Tarso Salles, Heitor Villa-Lobos may have been inspired by the *Suite dans le style ancien*, Op. 24 by Vincent D'Indy to write the *Pequena Suíte*.²⁰ Or it could be a reference to Debussy's *Children's Corner Suite* for Piano solo.

In the manuscript, the first and fifth movements have the indication of *Pequena Suíte Infantil* (Little Children's Suite) and *Suíte Infantil* (Children's Suite) as shown in Examples 1 and 2.



Example 1. *Pequena Suíte* Autograph, *Romancette*, bar 1-5.²¹



Example 2. *Pequena Suíte* Autograph, *Melodia*, bar 1-7.²²

²⁰ Pilger, *Heitor Villa-Lobos o Violoncelo e o Seu Idiomatismo*, 93.

²¹ Heitor Villa-Lobos, *Pequena Suíte* Autograph, 1913-1914, Villa-Lobos Museum Collection, Rio de Janeiro, RJ.

²² Villa-Lobos, *Pequena Suíte* Autograph, 1913-1914, Villa-Lobos Museum Collection.

The sixth movement Gavotte - Scherzo has the indication sobre a inversão de um tema de Lee (based on the inversion of a Lee theme) as shown in Example 3, referring to the Gavotte op. 112 by Sebastian Lee.



Example 3. Pequena Suite Autograph, Gavotte-Scherzo, bar 1-4.²³

In the last page of the manuscript, the order of the movements is different from the edition of the Casa Arthur Napoleão as shown in Example 4.



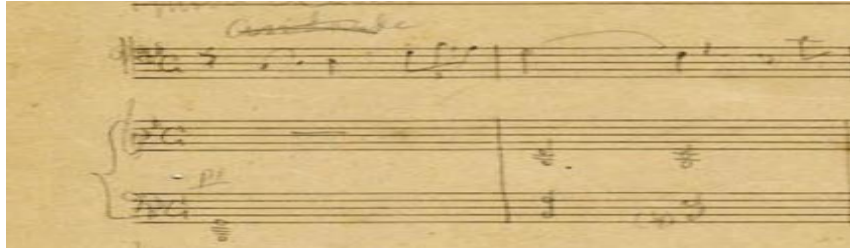
Example 4. Pequena Suíte Autograph, Order of the Movements.²⁴

Romancette, the first movement, was written in a cyclic form, a compositional technique found in works by French composers such as Saint-Saëns's "Organ"

²³ Villa-Lobos, Pequena Suíte Autograph, 1913-1914, Villa-Lobos Museum Collection.

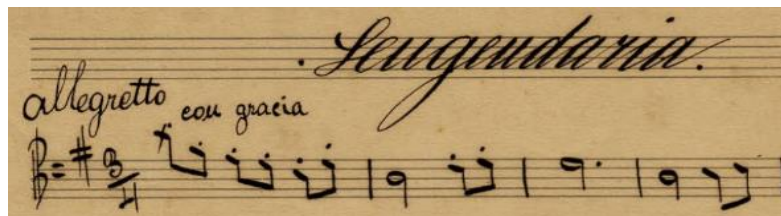
²⁴ Ibid.

Symphony (see Example 5). The theme/motiv is repeated later in the movement many times. The melody passes to the piano in bar 9 and 14 causing a change of timbre.



Example 5. Pequena Suíte Autograph, Romancette Motiv, bar 1-2.²⁵

Legendária is a short piece in triple meter with a simple and joyful melody (Example 6). There are no modulations and abrupt dynamic changes. The cello remains in the middle range of the instrument, mostly moving in half steps.



Example 6. Pequena Suíte Autograph, Legendária, bar 1-4.²⁶

Harmonias Soltas is the most challenging movement for intonation (Example 7). The cello plays double stops and chords throughout the movement, reminding us that Villa-Lobos was an excellent guitarist and wrote important compositions for this

²⁵ Villa-Lobos, Pequena Suíte Autograph, 1913-1914, Villa-Lobos Museum Collection.

²⁶ Ibid.

instrument. The melody while on the cello has a languorous character; however, when passing to the piano in bar 14 has a tempo and character changing through the indication “Piu mosso.”



Example 7. Pequena Suíte Autograph, Harmonias Soltas, bar 1-6.²⁷

Fugatto (all’ antica) is clearly a baroque styled piece, reminding us of Johann Sebastian Bach’s fugue for two voices (Example 8).



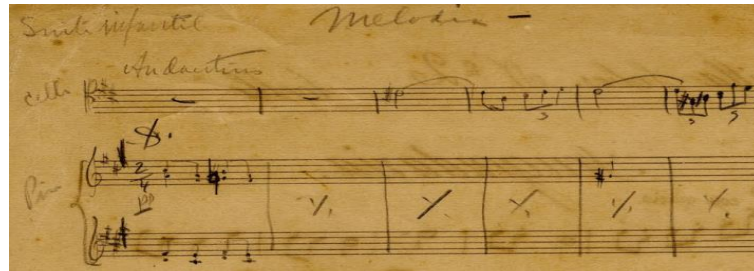
Example 8. Pequena Suíte Autograph, Fugatto (all’ antica), bar 1-5.²⁸

Melodia has a beautiful melody with an eight note accompaniment on the piano in a homophonic texture that is similar to the etude 5 for guitar by H. Villa-Lobos. This is

²⁷ Villa-Lobos, Pequena Suíte Autograph, 1913-1914, Villa-Lobos Museum Collection

²⁸ Ibid.

the only movement in this suite that the piano does not play the melody/theme. The dynamics remain stable, without abrupt changes, so the result of the mixture between texture and dynamic gives the Melodia a very particular atmosphere.



Example 9. Pequena Suíte Autograph, Melodia, bar 1-6.²⁹

The last movement, Gavotte-Scherzo, was based on Gavotte op. 112 by Sebastian Lee. Both pieces are in b minor, have the same rhythmic figure, and both modulate to G Major. The middle section, Più mosso, explores once more the chords on the cello as shown in Example 10.



Example 10. Pequena Suíte Autograph, Gavotte-Scherzo, bar 33-34.³⁰

²⁹ Villa-Lobos, Pequena Suíte Autograph, 1913-1914, Villa-Lobos Museum Collection.

³⁰ Ibid.

Duration: 13’

Publisher: Casa Arthur Napoleão Ltda. /Fermata do Brasil

Sonata No. 1 (1915)

The Sonata No. 1 for cello and piano was written in 1915 and has never been published. The manuscript was probably lost along with the Pequena Sonata at the same auction of all the belongings of the apartment of Heitor Villa - Lobos in Paris.

The movements were: I. Allegro non troppo, II. Adagio and III. Allegro final. It is Op. 30 according to the opus list of the author.

Duration: 12’

Publisher: None - Score lost

Élégie - Elegy (1916)

Élégie was written in 1915, and was originally for orchestra (two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, tuba, tympani, celesta, harp and strings). Élégie is a perfect example of French influence on Villa-Lobos’s early compositions, beginning with the title in French, the character full of lyricism, and the compositional style.

The score for orchestra was considered lost for many years, until the family of his first wife and great collaborator, Lucília Guimarães Villa-Lobos, ceded it to the Villa-Lobos Museum collection, and an edition was made by the Brazilian Academy of Music in November of 2004. Thanks to this, it was possible to record it for posterity, 87 years

after its first performance, which took place at the Municipal Theater of Rio de Janeiro on November 12, 1917 conducted by Soriano Robert.

The cello and piano version was written in 1916 in Rio de Janeiro, and premiered on February 3, 1917 at Noble Hall of the Jornal do Commercio, in Rio de Janeiro, with Alfredo Gomes on the cello and Lucília Villa-Lobos on the piano.

The Casa Napoleão edition is for cello and piano or violin and piano, but in the manuscript there is only indication for cello and piano, as shown Example 11.



Example 11. *Élégie* Autograph, bar 3-6.³¹

In bar 3-5, there is in the piano part a parallel harmonic motion of two lines, known as planing, as show in Example 11, a compositional technique found in compositions by French composers such as Claude Debussy's *Prélude à l'après-midi d'un faune* and Maurice Ravel's *Daphnis and Chloë Suite No. 2*.

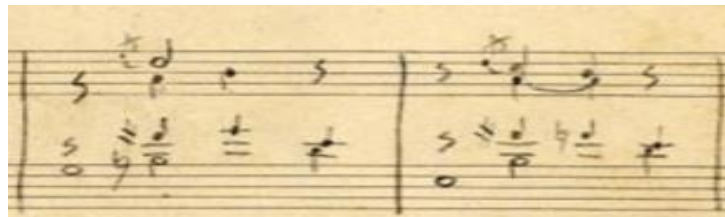
Another influence of Debussy found in *Élégie* is the harmonic interval of a major second in the fourth beat of bar 8 and 9, as show in Example 12. It was one of Debussy's

³¹ Heitor Villa-Lobos, *Élégie* Autograph, 1916, Villa-Lobos Museum Collection, Rio de Janeiro, RJ.

favorite harmonic intervals, it appears frequently in his piano music such as Arabesque No. 2 in bar 1 and 41.

Duration: 5'30"

Publisher: Casa Arthur Napoleão Ltda. /Fermata do Brasil



Example 12. *Élégie* Autograph, bar 8-9.³²

O Canto do Cisne Negro - The Singing of the Black Swan (1917)

O Canto do Cisne Negro was originally written for orchestra as part of the *Naufrágio de Kleônicos* (Shipwreck of Kleônicos) in 1916. It gives us an idea of what would become a characteristic of Villa-Lobos's symphonic works: the use of a dense and colorful orchestral mass. The orchestration is composed of piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, tuba, tympani, tam-tam, cymbals, triangle, bass drum, snare drum, harp, and strings. The orchestra version premiered on August 15, 1918 at Municipal Theater of Rio de Janeiro, conducted by Villa-Lobos. The work fits into the programmatic music model. It was

³² Villa-Lobos, *Élégie* Autograph, 1916, Villa-Lobos Museum Collection.

based on the book *Loulou Fantoche: Fantasia de Carnaval* (Loulou Puppet: Carnival Fantasy) written by Léo Teixeira Leite Filho.³³

The version for cello and piano was written in 1917 in Rio de Janeiro. In the manuscript there is the indication of *Poema ballo-mimico* (dance-mimic poem). The ending of the *Naufrágio de Kleônicos*, from where *O Canto do Cisne Negro* was extracted, is about the fight between Kleônicos and the Black Swan, who gets hurt, and then sings for the last time the most beautiful of the songs.

There are similarities between *The Swan* of Camille Saint-Saëns and the *Black Swan* of Villa-Lobos, including the piano accompaniment in arpeggios while the cello plays the melody. In the piano part there is an arabesque atmosphere, a compositional technique found in Claude Debussy's *Arabesque No. 1*. In bar 34-35, there is an example of the French elasticity of rhythm in the piano part, emulating the death of the black swan.

Duration: 3'

Publisher: Casa Arthur Napoleão Ltda./Fermata do Brasil

³³ Igor Reyner, "O Naufrágio De Kleônicos," Orquestra Filarmônica De Minas Gerais, Accessed February 8, 2019, <https://filarmonica.art.br/educacional/obras-e-compositores/obra/o-naufragio-de-kleonicos/>.

CHAPTER VII

PARIS 1923

Heitor Villa-Lobos gained fame because of the Brazilian character of his music, but he was in his thirties when he turned his attention to Brazilian folklore.³⁴ It was when he was in Paris in 1923, at the age of 36 years old, when he realized that to succeed as a composer he needed to do something native, with a Brazilian character.

In 1923, Villa-Lobos travelled to Paris with a scholarship from the Brazilian government.³⁵ Shortly after arriving in the French capital, Villa-Lobos was invited to lunch at the home of the Brazilian painter Tarsila do Amaral, and at that lunch the composer Erik Satie and Jean Cocteau, a French poet, writer and artist, were present. After listening to Villa-Lobos on the piano, they said that his style was a pure imitation of Ravel and Debussy, which made Villa-Lobos turn his attention to Brazilian folklore.³⁶

When he went to Paris in 1923, he thought he would succeed, but after arriving there he realized that his music was just an imitation of what had already been done, from then on, when he returned to Brazil, he began to follow an aesthetic nationalist, with elements of Brazilian folklore, to stand out in the international scene, and creating an

³⁴ Peppercorn, "Foreign Influences in Villa-Lobos's Music," 37.

³⁵ Grieco, *Roteiro De Villa-Lobos*, 59.

³⁶ Guérios, "Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-Se Em Um Músico Brasileiro," 81.

exotic image. This chapter presented the episode of the life of Villa-Lobos that was a turning point of his career as a composer.

The anthropologist Paulo Renato Guérios wrote about this trip in his study:

This encounter can be taken as a fundamental moment of inflection that the personal and artistic trajectory of Villa-Lobos suffered due to his trip to Paris: it was only after this trip that he began to dedicate his efforts to write music with a Brazilian/national character.³⁷

Esse encontro pode ser tomado como um momento fundamental da inflexão que a trajetória pessoal e artística de Villa-Lobos sofreu devido à sua viagem a Paris: foi somente após essa viagem que ele passou a dedicar seus esforços à produção de uma música de caráter nacional.

One can say that Heitor Villa-Lobos only became a Brazilian composer in Paris.

³⁷ Guérios, “Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-Se Em Um Músico Brasileiro,” 81-82.

CHAPTER VIII

CONCLUSION

Heitor Villa-Lobos was a composer who received all kinds of tributes in Brazil and abroad, and undoubtedly he is one of the greatest Brazilian composers of all time.

Villa-Lobos is known for the Brazilian character of his compositions, but like Brazil from the late 19th and early 20th century, his early compositions for cello and piano written between 1913 and 1917 were influenced by an European aesthetic.

More research is necessary to fully understand historically Villa-Lobos's early compositions, increasing modern performances and promoting Heitor Villa-Lobos's early compositions for cello and piano written between 1913 and 1917, such as:

- Additional investigation of the lost compositions.
- Further research of the other early compositions for cello and piano not investigated in this dissertation.
- Further research on the life of Villa-Lobos between 1905 and 1912.
- Further research of all categories of the early compositions of Villa-Lobos, with the main objective of providing the musicians with the important information that they may need to understand these compositions.

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APPENDIX A

HISTORICAL INFORMATION ABOUT THE OTHER COMPOSITIONS FOR CELLO AND PIANO WRITTEN BETWEEN 1913 AND 1917

Prelúdio No. 2 - Prelude No. 2 (1913)

Prelúdio No. 2 was written in 1913 in Rio de Janeiro and premiered on February 3, 1917 at Noble Hall of the Jornal do Commercio in Rio de Janeiro, with Alfredo Gomes on the cello and Lucília Villa-Lobos on the piano. It was the second composition for cello and piano by Heitor Villa-Lobos. In the manuscript there is the indication of op. 28, but in the Casa Napoleão edition appears op. 20.

Duration: 4'30"

Publisher: Casa Arthur Napoleão Ltda. /Fermata do Brasil

Sonhar - Dream (1914)

Sonhar was written in 1913 and premiered on January 29, 1915 at Dona Eugenia Theater in Nova Friburgo, with Heitor Villa-Lobos on the cello and Lucilia Villa-Lobos on the piano.

In the manuscript, there are indications of op. 24 and Melodia.

Duration: 3'

Publisher: Casa Arthur Napoleão Ltda. /Fermata do Brasil

Berceuse - Lullaby (1915)

Berceuse was written on February 25, 1915 in Nova Friburgo, and premiered on November 13, 1915 at Noble Hall of the Associação dos Empregados do Comércio in Rio de Janeiro, with Oswaldo Allioni on the cello and Lucília Villa-Lobos on the piano. In the manuscript, there is indication of op. 50, and a dedication to his mother Noêmia Villa-Lobos.

Duration: 3'

Publisher: Casa Arthur Napoleão Ltda. /Fermata do Brasil

Capriccio - Caprice (1915)

Capriccio was written in 1915 in Rio de Janeiro, and premiered on January 29, 1915 at Dona Eugenia Theater in Nova Friburgo, with Heitor Villa-Lobos on the cello and Lucilia Villa-Lobos on the piano. In the manuscript there are indications of No. 1 and Op. 49.

Duration: 5'

Publisher: Casa Arthur Napoleão Ltda. /Fermata do Brasil

Sonata No. 2 (1916)

The Sonata No. 2 for cello and piano was written in 1916 in Rio de Janeiro, and premiered on November 17, 1917 at Noble Hall of the Jornal do Commercio in Rio de

Janeiro, with Gustavo Hess de Mello on the cello and Lucilia Villa - Lobos on the piano.

The manuscript indicates Opus 66.

Duration: 20'

Publisher: Max Eschig

APPENDIX B

LIST OF COMPOSITIONS FOR OR WITH CELLO

Compositions for Cello and Piano

Year	Name	Movements
1913	Pequena Sonata, Opus 20 (Score lost)	
1913	Preludio No. 2, Opus 20	
1913-1914	Pequena Suite	I - Romancette II - Legendaria III - Harmonias Soltas IV - Fugatto (all'antica) V - Melodia VI - Gavotte Scherzo
1914	Sonhar, Opus 14	
1915	Berceuse, Opus 50	
1915	Capricho, Opus 49	
1915	Sonata No. 1, Opus 30 (Score lost)	
1916	Elegie, Opus 87	
1916	Sonata No.2, Opus 66	I - Allegro Moderato II - Andante Cantabile III - Scherzo IV - Allegro Vivace sostenuto
1917	O Canto do Cisne Negro	
1946	Divagação	

Transcriptions for Cello and Piano

Year	Name	Composer
1910	Fuga (Score Lost)	J. S. Bach
1910	Prelude in f sharp minor (Score Lost)	F. Chopin
1930	Prelude No. 8	J. S. Bach
1931	Prelude No. 14	J. S. Bach
1931	Fuga No. 10	J. S. Bach
1931	Nocturne No.2, Opus 9 (Score Lost)	F. Chopin

Bachianas Brasileiras for Cello Ensemble or for Cello and Piano

Year	Name	Movements
1930	Bachianas Brasileiras No. 1 for Cello Ensemble	I - Introdução (Embolada) II - Prelúdio (Modinha) III - Fuga (Conversa)
1930	Bachianas Brasileiras No. 2 for Cello and Piano	I - Prelúdio (O canto do Capadócio)
1931	Bachianas Brasileiras No. 2 for Cello and Piano	II - Aria (O Canto da Nossa Terra) IV - Tocata (O Trenzinho do Caipira)
		* The 3rd Movement, Dança (Lembrança do Sertão), was written for Piano Solo.
1938	Bachianas Brasileiras No. 5 for Cello Ensemble and Soprano	I - Aria (Cantilena)

Year	Name	Movements
1945	Bachianas Brasileiras No. 5 for Cello Ensemble and Soprano	II - Dança (Martelo)

Compositions for Cello and Orchestra

Year	Name	Movements
1915	Grande Concerto No. 1 for Cello and Orchestra, Opus 50	I - Allegro con brio II - Tempo di Gavotte - Assai Moderato III - Allegro Moderato
1933	Ciranda das Sete Notas *Originally was written for Bassoon and Orchestra and adapted for Cello and Orchestra by Hugo Vargas Pilger in 2011.	
1945	Fantasia for Cello and Orchestra	I - Largo II - Molto Vivace III - Allegro Espressivo
1953	Concerto No. 2 for Cello and Orchestra	I - Allegro non troppo II - Molto andante cantabile III - Scherzo (Vivace) - Cadencia IV - Allegro energico

Compositions for Orchestra of Cellos

Year	Name	Movements
1941	Fuga No. 1 (J. S. Bach)	
1941	Fuga No. 5 (J. S. Bach)	
1941	Fuga No. 8 (J. S. Bach)	
1941	Fuga No. 21 (J. S. Bach)	

Year	Name	Movements
1941	Preludio No. 8 (J. S. Bach)	
1941	Preludio No. 14 (J. S. Bach)	
1941	Preludio No. 22 (J. S. Bach)	
1958	Fantasia Concertante for an Orchestra of Cellos	I - Allegro II - Lento III - Allegretto Scherzando - Allegro Final

Piano Trio (Piano, Violin, and Cello)

Year	Name	Movements
1911	Trio No. 1	I - Allegro non troppo II - Andante sostenuto III - Scherzo Vivace - Scherzo IV - Allegro non troppo and Rondo Final
1915	Trio No. 2	I - Allegro Moderato II - Berceuse - Barcarolle (Andantino calmo) III - Scherzo (Allegro Vivace spiritoso) IV - Final (Molto Allegro)
1918	Trio No. 3	I - Allegro con moto II - Assai Moderato III - Allegretto spiritoso IV - Final (Allegro animato)

String Quartets

Year	Name	Movements
1915	String Quartet No. 1, Opus 50	I - Cantilena (Andante) II - Brincadeira (Allegretto scherzando) III - Canto Lirico (Moderato) IV - Cançoneta (Andantino quasi allegretto) V - Melancolia (Lento) VI - Saltando como um Saci (Allegro)
1915	String Quartet No. 2, Opus 56	I - Allegro non troppo II - Scherzo (Allegro) III - Andante IV - Allegro deciso
1916	String Quartet No. 3, Opus 59	I - Allegro non troppo II - Molto Vivo III - Molto Adagio IV - Allegro con fuoco
1917	String Quartet No. 4	I - Allegro con moto II - Andantino (tranquilo) III - Scherzo (Allegro Vivace) IV - Allegro
1931	String Quartet No. 5	I - Poco Andantino II - Vivo e energico III - Andantino - Tempo giusto e ben ritmato IV - Allegro
1938	String Quartet No. 6	I - Poco Animato II - Allegretto III - Andante, quasi adagio IV - Allegro Vivace
1938	Gavotte (Score uncompleted)	

Year	Name	Movements
1942	String Quartet No. 7	I - Allegro II - Andante III - Scherzo (Allegro Vivace) IV - Allegro giusto
1944	String Quartet No. 8	I - Allegro II - Lento III - Scherzo (Vivace) IV - Quasi Allegro
1945	String Quartet No. 9	I - Allegro II - Andantino vagaroso III - Allegro poco Moderato (con bravura) IV - Molto Allegro
1946	String Quartet No. 10	I - Poco animato II - Adagio III - Scherzo (Allegro Vivace) IV - Molto Allegro
1947	String Quartet No. 11	I - Allegro non troppo II - Scherzo vivace III - Adagio IV - Poco andantino (Quasi allegro)
1950	String Quartet No. 12	I - Allegro II - Andante malinconico III - Allegretto leggiero IV - Allegro ben ritmato
1951	String Quartet No. 13	I - Allegro non troppo II - Scherzo (Vivace) III - Adagio Allegro IV - Vivace

Year	Name	Movements
1953	String Quartet No. 14	I - Allegro II - Andante III - Scherzo (Vivace) IV - Molto Allegro
1954	String Quartet No. 15	I - Allegro non troppo II - Moderato III - Scherzo (Vivace) IV - Allegro
1955	String Quartet No. 16	I - Allegro non troppo II - Molto Allegro (quasi adagio) III - Vivace (Scherzo) IV - Molto Allegro
1957	String Quartet No. 17	I - Allegro non troppo II - Lento III - Scherzo (Allegro Vivace) IV - Allegro Vivace (con fuoco)

Chamber Music Compositions for Different Instrumental Combinations

Year	Name	Movements
1907	Canticos Sertanejos (for string quintet and piano)	I - Canto dos Colonos II - Canto dos Sertanejos III - Canto Pastoral
1909	Ave Maria (Score lost) (For voice, cello and organ)	
1912 - 1913	Suite for 2 String Quintets, Opus 25	I - Timida II - Misteriosa III - Inquieta (Air de Ballet)
1913	Trio in c minor for Piano, Cello and Flute, Opus 25	

Year	Name	Movements
	(Score not found)	
1914	Ave Maria No. 6 for Voice and String Quartet	
1914 - 1916	Danças Características Africanas for Flute, Clarinet in B flat, Piano, 2 Violins, Viola, Cello and Double Bass	I - Farrapos (Danças dos Moços) (1914) II - Kankukus (Danças dos Velhos) (1915) III - Kankikis (Danças dos Meninos) (1916)
1916	IL Bove for Voice, Piano and Cello	
1916	Piano Quintet (Score lost)	
1916	Sino da Aldeia for Voice and String Quartet	
1919	Cromo No. 2 for Voice and String Quartet (Score lost)	
1919?	Viola for Voice and String Quartet	
1923	Poema da Criança e sua Mama for Voice, Flute, Clarinet in A and Cello	
1924	Choros No. 7 (Settimino) for Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Violin, Cello and Tam - Tam	
1928 - 1929	Choro Bis for Violin and Cello	I - Modere II - Lent - Anime
1933	Corrupio for String Quintet and Bassoon	
1934	Ciranda das Sete Notas for Choir, Bassoon and String Quartet	
1934	Dança da Roda for Choir, Bassoon	

Year	Name	Movements
	and String Quintet (Score lost)	
1945	Trio for violin, viola and cello	I - Allegro II - Andante Scherzo (Vivace) III - Allegro preciso e agitato
1950	Assobio a jato for flute and cello	I - Allegro non troppo II - Adagio III - Vivo
1957	Quinteto Instrumental for flute, violin, viola, cello and harp	I - Allegro non troppo II - Lento III - Allegro - Poco moderato