



# EDITORIAL

This issue of the *Revista Brasileira de Música* (*Brazilian Journal of Music*), under the theme “Religiosity and secularization”, deals with the production and reception of musical genres in liturgical and secular contexts, the ongoing redefinition of the social function of music, from the traditions of the Iberian and Luso-Brazilian colonial period to their redirection to European cosmopolitan models, especially in the period of transition from monarchy to republic in Brazil. It requires attention to the reciprocal relationship between religious music committed to secular affections and secular music committed to religious affections.

In the opening article, Rui Lopes Cabral (University Complutense of Madrid, Spain / New University of Lisbon, Portugal) deals with the most important sources of *vilancicos* sang in the Portuguese Royal Chapel – currently held by the National Library of Lisbon, Portugal, and the National Library of Rio de Janeiro, Brazil – and the strong presence of this genre in Portuguese musical life in the seventeenth century and early eighteenth century, considering the interdependence between society, religion, and royal power. Régis Duprat (University of São Paulo) offers a historical analysis and style critique of Luso-Brazilian music, interweaving the specific problems associated with musical documentation, the hypothesis implicit in the “notational revolution”, and ontological assumptions underlying the liturgical texts whose character conditions the musical syntax *vis à vis* compositional techniques and the appropriation of musical styles.

The five following articles provide an overview of the various regions of Brazil in subsequent historical periods: Mary Angela Biason (Museum of Inconfidência in Ouro Preto) discusses the festivities for the failure of the conspiracy movement in three towns of Minas Gerais – Villa Rica, São João del Rei and Sabara – in the context of the official calendar of civic and religious festivities during Colonial Brazil, and the system of hiring musicians. Marshal Gaioso Pinto (Federal Institute of Goiás) discusses the role of music in the brotherhoods that were part of the society of Goiás based on documents from the eighteenth and nineteenth centuries. Paulo Augusto Soares (Attorney General of the State of São Paulo) and Edilson Vicente de Lima (Federal University of Ouro Preto) present a stylistic study on the Portuguese composer and chapel master of São Paulo, André da Silva Gomes, discussing the compositional procedures for conferring musical expressiveness to liturgical texts, taking advantage of different musical styles prevailing in his time, in the light of his treatise on counterpoint. Thiago Santos (Federal University of Rio de Janeiro) discusses the sacred work of Brazilian composers from the nineteenth century and



early twentieth century, including José Maurício Nunes Garcia, Henrique Oswald, Alberto Nepomuceno, and Francisco Braga in the many contexts determined by institutional, political, and religious junctures as well as aesthetic and stylistic trends, from the influence of opera's profane style in religious music to the reformist stance of the *motu proprio* and the treatment of sacred genres for aesthetic expressiveness. Mário Alexandre Dantas Barbosa (Federal University of Rio de Janeiro) offers an assessment of sacred music in Belém of Pará at the very end of the nineteenth century and the production of the composer Otávio Meneleu Campos (1872-1927), who served in his native town in the first quarter of the twentieth century.

In the Memory section, the *RBM* pays tribute to the critic and historian of music in Brazil, Eurico Nogueira França (1913-1992) through the pen of Vasco Mariz (Brazilian Academy of Music). This issue's interview, conducted by me, also editor of this journal, is dedicated to the composer Jorge Antunes, who is celebrating his 70<sup>th</sup> anniversary, reflecting on his pathway through music and politics. In the Brazilian Music Archive section, Roberto Macedo (Federal University of Rio de Janeiro) presents an introduction to the musicological edition prepared by André Cardoso (Federal University of Rio de Janeiro) of Leopoldo Miguez's *Madrigal* for violin and orchestra, whose manuscript is found in the Alberto Nepomuceno Library.

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May this volume provide the reader with some existential possibilities between sacred and secular elements, grasped by a renewed encounter with music history and cultural criticism.

Maria Alice Volpe  
Editor