

## Abstracts

### **Alberto Nepomuceno e o exercício profissional da música**

*Alberto Nepomuceno and the Professional practice of music*

Mónica Vermes

**Abstract:** This paper discusses the professional activities of Alberto Nepomuceno (1864-1920) in Rio de Janeiro during the period from 1895 to 1920, that is, from his return to the city after the period of study in Europe until his death. We observe the various places of the professional exercise of music and how Nepomuceno adjusted to them and contributed to transform them.

**Keywords:** Alberto Nepomuceno; music in Rio de Janeiro; professional musician.

### **Nepomuceno e a gênese da canção de câmara brasileira**

*Nepomuceno and the genesis of Brazilian chamber song*

Rodolfo Coelho de Souza

**Abstract:** This paper aims to evaluate Nepomuceno's output of vocal chamber music rethinking his position in the Brazilian History of Music, rejecting his alledged role as a founder figure but asserting his project of composing songs, in Portuguese or foreign languages, according to the guidelines of the German *Lied* and the French *Chanson*, as ruling genres for the cosmopolitan Romanticism. We also demonstrate that Nepomuceno follows the principle of imitation of the great masters, recommended by the Fine Arts Academy of his time, taking Brahms' works as model. This influence is found in the use of textural changes as a strategy to shape the form of the song, and in the use of two distinctive stylistic modes, the *Volkslied* and the *Kunstlied*, that Nepomuceno borrows from Brahms to juxtapose contrasting pairs of songs in most of his opus numbers. We study also how the issue of folklore borrowings in his songs was inflated by the Modernistic musicology when, in fact, Nepomuceno uses it as stylistic topics, charged with semantic meaning, to accomplish the *Lied* ideal of a perfect symbiosis of music and poetry.

**Keywords:** Alberto Nepomuceno; Brazilian music; Brazilian art song.

## **Alberto Nepomuceno: vínculos modernistas no *Trio em Fá sustenido menor* (1916)**

*Alberto Nepomuceno: modernist bonds in the Trio in F sharp minor (1916)*

Luiz Guilherme Duro Goldberg

**Abstract:** Alberto Nepomuceno has been described in Brazilian historiography, invariably, by its relation to musical nationalism. However, how to interpret the considerations about his musical modernism? One of his works that contributes to elucidate this is his Trio in F sharp minor, for violin, cello and piano, composed in 1916. Starting with the criticisms of his debut and Audición de Obras de Compositores Brasileños, held in Buenos Aires in 1919, we carried out an analysis for this work in order to understand the opinions conveyed in them and diagnose their relations with musical modernism.

**Keywords:** Alberto Nepomuceno; musical modernism; Trio; musical analysis.

## **Nepomuceno e Brahms: A Questão da Influência Revisitada**

*Nepomuceno and Brahms: the question of influence revisited*

João Vicente Vidal

**Abstract:** The study seeks to deepen understanding of the often-indicated connections between Alberto Nepomuceno's oeuvre and late nineteenth-century German music, presenting for this purpose a revaluation of the issue of Brahms' influence, specifically in the context of his education years in Berlin, on his musical style. In order to do justice both to the consideration of the problem's historical context and to a style-analytical assessment of Nepomuceno's compositions, the use of the concepts of 'reception' and 'intertextuality' is proposed. Hopefully this approach will bring us closer to a better comprehension of Nepomuceno's legacy, as well as of a more precise definition of his place in the panorama of Brazilian music of the turn of the century.

**Keywords:** Alberto Nepomuceno; Brazilian music; German music.

## **Realismo Musical, nacionalismo e a Série Brasileira de Nepomuceno**

*Musical Realism, nationalism and Nepomuceno's Série Brasileira*

Norton Dudeque

**Abstract:** The text approaches the usage of structural elements that may be related to Realism in music. Nepomuceno's *Série Brasileira* is frequently classified as a forerunner work to nationalism in Brazilian music. However, there are other trends into which the work can be considered. In this text, Realism in music is approached in order to provide an alternative towards the understanding of the musical narrative in Nepomuceno's work.

**Keywords:** Music Realism; nationalism; Nepomuceno; Série Brasileira.