

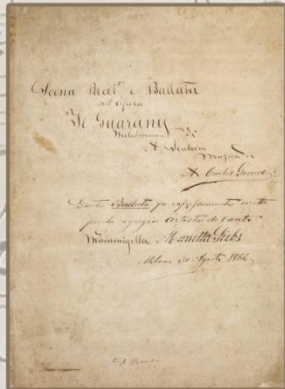
"So schi Carlos Gomes
7-1884



A. Carlos Gomes.



Antonio Carlos Gomes: composer of two worlds



2912
son stato battezzato dai miei
che di quell'etere pubblico
non ha esclamato del gesso
...! - Non curate di essere
Primo titolo che non per conto
...! - Semmai le chiedo:
La tua bella lettera mi ha fatto
un gran bene; ha fatto leggere
alcuni pochi anni; che ti hanno
fatto sapere. Se tu mangiassi di tutto
fanno per te, hai fatto il tuo
...? - E di la mattina che il 25°
...? - E quest'anno andrai in scena
...? - Con una buona
...? - E di nuovo ti saluto e
...?



Nomination form International Memory of the World Register

Antonio Carlos Gomes: composer of two worlds

ID[2016-73]

1.0 Summary (max 200 words)

Antonio Carlos Gomes: composer of two worlds gathers together documents that are accepted, not only by academic institutions, but also because they are mentioned in publications, newspapers, radio and TV programs, by a large part of the populace; this fact reinforces the symbolic value of the collective memory. However, documents produced by the composer, now submitted to the MOW have never before been presented as a homogeneous whole, capable of throwing light on the life and work on this – considered the composer of the Americas – of the greatest international prominence. Carlos Gomes had his works, notably in the operatic field, presented at the best known theatres of Europe and the Americas and with great success, starting with the world première of his third opera – *Il Guarany* – at the Teatro alla Scala – in Milan on March 18, 1870.

From then onwards, he searched for originality in music which, until then, was still dependent and influenced by Italian opera. As a result he projected Brazil in the international music panorama and entered history as the most important non-European opera composer. This documentation then constitutes a source of inestimable value for the study of music of the second half of the XIX Century.

2.1 Name of nominator (person or organization)

Arquivo Nacional (AN) - Ministério da Justiça - (Brasil)

Escola de Música da Universidade Federal do Rio de Janeiro - Ministério da Educação - (Brasil)

Fundação Biblioteca Nacional (FBN) - Ministério da Cultura - (Brasil)

Instituto Histórico e Geográfico Brasileiro (IHGB) - (Brasil)

Museo Teatrale alla Scala - Teatro alla Scala - (Italia)

Museu Carlos Gomes do Centro de Ciências, Letras e Artes (CCLA) - (Brasil)

Museu Histórico Nacional (MHN) - Instituto Brasileiro de Museus - Ministério da Cultura - (Brasil)

Museu Imperial (MI) - Instituto Brasileiro de Museus - Ministério da Cultura - (Brasil)

Museu da Universidade Federal do Pará (MUFGPA) - Ministério da Educação - (Brasil)

2.2 Relationship to the nominated documentary heritage

All the institutions above are custodians of parts of the collection proposed. The Museu Imperial and the Museo Teatrale alla Scala represent the network of public and private institutions that submit this candidature in this way hoping to contribute to the study, preservation and the exhibition of these historic and artistic documents to add to the memory of the world.

2.3 Contact person(s) (to provide information on nomination)

Maurício Vicente Ferreira Júnior

Director

Museu Imperial - Instituto Brasileiro de Museus - Ministério da Cultura

Donatella Brunazzi

Museum's chief operating officer

Museo Teatrale alla Scala - Teatro alla Scala

2.4 Contact details

<i>Name</i>	<i>Address</i>
Maurício Vicente Ferreira Júnior	Rua da Imperatriz, 220, Centro, Petrópolis/RJ Brasil 25.610-320
Donatella Brunazzi	Via Filodrammatici, 2 20121 Milano Italia

<i>Telephone</i>	<i>Facsimile</i>	<i>Email</i>
55.24.2233.0335	55.24.2233.0338	mauricio.ferreira@museus.gov.br
02.8879.2484	02.8879.2090	brunazzi@fondazionealascala.it

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

1. Legal Entity of Public Law

1.1. Arquivo Nacional (AN) - Ministério da Justiça - (Brasil)

1.1.1. Coleção Itens Documentais

1.1.2. Coleção Barão de Loreto

1.1.3. Fundo Ordens Honoríficas

1.2. Escola de Música da Universidade Federal do Rio de Janeiro - Ministério da Educação - (Brasil)

1.3. Fundação Biblioteca Nacional (FBN) - Ministério da Cultura - (Brasil)

1.4. Museu Histórico Nacional (MHN) - Instituto Brasileiro de Museus - Ministério da Cultura - (Brasil)

1.5. Museu Imperial (MI) - Instituto Brasileiro de Museus - Ministério da Cultura - (Brasil)

1.6. Museu da Universidade Federal do Pará (MUFPA) - Ministério da Educação - (Brasil)

1.6.1. Fundo da Documentação Histórica da Fundação Carlos Gomes, seção Ettore Bosio

2. Legal Entity of Private Law

2.1. Instituto Histórico e Geográfico Brasileiro (IHGB) - (Brasil)

2.1.1. Fundo Baronesa de Loreto, Maria Amanda Paranaguá Dória (BR RJIHGB 31)

-
- 2.1.2. Fundo Barão de Loreto, Franklin Américo de Meneses Dória (BR RJHGB 33)
2.1.3. Fundo Coleção IHGB (BR RJHGB 125)
2.1.4. Fundo Coleção Manuel Barata (BR RJHGB 21)
2.1.5. Fundo Prudente de Moraes (BR RJHGB 66)
2.2 Museo Teatrale alla Scala - Teatro alla Scala - (Itália)
2.3. Museu Carlos Gomes do Centro de Ciências, Letras e Artes (CCLA) - (Brasil)
-

3.4 History/provenance

The musical manuscripts (autographed hand written) and other documents that belonged to Antonio Carlos Gomes were donated to institutions by descendants of the composer, the greatest part by his daughter Ítala Gomes de Carvalho. Part of this donation, made up of letters and scores, was transferred to the Fundação Biblioteca Nacional [National Library Foundation].

Other musical manuscripts were donated to the Brazilian government by Casa Ricordi & Cia – Milan, Italy.

The origin of the hand-written manuscripts by Antonio Carlos Gomes in the Escola de Música da Universidade Federal do Rio de Janeiro [School of Music of the Federal University do Rio de Janeiro] can be identified by the rubber stamps used: Teatro São João [Saint John Theatre], Instituto Nacional de Música [National Music Institute] and Instituto Carlos Gomes [The Carlos Gomes Institute]. Some were donated by Leopoldo Miguez, then director of the], Instituto Nacional de Música [National Music Institute].

The origin of the correspondence exchanged between the composers Antonio Carlos Gomes and Francisco Braga, in the Arquivo Nacional [National Archive], cannot be traced. The letter addressed to Baron de Loreto is included in the collection that was purchased by the the Arquivo Nacional [National Archive], in 1950.

The documentation in the Teatro alla Scala, was given by the composer Antonio Carlos Gomes himself to that institution. Some records were also donated by Casa Ricordi & Cia – Milan, Italy.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

1 - Name: Arquivo Nacional – Ministério da Justiça

Address: Praça da República, 173 – Centro – Rio de Janeiro/RJ/ Brasil – CEP 20.211-350

Telephone: 55-21-2179-1276 Facsimile: 55-21-2179-1227

Email: diretoriageral@arquivonacional.gov.br

2 – Name: Escola de Música da Universidade Federal do Rio de Janeiro – Ministério da Educação

Address: Rua do Passeio, 98 - Centro - Rio de Janeiro/RJ/ Brasil – CEP 20021-290

Telephone: 55-21-2532-4649 Facsimile: 55-21-2532-4649 Email: biblioteca@musica.ufrj.br

3 – Name: Fundação Biblioteca Nacional – Ministério da Cultura

Address: Avenida Rio Branco, 219 – Centro – Rio de Janeiro/RJ/Brasil – CEP 20.040-008

Telephone: 55-21-2220-4001 Facsimile: 55-21-30953984

Email: ccsl@bn.gov.br

4 - Name: Instituto Histórico e Geográfico Brasileiro

Address: Avenida Augusto Severo, 8 – Centro - Rio de Janeiro/RJ/Brasil – CEP 20021-040

Telephone: 55-21-2252-4430 Facsimile: 55-21-2509-5107 Email: presidencia@ihgb.org.br

5 – Name: Museo Teatrale alla Scala - Teatro Alla Scala

Address: Via Filodrammatici, 2 20121 Milano/Italia

Telephone: 02-8879-2484 Facsimile: 02-8879-2090 Email: bunazzi@fondazionelascala.it

6 – Name: Museu Carlos Gomes do Centro de Ciências, Letras e Artes (CCLA)

Address: Rua Bernardino de Campos, 989 - Centro – Campinas/São Paulo/Brasil – CEP 13.010-000

Telephone: 55-19-3231-2567 Email: ccla@ccla.org.br

7 – Name: Museu Histórico Nacional – Instituto Brasileiro de Museus – Ministério da Cultura

Address: Praça Marechal Âncora s/nº - Centro – Rio de Janeiro/RJ/Brasil – CEP 20.021-200

Telephone: 55-21-3299-0321 Facsimile: 55-21-3299-0308 Email: mhn@museus.gov.br

8 - Name: Museu Imperial – Instituto Brasileiro de Museus – Ministério da Cultura

Address: Rua da Imperatriz, 220 – Centro – Petrópolis/Rio de Janeiro/Brasil – CEP 25.610-320

Telephone: 55-24-2233-0335 Facsimile: 55-24-2233-0338 Email: mauricio.ferreira@museus.gov.br

9 – Name: Museu da Universidade Federal do Pará – Ministério da Educação

Address: Avenida Governador José Malcher, 1192, Nazaré, Belém/Pará/Brasil – CEP 66.055-260

Telephone: 55-91-3224-0871 Email: jsderenji@gmail.com

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

The proposing institutions are the custodians of the documentary heritage.

4.3 Legal status

Public Institutions

Arquivo Nacional (AN) - Ministério da Justiça - (Brasil)

Escola de Música da Universidade Federal do Rio de Janeiro - Ministério da Educação - (Brasil)

Fundação Biblioteca Nacional (FBN) - Ministério da Cultura - (Brasil)

Museu Histórico Nacional (MHN) - Ministério da Cultura - (Brasil)

Museu Imperial (MI) - Ministério da Cultura - (Brasil)

Museu da Universidade Federal do Pará (MUFPA) - Ministério da Educação - (Brasil)

Private Institutions

Instituto Histórico e Geográfico Brasileiro (IHGB) - (Brasil)

Museo Teatrale alla Scala - Teatro Alla Scala - (Itália)

Museu Carlos Gomes do Centro de Ciências, Letras e Artes (CCLA)

4.4 Accessibility

The documentation is freely accessible and there are research tools at each of the proposing institutions such as: inventories, catalogues, files, data basis and multilevel systems on line. The greater part of the material being proposed is either already digitalised or in process of digitalisation.

There are no author copyrights on the material presented in this candidature.

The documents belonging to the Museu Imperial [Imperial Museum] have been totally digitized and are available in the site of the institution; part of the project to digitize all the collections of the Museu Imperial - Project DAMI, www.museuimperial.gov.br

The documents belonging to the Museu Carlos Gomes [Carlos Gomes Museum] were digitized between 2014 and 2015 and are available for research at the museum.

The documents belonging to the Fundação Biblioteca Nacional [National Library Foundation] have been digitized and are available in the site of the institution: Biblioteca Digital [http acervo.bn.br sophia indec. html](http://acervo.bn.br/sophia/indec.html) .

4.5 Copyright status

The documentation is in the public domain; the ownership rights belong to the institutions that house them.

5.0 Assessment against the selection criteria

5.1 Authenticity

The documentation was produced by the composer himself, his agents, his business, the theater managers in which his works were presented and other music professionals. All the characters are known and their autographs can be compared with other documentary sources. And in the period prior to their incorporation into public and private institutions, the documents belonged to the daughter of the composer and his other descendants. In addition, the documents proposed here for the International Memory of the World Register have been consulted by researchers from several countries, including Brazil, the United States and Italy.

5.2 World significance

The composer Antonio Carlo Gomes entered history as an intellectual and as someone who appreciated the arts; considered the greatest operatic composer of the Americas of the XIX Century, who's art crossed the Atlantic. The international significance of the documentation relating to his life and work can be proved through the opinion of his contemporaries, such as the great composer Giuseppe Verdi, who wrote to the director of the Gazeta de Ferrara on

the première of the opera *Il Guarany*, at the Teatro alla Scala of Milan on March 18, 1870: “It gave me great satisfaction to assist the work of my colleague Gomes, and I can say that the same is a refined work and reveals an ardent soul, of a truly musical genius”. Or by the description by Antonio Ghislanzoni, librettist of Verdi’s opera *Aida*, on the presentation of “*Saudação do Brasil*” of the Brazilian composer: “It was one of the most delicious musical passages played on the occasion of the First Centenary of the American Independence”. Filippo Filippi, considered one of the most important musical critics of that time, wrote the following compliment: “In *Fosca*, there is not a single common or trivial phrase. Everything is noble and grandiose and can be compared to Verdi, Gounod, Wagner or Rossini compositions”.

This whole collection is the unique documental registration of this vast production, recognized internationally by specialists even whilst it was being produced. One example of this greatness is the score of the hymn written in homage to the Centenary of the Independence of the United States; a commission given to Carlos Gomes by the emperor D. Pedro II, as a present for the president of that country, Ulysses Grant and played, for the first time on July 4, 1876 in Philadelphia.

5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

1 Time

1860-1936

As written by the researcher Lutero Rodrigues, professor in the Departamento de Música da do Instituto de Artes da Universidade de São Paulo [Department of Music of the Institute of Arts of the University of São Paulo]: “the XIX Century saw the heyday of Italian opera... not dissimilar and comparable to the phenomenon of globalization during our times”. On the other hand, no other composer from the Americas was able to present himself in Europe, especially in Italy, and obtain fame and admiration from both critics and public. Antonio Carlos Gomes, in his turn, managed to be present beyond the frontiers of his country and continent, obtaining success and glory in that temple of Opera – Italy. Thus, the documentation gathered here, registers the exact and unique moment in the history of music, with Antonio Carlos Gomes as its protagonist. The period 1860 to 1936 marks the heyday of his career, his death and the centenary of his birth gave rise to a movement to play his compositions in different parts of the globe.

2 Place

Antonio Carlos Gomes was a composer of two worlds. In America, his studies began in Campinas, his native city in the Province of São Paulo, and then in Rio de Janeiro – then capital of the Brazilian Empire. The documentation preserved in the institutions here represented, enables us to take a new look at the Brazilian cultural ambience of the mid XIX Century, contrasting the reality of the interior with the capital of the country, an amalgam that produced the most important operatic composer of the Americas.

In Europe, where he concluded his studies and consolidated his world-wide career, Antonio Carlos Gomes made his artistic language international and, at the same time, he was searching for musical originality still based on the principles of Italian opera. With the extraordinary success of his third opera, *Il Guarany*, the first to be composed and presented in Europe, in fact at the Teatro alla Scala on March 19, 1870, Antonio Carlos Gomes’s compositions began to be presented in the principal opera theatres of Europe (London, Paris, Moscow, Stockholm and, subsequently, in the Americas). In addition the documentation registers photos of the

small palace that he had built near Milan, at Maggiano in the province of Lecco, and which he insisted in naming Villa Brasilia. Years later the local municipality, as homage to the composer, had the mansion restored and installed the Civic School of Music; the gardens also restored contain very large statues of the young Ceci and the chieftain Peri, principal personages of the opera *Il Guarany*.

3 People

Manoel José Gomes was Antonio Carlos Gomes's father; a musician and director of a band in the town of Campinas. Young Gomes thus learned to play – at the early age of 9 – the violin, trumpet and other instruments. In addition to helping out his father with the band, Carlos Gomes gave piano and rhythm lessons in the farms of that region. This activity gave him the opportunity to meet with “modinheiros”, popular musicians that taught him this vernacular tradition. The documentation registers this influence if we, for example, examine some parts of the opera *Il Guarany*, such as the aria sung by Peri, where the bravery of the hero is shown through a melodic line, somewhat “rough”, but showing a strong Brazilian influence.

Living in the court in Rio de Janeiro, he had transferred there in 1859, he entered the Music Conservatory directed by Francisco Manuel da Silva, in the “compositions” class led by professor Gioacchino Giannini. The documentation proves the professor's influence on the young talent. In 1860 he was given the job of rehearsal at the Teatro Lírico [Lirico Theatre] which gave him the opportunity to live with musicians, producers and singers from the Italian opera companies that presented operas written by Bellini, Flotow, Mercadante, Rossini and Verdi in Rio de Janeiro. The documentation registers this daily contact with these masters of the melodrama and had a profound influence on the musical formation of Carlos Gomes. On the production of his opera *A Noite no Castelo*, lyrics by Antônio Fernandes dos Reis, the Brazilian emperor D. Pedro II made him a knight of the Order of the Rose. This was the start of mutual admiration between the emperor and the composer, registered through existing letters, telegrams and dedications.

With the success of his second opera, *Joana de Flandres*, a work in three acts and lyrics by Salvador de Mendonça, he won a scholarship to spend four years at the Milan Conservatory where he studied under the maestro and opera composer Lauro Rossi. Whilst in Europe Carlos Gomes lived amongst the famous names of Italian opera. Not just composers such as Giuseppe Verdi but with all the professionals that worked in the operatic structure: directors, singers, musicians, lyric writers, rehearses, editors, designers, scenery painters, etc. The relationship was so intense that his career and personal life became joined when he married Adelina Peri, a pianist from Bologna. Thus, the documentation registers the period of study and the heyday of a great composer of the XIX Century that succeeded in leaving the Americas to occupy a place of prominence in Europe amongst the greatest composers of his time.

4 Subject and theme

Already during the overture of *Il Guarany*, the initial phrase painted, in strong and vibrant chords, places before our eyes the power of Brazilian lands. The writer Dinah Silveira de Queiros comments on this opening: “It is one of the most elevated and melodramatic moments of the Brazilian soul transferred to music”. Carlos Gomes presented in his compositions a civic enthusiasm, at a historic moment, a cornerstone of Brazilian nationality in music.

Under the conditions of that time and the means available, it would have been difficult for Carlos Gomes to opt for an exclusive Brazilian orientation, as the country was influenced by European culture, even in popular songs. In his personal life as with his music, he was always divided: on the one hand voices from his native land always seduced him, on the other the influence of European culture. He lived always home-sick for Brazil, using regional language and always remembering scenes and landscapes from his native province. The same

happened with his art; he used subjects relating to Brazil but using operatic formulae that his adopted country taught him to love and cultivate.

In 1864 although not living in Brazil, Antonio Carlos Gomes lived and participated in the social and political problems of his country. Romantic by nature, his operas were anchored on Realism. The characters in his operas are human – made of flesh and bone – not gods or nymphs. In *Il Guarany*, the theme revolves in the fight between Indians, Spaniards and Portuguese in a colonial Brazil. In *Salvador Rosa* the theme is the history of the Neapolitan Revolution of 1647 in which Tomaso Aniello (Masaniello) leads the rebellion against Spanish dominion; rebellion by Neapolitan fishermen against the weight of taxes imposed by the viceroy, the representative of Felipe IV then king of Spain. The principal part is played by Salvador Rosa, poet, engraver, painter and musician who, in spite of being a rebel leader, lives a romance with the viceroy's daughter.

A dedicated monarchist and great admirer of D. Pedro II and of the Brazilian imperial family, he worked in favour of the abolishment of slavery. To celebrate the freeing of slaves he wrote the opera *Lo Schiavo* and dedicated it to the Princess-regent D. Isabel who, on May 13, 1888 signed the law that ended slavery in the country. In a period of racist mentality, that disapproved of Negroes on the set, the slaves were, paradoxically substituted by Indians.

Thematic indexing:

1. Antonio Carlos Gomes - Composer, maestro (1836 - 1896);
2. Art - Music - Opera;
3. Music - Opera - History (1860 – 1936);
4. Brazil - History;
5. Brazil - Cultural History.

5 Form and style

On the works by Carlos Gomes, the following is attributed to the Hungarian pianist Franz Liszt (1811-1886): "This maestro Carlos Gomes with his *Il Guarany* brought the new music of his country into the sphere of the most beautiful representations in Europe. The music is dense, replete with harmonic and orchestral novelties, very emotive that gives us a glimpse of a tropical land".

In the same way that the romance, *O Guarani* (José de Alencar 1829-1877), marked the intellectual independence of Brazil, as commented by Graça Aranha (1868-1931), so the opera *Il Guarany* was destined to be the opening of national Brazilian music, even though the artistic education of the composer would lead to an Italian style where, in fact, he discovered resources to develop his talent. In this work and especially in the overture, the sensibility of the Brazilian people is penetrated to a great depth, so that one can hear the native voices of the jungles, the waters and the winds that blow in Brazil. If we were to consider that Carlos Gomes was not writing "national" music, either direct or indirectly, we must accept that with the opera *Il Guarany*, Carlos Gomes managed to awaken a national emotion.

In the opera *Lo Schiavo*, Carlos Gomes returned to national inspiration; Mario de Andrade (1893-1945) writer and critic of music found many coincidences with our popular melodies, including *Alvorada*, nature symphony, composed with a strong lyric theme. The critic also mentions the *Dansa dos Tamoios*, considered a choreographic event genuinely Brazilian, with the use of the 'bataque' and other typical Brazilian instruments.

6 Social/ spiritual/ community significance:

One must remember that, unlike many important documents that record our history, this documentation is known by the academic community but as well by a large part of the population as it has been quote in many articles and publications; this reinforces its value in the collective memory. Even and above this, Carlos Gomes is unquestionably the most important

non-European opera composer. With his works he projected, for the very first time, the name of Brazil in the international music panorama. He is considered America's most important international musician of the XIX century, as his works – principally of an operatic nature – were played, with great success, in various countries of Europe and of the Americas. Carlos Gomes is considered one of Brazil's greatest artist and her greatest musician. On the other hand his foreign bibliography shows the international projection of his music.

Through opera, Antonio Carlos Gomes became an international person integrated into the Italian language, with the right to recordings with internationally famous Italian tenors, Enrico Caruso (1873-1921) and Beniamino Gigli (1890-1957). Other recordings include L'Orchestra de La Scala de Milan and the Orchestra de Milano della Radiotelevisione Italiana, directed by Mario Rossi.

Antonio Carlos Gomes's work always showed an ardent imagination and a prodigious melodious abundance, added to a strong power of expression and a strong and communicative lyricism that justifies its success. He was, above all, a melodramatic composer; however he also left compositions for song and piano, various hymns, romances, waltzes, a sonata for chords, polkas and "modinhas". His composition were extensive and, according to musicologist Mario de Andrade: "fundamental quality is the revelation of an ardent imagination, a fantastic melodious abundance with strong power of expression and of lyricism."

6.0 Contextual information

6.1 Rarity

It is the most important set of documents on the life and works of Antonio Carlos Gomes, as far as we know, in the world. It is an unique documentation kept by the composer and given, by his daughter Ítalia Gomes Vaz de Carvalho and Casa Ricordi & Cia of Milan, to institutions. Some of the manuscripts contain annotations – corrections and dedications - hand written by the author. Included in the documents are the signatures of important personalities with whom Antonio Carlos Gomes exchanged correspondence during decades. The documentation is an irreplaceable and fundamental archive for the study if the life and works of the composer in the musical context of the second half of the XIX Century.

6.2 Integrity

Antonio Carlos Gomes's works are kept by the Institutions in "safe rooms" and have gone through a sanitization process. In order to guarantee access they have been microfilmed and digitized.

In the National Library Foundation consultation can take place through the site www.bn.br/bndigital.

In the Imperial Museum all the documentation has been digitized and is available as part of the Project of Digitizing the Imperial Museum, DAMI Project, www.museuimperial.gov.br

The documents that belong to the archives of the Alberto Nepomuceno Library of the School of Music of the Federal University of Rio de Janeiro, were placed between sheets of alkaline paper, in three drawer steel furniture, suitable for small and medium size scores. To consult or reproduce the contents, international norms are followed to ensure the conservation and safety of the documents.
