

CHAPTER ONE

INTRODUCTION

The basic feature that has defined the profile of the city of Curitiba, Brazil, has been the arrival of immigrants from many different countries. Europeans and Asians have brought their contributions to the formation of the city's demographic, economic, social, and cultural structure.

The largest concentration of Polish expatriates in Brazil is in the state of Paraná, where descendants of Polish peasants from over a hundred years ago still live. The first Poles arrived in Brazil in 1793, and in 1871 settled in the city of Curitiba where today they represent Brazil's largest Polish community.

Zbigniew Henrique (de Curitiba) Morozowicz was born on August 29, 1934, in Curitiba, into a Polish family. His father, Tadeu Morozowicz, was a dancer and choreographer in Poland, and was also a prominent artist at the *Teatro alla Scala* in Milan when he emigrated from Europe to Curitiba in 1926.

The first compositions of young Henrique, dating from 1950, were written solely for choir. To date he has written over 150 works and his compositional genres have expanded from his early vocal emphasis to a variety of forms. His music is expressive, sometimes vigorous and intense, sometimes calm and languid, but always powerful. Morozowicz describes his musical language as being the reflection of the environment in which he lives in the south of Brazil, with many different ethnic groups and immigrants.¹ He states that his music is a combination of the Western European tradition and Brazilian ethnic music. He claims to search for an organic, spontaneous, accessible, interesting and comprehensible music, declaring that music has to be an "exercise of pleasure" rather than mere philosophy.²

This treatise will represent the first formal written biography of Henrique de Curitiba Morozowicz, as well as a thorough analysis of two works for voice and piano, and two works for instrument and piano.

¹ Zbigniew Henrique Morozowicz, interview by author, tape recording, Curitiba, Paraná, Brazil, 30 December 2003. The interview was conducted in Portuguese. The English translation is by the author.

² Ibid.

Since Curitiba represents the largest Polish community in Brazil, it is important to analyze the composer's Polish background as well as its influence on his writings. To date, there have been no formal studies of his works for piano with voice or instruments.

Although all of his work for this medium will be cited, this treatise will center on four main compositions:

1. "Sonata 87" for violin and piano
2. "Três Episódios" for flute and piano
3. "Seis Poemas de Helena Kolody" for voice and piano
4. "Briza [sic] do Sul" for voice and piano

The purposes of this treatise are 1) to present a brief background on Polish immigration to Curitiba, Brazil, with emphasis on the Morozowicz family, and its influence on the cultural life of the city, 2) to create a formal biography of the composer, 3) to provide a list of his works with piano as well as a list of his entire compositional output up to the present, and 4) to analyze four of his most representative works for voice and piano, and instrument and piano.

The literature used for this research consists of 1) articles about the composer's life and works in magazines, journals or newspapers, 2) written statements by professional colleagues, composers, and friends, 3) the composer's manuscripts, and 4) personal and recorded interviews with the composer.

The historical background of Polish immigration to Brazil, especially the Morozowicz family, is detailed in the book *Destino Arte – Três Gerações de Artistas* (Destiny and Art – Three Generations of Artists) by Milena Morozowicz, sister of the composer.³ Here she tells the history of the Morozowicz family from its origin in Poland more than 100 years ago, to their arrival in Curitiba, Brazil, along with hundreds of other immigrants.

The primary source, however, is the composer himself who has kindly agreed to collaborate in this project with interviews and insights on his compositional devices.

In the analysis of the four selected works, the writer will focus on elements that best represent the composer's style such as characteristic Brazilian rhythms and folk-like devices.

³ Milena Morozowicz, *Destino Arte – Três Gerações de Artista*, (Brazil: Instituto Ecoplan, 2000).

CHAPTER TWO

A POLISH SAGA: THE MOROZOWICZ FAMILY

Despite all the difficulties the Polish people have experienced throughout their history, they have consistently proven to be a fearless and bold nation. As a long-suffering people, the Polish have always found inner strength to survive humiliation, war and invasions; together they have remained as a strong dynasty even when ruled by foreign power.⁴

Over two centuries ago many Poles fled from the cruel oppression that afflicted their country. After being one of the most powerful European countries during the 16th and 17th centuries, Poland was invaded by its neighboring countries, namely Russia, Prussia, and Austria. The land that was occupied by the Prussians was Pomerania and Silesia, regions from which the first emigrants to Brazil came. The main cause that stimulated the migratory process was the severe persecution of the Polish people by the Germanic invaders. Poles were no longer allowed to speak their language in elementary, middle, and high school, masses in Polish were prohibited, and even family names had to be changed. The Russian occupants were also very hard on the Poles, imposing on them the same measures that the Germans did. The Austrians, however, were less tyrannical. It is therefore understandable why so many Poles, who were living under this agonizing regime, emigrated to foreign countries looking for a more reasonable way of life.⁵

The first Poles arrived in Brusque in the state of Santa Catarina, Brazil, around 1793. A total of seventy-eight Poles came from Polish Silesia. The first settlement, however, was not the best option for the Poles as they ended up as neighbors of the Germans who had emigrated to Brazil, and this experience served to remind them of bad times. Consequently, in 1871 they transmigrated to Curitiba where they established the largest Polish community in South America and the second largest community in the world, surpassed only by the Polish community in Chicago, Illinois, USA.⁶

⁴ Ulisses Iarochinski, *Saga dos Polacos*. (Curitiba: Fundação Cultural de Curitiba, 1999), 80

⁵ Ibid.

⁶ Ibid., 14-15.

The first official document that registers the legal arrival of the Poles in Curitiba dates from October 15, 1873.⁷ Since this date, the face of Curitiba has gradually changed. The first Poles who arrived in Curitiba came from a non-independent country, a nation that was divided among Russia, Prussia and Austria. There was no Polish consulate to help them in case they needed it, and for this reason, they felt rejected and lonely in a foreign land, surrounded by totally unfamiliar language and culture. They suffered immensely and it took a long time before they were comfortably integrated in society.⁸

The cultural background of the Polish people has strongly influenced the life style of the Brazilian people, and specifically the state of Paraná, in several ways including cuisine, traditions, feasts, and music. Currently the state of Paraná and the city of Curitiba owe much of their culture and development to the Poles, whose contribution to the cultural life of the state is of great value. There is a unique identification between the Polish and the people from Paraná and this combination of races is an integral part of Brazilian culture as a whole.

At the end of the 19th century, Henrique's maternal grandfather, Francisco Lachowski arrived in Brazil from Poland. He first settled as a farmer but later moved to the city and started his own candy factory. He and his wife Paulina had seven children who became successful professionals in different fields. Francisco was a very smart and literate man, and his ability as a leader led him to support many cultural Polish societies that were created in Curitiba. He would sponsor any activity related to the arts and culture, and as a result Paraná owes much of the development of its cultural life to him. His many Polish friends, mainly priests coming from Poland, had had their schooling in Poland and they were familiar with topics such as art, music, philosophy, and theatre. Those priests would come to Francisco's house weekly and they would discuss pertinent issues related to culture, religion, politics, and arts in general.⁹

It was into this kind of environment that Wanda, their third daughter, was born. Growing up in such a culturally rich environment influenced her early development and sensitivity to the arts, especially music. She decided that she wanted to play the piano

⁷ Ibid., 77

⁸ Ibid., 80

⁹ Morozowicz, *Destino Arte*, 23.

and her keen determination led her father to order a new piano from Europe through one of his friends, the Polish Consul in Brazil. The piano was a *Bechstein*, and Wanda became a brilliant pianist after years of intense and diligent practice.¹⁰ Wanda was a beautiful, passionate, and elegant woman with an appealing contralto voice and a love of sports and the arts. She was joyful and enthusiastic about life.

Henryk Morozowicz, born in Poland in 1868, was a true artist. A prominent figure on the stages of Poland, he also held a degree in biochemistry. In addition, he had a true literary vein and wrote articles and poems for his local newspaper. Such a brilliant life ended prematurely at the age of thirty-eight when he contracted scarlet fever during an epidemic that devastated Poland.

Natalia Truskowska was one of the most prominent actresses in her hometown of Bydgosz, Poland, for more than forty years. Performing on the stages of Poland was her life, her passion, and her soul, and she pursued a brilliant career for sixty-five years.

The year of 1893 was an unforgettable time in which the inauguration of the famous Polish theatres of Paulikowski and Kotarbinski in Krakov occurred.¹¹ A bold and innovative school of theatre was being formed under the direction of talented actors and directors who represented the best of romantic poetry of the time. Natalia Truskowska was fortunate to be part of this rich artistic environment, as she was being groomed to become an actress.¹² For decades she brought tears to the eyes of her audience through her profound versatility and drama. The granddaughter of a Russian pianist, Natalia was a renowned dramatic actress who, after many years of performing on the stages of Poland, received a special award from the Polish government for her brilliant career as one of the most important actresses of her time.¹³

Natalia became the wife of the famous actor and director Henryk Morozowicz and she had five children with him. Only three of them lived into adulthood and among the survivors was Tadeu, the fourth child.¹⁴

Tadeu Morozowicz was raised in an environment full of artistic influence from his parents and friends of the family. It is no surprise that he became an artist himself, a

¹⁰ Ibid.

¹¹ Ibid. 15

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

very accomplished actor, dancer, and choreographer. When he was twelve years old he was sent to the Imperial School of Dance in Saint Petersburg, Russia. There he was able to experience the development of great Russian ballets, mingle with renowned Russian dancers and take in the artistic atmosphere of one of the most important cultural centers of the world. Tadeu and his mother Natalia worked together as actors for many years. Sometimes Tadeu would direct and she would act, and other times they would both perform together. This beautiful relationship between mother and son was carried through the next generation, as was the artistic vein of the Morozowicz family.¹⁵

Around the year 1921, Tadeu started to consider the possibility of moving to a foreign country. For several years he toured Europe, France, England, and Scandinavia with his partner Sofia Faliszewska, also a dancer, with whom he formed a duo called *Duo Falmor*. Sofia also started to entertain the idea of moving abroad when they both received an invitation to go on a tour to South America with the opera company of the *Teatro alla Scala* from Milan. Since it would be too costly to take all the company's dancers to South America, the director suggested that Tadeu and Sofia go a month earlier to prepare dancers to perform in the operas. Little did Tadeu know that this tour was to change the course of his life forever. It was late April in 1925 when Tadeu arrived in Rio de Janeiro, and he was bewildered by the beauty of the city.

Rio de Janeiro impressed me deeply with its splendor and beauty, the generosity of its people, the abundance of food, the people's willingness to help. Never before had I thought there could be a place like that—so extraordinary!¹⁶

Acquainted with the fact that Curitiba held a large Polish community, Tadeu and Sofia decided it would be worth investigating the city. As soon as they arrived, even before they were able to tour around the city, they received several job offers, making their stay a most pleasurable one.

Tadeu was then faced with the most important decision of his life. Should he go back to the familiar world, his roots, his friends, his family of origin, or should he be brave and adventurous and choose the mystery, the unknown, the new language and culture? He opted for the new world. The people of Curitiba can only express their

¹⁵ Ibid., 77-78.

¹⁶ Ibid., 110.

gratitude for this decision, as the contribution he and the next generation of his family made to its people through their art and culture has been immeasurable.

Tadeu Morozowicz established, among other things, the first school of dance in the state of Paraná and the second in Brazil. It was situated in Curitiba and was called *Ballet Thalia*, remaining as such for sixty-one years. As well as establishing the first school of dance, Tadeu's dream was to create the *Teatro Polonês do Paraná* (Polish Theatre of Paraná) and for that he worked incessantly. The first performance, which took place on December 19, 1953, at the *Colégio Estadual do Paraná* (Paraná's State High School), was a great success and subsequently several sponsors gave generously to help it grow. The *Ballet Thalia* became famous and Tadeu Morozowicz was constantly striving for perfection. Being able to attend this school was considered an essential complement to every girl's education. Not only did Mr. Morozowicz teach dance, he also provided the students with a general knowledge of art and culture. He also taught respect and acceptance for others as well as the importance of being able to appreciate and value the arts. Tadeu Morozowicz's refined education and charm inspired many people throughout the years, and they became better people through his efforts.¹⁷

Curitiba is proud to boast the first state university in the country, and is now commonly known as one of the most culturally diverse cities in Brazil. Much this is due to this young and brave artist who came from Poland, fell in love with the beauties of this new world and embraced the city of Curitiba as his own, giving his talent and knowledge selflessly to its people.

Wanda Lachowski and Tadeu Morozowicz met in Brazil, more precisely in front of Wanda's house in Curitiba. Tadeu had a most charming and appealing appearance and personality, and was very popular with young women. Wanda had an extraordinarily radiant personality, and was an elegant and seductive young woman. From the moment they met their fate was clear: they were supposed to be together for the rest of their lives. For many years they contributed to the development of the arts in the state of Paraná. Despite the fact that Tadeu had to take over the responsibility for his father-in-law's candy factory as soon as he got married, he nevertheless remained true to his dream of making the art of dance known in the state of Paraná. His school of dance, the *Ballet*

¹⁷ Ibid., 152-153.

Thalia, which later became *Ballet Morozowicz*, was for many years his main connection with the world of the arts, as well as his only link to the prominent artist who had danced and performed in so many stages of Europe.

From this fortunate union three children were born: Zbigniew Henrique, the oldest; Milena, the second; and Norton, the youngest. Following in the footsteps of their parents, the three children dedicated their lives to the arts. Zbigniew is a pianist and a composer, Milena is a dancer and writer, and Norton an accomplished flutist and conductor. As the third generation of a family of artists, these Morozowicz siblings have preserved the legacy that their parents passed onto them. Milena has carried on the family ties to the *Ballet Morozowicz*, and Zbigniew and Norton became two musicians who have contributed immensely to the cultural life of Curitiba. Zbigniew Henrique de Curitiba Morozowicz, or simply Henrique de Curitiba as he is commonly known, has been a major artistic influence in the state of Paraná. In the following chapter, this author will present in more detail Morozowicz's life and musical accomplishments, as well as the difficulties of being a musician and specifically a composer in a developing country. Akin to his father Tadeu, who never gave up spreading the importance of the arts in the development of the human being, Henrique has survived, sometimes under struggle, as a composer and musician. For more than fifty years he has taught, composed, and performed with the sole intention of promoting the arts.

CHAPTER THREE

HENRIQUE DE CURITIBA: A BIOGRAPHY

Zbigniew Henrique Morozowicz was born on August 29, 1934, in Curitiba, Paraná. He started playing the piano at the age of seven; his mother was his first teacher. At the age of eight, Henrique started to study under the direction of Renée Devraine Frank who graduated with a degree from the Paris Conservatory under the direction of Alfred Cortot. Henrique was a very dedicated student and soon became interested in learning music theory and *solfeggio*. At the house of his teacher Renée, student and lecture recitals were frequently held. Since his childhood environment was filled with good music, he had a desire to create music.

I started to “invent” music before I started to compose, as soon as I learned how to play the piano when I was still a boy. It was something very spontaneous to try to “invent” music based on some patterns of the pieces I was practicing. I did not write my creations but I would improvise and make up my own melodies and rhythms. I was often interrupted by my mother who would stop me to say: “Enough of that Henrique, go back to your serious practice!” I figure that was a sign that I had a talent to compose.¹⁸

When he turned twelve, he started playing the piano for the dance lessons that his father taught, and soon became the main accompanist for the *Ballet Thalia*. Not only did he play for the lessons, he also played for additional presentations held at the *Clube Thalia* (Thalia Club).

During 1948 the School of Music and Fine Arts of Paraná was being established and Henrique entered the basic course of the recently founded school, still under the direction of Renée Devraine Frank. During the same year, at the age of fourteen, he was appointed as the official accompanist for the *Ballet Thalia*, a position he held until 1953.

His first piano recital took place in 1949 as part of a series of recitals entitled *Novos Valores* (New Values) promoted by the *Sociedade de Cultura e Artes Brasília*

¹⁸ Zbigniew Henrique Morozowicz, interview by author, tape recording, Curitiba, Paraná, Brazil, 30 December 2003. The interview was conducted in Portuguese. A transcript of the Portuguese is in Appendix H. The English translation is by the author.

Itiberê (Brasília Itiberê Society of Arts and Culture—*SCABI* in Portuguese). He became acquainted with the best musicians of the time and performed with them in many diverse institutions and private residences. During the following year he entered what would be the equivalent of a high school program but with much emphasis on classical languages and history. Always eager to learn more about the arts, he started taking organ lessons with Rodrigo Hermann, who was at that time the organist of the Metropolitan Cathedral of Curitiba. As the years went by, he acquired more and more experience as an accompanist and became the most sought-after piano collaborator of the time.

In 1951 he was accepted into the recently established program of Bachelor of Arts in Piano Performance at the new School of Music and Fine Arts of Paraná. During this time he also started his studies of harmony and composition with George Kaszas, who held the position of conductor of the Symphony Orchestra of the Brasília Itiberê Society. Mr. Kaszas held a degree from the Franz Liszt Conservatory in Budapest and guided Henrique to what would be his first composition. In this year Henrique was also appointed as the organist of the Metropolitan Cathedral of Curitiba, where he played for services and accompanied the choir. The job at the Cathedral only added to what was already his passion: improvisation. Since his very first piano lessons, Henrique showed a remarkable ability to improvise, a skill he continued to develop at dance lessons taught by his father. It was during this year that he wrote his first original composition, a piece for unaccompanied female voices entitled *Para Dormir* (To Sleep). This lullaby was originally composed for the Women's Chorus at the Cathedral of Curitiba, but was also inspired by his desire to write a piece to rock his younger brother Norton to sleep. Perhaps due to the fact that he was in close contact with vocal music through his job at the church, Henrique composed only choral music for the next four years of his life, and did not write his first instrumental composition until 1955, when he composed the trio *Bucólicas* for soprano, alto, and tenor recorders.

From this period there are many sacred pieces for women's choir as well as mixed voice choirs. Works for voice played an important role in his life, and were always his primary interest.

During this time in my life I was not very interested in composing for piano or instruments. Works for choir were what interested me the most and played an

important part in my life. This is the genre I like the best to compose, because I think that the expressiveness of the human voice as an instrument is wonderful! It is the direct expression, it does not need a means; the voice is the means and that still impresses me a great deal.¹⁹

It is no coincidence that the majority of his compositions are in the vocal genre, either in the form of choral music or for solo voices. The texts he chooses are by major Brazilian writers or by the composer himself.

Henrique graduated with a Bachelor's Degree in Piano Performance in 1953, still under the direction of his first formal teacher, Renée Devraïne Frank. In 1954 he moved to São Paulo, where he entered the Free School of Music. He remained there for three years. During that time many eminent musicians, composers, and performers were coming to South America to find new opportunities in a foreign land. Morozowicz had the chance to become acquainted with many renowned teachers, mainly from Germany, who exerted a major influence in his career as a composer and musician. Henry Jolles, a German pianist, conductor, and musicologist from Berlin, was his piano teacher for several years. Ernst Mahle, another graduate from Germany, taught him composition and also music theory. But the person who was the most crucial influence in his career was Joachim Koellreuter. A German-born composer and musicologist, Koellreuter was of significant importance not only in the life of Henrique, but also in the life, growth, and development of many major composers in Brazil after 1950. In his own words Henrique describes the impact that this extraordinary musician had in his musical development:

Leaving Curitiba in 1954, I went to São Paulo and became a student of Koellreuter's. I still treasure a great respect for his intellectual figure, an eminent professor with an incredible knowledge, for all that he gave me in terms of musical culture. It was his focus on music history, aesthetics, harmony, counterpoint, conducting, and composition that gave me a different perspective on music. Whoever had the opportunity to experience the musical and cultural environment at the Free School of Music knows the shocking contrast with our traditional music conservatories of the time. There we made quality music. It was in fact a refined German *Hochschule*, a musical paradise, completely alienated from the Brazilian world and culture. We were true "foreigners" in São Paulo. It was in the Free School of Music that for the first time I seriously studied the music of the twentieth century such as Hindemith, Bartok, Stravinsky,

¹⁹ Morozowicz, interview, author. See Appendix H.

Prokofieff, Kodaly and others. I was also introduced to the music of Schönberg since Koellreuter was a great enthusiast of his music.²⁰

It was also during 1954 that Henrique adopted the artistic name of Henrique de Curitiba, to differentiate himself from a classmate at the Free School whose name was Henrique Gregori. Since Mr. Morozowicz was from Curitiba, his classmates started calling him Henrique de Curitiba and from then on he used it as his professional name.

In 1957 he concluded his studies at the Free School, together with Klaus Dieter Wolf, Isaac Karabutchevsky, Gilbert Tinetti, and Julio Medalha, all of whom are now among the most prominent musicians in Brazil. During that same year, Henrique also studied organ with the German organist Alexis Erlanger, and choral conducting with Emerich Czammer. He also continued his activities as accompanist for the studios of Hilde Sinneck, Magdalena Lebeis and Ula Wolf, all of whom were eminent singers and voice teachers in São Paulo at that time. Henrique left the Free School of Music with a different perspective on life and music, but was somewhat confused as well. As he later describes, his admiration for the great master Koellreuter faded away as he grew more mature. He resented the fact that Koellreuter never became immersed in the real Brazilian culture but was rather a German composer who happened to live in Brazil, never allowing the country's rich culture to influence his writings.²¹

After leaving the Free School of Music in 1957, Henrique realized that he had to make a living, and from 1958 until 1964 he was supervisor of the Whinner electronic organ factory in São Paulo. Among his other responsibilities, he was required to check the sounds, timbres, the overall resonance and reverberation of each instrument, and the relationship to the acoustics of the churches where the instruments were to be placed. This was a pioneer job in this field, and for the first time the priests in charge of the churches became aware of the importance of having the optimal instrument for their churches.

In 1961 he was appointed the State of Paraná's representative at the Fourth International Frédéric Chopin Competition in Warsaw, Poland. He remained in Poland for one year on scholarship from the Polish Society, studying piano with Margherita

²⁰ Henrique Morozowicz, *Visões de meu Passado Musical, na Perspectiva do Presente*. Revista da Sociedade Brasileira de Música Contemporânea, número 2, Goiânia, Brazil, 1995, 93.

²¹ *Ibid.*, 96.

Trombini Kazuro, an Italian pianist and harpsichordist who was living in Warsaw. When he returned to São Paulo later in 1961, Henrique resumed his activities with the Whinner organ factory and participated in several organ recital series in the states of São Paulo, Rio de Janeiro, Minas Gerais, and Bahia. He also continued his activities as an accompanist.

Since he was very active as an organist as well as pianist, he returned to Curitiba and took up the position as organ teacher at the *Studium Theologicum de Curitiba* (Theological Seminary of Curitiba) until 1968. Meanwhile, in 1964, he began teaching theory and composition at the School of Music and Fine Arts of Paraná, where he remained for twenty years. By that time he was friends with many eminent musicians in Paraná, such as Padre José Penalva, who was one of the founders of the *Pró-Música de Curitiba* (Pro-Music of Curitiba), a society that have promoted the arts, especially music, in the city for several years. In that same year, on October 16, he presented his first recital with compositions of his own at the Second Arts Season of the Federal University of Paraná, at the Rectorry Theatre.

In 1966 he attended the Second International Music Festival of Paraná where he became acquainted with Professor Marilyn Mason, Professor of Organ at the University of Michigan. During this festival, his piece *Psalm XXIII* for unaccompanied choir was premiered, and in 1968 during the fourth music festival, Marilyn Mason premiered his *Toccata Super Ê Taru-Ê* for organ. While on the faculty of the School of Music and Fine Arts of Paraná, Henrique created and coordinated the weekly *Atividades Artísticas* (Arts Activities), a time for the students to perform recitals and occasionally listen to guest artists and lectures. This activity remains today as one of the most important cultural activities not only in the school of music but also in the city. During this same year he wrote a treatise entitled *Corais dos séculos XVI e XVII para o estudo de harmonia e morfologia* (Choruses of the XVI and XVII centuries for the study of harmony and morphology), which was published by the School of Music and Fine Arts of Paraná.²²

One of his most famous works is the *Missa Breve* (Scapular Mass) in Brazilian rhythms. He wrote this piece in 1966 and in 1969, the Pro-Music Choir of Curitiba under

²² Henrique Morozowicz, *Corais dos séculos XVI e XVII para o estudo de harmonia e morfologia*. (Curitiba, Brazil: Editôra da Escola de Música e Belas Artes do Paraná, 1968).

the direction of Padre José Penalva premiered the work at the Fifth International Music Festival of Paraná. This year also marked the creation of the *Duo Morozowicz*, which consisted of Henrique and his brother Norton, an accomplished flutist. This duo remained active for ten years and became famous in Brazil. In 1970 he was appointed Assistant Dean of the School of Music and Fine Arts of Paraná, a position he held until 1974. During this time he helped to make major changes in the curriculum of the school's Bachelor of Music Degree by incorporating a required course in Brazilian Music for the first time in the history of the school.

In 1972 he married pianist Ulrike Graf, with whom he had formed the piano ensemble *Schubertian Duo* in 1968. They performed together until 1976. Also in 1972, the state of Paraná promoted the *Primeiro Concurso Estadual de Piano do Departamento de Educação e Cultura* (First State Piano Competition of the Department of Culture and Education) of which Mr. Morozowicz was the President.

In 1975 he wrote *Estudo Aberto* (Open Study) for flute, clarinet, and bassoon, which was premiered at the Ninth International Festival of Music of Paraná. He also participated in the 1st National Encounter of Brazilian Composers of INM/FUNARTE (National Institute of Music/ National Foundation of Arts), Rio de Janeiro, where his *Missa Breve* was again performed with great success. During the following year he started his career as Professor at the Arts Department of the Federal University of Paraná, teaching classes in the history of Brazilian music, ear training, and sight singing. He also served as the head of the Arts Education Department. He taught at this university for fifteen years.

Henrique de Curitiba received commissions to write several pieces in subsequent years. The first was his *Cantigas do Bem Querer* (Ballads of Fondness) for mixed choir, oboe, and french horn. It was premiered at the Tenth International Music Festival of Paraná, where he participated as composer-in-residence. The second commissioned work was for a collection entitled "Contemporary Brazilian Choral Music" published by FUNARTE, Rio de Janeiro. This piece was written for unaccompanied mixed choir with a text by Carlos Drummond de Andrade, one of the foremost Brazilian writers.

The year 1979 was extremely important to Morozowicz. He was awarded a scholarship from CAPES/MEC (a foundation in Brazil that sponsors studies abroad) to

pursue graduate studies at Cornell University and Ithaca College in New York, where he graduated with a Master of Music in Composition. First at Cornell and later at Ithaca College, he studied composition under the direction of Karel Husa, a Pulitzer Prize winner. His acquaintance with Mr. Husa proved to be of great value for him.

In the late seventies I went through an experience that marked my life intensely. I could for the first time in my life be exposed to an environment highly sophisticated and intellectual, a true “aesthetic democracy” so to speak. This experience happened in the class of Professor Karel Husa, a Czech born composer who developed his career in the United States. He had a most captivating personality, incredibly friendly. He knew how to create an environment completely free and totally favorable to creativity. His own music was very much intellectual and even rigid but his class was highly eclectic in its musical manifestations. There were all kinds of music from jazz to fugues, from minimalism to aleatory music. Nevertheless, all kinds of ideas and trends lived happily together. Mr. Husa believed that every student deserved the utmost respect, even when it was clear that they were writing bad music. As he used to say: “It is necessary that you put everything out there.” Mr. Husa was a contemporary of Claudio Santoro in Paris, in the class of Nadia Boulanger. He told me once that he and Santoro were refugees from dictatorship regimes. Maybe this is why Mr. Husa respected so much the creative freedom of each and every one of us.²³

While at Cornell University he wrote “*Cornell Impressions: Four Pieces for Viola and Piano*,” dedicated to his wife, Ulrike, who was also a viola player. In these pieces he tries to portray his first impressions of the university itself, the campus, the tower of the library, the Bebee Lake, the squirrels, and the student’s daily activities. This work was performed at the 12th Festival of New Music at Cornell University in 1980. In 1981 he graduated from Ithaca College with a Master’s Degree in Composition and was also appointed as member of the distinguished musical society *Pi Kappa Delta*.

His first composition for string quartet, *Etudes Tableaux*, was performed during the *IV Festival Brasileiro de Música Contemporânea* (Fourth Brazilian Festival of Contemporary Music) in Rio de Janeiro, also in 1981. In 1982 Henrique was asked to write a piece for a youth choir competition that would take place in Rio de Janeiro. For this occasion he wrote the piece *Aleluia Paz na Terra* (Alleluia Peace on Earth) for unaccompanied youth choir of mixed voices with a text by himself. During the same

²³ Morozowicz, *Visões de Meu Passado Musical*, 9.

year, his composition *Três Episódios para Flauta e Piano* (Three Episodes for Flute and Piano) was used for the sound track of the film *Vida e Sangue de Polaco* (Polish Life and Blood) by Silvio Back.²⁴

During the following year he was appointed as the Dean of the School of Music and Fine Arts of Paraná, a position he held for two years. He also participated in the Fifth Brazilian Biennial of Contemporary Music in Rio de Janeiro where his work *Mini Opera* for baritone and bassoon was performed. He was invited for subsequent festivals in the years 1985, 1987, 1989, and 1991, where many of his major works were performed. In 1985 he was appointed as the Director of the Pro-Music of Curitiba, and in 1988 he received a Certificate of Cultural Achievement by the Women's Cultural Center of Paraná. He worked as director of the Music Festival of Londrina in the state of Paraná, and participated in the *1st ENCOMPOR – Encontro de Compositores* – a forum of composers of the Southern Region of Brazil, in Porto Alegre, where his *Sonata 87* for violin and piano was performed.

In 1990 he received an invitation to participate in the *34th Berliner Festtage des Theatres und der Musik* in Berlin with the piece *Suite Brasileira* (Brazilian Suite) for string trio, and in 1991 he was a guest artist at the *BrazilianFest 91* at the University of Akron, USA where he presented his piece *Humoresque*, for oboe, clarinet, and bassoon. In 1992 his music was used for the video *Na Zdrowie* (Cheers) by Berenice Mendes, a documentary on the occasion of the celebration of the *120 Anos da Imigração Polonêsa no Paraná* (120 Years of Polish Immigration in Paraná).

Berenice herself chose the pieces to be included in this documentary. I must say that she did a very nice job matching perfectly the visual part with the sound, creating just the right effect. None of the pieces were played completely but she managed to catch the spirit of each one for the right scene.²⁵

In 1993 he received a special award from the Federal University of Goiás at the *Segundo Ciclo de Estudos em Arte Contemporânea* (Second Cycle of Studies in Contemporary Art), where he presented a series of four concerts of his instrumental, vocal, and chamber music works.

²⁴ Liana Maria Justus and Miriam Cornélia Bonk, *Henrique de Curitiba, Catálogo Temático, 1950 to 2001*, (Curitiba, Brazil: Fundação Cultural de Curitiba, 2002), 47.

²⁵ Morozowicz, interview, author.

In 1993 he received another special award entitled *Curitiba 300 Anos* (Curitiba 300 Years) from the *Fundação Cultural de Curitiba* (Cultural Foundation of Curitiba) celebrating the capital's 300th anniversary. In 1996 his work *Três Peças Consequentes* (Three Consequent Pieces) for solo piano was featured in the *Texas Music Festival – Piano Music of Brazil*.

His work *Briza* [sic] *do Sul* (Southern Breeze) for voice and piano was commissioned in 1997 for the project known as *Estréias Brasileiras* (Brazilian Premieres), which took place at the Cultural Center of the Bank of Brazil in Rio de Janeiro. It was in 1997 that he also moved to Londrina, Paraná.²⁶

I moved to Londrina looking for a better quality of life; it was merely for personal reasons. I did not move because I had a job there or anything like that, however, as soon after I moved I got involved with the musical life of the city, especially choral music. The city holds a national festival of choral music every year called *Unicanto*. I was invited by them to participate in this event for several years. I also wrote a few pieces that I dedicated to them.²⁷

In the year 2000 Henrique completed fifty years of composing. Since his first composition was for choir, he decided to write a choral piece to celebrate his half-century of writing.

I chose to write a suite for choir entitled *In Vino Veritas*, which talks about several varieties of wine. Each movement of the piece talks about a different type of wine. I had a couple of friends who enjoyed tasting wine and I thought it would be a good idea to write a suite based on different kinds of wine. This piece was not premiered in Brazil but in California, in that famous wine region, the Napa Valley.²⁸

The piece, a choral suite for SATB *a capella*, has four movements:

Cabernet/Merlot

Beaujolais Nouveau

Liebfraumilch

Bardolino

Morozowicz received an invitation to hear the premiere of his suite on May 6,

²⁶ Justus and Bonk, *Catálogo Temático*, 31- 32.

²⁷ Morozowicz, interview, author.

²⁸ Ibid.

2001, sung by the Napa Valley Chorale and conducted by Jan Lanterman at the Lincoln Theatre in Yountville, California. The piece is based on the Latin proverb *In Vino Veritas* (There is truth in wine/The good wines cheer up the hearts of men).

My son was at that time studying in San Francisco. When I talked to him about the piece, he suggested that I send it to a choir in San Francisco. So I decided to look for a choir on the Internet but I found over five hundred choirs there. I narrowed my search and tried to find one choir situated in that location of the wineries. To my surprise, there was an active choir in the Napa Valley region, and I sent an e-mail to the conductor, telling about my composition and asking whether she would be interested in looking at the score. I sent it to her and she loved it! So we decided that they would premiere the piece. I was then invited to go and stay with them for a week when they were preparing the piece for performance. Coincidentally, the chamber choir of the California State University in San Francisco gave a concert during that week and performed one of my pieces: *Já Vem a Primavera* (Spring Is Coming). The conductor of this chamber choir received an invitation to the Napa Valley choir concert where my “wine” piece would be premiered and saw that I was going to be there for the event. He was very excited to know that by pure coincidence he had chosen to include this piece of mine in the concert. I was invited to that concert at CSU as well, and they later recorded the piece and sent me a copy. *Já Vem a Primavera* was also published in the United States.²⁹

During the time that Henrique was in Londrina he participated actively in the local music festivals that are held every year during the month of July. This event has become one of the most important festivals in Brazil and Morozowicz has been a prominent figure as a teacher and composer-in-residence. Henrique wrote the cycle *Seis Poemas de Helena Kolody* (Six Poems of Helena Kolody) in Londrina as a commission for the 19th Music Festival of Londrina. Mezzo-soprano Denise Sartori, with Morozowicz at the piano, premiered the cycle during this festival.

Another important event in Henrique’s life as a composer was in 2001/2002 when the artistic director of the choir of the *Orquestra Sinfônica do Estado de São Paulo – OSESP*, the best professional choir in the country – asked him to write a composition for a special concert of Brazilian music. The concert, conducted by Samuel Kerr, was a huge success, and it was a highlight of Morozowicz’s career. The piece he wrote for this occasion was *Ninguém é de Ferro* (Nobody Is Made of Iron) for SATB *a capella*. The choir of OSESP premiered the piece at *Sala São Paulo* (São Paulo Hall) on September

²⁹ Ibid.

29, 2002, where two other pieces also received their first performance: *Nossa Senhora da Glória, ao Repicar dos Sinos* (Our Lady of Glory, at the Ringing of the Bells) composed in 1977 for eight parts *a capella*, and *Soneto de Amor* (Sonnet of Love), composed in 1997 for five parts, also *a capella*. In 2002 these two pieces were revised for the premiere that took place in September.

In 2003 Morozowicz was invited by the Federal University of Goiás in Goiânia to be a visiting professor of composition and theory for a period of two years. As a professor and composer, Henrique is now living in Goiânia where he teaches and writes regularly. He intends to remain in Goiânia until the end of 2004.

CHAPTER FOUR

HENRIQUE DE CURITIBA'S WORKS:

STYLISTIC FEATURES

The following description of Morozowicz's compositional style is based primarily on his own view of his music, thoughts of some composer friends of his, articles from analyses of his music, and also this author's interpretation of his most prominent traits.

His music is extremely expressive, sometimes vigorous and intense, sometimes calm and languid, and always powerful.

His late friend and composer Padre José Penalva, who was a great admirer of Henrique's music, wrote about his works:

I have always felt in his works a little bit of mystery, like a sparkle of Slavic modal music and an undisguised sense of mysticism. There is no question that he has a tendency for humorous compositions with a snippet of spice.³⁰

Halina Marcinowska, another colleague of Morozowicz's, describes his music in an article:

His music is consistent and logical, clear, expressive, and it flows like a torrent. It is always new, unexpected and inspiring.³¹

Edino Krieger, an eminent and prolific Brazilian composer, comments on Morozowicz's music in an article in the *Jornal do Brasil* (Brazil's Newspaper):

Henrique's music is good humored when expressing the "flavor" of the Brazilian rhythms but always with the integrity of someone who is a master of polyphony.³²

His music can be tonal or atonal but it is always unpredictable. He invariably tries to create the element of surprise and originality. The majority of his works are rather short and concise in form. His musical ideas are usually briefly presented and

³⁰ Elisabeth Seraphim Prosser, "II Simpósio Latino-Americano de Musicologia," *Anais* (1995): 215

³¹ Ibid.

³² Ibid.

developed, sometimes lasting for only a few measures. For that reason, this author considers him a true miniaturist.

In the 1970s, Morozowicz developed a style that was very improvisatory. He occasionally quoted other composers, commenting upon and even satirizing some of them. In some instances he recorded sounds heard in nature at the coastal region of Paraná, such as the singing birds, frogs and insects. These recordings were to be played in live concerts with the intent of creating imaginary scenery.

When talking about some of his works, Henrique commented:

The *Missa Breve* is completing thirty years of existence. It happened in a music festival when my friend Padre José Penalva, worried about the tendency of the Catholic church to abandon the Latin language for the masses, asked composers to write liturgical music. It was the peak of the *Bossa Nova*. So I used this exciting rhythm in the background to contrast with the massive sound of the chorus in a spontaneous way. It is a little bit modal.³³

Morozowicz describes his musical language as being the reflection of the environment in which he lives in the south of Brazil, with many different ethnic groups and immigrants.

He states that his music is a combination of the Western European tradition and Brazilian ethnic music. He claims to search for a spontaneous, accessible, interesting and comprehensible music, declaring that music has to be an “exercise of pleasure” rather than mere philosophy.

It is a spontaneous expression of one who is inserted in an environment that has a lot of European music, but one who lives in Brazil filled with Brazilian rhythms and sounds, what we call “Brazilian flavor.” The character of each composition I create is determined by the circumstances that surround me as I am writing. I personally search for music that is organic, accessible, interesting, well thought out, and understandable, the kind of music that departs from the extreme experimental vein that has become so dissonant, that is antagonistic to our own physiology. I think that music, as it has been made for centuries, is part of the human nature, it is in our genes. We need the phrase, the tonality (whatever that means), with pleasurable surprises to the ear. I don’t think that because the world is ugly and full of ugly noises we need to make music that is ugly and noisy. On the contrary, music should offer the listener an opportunity to get away from this ugliness. A melody is something organic, which is part of life, which we have pleasure in hearing. Is it a crime to write a melody and have pleasure in it?

³³ Ibid., 216.

Music cannot be an intellectual exercise, where you have to put so much effort to find meaning. Music has to be an exercise of pleasure, it has to have the emotional side to it, something that shakes you inside, no matter how much you want to deny.³⁴

Morozowicz states that he is not aware of any influence of Polish music in his works but that some of his fellow composers, including Padre Penalva, have commented that they could see some Slavic influence in his writing. According to Penalva, Henrique's music is "Polish-Afro-Brazilian."³⁵ Morozowicz affirms that he only sees the influence of Polish culture when considering the fact that he was raised in a home where Polish habits were cultivated.

We spoke Polish at home and obviously we were raised in a Polish house. Obviously, you learn the language, you have access to the literature, and all of these have an influence on the way you think and behave. However, as the years went by, even my father and my mother started to speak only Portuguese at home. I am the oldest child so I am the one who can still speak Polish. What happened in reality was an acculturation. I can't say that my culture is Afro-Brazilian because my home was European and that is true for many families here in Curitiba. This is the reality of this city. When I go to other states, they ask me which "country" I am from. They don't see me as the "typical" Brazilian. Since my parents were well-educated people, we would not listen to Polish folk music at home but only to classical music, such as Chopin and others. If you were Polish you had to play Chopin. In that sense we were different from the ordinary immigrants who were mostly farmers and less-educated people.³⁶

In his entire compositional output, there is not a single composition where any trace of actual Polish folk music can be found. Despite his Polish traditions and customs, he does not portray any aspect of Polish folklore in his compositions. He never lived in Poland, and therefore he never experienced the traditions or the nationalistic music of that country. This is not true, however, when discussing the influence of Brazilian folk or popular music in his writings. It is very clear that the Brazilian environment played a very important role in his music, instilling in it all the different rhythms and melodies of its varied folk and popular music.

³⁴ Ibid., 217.

³⁵ Ibid.

³⁶ Morozowicz, interview, author.

I identify myself so much more with the Brazilian folk music. We are immersed in this context of popular music. It surrounds us everywhere we go. Brazilian rhythm is in the air. The melodies coming from the old *modinhas* [type of syncopated popular song in duple meter from the eighteenth century that has a great significance in the history of Brazilian music] are everywhere we go. It also has something to do with the kind of work you do. I always played for singers and they sing a lot of Brazilian songs, especially the *modinhas*.³⁷

Although Morozowicz's music includes a substantial amount of Brazilian influences, one cannot say that it is as nationalistic as the music of composers such as Villa-Lobos, Francisco Mignone, and Camargo Guarnieri. These composers have definitely used folk melodies and rhythms in their music. Morozowicz has, on the other hand, composed music in a Brazilian style without using elements coming directly from folk tunes. This is an important factor when discussing Brazilian composers who are children of immigrants. For instance, if one examines the state of Rio Grande do Sul, at the southern region of Brazil, there are many musicians and composers there whose parents came from Germany. Their music is not at all nationalistic. It has definite traits of Brazilian influence but it remains European in its essence.

I like to write music with rhythms and melodies of Brazil every now and then. It is not that I am a nationalistic composer because of that. This does not apply to our times anymore. There was a time when composers made a point of being truly Brazilians writing only music based on folk rhythms and melodies. This is not so much so anymore. Of course you are always affected by the circumstances and environment in which you live and I would find it very strange if one were not touched by that. It is like a painter; it would be more than natural that he would want to paint what he sees around him. It might be that in my early years I had a tendency to write nationalistic music mainly because of our great nationalistic masters, our models as it were. To make music had to be something like they did. But as you grow older, you search for a more personal language, something more detached from your former patterns. Along the years I have observed that there have been phases among composers in Brazil. Whenever something new is introduced, we composers feel like we have to indulge in that specific kind of writing in order to be accepted, to be considered as an esteemed musician. That has caused me and others to be a little confused, a little puzzled. I think that the most difficult thing is actually to be able to make your own music, create your own expression and stick to that. I can consider myself lucky because in a way I escaped from this trend of thought because I always lived in Curitiba. If I were living in Rio or São Paulo, the pressure would be too strong. Nowadays things are better. I think people started to realize that there are many ways of

³⁷ Ibid.

making music. It does not have to be this or that way to be considered acceptable and of good quality.³⁸

According to Morozowicz, it is very challenging for a composer to teach composition.

It requires a very mature view and conception of what it is to form composers. I think that to teach composition and to “form” a style in the minds of students is a fundamental mistake. Every composer, writer, and others have to reach the full development of his or her own artistic individuality, reaching a certain level of originality of thought and expression, having as a “wallpaper” the culture of the place of where he lives or his own native origin. When all, or the majority of, students of a certain teacher in a certain place start to compose in the same style as their teacher, like nuns reciting the same prayers, something is very wrong. The individual personalities and the originality disappear. It is important that we accept diversity in style and expression in different people.³⁹

Morozowicz does not come from an African culture, as do many of the Brazilians. He carries other genes, like so many people in the south of Brazil, where the musical profile is not yet well defined. Curitiba is a mixture of cultures and races, thus differing greatly from other states in Brazil. It is a unique type of town with a different climate and a different rhythm of life. All of the characteristics mentioned above are present in Morozowicz’s music, and his style is a mixture of influences ranging from European to Brazilian, from North American to African. Perhaps that is why his music is so fresh, new, and unpredictable.

³⁸ Morozowicz, *Visões de meu Passado Musical, na Perspectiva do Presente*, 99.

³⁹ Ibid.

CHAPTER FIVE
ANALYSES OF FOUR WORKS
FOR VOICE, WIND, AND STRING
INSTRUMENTS WITH PIANO

Sonata 87 para Violino e Piano (Sonata 87 for Violin and Piano).

One of Morozowicz's most often performed pieces, the *Sonata 87* has an interesting background. According to Henrique, the musical material of this piece has captured his imagination for a long time. It is no surprise then that he wrote the piece in six different versions. The first version to appear was for violin and cello (1979), followed by versions for string trio (1981-82), string quartet (1985), violin and piano (1987), piano trio (1993), and finally for string quintet (1995). This work has the most versions of all his compositions. The only published version, however, is the one that this author will discuss here, the sonata for violin and piano, which is also the most performed.

The first step in making this composition a reality happened in 1979 when two friends of Morozowicz's, Maria Vischnia (violinist) and Zygmund Kubala (cellist), asked him to write something for a string duo because they needed some fresh, new Brazilian repertoire. He then started to compose this piece, and he later took it to Cornell University where he finished it. He showed the composition to his teacher, Karel Husa, who suggested that Henrique expand the work into a string trio; he thought the cello part was a little too demanding with so many double stops and too much passage-work. Following his teacher's advice, in 1980/81 he wrote a string trio version entitled *Suite Brasileira* (Brazilian Suite), which was premiered at the Twelfth Festival of Contemporary Music at Cornell University, on April 24, 1981. Later that year, the work was performed for the first time in Brazil at the Second Music Festival of Londrina, Paraná. For this occasion, the string duo for which the original duo version was written, together with the violist Henrique Niremburg, performed the new string trio version. After the performance of the string trio, its performers suggested that he write another version for string quartet, claiming that it would become a much more playable piece. In 1985, Morozowicz wrote the fourth version of the same piece, this one for string quartet.

The *Sonata 87* is the violin and piano version, entitled as such because it was written in 1987. It is also called *Sonata* because of its clear three-movement sonata form (fast-slow-fast), although the movements are based on popular dance rhythms.

I was particularly happy with the outcome as this version shows a special sparkle. There is an interesting diversity in timbres mainly because of the percussive effects of the piano contrasting with the cantabile lines of the violin, which in this version has more freedom and amplitude than in the previous versions.⁴⁰

The *Sonata 87* was premiered in an LP recording with the composer himself at the piano and the violinist Maria Luiza Brandão. It was part of a recording entitled *Sul Erudito* (Erudite South), sponsored by the Secretary of Culture of the State of Rio Grande do Sul. The Italian violinist Rodolpho Bonucci and Brazilian pianist Vânia Pimentel performed it for the first time in Curitiba. This same duo performed this piece in many different cities in Brazil and Europe. In 1993 Morozowicz wrote yet another version, this time for piano trio, and it was entitled *Trio 93*.

The sixth and last version of this piece appeared in 1995 when a group of students in Curitiba had a string quintet and asked the composer to write another version for two violins, viola, cello, and bass.

It took almost ten years before the violin and piano version was finally published by the *Editôra da Universidade Federal do Paraná* (Federal University of Paraná Publishing House). This piece is a fine contribution to the literature of Brazilian chamber music and it has become part of the standard repertoire in its native country.

The first movement is entitled *Allegro – de batuque*, an Afro-Brazilian dance that literally means “to hammer.” This movement, as well as the entire piece, has interesting rhythmical writing.

Its figuration is strictly related to the rhythmic pulse and not to the number of beats in each measure. As a result, we have here what I call “direct writing,” that is, one single note for each sound, thus avoiding the syncopated writing in which there are a lot of tied notes, which in this movement can create a less fluent performance.⁴¹

⁴⁰ Justus and Bonk, *Catálogo Temático*, 216.

⁴¹ Henrique Morozowicz, *Sonata 87: A Grafia Rítmica desta Sonata*, performance notes on the printed score. (Curitiba, Brazil: Editôra da Universidade Federal do Paraná, 1996).

Traditional Writing

New "Direct Writing"

The image shows two musical staves. The top staff, labeled 'Traditional Writing', shows a sequence of notes with accents and a bar line. The bottom staff, labeled 'New "Direct Writing"', shows a similar sequence but with a different rhythmic structure, illustrating the concept of 3+3+2 in a 4/4 measure.

As a matter of fact, we already have this type of writing in the works of Villa-Lobos and other composers where they use 3+3+2 in a 4/4 measure. All I did was to extend this concept throughout the entire piece. That way, the rhythm is favored over the meter of a measure. I have used this method since 1975 in my *Estudo Aberto* for wind instruments and I believe the results are positive although at first sight this method may seem more complicated than the traditional writing.⁴²

The piece starts with a very strong rhythmic figure with no time signature, played in unison by violin and piano. The number of beats in each measure varies from four to seven, depending on the sequence the composer wants to portray, mainly in syncopated rhythm. (Example 5.1)

⁴² Ibid., 217.

Allegro -- de batoue $\text{♩} = 122$

Violin

Piano

EXAMPLE 5.1. “Sonata 87,” mm. 1-3

This syncopated rhythm occurs throughout the movement, sometimes in the piano part, sometimes in the violin part or in both parts at the same time just as it is written in the beginning. Measure 33 begins a slower section where this rhythmic figure is inverted, first in the violin part and then in both parts. (Example 5.2)

Poco meno mosso

p calmo

p

secco

EXAMPLE 5.2. “Sonata 87,” mm. 33-36

This slower section lasts for 23 measures and can be considered to be developmental material. In bar 57, the *Tempo I* resumes and the main rhythmic figure returns as the recapitulation. This is an exciting movement and is especially interesting rhythmically. It is full of sudden dynamic changes with *crescendos* that lead to *subito pianissimos*. It requires a considerable amount of technical ability on the part of the individual performers and it can also pose some ensemble problems as both performers

play either in unison or different pitches in the same rhythm throughout most of the movement. (Example 5.3)

EXAMPLE 5.3. “Sonata 87,” mm. 65-66.

This striking rhythmic figure demands enormous control from the performers. Complete understanding of this Brazilian rhythm, the *batuque*, is necessary in order to give a successful rendition of the piece. This movement is the most rhythmic of the three and very clearly depicts the influence of the Brazilian rhythms.

The second movement is entitled *Lento e cantabile – de toada*. Once again there is no time signature indicated but it follows an 8/8 meter throughout in a 3+2+3 pattern in the violin part, and 2+3+3 pattern in the piano part with sequences of three unequal beats. (Example 5.4)

EXAMPLE 5.4. “Sonata 87,” mm. 1-4.

Despite the fact that this is a much more relaxed and melodious movement, it still carries a firm pulse underneath the beautiful melody, which is presented by the violin at the beginning. *Lento e cantabile – de toada*, is the character indication for this movement. *Toada* is a general term for a tune or melody originally from Spain. During the seventeenth century the term usually referred to a variety of short secular or sacred songs for solo voice. *Tonada*, as it is called in Spanish, became a love song in Chile and Argentina, as well as Brazil, where the term was translated to *toada*. It may be sung either as a solo or duet in parallel thirds and the stanzas are often interspersed with guitar interludes.⁴³ In Brazil, the term *toada* now usually refers to songs of lost love or anything related to some type of nostalgic feeling. It has an especially melodious nature but the rhythm underneath is nevertheless powerful.

Morozowicz captured the essence of the meaning of the word *toada* in the second movement. The piano begins with a short two-measure introduction to prepare the way for the violin, which enters with a beautiful melody in a soft and subdued dynamic. The piano takes over this melody later in the movement where the right hand keeps the 3+2+3 sequence in octaves and the left hand reproduces the melody that the violin has played before. After a few measures some excitement is generated by the use of *crescendo* until *forte appassionato* is reached in measure 31. The violin has some double stops while the piano keeps repeating a figuration in the right hand. (Example 5.5)

⁴³ David Appleby, *The Music of Brazil*. (Austin: University of Texas Press, 1983), 101.

EXAMPLE 5.5. “Sonata 87,” mm. 31-36

Tempo I is resumed after a rather long *ritardando* where the movement nearly comes to a halt. Mr. Morozowicz chose a beautiful effect here when the restatement of the first theme is presented again in a *pp* dynamic with muted violin. (Example 5.6)

Tempo I

(con sordino)

pp

pp

una corda

54

54

1

1

EXAMPLE 5.6. “Sonata 87,” mm. 51-56.

It is this author’s impression that this recapitulation represents a distant memory of a *toada* sung a long time ago to a forgotten love or friend.

The beautifully calm and serene melody of the second movement gives way abruptly to the last movement, entitled *Vivace – de xaxado*. This is a fast, energetic, and extremely rhythmic movement. The piano starts with repeated notes in the low register emphasizing the percussive characteristic of the instrument. This rhythmic figure of the beginning becomes a “rhythmic pedal point” as a base for the melody that will come later. Every once in a while the piano imitates a fragment of the rhythmic figure of the first movement, giving the piece a rounded and unified texture.

The *xaxado* is a dance cultivated by many Brazilian popular musicians. It is a male dance characterized by the shuffling of feet, and it is probably native to Africa.⁴⁴ The legendary Lampião (1898–1934) who was a famous outlaw from the northeast of Brazil is credited with originating the term. It is said that he used to sing to and dance with his wife Maria Bonita every morning before they began their day of unlawful activities. Lampião used to dance and play his guitar while waiting for his wife to prepare breakfast.⁴⁵ Regardless of the dance’s origin, Morozowicz was able to capture the character of the *xaxado* with absolute success. There is a driving rhythmic force that begins in the very first measure and remains through the entire movement. The movement is in duple meter but it is not indicated as such. Similar to the previous movements, there is no time signature, but here Morozowicz establishes a clear duple meter sometimes in 3+3+2 patterns (Example 5.7), sometimes grouped in 4+4, sometimes in 3+2+3. (Example 5.8)

EXAMPLE 5.7. “Sonata 87,” mm.27-29.

⁴⁴ Ibid.

⁴⁵ Ibid.



EXAMPLE 5.8. “Sonata 87,” mm. 45-48

The sturdy, relentless rhythm is always present. Both instruments are constantly driving ahead with much energy and vigor. The movement comes to its climax in the end where violin and piano build up a *crescendo* until they reach the last two measures where octaves in unison lead to a short final chord. (Example 5.9)

EXAMPLE 5.9. “Sonata 87,” mm. 119-123.

The *Sonata 87*, one of Morozowicz’s best known and most frequently performed works, has reached an honored place in the repertoire of the major violinists in Brazil. It is a piece of moderate to advanced difficulty, and is suitable for advanced students as well as for accomplished performers. The most striking feature characterizing this work is the driving rhythm used as a foundation for the entire structure. Whether it be the

batuque or the *xaxado* of the outer movements or the more peaceful and serene *toada* of the second movement, the compelling rhythmic figures are always present. It is a relatively short piece but its impact on the listener can be profound.

As mentioned earlier, Morozowicz does not consider himself a nationalistic composer, however it is unlikely that a composer would not be affected by the environment in which he lives, by the music he hears, and by the knowledge he acquires in a particular place. The piece is well crafted and is elegant in its writing, but at the same time Morozowicz does not hide the fact that it was written in Brazil. It is a sonata in the classical sense of three-movement formal structure, but the movements are titled and based on the Afro-Brazilian rhythms that are so characteristic of Brazilian culture. In this way, Henrique de Curitiba managed to mix the classical form with a more popular setting of dance rhythms to make the work very attractive for the listener and inspiring to the performers.

Três Episódios para Flauta e Piano (Three Episodes for Flute and Piano).

Morozowicz composed these pieces in 1964 and dedicated them to flutist Norton Morozowicz, the composer's younger brother. During that time Henrique was living in São Paulo and had come to visit his parents in Curitiba. Norton was only sixteen years old but was already an accomplished flutist and an avid jazz player. Henrique and Norton were starting to play together as a harbinger to the *Duo Morozowicz*, which would become famous nationwide during the following decade.

I wrote these pieces with the intention of adapting some jazz harmonies into a more classical structure, creating therefore some light and flexible pieces with a somewhat improvisatory character.⁴⁶

The *Três Episódios* were an immediate success. Flute players all over the country began playing them and they are now part of the standard repertoire. The *Duo Morozowicz* recorded them during a live performance in 1975 at *Sala Cecília Meireles* in Rio de Janeiro.

The first Episode, marked *Cantabile*, is the slowest of the three movements, with a simple and beautiful melody for the flute. (Example 5.10)

⁴⁶ Morozowicz, interview, author.

Cantabile

p

con Ped

EXAMPLE 5.10. “Três Episódios,” mm. 1-4.

The piano part has some rich harmonic progressions of ninth chords for about eight measures until it takes over the melody in bar nine. The piece ends with a D-flat chord with an augmented sixth and a major ninth leaving the impression of no resolution. (Example 5.11)

EXAMPLE 5.11. “Três Episódios,” mm. 15-16.

The character of this piece is improvisatory as both parts give the listener a wandering feeling, as if each measure of music were being invented at the performance. It has no time signature but a duple meter is implied, and the complete first Episode lasts for only sixteen measures.

The second Episode is different in character from the first. The title, *Scherzando*, suggests a playful atmosphere. The four-measure introduction in the piano part is a syncopated sequence of chords. The flute starts the melody in bar 5 and the piano imitates it immediately in a canon. (Example 5.12)

EXAMPLE 5.12. “Três Episódios,” mm. 1-9.

The next time this theme appears, the piano begins in the same way it did before with the flute. The piece is longer than the first one, but it is only twenty-seven measures long. It is an especially attractive piece where the two instruments play along with each other as if they were having a lively conversation. There is much imitation throughout until they both fade away in the last two measures. The author sees this as an interesting short piece possibly representing two people talking amiably, as two siblings would do in an afternoon of pure delight. Each one has so much to talk about that neither can wait for the other to finish what he has to say. This is similar to a conversation between two good

friends who have not seen each other in a long time. The piece portrays a particularly improvisatory style, with no time signature, and with the bars varying from three to four beats each. Like a friendly dialogue, things are not thought through before being said. The last bars are especially endearing as the instruments alternate trills and then end in whispering-like sixteenth notes. It is a most appealing little Episode in a gentle and bright mood. (Example 5.13)

The image displays a musical score for 'Três Episódios,' measures 34-40. It is written for voice and piano. The score is divided into two systems. The first system covers measures 34 to 37. The second system covers measures 38 to 40. The piano part consists of a bass line with staccato chords and a treble line with trills and sixteenth notes. The tempo marking 'allarg.' is placed above measure 38. The voice part has a melodic line with some rests and a final note in measure 40.

EXAMPLE 5.13. “Três Episódios,” mm. 34-40.

The third and last Episode is the fastest and the most rhythmic of the three. Its character is demonstrated by the word *Vivo* at the beginning of the movement. The piano starts with a two-measure introduction with staccato broken chords alternating between right and left hands. Akin to the previous movements, it has no written time signature but is clearly in duple meter throughout. It is a concise and well-written piece. The melody

stays in the flute part through the entire work and the piano holds the rhythm with strong and powerful chords full of sevenths and ninths. (Example 5.14)

EXAMPLE 5.14. “Três Episódios,” mm. 1-6.

As was the composer’s intention, this piece again has a strong jazz influence, especially noticeable in the way he treats the harmony in the piano part. Just prior to the very end, the piece comes to a halt when both instruments pause at the second ending. They resume playing for three more measures with the flute sustaining a high pitch and the piano repeating the chords of the introduction. The last measure is a *fortissimo* chord for the piano and a sustained note for the flute in the higher register. It is a most exciting end to the *Três Episódios*. (Example 5.15)

EXAMPLE 5.15. “Três Episódios,” mm. 23-27.

The improvisatory character of these pieces is evident in several ways. First, the lack of time signature helps to give the piece an improvisatory feeling. Although there is always a perceived sense of meter, occasionally the composer inserts an extra beat in sporadic measures. This feature gives the listener the impression of instability or unpredictability. Second, the pieces do not have key signatures. All the flats and sharps are placed before the notes and one cannot say that the pieces are written in a specific key. The first piece ends on a D-flat chord, and the second one on a D minor chord; the last one ends clearly in C major. The latter begins and ends with C major chords even though it wanders through many different keys, from E-flat to A-flat to C-flat. The short length of the individual movements and of the entire work are also a hint that the pieces were intended to be of a light and improvisatory character. It is not surprising that these pieces have become so popular among flutists all over the country. They are a delightful and welcomed addition to the flute repertoire.

Seis Poemas de Helena Kolody (Six Poems of Helena Kolody).

This song cycle is of major significance. Not only is it the sole composition that the composer refers to as “song cycle,” it also represents the true spirit of Paraná’s music. Its music and verses were written by two artists who were born and raised in this environment surrounded by immigrants. It is relevant to mention a few aspects of Ms. Kolody’s life and works as part of this discussion.

Helena Kolody was born on October 12, 1912, in Cruz Machado, a small town in the southern region of the state of Paraná, to a family of immigrants from Ukraine. The Ukrainians formed a large ethnic group that established residence in this state in the 19th century. These ethnic groups that came to the state over the years have been a priceless enhancement to the people of Paraná. Kolody's background is evident in the poems she wrote, and we can see this in the titles of some of her works such as "The Immigrant," "Origins," and "Saga." Her poetry is very sonorous and expressive; it is often somewhat sentimental, and sometimes philosophical. She brought the sensitivity of the Slavic soul to Brazil in her writings. She began writing poetry at the age of thirteen and is now recognized as one of the most prominent writers in the country. Her verses have vivid emotions and provide the reader with the impression of a person describing her life spontaneously. She was always in contact with the suffering of human beings, and never ignored the struggles of life. She had a clear perception of the world around her, and was very conscious of the powerful impact that her words had on other people's lives.

Following the criticism of her longer poems by Dr. Andrade Muricy, an art critic in Rio de Janeiro, she decided to write only the "essential," as she put it, and to leave out the excess. Her poems then became much more concise and many of them were later set to music by several Brazilian composers. At the age of eighty she was elected to be a member of the Paraná Arts and Letters Academy; she was only the second woman to be part of this predominantly male institution. She believed that words had the power to change the destiny of men and nations, and that the poet was chosen as a means to make this change.⁴⁷ She died in Curitiba on February 15, 2004, at the age of 91.

Henrique de Curitiba speaks about his friendship with Helena Kolody:

I have felt indebted to this admirable poet for several years. I always intended to write music to some of her beautiful verses. Finally, during this year of 1999, I had the opportunity to settle this artistic debt, so to speak, composing these six songs inspired by her poems.⁴⁸

⁴⁷ Rosana Cássia Kamita, *Revista Mulheres e Literatura*, Volume 5, Universidade Federal do Rio de Janeiro, August 2000.

⁴⁸ Morozowicz, interview, author.

The verses chosen by Henrique to be set to music are not part of a series of verses from a specific poem. Rather, the composer randomly chose them according to how “musical” they felt to him at the time. The work was commissioned for the XIX Festival of Music of Londrina and was premiered there by mezzo-soprano Denise Sartori with the composer at the piano.

I wrote these pieces after reading a book of poems by Helena Kolody, given to me by a friend. As I read the poems they instantly inspired me. I wrote the first five in a very short time and when I was reading them I realized the last one was too sad. One week later I decided to write one more so that the cycle would not end in such a gloomy mood.⁴⁹

Morozowicz adds a few comments on Kolody’s poems:

I am struck by the fact that most of her poems are very short, and that in itself confers inherent musicality upon them. This characteristic was very appealing to me; the music sort of flowed in my mind. There is something peculiar about her poems, which leave an open end to them, and this endless feeling, to me, evokes music. It was the words that completely inspired the music and not the other way around it. She is the kind of poet who has so much depth but makes it sound simple through effortless words.⁵⁰

An interesting aspect of both the composer and the poet is the fact that they are both from families of immigrants from Europe, living in the state of Paraná, more precisely Curitiba. Their background and history are similar to each other—both of them have Slavic origins. When asking Henrique whether this similarity might possibly have led him to this friendship and eventually setting her poems to music, he replied:

I do not see any relation with the fact that we are both Slavic. On the contrary—Polish and Ukrainians have been enemies for ages! But when living outside the “battlefield” we are purely artists with the same purpose and intention.⁵¹

Morozowicz chose the tonality of each song in such a way that the singer does not have much difficulty in finding the pitch of the next song when there is no introduction to the following piece. The overall range is slightly more than one octave and in several places there are alternate notes written, giving the singer the opportunity to choose which

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

best fits his or her voice. The cycle may also be transposed in its entirety, in which case all of the songs must be altered so that the key relationships remain consistent.

There is no musical equivalent to the poetic form here. Meter, rhythm, and the regularity of the phrases are more rigorous in the music than in the words. That is why all the poems that are set to music go through an adaptation, such as repeating some words or sentences. I was very careful in trying to avoid as much as possible these changes, following the natural rhythm of the poetry so that the text, when sung, can be clearly understood.⁵²

The titles of the pieces are the same titles the poet gave them.

I – Cantar

*Quem vai cantando
Não vai sózinho
Dançam em seu caminho
O sonho e a canção*

I – To Sing

Who goes singing
Does not go alone
Dancing in his way
Are the dream and the song.

The first one is titled *Cantar* (To sing). The song is in a moderate tempo with a short introduction in the piano part. It is very simple in nature, matching the simplicity of its verses. (Example 5.16)

⁵² Ibid.

Moderato

mf

Quem_ vai can - tan - do_

p

mf

EXAMPLE 5.16. “Cantar,” mm. 1-3.

The verse is repeated with the same melody but with a slightly varied accompaniment in the piano. Each of these is eight measures long. The piano postlude, although related to the previous verses, is now presented with new material. (Example 5.17)

EXAMPLE 5.17. “Cantar,” mm. 18-26.

This piano postlude is also eight measures long and presents the same repeated chord pattern, but the melody is much more elaborate. It is this author’s view that the singer states his idea and the piano complements it at the end. The words “who goes singing, does not go alone” perhaps refer to the piano part as the “dancing companion” of the singer.

II – Cantiga de Roda

*Ao som de ingênua cantiga
Gira, ligeira, uma roda.*

*Bailam cabelos de linho.
Brilha a cantiga nos olhas,
Saltam, leves, os pézinhos.*

*Os grandes cedros antigos,
Também se pões a bailar;*

*Cantam os ramos no ar,
Dançam as sombras no chão.*

II – Nursery Rhymes

At the sound of the naïve ballad
A circle of kids gyrates rapidly.

Hair of linen is dancing
The ballad shines in their eyes
The little feet jump gently.

The big old cedars,
Also start to dance:
The branches sing in the air
Their shadows dance on the ground.

The second song is titled *Cantiga de Roda* (Nursery Rhyme). The character of this song is different from the previous one, as is its poem. This *Allegretto scherzoso* is more cheerful and almost childlike. The introduction of the piano part suggests a hopping movement as the words of the poem say, “little feet jump gently” at the sound of the nursery rhyme. (Example 5.18)

Allegretto scherzoso

Ao som de in gé - nua can -

mf *simile*

EXAMPLE 5.18. “Cantiga de Roda,” mm. 1-3

The music slows down considerably after the first few measures, giving way to a recitative-like passage when the poet says, “the big old cedars also start to dance.” (Example 5.19)

quasi recitativo

allarg.

Os gran-des ce - dros ce - dros an - ti - gos, tam - bém se põe a bai - lar

allarg.

p

EXAMPLE 5.19. “Cantiga de Roda,” mm. 15-18.

One can almost see the old trees bending slowly and calmly as the wind blows on their leaves. Tempo I is resumed after this brief interlude of calmness with the same rhythmic pattern as at the beginning. This time the lyrics are about the tree branches singing in the air and the shadows dancing on the ground. The song ends with a four-measure postlude in the piano part, with the rhythm of the beginning interrupted by long rests except that now it is marked with slurs and, instead of four eighth-note phrases, it consists of two eighth-note phrases. (Example 5.20)

rit.

hesitando

deciso

p

puf

f marc.

EXAMPLE 5.20. “Cantiga de Roda,” mm. 23-26.

III – Voz da Noite

*O sol se apaga.
De mansinho,
A sombra cresce*

*A voz da noite
diz, baixinho:
esquece... esquece...*

III – Night’s Voice

The sun goes down
Slowly, gently.
The shadow grows

The night’s voice
Says, quietly:
Forget... forget...

The third song, *Voz da Noite* (Night’s Voice), is the shortest of the cycle and comprises a concise text with only ten measures of music. Although there is a repeat sign, the song is still very brief. The tempo marking is *Lento* and the piano starts with a *forte* F-sharp minor rolled chord with an added sixth and minor seventh, which is held for two measures. The voice enters with a descending phrase that matches the words perfectly: “the sun goes down gently.” (Example 5.21)

The musical score for "Voz da Noite" (Night's Voice) is presented in three systems. The first system shows the vocal line in treble clef, starting with a *f* dynamic and a descending melodic phrase. The lyrics are "O sol se a-pa-ga de man-si-nho, a som-bra cresce ___". The second system shows the piano accompaniment in grand staff (treble and bass clefs), starting with a *f* dynamic and a rolled chord. The third system shows the piano accompaniment continuing with a *p* dynamic. The tempo is marked *Lento*.

EXAMPLE 5.21. “Voz da Noite,” mm. 1-3

The piano part has only chords that are held for one or two measures, sometimes in a *forte* dynamic, sometimes in *piano*. Although the song appears to be in the key of F-sharp minor, the very last chord is a C-sharp ninth chord with the third (E#) enharmonically spelled as a diminished fourth (F), thereby giving an open-ended feeling. The lyrics are “forget... forget...” which make perfect sense with this unresolved chord. (Example 5.22)

EXAMPLE 5.22. “Voz da Noite,” mm. 9-12.

IV – Âmago

*Quem bebe da fonte
Que jorra na encosta
Não sabe do rio
Que a montanha guarda.*

IV – Essence

Who drinks from the fountain
Which gushes from the hillside
Does not know about the river
That the mountain hides.

Âmago (Essence) is the title of the fourth song. Unlike the previous songs, this one is clearly in a major key, which in this case is the key of A. An *Andante amabile*, this song has a flowing nature to it. The accompaniment, with alternating groups of

sixteenth notes in both hands, gives a sensation of water flowing from the hillside.
(Example 5.23)

Andante, amabile *mf*

Quem be - be da fon - te que

mf

EXAMPLE 5. 23. “Âmago,” mm. 1-2.

One can perceive some text painting here as the piano part flows along. The deeper message of the poem, however, is not about the water itself but the fact that the mountain hides a much deeper river that is not seen upon the first glimpse of the fountain. Following this same line of thought, the music used to set this text can be seen as a depiction of this same idea. The flowing movement of the sixteenth notes in the piano part is only a glimpse of what the music and the poem are about to bring, in the same sense that the fountain is nothing but a faint resemblance of the majestic river behind the mountain. The depiction of the mountain and the river itself can be felt at measure seven, where the piano takes over with a broad and majestic two-measure passage. (Example 5.24)

Musical score for 'Âmago' mm. 7-8. The score is written for piano in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a complex texture with multiple voices in both hands. The right hand has a melodic line with a slur and a fermata over the final measure, and a 'dim. e allarg.' marking above it. The left hand has a rhythmic accompaniment with a slur and a fermata over the final measure. The score ends with a double bar line.

EXAMPLE 5.24. "Âmago," mm. 7-8.

Once again the end is very interesting as the composer modulates to F-sharp major and then to G major, which is the key of the next song. (Example 5.25)

guar - da

allarg. *a tpo.*

allarg.

EXAMPLE 5.25. “Âmago,” mm. 15-21.

Although the thematic material of this postlude is not necessarily related to the next song, Morozowicz’s intention in modulating to G major was to provide the key for the next song, which has no introduction.⁵³ In this author’s opinion, however, this postlude provides a transition in mood to the song that follows, which is more serene and almost nostalgic.

V – Nunca e sempre

*Sempre cheguei tarde
 Ou cedo demais.
 Não vi a felicidade acontecer.
 Nunca floresceram
 em minha primavera
 as rosas que sonhei colher.*

*Mas sempre os passarinhos
 Cantaram e fizeram ninhos*

⁵³ Morozowicz, interview, author.

Pelos beirais
De meu viver.

V – Never and Always

I always arrived late
Or too early.
I did not see happiness occur.
Never in my spring did the roses,
Which I dreamed of picking, blossom.

But the birds have always
Sung and made nests
Around the edges
Of my life.

Nunca e Sempre is sometimes performed by itself because of its beautiful words and musical material, but it is at its best when it follows *Ámago*, the previous song. The words of the poem are cleverly written and the music unquestionably enriches the meaning of the text. The simple melody is in 4/4 meter and the accompaniment, basically chordal in the beginning, has a syncopated bass line. (Example 5.26)

The musical score for 'Nunca e Sempre' (mm. 1-3) is presented in a three-staff format. The top staff is the vocal line, the middle staff is the piano right hand, and the bottom staff is the piano left hand. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Sem - pre che - quei tar - de ou ce - do ce - do de -'. The piano accompaniment features a syncopated bass line and chordal textures. There are triplets in measures 2 and 3.

EXAMPLE 5.26. “Nunca e Sempre,” mm. 1-3

The beginning words, “I always arrived late or too early,” are set in a soft dynamic level, in a diatonic melody. The music becomes more complex with the words “I did not see happiness occur” in measure four, when not only the melody becomes more elaborate but also the dynamic is *forte*. (Example 5.27)

The image displays two systems of musical notation. The first system features a vocal line in treble clef with a forte (*f*) dynamic marking and lyrics: "Não, não vi a fe - li - ci - da - dea con - te - cer". Below it is a piano accompaniment in bass clef, also marked *f*. The second system continues the vocal line with lyrics: "Nun - ca flo - res - ce - ramem mi - nha pri - ma - ve - ra as ro - sas, as ro - sas que sonh - ei co - lher." The piano accompaniment continues below. Both systems show a descending melodic line in the vocal part, with a fermata over the final note of the second system.

EXAMPLE 5.27. “Nunca e Sempre,” mm. 5-10.

Here the composer uses descending lines until he pauses for a moment after the words “never in my spring did the roses, which I dreamed to pick, blossom,” as if wondering what actually happened to this life that never saw happiness.

Then, as if taking a breath and regaining some strength, he starts again with the same melody as at the beginning, but this time the pitch is one step lower: “...but the birds have always sung and made nests...” (Example 5.28)

Mas sem-preos pas sa ri-nhos can - ta-ram e fi ze ram ni - nhos

EXAMPLE 5.28. “Nunca e Sempre,” mm. 11-14.

The way Morozowicz set the text to music here gives the listener an impression of relief upon realizing finally that, after all, life was not wasted; although the roses never blossomed, the birds were still there, making their nests and singing “around the edges of my life.” As the singer finishes her part, the pianist takes over with a beautiful melody with material from the vocal part. The song has a bittersweet flavor to it, leaving the listener with a notion of sadness and happiness at the same time—feelings of both resignation and hope. The composer travels through different keys in this piece, and despite the fact that the beginning is clearly in G major, he ends in E major after a postlude of eight measures. As the composer himself declared, this was a rather somber song to end the entire set, so one week later he composed the sixth and last one of the cycle, *Viagem Infinita* (Infinite Trip).

VI – Viagem Infinita

*Estou sempre em viagem
O mundo é a paisagem
Que me atinge
De passagem.*

VI – Infinite Trip

I am always traveling
The world is the landscape
Which touches me
Softly on my way.

The composer reached his goal of giving the work a more cheerful ending by writing this last song in a brighter mood than the previous one. The piano accompaniment has the same rhythmic pattern throughout the song with the exception of the last note. The parallel sixth and open fifth chords, which alternate between left and right hands, help describe the leaping nature of the song. While the voice has a more legato melody, the piano keeps moving in leaps, giving the sense of restlessness of someone who is “always traveling.” (Example 5.29)

Animato, non troppo

mf

Es - tou sem preem vi -

rubato

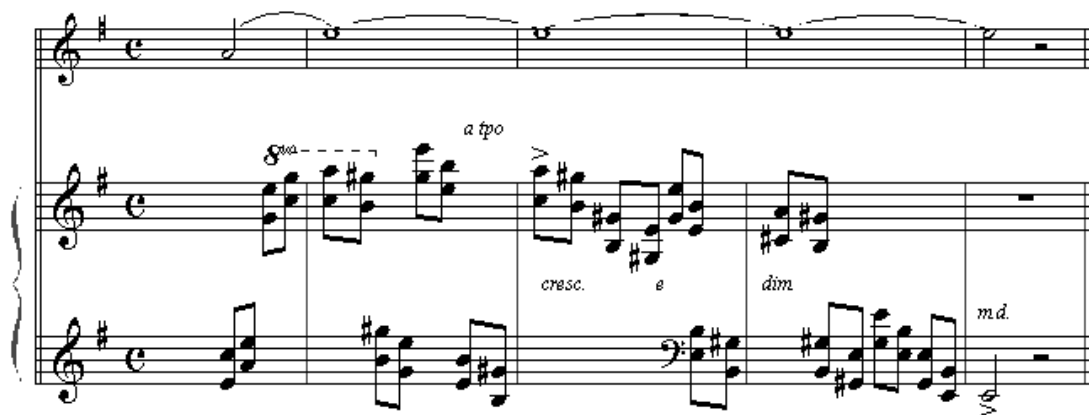
mf

dim

simile

EXAMPLE 5.29. “Viagem Infinita,” mm. 1-3.

The rhythmic pattern in the piano part is very clear from the start; however, it allows for some flexibility with *rubato* and *sostenuto* passages. The text ends but both vocal and piano parts continue. The piano plays the same rhythmic pattern while the voice sings the vowel “Ah” on several pitches, before holding the last note. (Example 5.30)



EXAMPLE 5.30. “Viagem Infinita,” mm. 17-21.

This cleverly written ending provides an illusion of an “infinite trip,” perhaps in our own lives, where the landscape is actually the whole world.

Henrique de Curitiba was successful in his endeavor to settle his artistic debt, as he puts it, with his friend Helena Kolody. Since both of them are miniaturists in their style, it made a perfect marriage to have these two Slavic immigrants create this piece of art.

***Briza* [sic] *do Sul* (Southern Breeze).**

Morozowicz wrote these pieces for a cultural project called *Estréias Brasileiras* (Brazilian Premieres) for voice, which took place in Rio de Janeiro in 1997. Several Brazilian composers participated, each one writing a few pieces for voice and piano. Each composer was assigned one singer and Henrique wrote for a baritone. Before this invitation however, he had been given a calendar book entitled *Calendário Poético de Mário Quintana, 1997* (Poetic Calendar of Mário Quintana, 1997) as a Christmas present. This is a publication of *Editôra Globo* (Globo Publishing Company) from Porto Alegre, the capital of the state of Rio Grande do Sul, in honor of this admirable poet who is a native of this southern state. The calendar book contained short poems by Quintana—one little verse for each day of the year.

As soon as I started to browse through the book, I found several short poems that immediately sounded like music to my ears. I quickly began to think about setting some of them to music. The opportunity came right along with a phone

call from a composer friend of mine, Guilherme Bauer, inviting me to participate in this project.⁵⁴

Morozowicz chose four of these short verses, inscribed on certain days of this calendar. Here again the conciseness and simplicity of the poetry were what most appealed to him.

Mario Miranda Quintana was born on July 30, 1906, and died on May 5, 1994, at the age of eighty-eight. He has been known as the “poet of the simple things” and used to say that he wrote poetry because he felt the need to, and was unconcerned with criticism.⁵⁵ Besides being a writer, Quintana made an important contribution to the people of Brazil who were not able to read in other languages: he was the first writer to translate renowned authors such as Proust, Balzac, Maupassant, Virginia Woolf, Charles Morgan, and others into Portuguese. Through his hands many Portuguese speaking people were able to have access to this prose and poetry, which otherwise would have been unavailable. Always good-humored and sometimes very sarcastic, Quintana used to say: “Because I execrate boredom and lengthiness I worship synthesis; yet another element of poetry is the search of form, the dosage of words.”⁵⁶ In his literary work there is a constant battle between pessimism and tenderness in a world that seems unpleasant to him at times. His style is very succinct and sharp, and he has a talent for conveying an abundance of ideas in a few precise words. When he was seventy-eight years old he commented about his age: “I am seventy-eight but I have no age. There are only two ages: You are either alive or dead.”⁵⁷ In this article sent to the Brazilian magazine *Isto É* (That Is) in November 1984, Quintana writes:

I was born in Alegrete, Rio Grande do Sul on July 30,1906. I believe that was the most important thing that ever happened to me. And now you ask me to talk about myself. Well, my life is in my poems, and my poems are myself. I never wrote one single line that was a not a confession. I always thought that confessions, which are not transfigured by art, are indecent.⁵⁸

⁵⁴ Morozowicz, interview, author.

⁵⁵ Mario Quintana, “Entrevista” *Revista Isto É*, (Brazil) 14 November 1984, 8.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Ibid.

Perhaps due to the fact that Mario Quintana was always so laconic in his style, some of his thoughts continue to be celebrated adages in the Portuguese language. Among his famous phrases some are worth mentioning here:

“A person who is not able to understand a look will never comprehend a long explanation.”

“How sad would the paths be, if it weren’t for the distant presence of the stars.”

“Smiles make the receiver richer without impoverishing the giver.”

“Friendship is the love that never dies.”

“Books do not change the world; people change the world. Books only change people.”⁵⁹

These and many other well-known thoughts are Quintana’s trademarks, and make him a most endearing and attractive writer.

It is easy to understand why Quintana’s verses appealed not only to Morozowicz but to many other composers as well. Being a miniaturist himself, Henrique found it appropriate to write musical settings to Quintana’s short verses.

This set of *Quatro Versos de Mário Quintana* (Four Verses of Mario Quintana), as Henrique calls them, is even shorter than the Helena Kolody cycle. Each song lasts for only a page or a page and a half at the most. This little cycle was called *Briza [sic] do Sul* by the composer.

I named it “Southern Breeze” because the piece was to be performed in Rio de Janeiro. Since I am from Curitiba [the southern part of Brazil], I had in mind that when the piece was to be heard in Rio, the audience would think of it as a fresh breeze coming from the south to cool the hot temperatures of Rio.⁶⁰

The first one is called *Tristeza* (Sadness). The titles of the first three songs are taken from the first word or the first few words of the poems to be set, whereas for the last one Henrique chose the title himself. Since the poet did not name the verses, Morozowicz thought he would refer to them by their first word or words. The date at the beginning of each verse is the day where this specific poem was placed in the calendar book.

⁵⁹ Ibid.

⁶⁰ Morozowicz, interview, author.

Janeiro 20
Tristeza? Encanto? Desejo?
Como é possível sabê-lo?
Um gozo incerto e dorido
De carícia a contrapelo

January 20
 Sadness? Charm? Desire?
 How is it possible to know?
 An uncertain and painful joy
 From caresses to abrasions.

In this setting, the composer has the voice beginning in a *quasi recitativo* with the indication *Pesaroso* (Sorrowful). The entire song has this improvisatory character with the voice stating a brief sentence, giving way to statements in the piano. (Example 5.31)

Pesaroso (quasi recitativo)

The musical score consists of three staves. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and the lyrics "Tris-te-za En-can-to De-se-jo". The middle and bottom staves are the piano accompaniment, also starting with a mezzo-forte (*mf*) dynamic. The piano part features a strong rhythmic pattern in the final measure, marked with a forte (*f*) dynamic.

EXAMPLE 5.31. "Tristeza," mm. 1-4.

In the alternating passages of voice and piano the composer portrays the wandering emotions such as "sadness, charm, and desire," conveying a feeling of uncertainty. Both the piano and the vocal parts leave us with these question marks, these two conflicting ideas of joy and sadness, caresses and shivers. Morozowicz was very clever to be able to articulate these ideas in such a concise song. Despite its brevity, the song is intense and expressive, with several outbursts in *forte* dynamic in the piano part. The song effectively ends with the word "sadness" and a soft D minor rolled chord in the piano part.

The following song, *Catavento* (Weathervane), is very descriptive with its word painting; even if one did not know the words, the general meaning would be obvious.

Janeiro 15
Cata-vento enlouqueceu,
Ficou girando, girando.
Em torno do cata-vento
Dancemos todos em bando

January 15
 Weathervane went crazy,
 It was spinning, spinning.
 Around the weathervane
 Let us all dance in a flock.

Like the weathervane, which went spinning out of control, the piano part starts with sixteenth notes that alternate between right and left hand until measure 8. (Example 5.32)

The musical score for "Catavento" (mm. 1-8) is presented in two systems. The first system shows measures 1-4. The vocal line (treble clef) begins with a rest in measure 1, followed by the lyrics "ca-ta-vento en-lo-que-ceu" in measure 2. The piano accompaniment (grand staff) starts in measure 1 with a "movido" marking and a piano (*p*) dynamic. It features a rhythmic pattern of alternating sixteenth notes between the right and left hands. A "cresc." marking is placed above the piano part in measure 4. The second system shows measures 5-8. The vocal line continues with the lyrics "Fi-cou-gi-ran-do gi-ran-do" in measure 5 and "Fi - cou gi-ran-do gi - ran-do gi-ran - do" in measure 6. The piano accompaniment continues with a more complex rhythmic pattern, including sixteenth-note runs in the right hand and sustained chords in the left hand.

EXAMPLE 5.32. "Catavento," mm. 1-8.

This repetitive pattern occurs until the motion stops abruptly on the words “around the weathervane let us dance” in measure nine. (Example 5.33)

EXAMPLE 5.33 “Catavento,” mm. 9-12.

At this moment, the vocal line has a measure of its own in a *livremente, meno mosso* section before it returns to Tempo I. (Example 5.34)

EXAMPLE 5.34. “Catavento,” mm. 12-14.

Perhaps the release of the motion here represents a brief pause in the wind, when the weathervane would stop or spin a little slower. The song ends with the words “weathervane went crazy” and a *forte* chord in the piano part. There is also a *crescendo* marking in the vocal part, culminating with the piano chord, and giving the impression of a question being asked with a sense of awe or bewilderment as to what really happened to the weathervane. (Example 5.35)

EXAMPLE 5.35. “Catavento,” mm. 19-20.

Nuvens (Clouds) is the next song.

Janeiro 6

*Nuvens que venham, nuvens e asas,
 Não param nunca nem um segundo...
 E fica a torre, sobre as velhas casas,
 Fica cismando como é vasto o mundo!...*

January 6

Clouds which come, clouds and wings
 They never stop, not even for a second...
 And there is the tower, upon the old houses,
 Which keeps wondering how vast the world is!...

In an effective contrast to the previous song, “Clouds” is a much more gentle and smooth setting. With a charming and enticing melody, this song flows beautifully in a serene and peaceful mood. Morozowicz caught the feeling of the floating words, and transcribed into music the essence of gently moving clouds and wings. In an uncomplicated manner he synthesized the atmosphere of the poem in twenty-two measures of lovely music. The piano begins with a four-measure introduction in 3/4 meter, which is rare in Morozowicz’s music. The left hand has two eighth notes followed by a half note throughout most of the song. (Example 5.36)

suavemente movido

EXAMPLE 5.36. “Nuvens,” mm. 1-4.

This rhythmic pattern provides a kind of impulse or movement that never stops, just like the clouds and the wings of winged insects or birds. As the song progresses and the text tells about the “tower upon the old houses, which keep wondering about the vastness of the world,” Morozowicz writes an ascending line in the vocal part in a little *ritardando*, leaving the phrase unfinished, as if the writer were looking from the top of the tower in complete amazement, not quite knowing what to make of the scope and amplitude of the world. (Example 5.37)

EXAMPLE 5.37. “Nuvens,” mm. 13-16.

The song then resumes the original movement of the opening and ends simply. (Example 5.38)

The image shows a musical score for the piece "Nuvens" (mm. 19-22). It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is D major (two sharps) and the time signature is 3/4. The vocal line has the lyrics "vas - to o mun - do". The piano accompaniment includes dynamics such as *mf* and *p*, and performance markings like *dim.* and *rit.*

EXAMPLE 5.38. "Nuvens," mm.19-22.

The last song is called *Silêncios do Céu* (The Silences of the Sky).

Janeiro 25/26
Deito-me ao fundo do barco,
Sob os silêncios do céu.

January 25/26
 I lay down on the bottom of the boat
 Under the silences of the sky
 (Under the silences of Heaven)

A point worth mentioning resides in the translation of this poem. Since in the Portuguese language there is only one equivalent for the English words "sky" and "heaven," one could translate these verses with two different meanings. The writer may be lying down on the bottom of the boat, evidently looking at the sky and "hearing" the silence, or he may be in the same place, looking up and listening for the silence of Heaven, perhaps with a much more anxious and almost desperate feeling. In the latter case, the poet would be wondering why Heaven had been silenced, questioning the reason, and in the former interpretation, he would just be observing the stillness of the sky. Morozowicz's setting leads this author to think that a questioning mind is at work here. The song begins with ascending sixteenth notes on a pedal point of D major with an added sixth. (Example 5.9)

Vivo

molto SONORO

mf

Dei - to me ao fun - do do bar - co

EXAMPLE 5.39. “Silêncios do Céu,” mm. 1-4.

A two-measure phrase is repeated, as if insisting on something not quite understandable. The Tempo is rather fast and the mood is somewhat restless. The singer enters with a fairly simple melody but with many triplets that conflict with the sixteenth notes of the piano part. The song does not last long but it is quite intense nevertheless. With a few exceptions, the piano part keeps moving in sixteenth notes until three measures before the end, when it comes to a halt in an *allargando* and ends with a loud, accented chord. The singer’s last statement is freer and the piano ends on a soft, subdued chord. (Example 5.40)

The image shows two systems of musical notation. The first system consists of three staves: a vocal line in treble clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line has a fermata over a whole note, with a dynamic marking of *f* and the word "sob" written below. The piano accompaniment features a melodic line in the right hand with a dynamic marking of *f* and the instruction "allarg." below it. The second system starts at measure 14 and includes the vocal line with lyrics "os si - len - cios do Céu_". It features two triplet markings over the first six notes of the vocal line. The piano accompaniment continues with a dynamic marking of *p*.

EXAMPLE 5.40. “Silêncios do Céu,” mm. 12-15.

A considerable amount of thought can be given to compositions and poems in an attempt to analyze and scrutinize the facts that most influenced composers and writers alike. After interviewing Henrique de Curitiba on several occasions, one of the things that most impressed this author was his down-to-earth, straightforward character. It is important to point out that Morozowicz is a man of the world, concerned with the culture of the country in which he lives, and interested only in presenting good music and making sure it is accessible to the public. In these Quintana settings, it is clear that he wrote music “as an exercise of pleasure rather than only philosophy.”⁶¹ In this sense he is very much like the poet Mario Quintana whose verses he so effectively set to music. Whereas Quintana writes poetry because he feels the need to, Morozowicz writes music for sheer pleasure. It was very fortunate that these two compatible souls met in this little cycle, coming together to create this interesting set of songs.

⁶¹ Morozowicz, interview, author.

Morozowicz has not written any symphony or operas and he might not be among the most well-known composers of Brazil, but he is indeed a prominent figure in the musical world. Having struggled to find opportunities to have his music recorded, published and performed, he has not allowed these hurdles to threaten him.

It is undeniably challenging to be a musician in a developing country and even more so when one chooses to follow a career in composition. Because a composer has to find a means to make his or her music known, it is much more complex to survive and not give up. Henrique has been successful at that and has had a brilliant career throughout the years. He does not make his living as a composer but rather as a teacher of theory and composition. This reality, however, has not stopped him from expressing his ideas and talent through compositions. He has already celebrated fifty years of composing and has written almost two hundred works for solo voice and instruments, as well as chamber and choral music

CHAPTER SIX: CONCLUSION

Zbigniew Henrique Morozowicz, or Henrique de Curitiba as he is known in the musical world today, has established himself as one of the most prominent composers in the musical world of Curitiba as well as in the State of Paraná. Unfortunately, up to the present moment there is still not a complete biography of his life and works. This treatise has sought to explore his compositional style as well as his achievements as a musician.

The State of Paraná has supported the arts and culture and through the years has promoted and created opportunities for many important writers, composers, and performers to present their works. Many artists who have performed in this state in the past have been mentioned in important studies, but often the living composers of our generation are omitted or forgotten.

The heavy European immigration that occurred during the nineteenth century strongly influenced the cultural development of the state of Paraná. This is a factor that one cannot ignore when investigating the origins of Paraná's cultural background. This treatise discussed the Polish influence in more detail for obvious reasons, but one cannot neglect the influence of many other ethnic groups who contributed significantly to the development of dance, music, and the arts in general in the state of Paraná.

As a native of Curitiba - Paraná, it has been a pleasure and an honor for this author to be able to research Morozowicz's life in more detail and to spend time with the composer learning about his life, his works, and his family's heritage that has contributed so much to the enrichment of Paraná's artistic life.

It is a joy and a privilege to present this work, thereby enhancing the importance of this composer in the musical world. It is this author's desire to spread Morozowicz's work beyond the borders of Paraná and to make his name recognized for his contributions to the cultural life of the country of Brazil.

APPENDIX A:
VOCAL AND INSTRUMENTAL WORKS WITH PIANO

Voice and Piano

Al Telefone 345... (At the Telephone 345...), 1995

For soprano and piano. Lullaby for a little Spanish girl. Text by the composer. Unpublished.

Briza [sic] ***do Sul*** (Southern Breeze), 1997

Four songs for voice and piano. Text by Mario Quintana. Unpublished.

Tristeza (Sadness)

Catavento (Weathervane)

Nuvens (Clouds)

Silêncios do Céu (Silences of the Sky)

Cantilena (Melody), 1995

Song without words for soprano, cello, and piano. Unpublished.

Dizeres (Sayings), 1957

Seven songs for bass and piano. Text by the composer. Unpublished.

Da Importância de Viver (On the Importance of Living)

Canto ao Sol (Song to the Sun)

Parábola (Parable)

A Minha Cidade... (My Hometown)

Filosofia (Philosophy)

A Uma Tarde Bonita que se Finda (On a Beautiful Evening that is Vanishing)

Dito Final (Last Words)

My Shining Star (2000)

Song for soprano and piano in a Broadway style. Text by the composer inspired by the story of Celine Dion's life. Unpublished.

Nocturno (Nocturne), 2003

Song for mezzo-soprano and piano. Poem by Álvares de Azevedo: *Quando À Noite No Leito Perfumado* (When at Night on the Perfumed Bed). Unpublished.

Para um Mestre de Canto (To a Voice Teacher), (2002)

Lied for mezzo-soprano or baritone and piano. Dedicated to Walryria Ferraz, a voice teacher and friend of the composer. Text by the composer. Unpublished.

Poema Claro (Clear Poem), (2002)

Song for mezzo-soprano and piano. Text by the composer. Unpublished.

Seis Poemas de Helena Kolody (Six Poems of H. Kolody), (1999)

Paraná Song Cycle. Text by Helena Kolody. Unpublished.

Cantar (To Sing)

Cantiga de Roda (Nursery Rhyme)

Voz da Noite (Night's Voice)

Âmago (Essence)

Nunca e Sempre (Never and Always)

Viagem Infinita (Infinite Trip)

Sofeggetto (2002)

Song for soprano or tenor and piano. Text by Martins Fontes. Unpublished.

Três Cantos Goyanos (Three Goyano Songs), 2003

Three songs for soprano or tenor and piano. Poems by A. G. Ramos Jubé. Unpublished.

Canção Goyana (Goyana Song)

Na Serra do Itauçu (At the Mountain of Itauçu)

Tiro-tiro-lá (Tra-la-la)

Vocalize, 1993

There is also a version for string orchestra and soprano. Song without words. Unpublished.

Works for Instruments with Piano

Cornell Impressions, 1979

Four pieces for viola and piano. Unpublished.

Squirrels

Bebee Lake

Student's Jogging

The Tower

Introdução e Sapateado (Introduction and Tap Dancing), 1982

For double bass and piano. Unpublished.

Mozarteando, 1996

For oboe and piano with a version for oboe and string orchestra.
A variation based on Mozart piano sonata in A major, K. 300.

Sonata para Flauta e Piano (Sonata for Flute and Piano), 1956

Dedicated to Renée Frank and Jorge Frank. Unpublished.

Sonata 87, 1987

For violin and piano.

Allegro de batuque

Lento de toada

Vivace de xaxado

Published by *Editôra da Universidade Federal do Paraná*, Curitiba, Brazil, 1996.
There are five other versions for string duo, trio, quartet, quintet, and piano trio,
which are unpublished.

Sonatina, 1986

Three-movement sonatina for recorder and piano, dedicated to Morozowicz's daughter, Karina. Unpublished.

Prelúdio (Prelude)

Ária Romântica (Romantic Aria)

Finalle alla Marcia (Finale in the style of March)

Três Episódios para Flauta e Piano (Three Episodes for Flute and Piano), 1964

Three pieces for flute and piano, dedicated to Morozowicz's brother, Norton. Unpublished.

APPENDIX B:

OTHER COMPOSITIONS LISTED IN ALPHABETICAL ORDER

- Abertura, Prelúdio, Sarabanda Final*, harpsichord, 1994
Abril, Surpresas Mil?, SATB, 1982
Adeus para Ismália, SATB, 1997
Agnus Dei, three-part choir, 1952
Ah, Que Lindos Cabelos Que Ela Tem!, SATB, 2000
Al Telefone 345..., SATB, 1995
Aleluia, Amen, men or women choir, 2002
Aleluia Paz na Terra! SATB, 1982
Aquarela do Brasil, SATB, 1962
Arara-quara, SATB, percussion *ad libitum*, 1964
Ave Maria, three-part choir, 1959
A Barracuda Correu, SATB, 1966
Bárbara Bela, SATB, 1997
Bucólicas, SAT recorders, 1955
Canção do Amor Sem Fim, SAATB, 1972
Canções – Prelúdios, piano, 1961
Cantigas do Bem Querer, SATB, oboe, french horn, 1977
Chega de Aumentos, SATB, 1982
Cinco Mutações de Um Prelúdio de Bach, piano, 1993
Comentários Sobre Uma Obra de Mozart, piano, 1976
Concerto Amábile, piano concertante and orchestra, 1969
Concerto para o Solar do Barão, oboe or flute with strings, 1987
Corre, Corre p'ra Goiânia, piano four hands, 2000
Curitiba de Leminski, SATB, 1992
Dez Estudos para Violino, violino, 1959
Divertimento, string orchestra, 1989

Divertimento Concertante, piano concertante and orchestra, 1969

Duas Cirandas, recorder quartet, 1952

Duas Invenções a Duas Vozes, piano, 1955

Duas Peças para Uma Nota Só, piano, 1955

Duerme Bien Mi Pequenita, women choir, 2000

Ê-taru-Ê, SAATB, 1968; four marimbas with percussion *ad libitum*, 1982; brass quintet, 1983;

Elegia, string orchestra, 1989

Em Tempo de Terra e de Boi, SATB, 1978

Estudante do Brasil, SATB, 1960

Estudo Aberto, flute, clarinet, and bassoon, 1975

Estudos em Forma de Chacona, string orchestra, 1968

Estudos em Estilo Alemão, SATB and soprano solo, 1965

Exaltação À Bahia, SATB and piano, 1965

Etudes Tableaux – String Quartet, string quartet, 1981

Fanfarrice, four french horns, 1979

Fogo na Mata, children's choir, 1998

Hino À Bandeira, SATB, 1960

Humoresque, oboe, clarinet, and bassoon, 1977

In Vino Verita, SATB, 2000

Is It Too Dog or Loved – Adieux to Cornell, SATB, 1980

Já Vem a Primavera, SATB, 1994

Kyrie, three-part choir, 1958

Licença da Pombinha, SAATB, 1952

Lua Macumbê, SATTB, 1972

Marchas Lúdicas, piano, 1976

Metaphors, SSATTB or six solo voices, tape recording *ad libitum* with sounds of insects, birds, frogs, and wind from Brazilian forests.

Meus Oito Anos, SATB, 1995

Mini-Ópera, SATB or SSAA with baritone and bassoon, 1980

Missa Breve em Rítmos Brasileiros, SAATTBB with organ, trumpet, and double bass, 1960

Mitte Domine, three- or six-part choir, 1953

Música de Aclamação, brass quintet, 1983

Nació Jesus, SATB, 1999

Nasceu Iracema, SATB, 2003

Nasceu Jesus, three-part or mixed voices choir, 1958

Ninguum É de Ferro, SATB, 2002

No Paraná Não Dá..., SATB, 1982

Nossa Senhora da Glória, SSAATTBB, 1977

Nunca e Sempre, SATB, 1999

O Cor Jesu, SATB or SSAA, 1952

O Cuco, SATB, 1964

O Mar, SAATB, 1970

Oito Pequeno Prelúdios and Fugas, piano, 1969

Oração Pela Paz, SATB, 199

Overture, Sarabende e Finale, harpsichord, 1994

Overture e Fuga – Bach, wind quintet, 1995

Para Dormir, SATB or SSAA, 1951

Parce Domine, three-part choir, 1952

Partita Chopiniana, organ, 1992

Partita Sobre Um Coral de Bach, 1998

Peça Pastoral, flute quintet, 1971

Pequena Suíte, piano, 1960

Pequena Suíte, string orchestra, flute, and percussion, 1893

Pingos d'Água, SATB, 1976

Poema Sonoro: Evocação das Montanhas, string quintet, 1978

Ponteio Fantasia, piano, 1978

Pour Martina, piano, 1972

Prelúdio I, guitar, 2003

Prelúdio ao Anotecer, SAATTBB, 1993

Prelúdio e Fuga “As Chaves do Reino,” string orchestra, 1993
Prelúdio e Fuga “Da Sabedoria na Maturidade,” string orchestra, 1994
Prelúdio e Fuga “Pela Paz no Mundo,” string orchestra, 1992
Primeiro Caderno de Karina, piano, 1973
Pro Pace, four female voices, 1953
Quatro Pequenos Estudos para Piano, piano, 1966
Salmo 22, SATB, 1963
Se a Lua Nos Contasse, SATTB, 1986
Sentimento Latino, piano, 1995
Serenata Noturna, string orchestra, 1981
Smiling Fanfare, two trumpets, two french horns, and two trombones, 1979
Solfejando, mixed choir, 2003
Sonatina, piano, 1972
Soneto de Amor, SAATTBB, 1993
Stabat Mater, three-part choir, 1958
Suíte Acessível, piano, 1958
Suíte Brasileira, violin and cello, 1982
Suíte Brasileira para Quarteto de Cordas, string quartet, 1985
Suíte Brasileira para Trio de Cordas, violin, viola, and cello, 1980
Suíte Dançante, woodwind quintet, 1996
Suíte Fácilima, piano, 1958
Suíte de Natal, piano, 1976
Suíte a Quatro, flute, clarinet, french horn, and bassoon, 1979
Tintureiro Calma!, SATB, 1978
Tocata Super Ê-taru-Ê, organ, 1967
Três Duetos a Dois, two cellos, 1971
Três Estudos Breves, piano, 1958
Três Peças Consequentes, piano, 1977
Três Prelúdios Melancólicos, piano, 1958; string quintet, 1978
Tríptico Americano, SATB, 1991
Vagas Ondas Assimétricas, three flutes, 1978

Variações Fáceis para Flauta, flute, 1962

Variações “Frère Jacques,” piano, 1985

Variações Ingênuas, piano, 1960

APPENDIX C:
COPYRIGHT PERMISSION LETTER



AUTORIZAÇÃO

Autorizamos a Senhora Deloise Chagas Lima a transcrever e / ou utilizar como exemplos, trechos da obra *Sonata 87*, de autoria de Henrique Morozowicz publicada em 1996 pela Editora da UFPR.
Curitiba, 06 de janeiro de 2004

Prof. Dr. Luis Gonçalves Bucno de Camargo
Diretor da Editora UFPR

APPENDIX D:
TRANSLATION OF THE COPYRIGHT PERMISSION LETTER

Paraná Federal University
Publisher

AUTHORIZATION

We authorize Ms. Deloise Chagas Lima to transcribe and/or utilize as examples, passages or fragments of the piece *Sonata 87*, by Henrique Morozowicz, published in 1996 by the *UFPR* (Federal University of Paraná) Publisher.

Curitiba, January 6, 2004.

Prof. Dr. Luís Gonçalves Bueno de Camargo
Chair of the UFPR Publisher

APPENDIX E:
COMPOSER'S MANUSCRIPTS PERMISSION LETTER

AUTHORIZATION

To whom it may concern:

I, Zbigniew Henrique Morozowicz (Henrique de Curitiba) hereby authorize Deloise Chagas Lima to use any manuscripts of my compositions for the purpose of complementing and/or inscribing parts of the pieces in her treatise entitled *Henrique de Curitiba Morozowicz: Chamber Music Works with Piano* as part of the requirements for her doctoral degree at Florida State University.

If any questions may occur I am willing to answer by e-mail at henriquedecuritiba@terra.com.br


Zbigniew Henrique Morozowicz

Curitiba

December 28, 2003

APPENDIX F:

HUMAN SUBJECTS APPROVAL



Office of the Vice President
For Research
Tallahassee, Florida 32306-2763
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Human Subjects Committee

Date: 10/29/2003

Deloise Chagas Lima
350 Pennell Circle #1
Tallahassee, FL 32310

Dept.: Music

From: David Quadagno, Chair

A handwritten signature in black ink that reads "DQ" with a flourish.

Re: **Use of Human Subjects in Research**
Henrique Morozovicz: Chamber Music Works with Piano

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be exempt per 45 CFR § 46.101(b) 2 and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If the project has not been completed by **10/28/2004** you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB00000446.

Cc: Carolyn Bridger
HSC No. 2003.587

APPENDIX G:

HUMAN SUBJECT CONSENT FORM

CONSENT FORM

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled “Henrique de Curitiba Morozowicz: Chamber Music Works with Piano.”

This research is being conducted by Deloise Chagas Lima, who is a doctoral student in music at Florida State University, and I understand this is going to be her Doctoral Dissertation as a partial fulfillment of the requirements for the Doctor of Music Degree in Piano Performance.

I understand that I might be asked to participate in recorded or non-recorded interviews via telephone or in person as well as through e-mail. I understand that the purpose of recorded interviews is to facilitate her work when transcribing a taped interview. I understand that these tapes will be kept by the researcher in a locked filing cabinet and that only the researcher will have access to them. The tapes will be kept for as long as the project is being performed and they will be destroyed no later than December 2006. I am also willing to answer any questions she might have concerning my compositions, musical style and/or any other information that she may find relevant.

I understand my participation is totally voluntary and I may stop participating at any time I wish. I also understand that I can contact Deloise Lima who is conducting this research at any time I want, through her e-mail delolima@hotmail.com, or by telephone at 1-850-576-6120, or by regular mail, sending a letter to her address at 350 Pennell Circle apt. 1 Tallahassee, Florida, 32310 – USA. I also understand that I can contact her major professor who is her advisor for this project, Dr. Carolyn Bridger, at 1-850-644-1713 or through her e-mail, which is cbridger@mailers.fsu.edu.

I understand that this consent may be withdrawn at any time without prejudice or penalty, and that I have been given the right to ask and have answered any inquiries concerning the research.

Human Subjects Committee
2035 E. Paul Dirac Drive, Box 15
Tallahassee, Florida 32310
Phone: (850) 644-8633.

I have read and understand this consent form.

Zbigniew Henrique Morozowicz

Date

APPENDIX H:

TRANSCRIPT OF THE PORTUGUESE QUOTES FROM THE INTERVIEW WITH HENRIQUE MOROZOWICZ

English translation on pages:

9

Eu comecei a “inventar” música antes de eu começar a compôr, assim que eu comecei a aprender a tocar piano, quando eu ainda era um garoto. Era algo muito espontâneo tentar “inventar” música, me baseando nos modelos das peças que eu estudava. Eu ainda não escrevia as minhas próprias criações mas eu improvisava e inventava meus próprios ritmos. Eu era frequentemente interrompido pela minha mãe que me fazia parar para dizer: “Pare com isso, Henrique, volte para o seu estudo sério!” Eu imagino que isso era um sinal de que eu tinha talento para compôr.

11/12

Durante esse tempo na minha vida eu não estava interessado em compôr para piano ou outros instrumentos. Música coral era o que mais me interessava e teve uma parte muito importante na minha vida. Este é o gênero que eu mais gosto de compôr porque eu acho que a expressividade da voz humana como um instrumento é maravilhosa! É a expressão direta, não precisa do um meio, a voz é o meio e isso ainda me impressiona muito.

16

A própria Berenice escolheu as peças que foram incluídas neste documentário. Eu devo dizer que ela fez um belo trabalho, combinando perfeitamente a parte visual com a parte sonora; ela conseguiu criar o efeito perfeito para cada cena. Nenhuma das peças foi tocada na sua totalidade mas ela conseguiu captar o espírito de cada uma para a cena certa. Eu acho que ela usou umas oito ou dez composições mas eu não saberia citar quais foram.

17

Eu me mudei para Londrina em busca de uma qualidade de vida melhor. Foi puramente por razões pessoais. Eu não me mudei por causa de um trabalho ou coisa parecida mas evidentemente tão logo eu cheguei lá já me envolvi com a vida musical da cidade, especialmente com a música coral. A cidade de Londrina tem um festival anual chamado Unicanto. Eu fui convidado a participar neste evento por vários anos. Também escrevi algumas peças que dediquei a eles.

Eu escolhi escrever uma suite para corno intitulada “In Vino Veritas,” que fala sobre algumas variedades de vinhos. Cada movimento da peça fala sobre um tipo diferente de vinho. Eu tinha alguns amigos que gostavam de se encontrar para saborear um bom

vinho de vez em quando, e então eu pensei: “Puxa, vai ser uma boa idéia escrever uma suite baseada em vários tipos de vinho.” Esta peça não foi estreada no Brasil mas na Califórnia, naquela famosa região dos vinhos, o vale do Napa.

18

O meu filho estava nesta época estudando em São Francisco. Quando eu conversei com ele a respeito desta peça ele sugeriu que eu a mandasse para um coral em São Francisco. Então eu decidi procurar na internet um coral naquela região. Fiquei estupefato quando vi que tinham mais de quinhentos corais registrados na internet. Então eu tentei de novo, desta vez procurando por um coral exatamente naquela região dos vinhedos. Qual não foi a minha surpresa quando vi que tinha um coral exatamente ali na região do vale do Napa. Então eu mandei um e-mail para a maestrina contando sobre a minha composição e perguntando se ela estaria interessada em dar uma olhada na partitura. Ela disse que sim e quando eu mandei para ela ela adorou a peça e então decidimos que eles iriam estreá-la. Então eu fui convidado para assistir à apresentação e ficar com eles por uma semana enquanto eles se preparavam para a estréia. Coincidentemente o coral de câmara da universidade do estado da Califórnia em São Francisco deu um concerto durante aquela mesma semana que eu estava lá e cantou uma de minhas peças, a “Já Vem a Primavera.” O maestro deste coral havia recebido um convite para assistir ao concerto do coral do Napa Valley e percebeu que eu estaria lá para o concerto. Ele ficou tão feliz de saber que eu estava lá porque o coral dele estaria apresentando uma peça minha no concerto que eles dariam e ele ficou todo entusiasmado de saber que por pura coincidência eu estaria lá também. Então ele me convidou para o concerto dele que foi gravado e me mandou uma cópia desta gravação. Esta peça também foi publicada no Estados Unidos. Tudo isso foi uma feliz coincidência, um acontecimento muito gostoso na minha carreira.

22

Nós falávamos polonês em casa e é claro nós fomos criados numa casa polonesa. Evidentemente você aprende a língua, você tem acesso à literatura, e tudo isso tem influência na maneira de você pensar e agir. Porém, com o passar dos anos, até o meu pai e a minha mãe começaram a falar português em casa. Eu sou o filho mais velho e o único que ainda fala polonês. O que aconteceu na realidade foi uma aculturação. Eu não posso dizer que a minha origem é afro-brasileira porque a minha casa era européia e isso é verdade para muitas famílias aqui em Curitiba. Esta é a realidade da cidade. Quando eu vou para outros estados eles me perguntam de onde eu sou. Eles não me vêem como um brasileiro “típico.” Como os meus pais eram pessoas cultas, nós não escutávamos música popular polonesa ou folclórica mas somente música clássica, é claro Chopin e outros. Era aquela coisa que se você é polonês tem que tocar Chopin. Neste sentido nós éramos diferentes dos outros imigrantes que eram basicamente pessoas do campo, sem muita cultura.

23

Eu me identifico muito mais com a música folclórica brasileira. Nós estamos inseridos neste contexto de música popular brasileira. Esta música nos envolve em todo lugar. O ritmo brasileiro está no ar. Aquelas melodias das modinhas estão em todo lugar. Isso também tem a ver com o tipo de trabalho que você faz. Eu sempre toquei para cantores e os cantores cantam muita música brasileira, especialmente as modinhas.

23/24

De vez em quando eu gosto de escrever música com ritmos e melodias brasileiras. Mas não é por isso que eu sou um compositor nacionalista. Isso não se aplica mais aos nossos tempos. Existia um tempo em que os compositores faziam questão de serem brasileiros de verdade então escreviam só música baseada no folclore brasileiro. Isso não acontece mais hoje em dia. É claro que você sempre está sujeito às influências do meio em que você vive. Eu acharia muito estranho não ser afetado pelo ambiente. É como um pintor que pinta o que ele vê em volta dele. Pode ser que no começo da minha carreira eu tenha tido uma tendência maior para escrever música nacionalista, mas principalmente por causa dos nossos mestres, que eram os nossos modelos por assim dizer. Para fazer música que fosse aceita tinha que ser como a música que eles escreviam. Mas quando você amadurece, você busca uma linguagem mais pessoal, algo que não se assemelha tanto com os padrões dos seus professores. Eu tenho observado que ao longo dos anos existiram fases entre os compositores no Brasil. Assim que algo novo é introduzido, nós os compositores nos sentimos como que obrigados a escrever aquele tipo de música para ser aceito no meio artístico. Isso me causou muitos problemas e acredito a outros compositores também. Eu acho que o mais difícil é escrever música na sua própria linguagem, criar a sua própria expressão e se manter fiel à ela. Eu posso considerar que tive muita sorte porque escapei dessa linha de pensamento porque sempre vivi em Curitiba. Se eu estivesse morando no Rio ou em São Paulo a pressão seria muito mais forte. Hoje em dia as coisas são muito melhores. Eu acho que as pessoas começaram a perceber que existem muitas maneiras de se fazer música. Não precisa ser assim ou assado para ser considerada uma música de boa qualidade.

35

Eu escrevi estas peças com a intenção de adaptar algumas harmonias jazzísticas numa estrutura mais clássica e desta maneira criar uma textura leve e flexível e também com um caráter improvisatório.

41

Há muitos anos eu tenho esse débito artístico com esta poetisa admirável e sempre tive vontade de musicar alguns de seus versos. Finalmente, durante este ano de 1999 eu tive a oportunidade de saldar este débito por assim dizer, compondo estas seis canções inspiradas nos seus poemas.

42

Eu escrevi estas canções depois que eu li um livro de poemas de Helena Kolody que foi um presente de um amigo. Assim que eu li os poemas me inspirei imediatamente e então escrevi as cinco primeiras canções uma atrás da outra. Então quando eu estava lendo a última percebi que era muito triste então uma semana mais tarde eu decidi escrever mais uma para não terminar o ciclo assim tão triste.

Uma coisa que me chamou a atenção foi que os poemas dela são sempre curtos e esta é uma característica musical. Isto chamou a minha atenção e então eu comecei a criar música para eles na minha cabeça. Há algo muito peculiar nos poemas dela, alguma coisa que deixa em aberto, e esta coisa de deixar algo em aberto evoca música para mim. Foram as suas palavras que me inspiraram a escrever música não o contrário. Ela é o tipo de poeta que tem muita profundidade mas faz as suas palavras soarem simples, sem esforço.

Eu não vejo nenhuma relação com o fato de que nós dois somos de ascendência eslava. Muito pelo contrário, os polonêses e ucranianos são inimigos há muito tempo! Mas é aquela coisa, quando você mora em outro país nós todos somos só artistas com a única intenção de fazer boa arte.

43

Aqui não existe equivalência musical para a forma poética. A métrica, o ritmo e a regularidade das frases são mais rigorosas na música do que nos versos. É por isso que todos os poemas que são musicados passam por uma adaptação como a repetição de frases ou palavras. Eu fui muito cuidadoso tentando evitar estas repetições o máximo possível, tentando sempre seguir o ritmo natural dos versos para que o texto quando cantado possa ser facilmente entendido.

56/57

Assim que eu comecei a folhear esta agenda, eu encontrei vários poemas curtos que me soaram como música. Então eu comecei a pensar em musicar estes poemas e coincidentemente a oportunidade veio em seguida com um convite do meu amigo Guilherme Bauer me chamando para participar deste projeto.

58

Eu chamei este pequeno ciclo de Brisa do Sul porque ele era para ser executado no Rio de Janeiro e como eu sou de Curitiba, eu achei que quando a peça fosse apresentada no Rio, o público imaginaria uma brisa fresca vinda do sul.

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BIOGRAPHICAL SKETCH

Deloise Lima is a native of Curitiba, Paraná, Brazil. She holds degrees in piano, organ and music education from the *Escola de Música e Belas Artes do Paraná* (School of Music and Fine Arts of Paraná), Brazil, and a Master of Music in Piano Performance and Literature from the University of Notre Dame.

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She has taught the disciplines of chamber music and accompaniment at *Escola de Música e Belas Artes do Paraná* for several years, and has performed extensively in Brazil for vocal and instrumental recitals.

In 2000 Deloise Lima began working toward her Doctor of Music degree in Piano Accompanying/Chamber Music at Florida State University in Tallahassee, Florida, under the direction of Dr. Carolyn Bridger. She served as a graduate assistant in piano accompanying and received her degree in April 2004.

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