



Francisco Manuel da Silva's Swan Song

Marcelo Campos Hazan

BY THE TIME he reached his final year, Francisco Manuel (= Manoel) da Silva (1795–1865) had long established himself as the paramount musical figure in the court of Dom Pedro II (1825–1891). As the composer of the Brazilian national anthem, founder-director of the Rio de Janeiro Conservatory, and master composer of the imperial chamber and chapel, da Silva's achievements do not defer to the accomplishments of such influential and enterprising Latin American contemporaries as José Antonio Picasarri (1769–1843) in Argentina, José Bernardo Alcedo (1788–1878) in Peru and Chile, or José Mariano Elizaga (1786–1842) in Mexico. To counter the scant scholarly attention accorded da Silva in the past two decades, the history of his last documented composition, premiered at the inauguration of the Church of São Francisco de Paula in Rio de Janeiro,¹ will be rehearsed in the present essay.

While still a soprano in the choir of the Rio de Janeiro royal and imperial chapel da Silva joined the Venerável Ordem Terceira dos Mínimos de São Francisco de Paula on 8 September 1822.² The Third

¹ First noted by Ayres de Andrade in *Francisco Manuel da Silva e seu tempo. 1808–1865: uma fase do passado musical do Rio de Janeiro à luz de novos documentos*, Coleção Sala Cecília Meireles (Rio de Janeiro: Edições Tempo Brasileiro, 1967), 2:233.

² *Ibid.*, 2:230. Also according to de Andrade, da Silva paid yearly dues until 1847 (book 6, fol. 79). Coincidence or not, da Silva professed precisely on the day after Emperor Dom Pedro I (1798–1834) declared Brazil's independence from Portugal.

Order counted among the most prominent of the various pious laymen's organizations—usually established along class lines and often devoted to charitable causes—that loomed large in colonial and imperial Brazil. The impressive number of local ecclesiastical brotherhoods, confraternities, and Third Orders with which da Silva was involved throughout his career includes, in addition to the São Francisco de Paula organization, the Irmandade de Santa Cecília, Irmandade do Santíssimo Sacramento da Igreja de Nossa Senhora da Candelária, Irmandade de São José, Venerável Ordem Terceira de São Francisco da Penitência, Venerável Ordem Terceira dos Príncipes Apóstolos de São Pedro, and the Ordem Terceira de Nossa Senhora do Monte do Carmo.³

³ For da Silva's association with the above-mentioned organizations see: Irmandade de Santa Cecília: *Diário do Rio de Janeiro, 19 November 1824*, quoted in de Andrade, *Francisco Manuel da Silva e seu tempo*, 1:104; Irmandade do Santíssimo Sacramento da Igreja da Candelária: Francisco Curt Lange, "Pesquisas esporádicas de musicologia no Rio de Janeiro," *Revista de Estudos Brasileiros* 4 (1968): 117–18, 121, and 140–42; Irmandade de São José: *idem*, "A atividade musical na Igreja de São José do Rio de Janeiro," *Latin American Music Review* 6 (1985): 229–30; Venerável Ordem Terceira de São Francisco de Penitência: de Andrade, *Francisco Manuel da Silva e seu tempo*, 2:230; Venerável Ordem Terceira dos Príncipes Apóstolos de São Pedro," in *Estudos Mauricianos* (Rio de Janeiro: Fundação Nacional de Arte, 1983), 52; and Ordem Terceira de Nossa Senhora do Monte do Carmo: "Receita e Despesas Demestrais da Ordem," 1859–1868, box 68, book 2, fols.



At Rio de Janeiro the cult of Saint Francis of Paula (1416–1507) was initiated in 1743 by the Sicilian Capuchin Anselmo de Castelvetro (d 1761), who preached the Lenten sermons at the Church of Santa Cruz dos Militares.⁴ The Third Order was canonically established on 9 July 1756 by Antônio do Destêro Malheiros (1694–1773), sixth Bishop of Rio de Janeiro.⁵ The construction of a chapel preceded the erection of the actual church—the cornerstone of which was laid and blessed on 5 January 1759 in what is today the historic Largo de São Francisco de Paula, in downtown Rio de Janeiro.⁶ Financial difficulties delayed completion, but once unofficially opened in 1801 the church became the site of grandiose solemnities. There, for instance, on 23 January 1816 and in the presence of the Prince Regent Dom João VI, the municipal council (*Senado da Câmara*) commemorated the elevation of the colony to membership in the “United Kingdom of Portugal, Brazil, and the Algarve” with a mass that was highlighted by a *Te Deum* conducted by da Silva’s teacher, José Maurício Nunes Garcia (1767–1830).⁷ And on 25 March 1831, da Silva himself directed the music for the thanksgiving mass that

celebrated the sixth anniversary of the imperial constitution.⁸ On that historic occasion the solemn *Te Deum* was interrupted by none other than Emperor Dom Pedro I, who unexpectedly entered the church to proclaim his loyalty to the constitutional cause.⁹

Notwithstanding the important ceremonies that took place there during the first half of the century, the official inauguration of the Church of São Francisco de Paula awaited 7 May 1865, after the lavish decoration of the temple was finally completed. An example of this artistic endeavor is the splendid Chapel of Nossa Senhora da Vitória, the walls of which were adorned by the slave-artist Manuel da Cunha (1737–1809) with panels depicting the miracles of Saint Francis of Paula. (Also noteworthy are the elaborate gilt wood-carvings that ornament the main chapel, which were initiated by the celebrated Valentim da Fonseca e Silva [Mestre Valentim; c1750–1813] and posthumously concluded by Antônio de Pádua e Castro [1804–1881], a professor at the Academia de Belas Artes.) Dom Pedro II and the Empress, Perpetual Protectors of the Order, as well as the ministerial council (*Conselho de Ministros*) and other high civil and ecclesiastical authorities attended the inaugural ceremony. Two of the court’s most eminent orators, imperial preachers Frei Bernardino de Santa Cecília (1809?–1858), “whose eloquent voice and noble style enhanced a brilliant inauguration,”¹⁰ and Frei Antônio do Coração de Maria (d 1870), who led the *Te Deum*,¹¹ occupied the pulpit.

The magnificence of the artwork, prestige of the attendants, and splendor of the oratory paralled the caliber of the music performed, the direction of which was entrusted to Francisco Manuel da Silva. João Pereira da Silva (no relation), director of the navy bands and member of the orchestra of the

36, 63, 105, 105, 125, 139, and 146. Archive of the Ordem Terceira de Nossa Senhora do Monte do Carmo, Rio de Janeiro (see also Régis Duprat, [ed], *Arrolamento do Arquivo da Ordem Terceira do Carmo do Rio de Janeiro* [Rio de Janeiro: Instituto Estadual do Patrimônio Cultural, 1978], 24).

⁴Annibal Martins Alonso, *Venerável Ordem Terceira dos Mínimos de São Francisco de Paula. Resumo histórico e ilustrado da instituição e suas fundações* (Rio de Janeiro: n.p., 1972?), 7.

⁵Ibid., 2. Pius VI confirmed the foundation in a brief of 2 September 1779.

⁶The locale had previously been called Largo da Nova Sé; it was there that the chapter started to build a new cathedral on 20 January 1749. The edifice was at last inaugurated on 1 April 1812 not as a temple, but as the new home of the Academia Real Militar, which had been founded two years earlier.

⁷Luiz Gonçalves dos Santos, *Memórias para servir à história do Reino do Brasil* (Rio de Janeiro: Zélio Valverde, 1943), 2:474. As pointed out by Cleofe Person de Mattos, dos Santos’s information is particularly important for it represents one of the rare contemporary references to José Maurício Nunes Garcia’s musical activities after the 1811 arrival in Brazil of the Portuguese composer Marcos Portugal (1762–1830). Cleofe Person de Mattos, *Catálogo Temático das Obras do Padre José Maurício Nunes Garcia* (Rio de Janeiro: Ministério da Educação e Cultura, 1970), 36. In his only other appearance in dos Santos’s memoirs (vol. 2, 725), Garcia is again seen directing the chorus and orchestra of the royal chapel at the Church of São Francisco de Paula; the occasion is a 12 May 1819 mass in honor of the birth of Dona Maria da Glória (1819–1853), future Maria

II, Queen of Portugal. See also Mattos, *José Maurício Nunes Garcia: biografia* (Rio de Janeiro: Fundação Biblioteca Nacional, Departamento Nacional do Livro, 1997), 118–19 and 141–42.

⁸Vieira Fazenda, “Antiquilhas e Memórias do Rio de Janeiro,” *Revista Trimestral [Revista do Instituto Histórico e Geográfico Brasileiro]* 149 (1924): 184. According to Vieira Fazenda, da Silva received 220\$0 for the service.

⁹*Jornal do Commercio* (Rio de Janeiro), 26 March 1831. The Emperor abdicated from the throne only two weeks later, on 7 April 1831. Ironically, his incapacity to govern within the limits of his own constitution significantly contributed to his downfall.

¹⁰Ibid., 8 May 1865. “Voz eloquente e estylo nobre, realçarão uma inauguração brilhante.”

¹¹Ibid., 7 May 1865.

imperial chapel,¹² composed the *Te Deum* music. Also programmed was a mass by Henrique Alves de Mesquita (1830–1906), who was at the time pursuing government-sponsored studies in Paris.¹³ Mesquita's *Missa Dom Pedro II* won praise as "a well inspired composition . . . [that was] wonderfully sung by many ladies and gentlemen of the court's most distinguished families."¹⁴ (By that time churches had become a showcase of the musical talent of Rio de Janeiro's elite.)¹⁵

In addition to directing the *Te Deum* and the mass, da Silva contributed with a composition of his own, specifically written for the occasion (transcribed below). Referred to in the *Jornal do Commercio* as "a trio for soprano, harp, and harmonium,"¹⁶ the work is actually a setting of the hymn *O salutaris hostia* and includes parts for a small orchestra and mixed chorus.¹⁷ Not comparable with his predecessor's last major contribution, José Maurício Nunes Garcia's *Missa de Santa Cecília* (1826),¹⁸ da Silva's more modest piece, in the key of g minor, is structured in *A* soprano solo-*B* chorus-*A* soprano solo (and codetta) fashion (section

A returns substantially the same); each of these sections includes one passing modulation (to the relative major, dominant minor and relative major, respectively). In deference to the amateurs comprising the chorus, the writing is distinctly homophonic, with no imitation; and the phrasing adheres to conventional four-measure groupings. The choral middle section is further set off from *A* by the exclusion of the strings from the orchestral accompaniment. In contrast to the choral parts, which typically move in stepwise fashion, with numerous repeated notes, the soprano solo melody becomes at times quite virtuosic, with wide leaps across registers and cadenzas that reach as high as *c'''*. (Incidentally, the harmonium heard in the inaugural performance may have been used in church services as late as 1939—that year being replaced by a state-of-the-art pipe organ.¹⁹)

Although the autograph of this piece is presumed lost, a microfilm reproduction deposited at the Biblioteca Nacional in Rio de Janeiro (MS-47) preserves a first-generation copy (also presumed lost), the translated title page of which reads:²⁰

*O salutaris hostia/ Trio/ executed in the August Presence of Their/ Imperial Highnesses/ Expressly composed by Francisco/ Manoel da Silva/ and executed by The Most Excellent Dona Henriqueta dos Santos Areas,/ Dona Emilia Saldanha Marinho, and Dona Candida Soler./ In the Veneravel Ordem 3^a de S Francisco de Paula,/ on 7 May 1865 on which day took place the first/ festivity after the sumptuous decoration of its majestic/ Temple/ Copy of the original score offered to the sa = / me Order by the composer upon request by the Music director/ of this festivity/ Joze Joaquim Goyanno.*²¹

¹⁹Alonso, *Resumo histórico*, 43.

²⁰Ibid., 64. Annibal Martins Alonso stated in 1956 that the "original of this sacred melody" was held in the archive of the Venerável Ordem Terceira de São Francisco de Paula. However, although access to the documentation was not granted to the author, the perusal of a detailed, unpublished inventory by the Serviço do Patrimônio Histórico e Artístico Nacional revealed no indication of the existence of the original nor, for that matter, of any other musical MSS in the Third Order's archive.

²¹"O salutaris hostia/ Terceto/ executado na Augusta Presença de Suas/ Magestades Imperiais/ Composto expressamente por Francisco/ Manoel da Silva/ e executado pelas Exm.^{as} Sr^{as} D Henriqueta dos Santos Areas,/ D Emilia Saldanha Marino, e D Candida Soler./ Na Veneravel Ordem 3^a de S Francisco de Paula,/ no dia 7 de Maio de 1865 em que teve lugar a primeira/ festividade depois da sumptuosa decoração do seu magestoso/ Templo/ Copia da partitura original offerecida á mes = / ma Ordem pelo autor a pedido do Director de muzica/ dessa festividade/ Joze Joaquim Goyanno."

¹²De Andrade, *Francisco Manuel da Silva e seu tempo*, 2:237.

¹³This was not the first time da Silva programmed and directed a mass by Mesquita. On 26 August 1860, another of the masses Mesquita composed while in France was performed at the Church of Santa Cruz dos Militares. The cantata *A Última Hora do Calvário* by Antônio Carlos Gomes (1836–1896) was performed on that same occasion. *Revista popular; noticiosa, scientifica, industrial, historica, litteraria, artistica, biographica, anedoctica, musical, etc., etc., jornal illustrado* 3 (1860), 316–17.

¹⁴" . . . bem inspirada composição . . . foi primorosamente cantada por muitas damas e cavalheiros das mais distinctas familias desta côrte." *Jornal do Commercio*, 8 May 1865.

¹⁵Concerning the role of the aristocracy in Rio de Janeiro's mid-century secular music milieu see Cristina Magaldi, "Concert Life in Rio de Janeiro, 1837–1900" (Ph.D. dissertation, University of California, Los Angeles, 1994); and "Music for the Elite: Societies in Imperial Rio de Janeiro," *Latin American Music Review* 16 (Spring/Summer 1995): 1–41.

¹⁶*Jornal do Commercio*, 7 May 1865.

¹⁷Other settings by da Silva of the same hymn have been published by Luiz Heitor Corrêa de Azevedo in "Arquivo de Música Brasileira," *Revista Brasileira de Música* 1 (1934–1935): supps. 61–84.

¹⁸Both critical edition and sound recording of this work are available: José Maurício Nunes Garcia, ed. by Cleofe Person de Mattos, *Missa de Santa Cecília (1826)* (Rio de Janeiro: Fundação Nacional de Arte, 1984); and *Missa de Santa Cecília/ Matinas de Finados*, performed by the Associação de Canto e Coral, directed by Cleofe Person de Mattos, and the Orquestra Sinfônica Brasileira, conducted by Eduardo de Guarnieri, FUN 001-2M/95, 1995.



The Minas Gerais-born José Joaquim Goiano is one of the many figures that remain largely in the shadows despite having played a central role in mid-19th century Rio de Janeiro's musical life. In addition to leaving numerous compositions (sacred and secular) and one treatise, he taught at the Imperial Colégio Pedro II and directed the choirs of the short-lived Imperial Academia de Música e Ópera Nacional;²² he also served as a violinist in both the Teatro São Pedro de Alcântara and the imperial chapel.²³ It was he who was mentioned as "Music director of the festivity."²⁴ The information above also supplies the names of the three soloists, one of whom achieved local renown. The soprano Henriqueta Carolina dos Santos Areias (1828–1883), wife of José Carlos de Almeida Areias (1825–1892), Baron and Viscount of Ourêm, was one of Francisco Manuel da Silva's second marriage five stepchildren. She was a foremost member of the Sociedade Philharmonica, composed chiefly of amateurs, whose orchestra was directed by da Silva from 1834.²⁵ It is she who appears standing, in the company of her stepfather and of her older sister and harpist Maria Henriqueta (Mariquinhas) dos Santos Pertence (1827–1888),²⁶ in the well-known portrait by José de Correia Lima (1814–1857) entitled "Francisco Ma-

nel dictating the national anthem to his stepdaughters," on display at the Museu Nacional de Belas Artes in Rio de Janeiro. The part in *O salutaris hostia* with which she was entrusted by her stepfather attests to her musical competence.

On 3 July 1865, da Silva received a letter from a young protégé named Carlos Gomes,²⁷ who had been studying in Milan for over one year under the auspices of the aforementioned Imperial Academia de Música e Ópera Nacional. The future composer of *Il Guarany* mentioned hearing that the festivities at the Church of São Francisco de Paula had been "grandiose." Gomes also inquired whether or not the program included the overture to Meyerbeer's *L'étoile du nord*, the score of which he had several weeks previously mailed to da Silva. More importantly, Gomes refers in his letter to da Silva's health, revealing that by that time the composer of the Brazilian national anthem was already suffering from the tuberculosis that would take his life only a few months later, on 18 December 1865.

In accordance with his will,²⁸ dictated four days before his death, the Sociedade de Música, an institution founded by himself in 1833,²⁹ buried da Silva in the cemetery of the Venerável Ordem Terceira de São Francisco de Paula.³⁰ On 12 November 1926, by initiative of the overwhelmingly popular composer Chiquinha Gonzaga (1847–1935) and with the support of the Third Order and the Sociedade Brasileira de Autores Teatrais, a mausoleum for the composer was erected in a noble location of the cemetery, where his remains stand to this day.

²²For a detailed discussion on this pioneer institution see Luiz Heitor Corrêa de Azevedo, "A Imperial Academia de Música e Ópera Nacional e o canto em vernáculo," in *Anais do 1º Congresso de Língua Nacional Cantada* (São Paulo: Departamento de Cultura, 1938).

²³De Andrade, *Francisco Manuel da Silva e seu tempo*, 2:175.

²⁴Goiano perhaps "shared" directing duties with da Silva, as occurred on the 26 August 1860 performance at the Santa Cruz dos Militares Church mentioned above in note 13. "Chronica da Quinzena [26 August 1860]," *Revista popular; noticiosa, científica, industrial, historica, litteraria, artistica, biographica, anedoctica, musical, etc., etc., jornal illustrado* 3 (1860): 316–17.

²⁵See de Andrade, *Francisco Manuel da Silva e seu tempo*, 1:177–83.

²⁶Mariquinhas married the surgeon and professor of the Escola Nacional de Medicina Dr. Francisco Praxedes de Andrade Pertence (1823–1886). Henriqueta Carolina and Maria Henriqueta were by no means the only musically inclined members of da Silva's family. Their mother Teresa Joaquina Nunes de Jesus, da Silva's second wife, was also a singer and active member of the Sociedade Philharmonica, and so was her sister-in-law Mariana Henriqueta Graça. At least one of da Silva's immediate blood relatives was also a musician, namely his daughter Amélia Fernandina da Silva Ferraz (1837–1866), who married the doctor and taxidermist Fernando Francisco da Silva Ferraz (1838–1907).

²⁷Luiz Heitor Corrêa de Azevedo, "Carlos Gomes e Francisco Manoel. Correspondência inédita (1864–1865)," *Revista Brasileira de Música* 3 (1936): 335.

²⁸Da Silva's testament is fully transcribed in Ernesto Sena, *Rascunhos e Perfis*, Coleção Temas Brasileiros (Brasília: Editora Universidade de Brasília, 1983), 474–75, and in Amálio de Albuquerque, *Ouviram do Ipiranga; vida de Francisco Manuel da Silva* (Rio de Janeiro: Editora Companhia Brasileira de Artes Gráficas, 1959), 137–40. (Albuquerque also transcribes the death certificate on p. 141.)

²⁹Also known as Sociedade Beneficência Musical and Sociedade Musical, the institution operated in the fashion of a musicians' union, as well as promoted musical activities. See de Andrade, *Francisco Manuel da Silva e seu tempo*, 175–77; and Maria Luiza de Queiroz Amâncio dos Santos, *Origem e evolução da música em Portugal e sua influência no Brasil* (Rio de Janeiro: Imprensa Nacional, 1942), 309–11.

³⁰For further details on da Silva's exequies see *Correio Mercantil* (Rio de Janeiro), 20 December 1865.



MS bot. microfilm at Biblioteca Nacional

O salutaris hostia

Francisco Manuel de Silva (1745-1805)
Transcribed by Marcelino Campo Ricca

Andante

Flute

Horn

Harpsichord

Soprano Solo

Soprano 1

Soprano 2

Tenor

Bass

Viola 1 *pizz*

Viola 2 *pizz*

Viola *pizz*

String Bass *pizz*



Musical score system 1 (left column, top half). It consists of two systems of staves. The first system has a vocal line with lyrics: "Dei tu pe tuat tu li". The second system has a vocal line with lyrics: "Dei tu pe tuat tu li". There are also piano accompaniment staves for both systems.

Musical score system 2 (right column, top half). It consists of two systems of staves. The first system has a vocal line with lyrics: "Dei tu pe tuat tu li". The second system has a vocal line with lyrics: "Dei tu pe tuat tu li". There are also piano accompaniment staves for both systems.

Musical score system 3 (left column, bottom half). It consists of two systems of staves. The first system has a vocal line with lyrics: "Dei tu pe tuat tu li". The second system has a vocal line with lyrics: "Dei tu pe tuat tu li". There are also piano accompaniment staves for both systems.

Musical score system 4 (right column, bottom half). It consists of two systems of staves. The first system has a vocal line with lyrics: "Dei tu pe tuat tu li". The second system has a vocal line with lyrics: "Dei tu pe tuat tu li". There are also piano accompaniment staves for both systems.



11

12

13

14

15

16



A system of ten musical staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a measure of rests, followed by a series of sixteenth-note runs. The remaining staves are for various instruments, including piano, strings, and woodwinds, with some staves containing rests.

A system of ten musical staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with some rests. The remaining staves are for various instruments, including piano, strings, and woodwinds, with some staves containing rests.

A system of ten musical staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a measure of rests, followed by a series of sixteenth-note runs. The remaining staves are for various instruments, including piano, strings, and woodwinds, with some staves containing rests.

A system of ten musical staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with some rests. The remaining staves are for various instruments, including piano, strings, and woodwinds, with some staves containing rests.