

Último retrato by Dinorá de Carvalho and Maria Antonia: contextualization, musical edition, and general characteristics of the song in its chamber and orchestral versions

Último retrato, de Dinorá de Carvalho e Maria Antonia: contextualização, edição musical e características gerais da canção em suas versões de câmara e orquestral

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ABSTRACT: *Último retrato* is a song composed by Dinorá de Carvalho with lyrics by Maria Antonia whose documentary sources had not been located until 2023. The specific objectives of this article are: (i) to provide context about the creation of this song in its chamber and orchestral versions; (ii) to report the process of locating the musical documentary sources and transcribing the handwritten scores; (iii) to comment on the compositional strategy employed; and (iv) to publish the edition of the score in its chamber version. The methodology employed for the analysis of the song's creation context was the Documentary Analysis. The musical editing methodology undertaken was the Copy-text. As a result, the first complete musical edition of *Último retrato* in its chamber and orchestral versions was created. We hope to contribute to the dissemination of this artistic production by authors who are not often the subject of academic study in Brazil.

KEYWORDS: Dinorá de Carvalho; Maria Antonia; Brazilian music; Brazilian art song; Score editing.

RESUMO: *Último retrato* é uma canção com música de Dinorá de Carvalho e poesia de Maria Antonia cujas fontes documentais musicais não haviam sido localizadas até 2023. Os objetivos específicos deste artigo são: contextualizar a criação desta canção em suas versões camerística e orquestral; relatar a localização das fontes documentais musicais e o processo de transcrição da partitura manuscrita; comentar a estratégia composicional empregada; e publicar a edição da partitura em sua versão camerística. A metodologia empregada para a análise da criação da canção foi a Análise Documental. A edição crítica da partitura utilizou a metodologia do Texto Base. Como resultado do trabalho, a primeira edição musical completa de *Último retrato* em suas versões camerística e orquestral foi criada. Espera-se contribuir com a disseminação desta produção artística realizada por autoras ainda pouco estudadas no meio acadêmico brasileiro.

PALAVRAS-CHAVE: Dinorá de Carvalho; Maria Antonia; Música brasileira; Canção brasileira; Edição de partituras.



1. Introduction

Último retrato (*Last portrait*) is a song for voice and piano, composed by Dinorá de Carvalho (1895-1980) and lyrics by Maria Antonia (1918 or 1919¹-1973). Dinorá de Carvalho was a composer, pianist, teacher and music critic who was particularly active in the city of São Paulo, SP, throughout the 20th century. Among her musical works, her chamber songs, composed between 1933 and 1980, stand out. Maria Antonia is the pseudonym of Maria Aparecida de Campos Salles Franchini-Netto. She was a journalist and writer, author of poems and short stories, who dedicated herself to promoting women's work in the field of literature.

The date on which the song *Último retrato* was created is uncertain, with sources suggesting either 1950 or 1954. A complete score was also missing. Until 2023, documentary sources concerning the piece were limited to instrumental parts, excluding the melody and lyrics, and did not allow for its reconstruction. It was only after the discovery of a phonogram featuring the chamber version (piano and voice) that it became possible to create a musical edition of the piece, including chamber and orchestral versions.

In 2017, when the book *Canções de Dinorá de Carvalho para voz e piano* (Songs by Dinorá de Carvalho for Voice and Piano) was published, researcher Flávio Cardoso de Carvalho indicated that, of the forty songs listed in Dinorá de Carvalho's catalog of works (Ferreira 1977), thirty-three had already been located until that moment (Carvalho F. 2017, 8). Although this number is relatively high, representing 82.5% of the total, this data also indicates that another seven songs for voice and piano listed in the catalog were missing until 2017. Among them is the song presented in this article, *Último retrato*. This song, in its orchestral version, was included by the composer in the cycle *7 Canções* (7 Songs)² (Carvalho and Taffarello 2020).

The disappearance of some of Dinorá's work, including the song *Último retrato*, can be partially explained by the fact that the composer herself, during her lifetime, seems not to have had an effective and systematic approach concerning the organization of her own musical materials. This ultimately resulted in a fragmentation of her collection, which is found in various public institutions or in private collections scattered throughout Brazil.

The search for Dinorá de Carvalho's unlocated compositions has become an urgent and ongoing scholarly task, aiming to address gaps in her compositional output and to promote broader dissemination of her work within both artistic and academic contexts. As part of this effort, extensive documentary research led to the identification of sources related to the song *Último retrato* across a range of institutions and collections. These include the Dinorá de Carvalho Collection at the Center for Documentation of Contemporary Music (CDMC) at the University of Campinas (Unicamp); the archives of *Empresa Brasil de Comunicação* (EBC); the José de Andrade Muricy Collection at the National Library of Brazil (BN); the Digital Newspaper Library of the National Library of Brazil (BN); the archives of the newspaper *O Estado de São Paulo*; the *FamilySearch* genealogical website; the Institute of Brazilian Studies (IEB) at the University of São Paulo (USP); and the *Casa Rui Barbosa* Foundation.

¹ The exact year of Maria Antonia's birth has not yet been identified.

² In August 2023, the Unicamp Symphony Orchestra (OSU) performed the cycle *7 Canções*, featuring soprano Rafaela Duria (born 2000) and conducted by Cinthia Alireti (born 1973). However, *Último retrato* was not included in the recital as it had not yet been located and reconstructed at that time.

The main objective of this work is to raise awareness of the work of Dinorá de Carvalho and Maria Antonia, and to make their song *Último retrato* accessible to academic and artistic communities. The specific objectives are: (i) to provide information about the authors, the creation of the song and its context, and the premieres of the song in its chamber and orchestral versions; (ii) to report the process of locating the musical documentary sources, the transcription of the phonogram and in the music editing; (iii) to offer analytical comments on the song, including also some thoughts on the orchestration of the song; and finally (iv) to publish the edition of the score of this song in its version for voice and piano³. The score is published in the scores section of this journal.

The primary justification for this study lies in its effort to shed light on the compositional legacy of a composer who, despite her significant presence in Brazil's artistic community during her lifetime, has had portions of her work rendered inaccessible to the public after her death. This particular composition was created in collaboration with Maria Antonia, a journalist, poet, and short story writer who worked to promote the appreciation of women in the arts—especially in literature—yet who herself has not often been the subject of academic research in Brazil.

The contexts of creation and premieres of the song *Último retrato* are addressed using the methodology of Documentary Analysis. This procedure involves the examination and interpretation of the contents found in various types of documents that have not yet undergone analytical treatment, or that warrant re-examination. (Lima Junior *et al.* 2021). For the case of the proposed investigation, it was chosen to undertake documentary analysis from a qualitative perspective.

The musical edition methodology used to create the final scores was critical editing. For Grier, the purpose of this type of edition is "[...] to transmit the text that best represents the historical evidence of the sources [...]" (Grier 1996, 156). In this way, it becomes relevant to seek biographical context concerning the authors and the creation of the song. The musical sources used for the critical edition are scores manuscripts and a recording of the piece, in its voice and piano version, in which the composer herself plays the piano.

2. Biographical Contextualization of the Authors

The following topic presents biographical information about the authors, focusing on the period they joined to compose the song *Último retrato*. The biography of Dinorá de Carvalho will be approached with an emphasis on the 1940's and 1950's, also including some of the compositional characteristics of her songs that are pertinent to *Último retrato*. The life of Maria Antonia will be approached based on the documents located, aiming to outline some of her biographical information.

2.1. Dinorá de Carvalho

Starting from the late 1930's, several significant events in Dinorá de Carvalho's life helped her to emerge as a well-known artist in the following decades. The main significant event concerns Dinorá's appointment in 1939 to the position of Inspector of Higher Education at the Dramatic and Musical Conservatory of São Paulo, the institution from which she had graduated as a pianist in 1916. This provided her with the resources to maintain a financially stable life, which was also increased with the establishment, already in the 1940's, of a piano school in her own house. This school was quite successful and attracted students who achieved

³ The orchestral version will be published soon, alongside the other songs that constitute the cycle 7 Canções.

notable prestige, such as José Antônio Rezende de Almeida Prado (1943-2010), Maria Regina Luponi (1942-2022), and Flávio Varani, among others (Carvalho F. 2001, 24).

Another significant event was her marriage, in August 1938, to Mr. José Joaquim Bittencourt Muricy (1902–1978). This fact in itself might not seem so relevant, as it is a personal matter that should not interfere with a biography, in principle. However, the dynamic assumed by the couple favored Dinorá in having more time to dedicate to her art, given that Mr. José Mauricy took care of various household tasks (Carvalho F. 2001, 24).

Between the 1940's and 1950's, the period of creation of *Último retrato*, Dinorá de Carvalho was able to dedicate herself even more to creating new compositions and participating in pioneering musical groups, such as the São Paulo Women's Orchestra. As a result, she received several awards and official invitations.

The São Paulo Women's Orchestra was an initiative by Dinorá de Carvalho to promote the artistic participation of women in music. She conceived and directed this orchestra, in a pioneering initiative in Latin America. The earliest located record of a performance occurred on August 26, 1940, in the city of Campinas, SP (Correio Paulistano 1940). This orchestra, however, unfortunately did not have a very long lifespan, having ended its activities in 1942. This occurred due to difficulties such as lack of support, a shortage of female musicians for certain instrumental sections, and the scarcity of a defined place for rehearsals (Jornal da Manhã 1942).

Dinorá de Carvalho's work as a composer, performer, and educator earned her several awards and official invitations. In 1954 she received the Gold Medal of the IV Centenary of the Founding of São Paulo, for her efforts in promoting the musical education of children. As a composer, she received a total of 9 awards, including the Best Chamber Work awards given by the São Paulo Association of Art Critics (APCA). She also received an invitation from the Ministry of Culture and, in 1960, went on a cultural mission to Europe, presenting works by Brazilian authors, including her own.

Regarding the composition of songs, Dinorá de Carvalho composed them specially between the 1930's and 1950's. Based on the works of Ferreira (1977) and Carvalho F. (2022), a list of these compositions is presented here, also including some information about the premieres.

- 1933: *O pipoqueiro (pregão)* [The Popcorn Vendor (Street Cry)], a song premiered by Maria do Carmo and Cândido de Arruda Botelho in a concert at the Municipal Theater of São Paulo, SP, which took place on January 9th, 1936⁴;
- 1934: *Acalanto* (Lullaby) and *Uma saudade que ficou* (A Lingering Longing), presented in 1934 in the city of Uberaba-MG, with Branca Caldeira de Barros as the singer and Alberto Frateschi on the piano;
- 1936: The play *Noite de São Paulo* (Night of São Paulo), for which Dinorá composed 5 songs;
- 1937: *Canção da saudade* (Song of Longing) and *Vem ver a noite*⁵ (Come See the Night), premiered

⁴ Concert program available in the Mário de Andrade Collection of the Institute of Brazilian Studies (IEB) of the University of São Paulo (USP) under catalog number MA-PMB-0510.

⁵ The song *Vem ver a noite* is an integral part of the incidental music composed by Dinorá for the play *Noite de São Paulo* by Alfredo Mesquita. From the text of the play (Mesquita 1936), it is known that, in the theatrical performances, this song was presented with the instrumental formation of voices and guitar. Thus, the presentation listed by Flávio Carvalho appears to be the premiere of the version for voice and piano, this

at the Clube Piratininga in São Paulo, SP, in 1937, with the singer Nair Duarte Nunes and Dinorá de Carvalho on piano (Carvalho F. 2022, 112).

- 1948: *Pau-piá*; *Pobre cego* (Poor Blind Man); *Ê bango bango-ê*; *Quem sofre* (Who Suffers); *Banzo* (Homesickness/Melancholy); *Coqueiro Coqueiro-irá* (Coconut Tree, Coconut Tree-will); *Mosaico* (Mosaic); *Menino mandu* (Mandu Boy);
- 1949: *Quibungo Tê-rê-ré*; *Sinal de terra* (Sign of Land); *Velas no mar* (Sails at Sea)
- 1950 or 1954: *Último retrato* (Last Portrait);
- 1955: *Ausência* (Absence).

Analyzing Dinorá de Carvalho's chamber songs, Flávio Carvalho identifies characteristics in some of them that are pertinent to *Último retrato*. These characteristics are present in the songs classified by the author as "tonal or possessing a tonal center", whose technique is termed "open tonality" (Carvalho F. 2001, 95-97). They are the predominance of the use of ostinato by the piano; the use of prominent bass lines; the utilization of contrapuntal texture; and the employment of notes foreign to the tonality of the piece or to the tonality of a chord.

One clear example of ostinato and prominent bass lines can be observed in the song *Pobre cego* (Poor Blind Man), composed in 1948. In the initial measures of the song, Dinorá creates a bass line in F minor that is maintained throughout the entire piece with some chromatic alterations, as the B flat and natural (Figure 1).



Figure 1 – Initial measures of the piano part of the song *Pobre cego* by Dinorá de Carvalho.
Reference: Prepared by the authors.

The use of a contrapuntal texture is flagrant in *Menino Mandú* (Mandu Boy), also from 1948. In this song, at times, the piano imitates the melody sung by the voice, characterizing an imitative contrapuntal texture. The imitation that occurs between measures 35 and 37 is exemplified below (Figure 2). For this example, the texture has been simplified, and only the notes important for what is intended to be demonstrated have been retained.

being the formation available in the album of songs created by Dinorá for *Noite de São Paulo* (Carvalho D. [n.d])

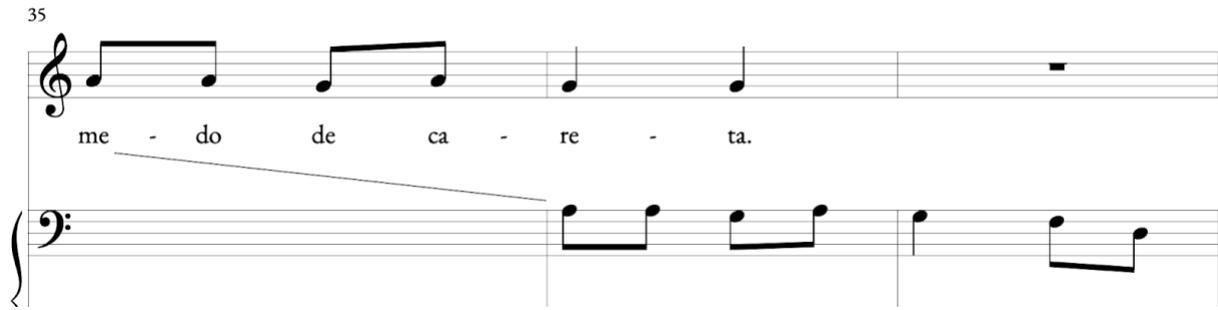


Figure 2 – Measures 35 to 37 of "Menino Mandú" by Dinorá de Carvalho.
Caption: The piano texture has been simplified to highlight the use of imitative contrapuntal texture.
Reference: Prepared by the authors.

The use of notes foreign to the tonality of the piece or to the tonality of a chord can be observed in the song *O pipoqueiro (pregão)* [The Popcorn Vendor (Street Cry)], from 1933. The tonal center is F Major, however, between measures 22 and 30, there is a sequence of tremolos in the piano, which occur with the overlapping of distinct chords in both hands. In measure 24, for example, the right hand presents a chord with the superposition of two perfect fourth intervals (C natural-F / G-C natural), together with an A major chord in the left hand (A-C#-E - Figure 3).

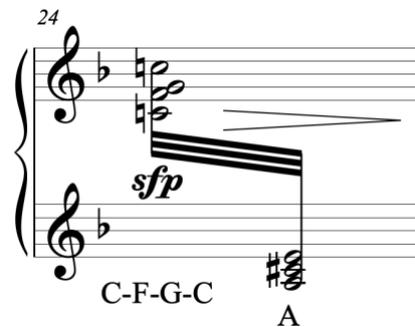


Figure 3 – Measure 24 of "O pipoqueiro (pregão)" by Dinorá de Carvalho.
Reference: Prepared by the authors.

2.2. Maria Antonia

Maria Antonia is the pseudonym of Maria Aparecida de Campos Salles Franchini-Netto⁶. She was married to Miguel Franchini-Netto. A search on the *FamilySearch* website⁷ located a copy of the marriage record of the couple's daughter, which occurred in 1971 (São Paulo 1971). This record informs that, in that year, Maria Antonia was 52 years old, which leads us to believe that she was born in 1918 or 1919.

Maria Antonia worked in the Women's Page of the *Gazeta de São Paulo* newspaper. This section of the periodical was founded in 1929 and aimed to publish topics on tailoring, sewing, cooking, and children. The

⁶ In some researched documents, the poet and journalist's full name appears as Maria Antonia de Campos Salles Franchini-Netto, also showing orthographic variations in her surnames. However, the name Maria Aparecida instead of Maria Antonia appears both on her daughter's marriage certificate, located on the *FamilySearch* website, and in her obituary, reported by the newspaper *O Estado de S. Paulo*, which leads us to believe that it is, in fact, the correct one.

⁷ The search term used was "Franchini-Netto".

year Maria Antonia began her activities with the periodical has not yet been determined⁸, but it is believed to have possibly been between the 1930's and 1940's.

Maria Antonia became a mother in 1942 with the birth of her only daughter.

At the end of the 1940's and during the 1950's, Maria Antonia promoted and organized some women's literary competitions, including women's short story and poetry competitions (Ramos [n.d]a). In 1949, due to the awards ceremony of the 1st Women's Short Story Competition, promoted by the newspaper *Gazeta de São Paulo* and organized by Maria Antonia, a commemorative event was held at which Dinorá de Carvalho was present. Journalist Afonso Schmidt (1890-1964), in the *Jornal de Notícias* newspaper of October 9th, 1949, reported this participation as follows:

Last month [September 1949], the writer Maria Antonia gathered numerous artists to attend the awards ceremony for the short story contest she organized on her esteemed women's page. Among the leading figures in literature, painting, sculpture, and music of our land, **Dinorá de Carvalho was there**⁹ (Schmidt A. 1949, 8, our emphasis and translation).

The presence of Dinorá de Carvalho at the awards ceremony for the winners of the 1st Women's Short Story Competition suggests that the composer and Maria Antonia already knew each other and were possibly friends, at least since that year.

Researcher Miriane da Costa Peregrino reported the existence, in the collection of the *Casa Rui Barbosa* Foundation, of a letter¹⁰ written by Maria Antonia to the renowned poet Jorge de Lima (1893-1953), in which the intention to promote female artistic production is reported. According to Peregrino,

The situation of women in literature is also expressed in a letter from Maria Antonia [sic] de Campos Salles Franchini Netto (June 19th, 1953), when she talks about the organization of the Women's Poetry Competition and her effort to elevate the literary column she writes for a newspaper in São Paulo above the domestic level in which the sections reserved for women usually remain¹¹ (Peregrino 2017, 9, our translation).

It is therefore interesting to note Maria Antonia's concern in raising the level of promotion and dissemination of female literary production above what normally occurred in the press of the time. This concern is

⁸ A possible in-depth study for this biographical research could be carried out in the future by searching the archives of the *Fundação Cásper Líbero*, the owner of the newspaper *A Gazeta de S. Paulo*.

⁹ Original text: "No mês passado [setembro de 1949], a escritora Maria Antonia reuniu numerosos artistas para assistirem à entrega de prêmios do concurso de contos por ela organizado em sua apreciada página feminina. Entre as figuras de primeira grandeza nas letras, na pintura, na escultura e na música de nossa terra, lá se encontrava Dinorá de Carvalho" (Schmidt A. 1949, 8).

¹⁰ Metadata of the letter available at:

http://acervos.casaruibarbosa.gov.br/index.asp?codigo_sophia=221346. Accessed on: March 6th, 2025.

¹¹ Original text: "A situação da mulher na literatura também fica expressa em carta de Maria Antonia [sic] de Campos Salles Franchini Netto (19 de junho de 1953), quando ela fala da organização do Concurso Feminino de Poesia e de seu esforço em colocar a coluna literária que escreve para um jornal em São Paulo acima do nível doméstico em que, geralmente, ficam as seções reservadas para as mulheres" (Peregrino 2017, 9).

addressed, or, at least, aimed for, by the creation of women's literary competitions, finding a possible parallel with Dinorá de Carvalho's initiative in creating a women's orchestra to encourage the artistic production of women in music, as presented earlier.

In December 1953, Miguel Franchini-Netto, the poet's husband, was appointed Minister for Economic Affairs at the Brazilian embassy in Argentina (Gazeta de Notícias 1953). As a result, Maria Antonia left her position on the women's page where she worked and moved with the family, in 1954, to Buenos Aires, Argentina (Ramos [n.d]b).

In 1959, already back to São Paulo, SP, Maria Antonia held two events to promote her book *As ilhas habitadas* (The Inhabited Islands). On September 12th, an autograph session was organized at the Teixeira bookstore. On that occasion, Maria Antonia was promoting her newly released book of short stories together with Jorge de Lima, who was launching his book *Roteiro de uma contradição* (Itinerary of a Contradiction) (Mattos Pacheco and Girardi 1959).

On October 31st, 1959, a luncheon was organized at the *Hotel Jaraguá*, in São Paulo, SP. The Women's Supplement of the newspaper *O Estado de São Paulo*, on November 5th of that year, reported this event as follows:

The journalist Maria Antonia [sic] Campos Salles Franchine [sic] Netto, on the occasion of the publication of her recent book *As Ilhas Habitadas* (The Inhabited Islands), was the honouree of the social columnists at their last Friday of the month luncheon held at the Hotel Jaraguá. Maria Antonia, who makes an auspicious debut in the short story genre, possesses a pleasant and personal style. Many friends were gathered around Maria Antonia in this demonstration of sympathy. **Among the guests, we noted the presence of [...] Mrs. Dinorah de Carvalho [...]**¹² (O Estado de São Paulo 1959a, 69, our emphasis and translation).

It's interesting to note, from the news reported, the presence of composer Dinorá de Carvalho at the book launch for Maria Antonia, indicating that the authors continued to meet socially even 10 years after the awards ceremony for the women's short story contest, which took place in 1949.

In 1973, Maria Antonia's passing was reported by the newspaper *O Estado de São Paulo*. It occurred on a Sunday, February 4th of that year. According to the news, the poet, short story writer, and journalist was buried in the Araçá Cemetery, in São Paulo, SP (O Estado de São Paulo, 1973). Maria Antonia passed away at 54 years of age.

¹² Original text: "A jornalista Maria Antonia [sic] Campos Salles Franchine [sic] Netto, por motivo da publicação de seu recente livro "As Ilhas Habitadas", foi a homenageada dos cronistas sociais em seu almoço das últimas sexta-feiras do mês realizado no Hotel Jaraguá. Maria Antonia, que estreia auspiciosamente no gênero de contista, é portadora de um estilo agradável e pessoal. Muitos foram os amigos que se encontravam à volta de Maria Antonia nessa demonstração de simpatia. Entre os convivas, anotamos a presença de [...] d. Dinorah de Carvalho [...]" (O Estado de São Paulo 1959a, 69).

3. Último retrato (Last Portrait)

Between 1975 and 1980, the Department of Cultural, Scientific, and Technological Cooperation of the Brazilian Ministry of Foreign Affairs published catalogs of works by Brazilian composers (both male and female). Organized by the pianist and professor at the University of Brasília (UnB), Paulo Affonso de Moura Ferreira (born in 1940), these catalogs had the primary objective of promoting Brazilian music and culture in Brazil and abroad. Dinorá de Carvalho's catalog of works was published in March 1977, the year in which the composer turned 82 years old. In this catalog, there is information that the song *Último retrato* was composed in 1950, with lyrics by Maria Antonia, and that there is also a transcription for solo voice and orchestra (Ferreira 1977). Notably, 1950 is just one year after the awards ceremony of the women's short story contest organized by Maria Antonia, in which Dinorá was present.

According to the catalog, the premiere of the chamber version of *Último retrato* only occurred in 1960, ten years after its creation, at a concert in the *Theatro Municipal* of São Paulo, SP, featuring the singer Mariangela Réa and the pianist Fritz Jank (1910-1960). We found no other documents confirming this concert, so it is most likely that it did take place but was not reported, or that the consulted databases did not cover this information¹³.

Another important document for our analysis regarding the creation date of the song *Último retrato* is found in the José de Andrade Muricy Collection of the National Library (BN). In June 1961, Dinorá de Carvalho and her husband wrote a letter addressed to the Rio de Janeiro critic Andrade Muricy (1895-1984), which included a biography and a list of her works (Carvalho D. 1961). In this list, the song *Último retrato* is presented, but showing the year 1954 as its creation dates. This is the same year that Maria Antonia moved with her family to Argentina, as mentioned previously.

The discrepancy between the creation date provided in the catalog of works, 1950, and the date stated in the list created by the composer herself, 1954, makes it impossible to determine with certainty the creation date. However, what is known for sure is that by 1959, the song was already complete, as it was recorded and possibly performed in the city of Rio de Janeiro, RJ. In yet another coincidence of dates between the authors and the creation of the song, 1959 was the year in which Maria Antonia held the launch of her short story collection *As ilhas habitadas* (The Inhabited Islands) in São Paulo, SP, at a social event attended by Dinorá de Carvalho, as demonstrated earlier.

Information regarding the organization for a concert that would take place in July 1959, in the city of Rio de Janeiro, RJ, was located in the newspaper *O Estado de São Paulo* from April 30th, 1959.

DINORÁ DE CARVALHO RECITALS - The pianist and composer Dinorá de Carvalho **was invited by the Rio de Janeiro critic Andrade Muricy** and the director of *Rádio Ministério da Educação e Cultura* (Radio Ministry of Education and Culture), Mr. Mozart Araújo, to present **in July [1959], a recital of her works in Rio [de Janeiro, RJ]**, which will be recorded by *Festa*. The program will include the *Suite* for cello and piano, performed by Iberê Gomes Grosso and Alceu Bochino; several excerpts from the *Onze Prelúdios da Saudade* (Eleven

¹³ The databases consulted were the *Hemeroteca Digital da Biblioteca Nacional*, the *Acervo Folha*, from the *Folha de S. Paulo* newspaper, and the *Acervo Estadão*, from the *O Estado de S. Paulo* newspaper. The search terms used were "Dinorá de Carvalho", "*Último retrato*", "Mariangela Réa", and "Fritz Jank".

Preludes of Longing) performed solo on piano by the author; *Cirandas* (Children's Rounds), *Canção do Boiadeiro* (Cowboy Song), *Ninho de Abelhas* (Beehive), and *Estudo nº 1* (Study No. 1) performed solo on violin by Carmela Saghy; and the following songs **performed by soprano Mary Gazzi**: *Ausência* (Absence), *Coqueiro, coqueiro-irá* (Coconut Tree, coconut tree-will), *Sum-sum, Ê bango-bango-ê*, **Último retrato** (Last Portrait), and *Quibungo-te-rê-rê*¹⁴ (O Estado de São Paulo 1959b, 11, our emphasis).

The newspaper article published by the periodical *O Estado de São Paulo* brings several interesting pieces of information to be noted. The first is the confirmation of the existing friendship between Dinorá de Carvalho and the critic Andrade Muricy, to whom the composer sent, in 1961, a biography and a letter containing a list of her works. The second important piece of information is about the invitation made for a trip to Rio de Janeiro, RJ, for the presentation of her own musical pieces, including the song *Último retrato* (Last Portrait), with the anticipated participation of the soprano Mary Gazzi. Andrade Muricy is the one who invites the composer to hold the presentation of her works in what was then the Federal Capital. Unfortunately, however, we could not find documents proving that this concert was indeed held.

Also relevant is the news about the invitation made by Mozart Araújo (1904-1988) for the recording of the composer's works at the *Rádio do Ministério da Educação e Cultura* (Radio MEC), the radio station of the Ministry of Education and Culture. This recording actually took place and has been confirmed by other located documents, as will be demonstrated later in the text. In the phonogram containing the recording, the vocal soloist was the soprano Maria de Lourdes Cruz Lopes, and the pianist was the composer Dinorá Carvalho herself.

An interesting question to raise is why the concert, possibly held in Rio de Janeiro, RJ, in 1959, and the recording made at *Rádio MEC* in the same year, were not considered as the premiere of the song *Último retrato* in its chamber version by the composer's catalog of works (Ferreira, 1977). This performance and recording occurred at least one year before the concert held at the *Theatro Municipal* of São Paulo, SP, with the participation of Mariangela Réa and Fritz Jank. Although, this concert being the one presented in the catalog (Ferreira, 1977) as the premiere of the piece.

The orchestral version of the song *Último retrato*, on the other hand, was premiered at the Symphonic Concert of the Dinorá de Carvalho Festival, held on May 26th, 1960, at the *Theatro Municipal* of São Paulo, SP, with the participation of soloist Maria Lucia Godoy (1924-2025) and the Municipal Symphony Orchestra, conducted by Souza Lima (1898-1982), as stated in the concert program presented below (Figure 4):

¹⁴ Original text: "RECITAIS DE DINORÁ DE CARVALHO - A pianista e compositora Dinorá de Carvalho foi convidada pelo crítico carioca Andrade Muricy e pelo diretor da Rádio Ministério da Educação e Cultura, sr. Mozart Araújo, para apresentar no mês de julho [de 1959], um recital de suas obras, no Rio [de Janeiro, RJ], que será gravado pela "Festa". Serão executados a "Suíte", para violoncelo e piano, na interpretação de Iberê Gomes Grosso e Alceu Bochino; em solo de piano pela autora, vários trechos dos "Onze Prelúdios da Saudade"; em solo de violino por Carmela Saghy: "Cirandas", "Canção do Boiadeiro", "Ninho de Abelhas" e "Estudo nº 1"; na interpretação do soprano Mary Gazzi: "Ausência", "Coqueiro, coqueiro-irá", "Sum-sum", "Ê bango-bango-ê", *Último retrato*, e "Quibungo-te-rê-rê" (O Estado de São Paulo 1959b, 11).

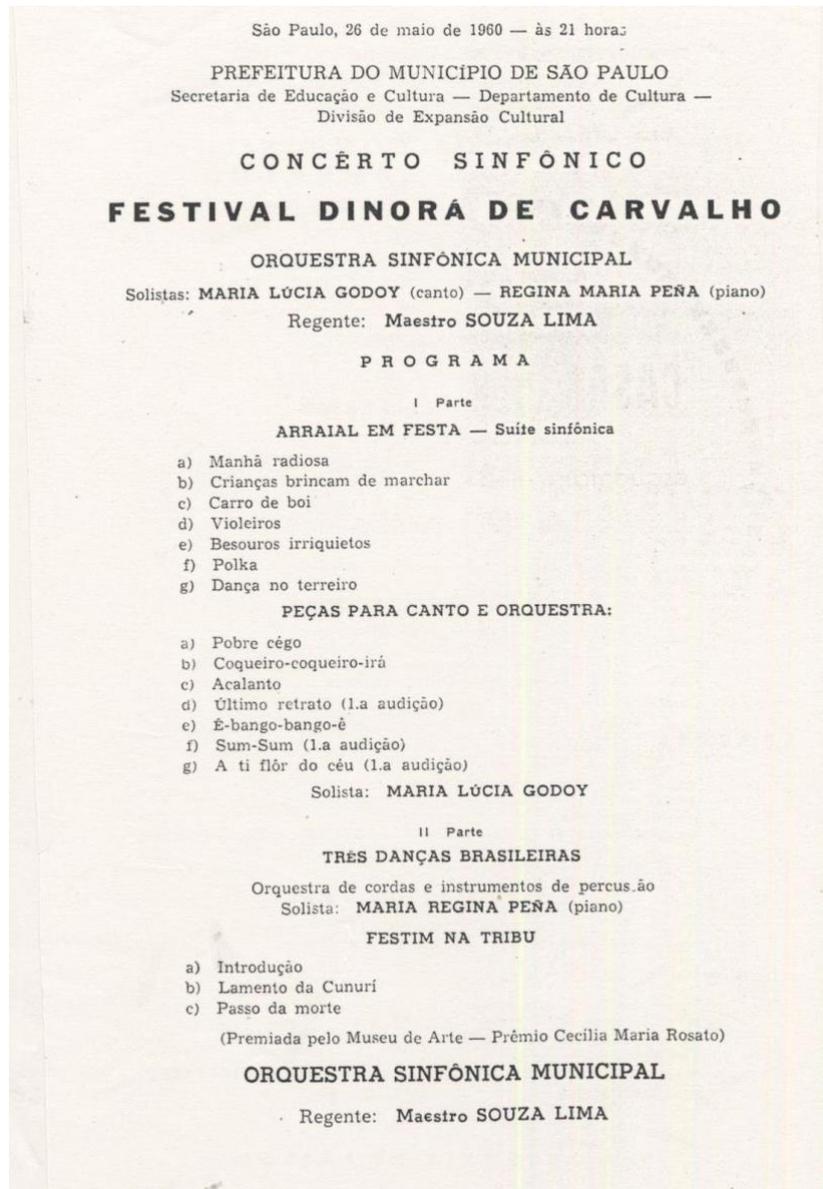


Figure 4 – Program of the symphonic concert of the Dinorá de Carvalho Festival held on May 26th, 1960, at the Theatro Municipal of São Paulo, SP.

Reference: CDMC/Unicamp collection.

4. The Edition

Initially, the documents located for the song *Último retrato* were some instrumental parts of the orchestral version. These are preserved in the Dinorá de Carvalho Collection of CDMC/Unicamp, under catalog number DC 00032. The instruments available in this documentary set are: English Horn, Clarinet in C 1, Bassoons 1 and 2, Horns in F 1 and 2, Trumpets in Bb 1 and 2, Violin I, Cello, and Double Bass. The Clarinet in C 2 part was also located, but it indicated silence (*tacet*) for this song.

As it did not contain the vocal part, this set of documents, by itself, did not enable the complete reconstruction of the work. Subsequently, a phonogram containing the 1959 recording made at *Rádio MEC* of the chamber version of *Último retrato* was located, which ensured the reconstruction of the song. This phonogram is the only source located and available for both the vocal solo melody and the text of the poem written by Maria Antonia. It is also the only source concerning the piano part. Thus, the copy-text used for the edition of the voice and piano version was the phonogram of the recording made at *Rádio MEC*, worked

from its transcription. The copy-text for the edition of the orchestral version was the instrumental parts available in the Dinorá de Carvalho Collection of the CDMC. The consolidation of the literary text of the song occurred exclusively based on the phonogram.

A comparison between the transcribed phonogram (voice and piano) and the available instrumental parts was carried out to refine both the chamber and orchestral versions, resolving some doubts that arose throughout the process of creation the final editions. This comparison also inspired the addition of some instruments in the orchestral version, namely a flute and the sections of violins II and violas.

4.1. Location and Recovery of the Phonogram Containing the Song *Último retrato*

The search¹⁵ for the solo piano works of composer Dinorá de Carvalho involved the evaluation of various scores from the Dinorá de Carvalho collection at the CDMC. During these analyses, a reference to a recital of the author's works, broadcasted by *Rádio MEC* in December 1959, was found handwritten in the score of the work *Manhã radiosa* (Radiant Morning) for solo piano (catalog DC 00059).

This reference was written by one of Dinorá's former students, the composer Siegfried Schmidt (1953-1989), who was also one of the first researchers of Dinorá's work. Throughout the scores copied by him and available in the collection, there are several annotations and comments. Regarding the comment in the aforementioned document, Siegfried stated:

Several measures [of *Manhã radiosa* - Radiant Morning] were altered by the author after the publication of this piece. These alterations were made on lined paper and then "glued" directly onto the already composed music (as performed by the author - including on records). It was presented by the author on February 6th, 1947, at the *Salão do Clube Concórdia* in Curitiba, PR (the author's piano recital). There is an orchestral transcription; and a simplified version for beginners: *Lá vae a barquinha carregada de?...* [There goes the little boat loaded with?...], Ed. Ricordi. **It was also presented and recorded on *Rádio MEC* in Rio de Janeiro in December 1959; piano by the author.**¹⁶ (Schmidt S. [n.d], 1, our emphasis and translation).

The discovery of this comment motivated the search for more information regarding this recording. Following this, a news article about a radio show dedicated to the works of Dinorá de Carvalho was found in the Digital Newspaper Archive of the National Library (BN). The *Jornal do Comércio* of Rio de Janeiro, RJ, published, on December 13th, 1959, the program schedule for the radio show *Músicas e Músicos do Brasil*

¹⁵ This refers to the Scientific Initiation research project titled "Solo Piano Pieces by Dinorá de Carvalho: Search, Collection, Revision, and Organization for the Creation of a Database" (Fapesp Process nº: 22/08602-9). This research was conducted by the researcher Vitor Alves de Mello Lopes, under the guidance of Dr. Tadeu Moraes Taffarello.

¹⁶ Original text: "Nota: Vários compassos [de *Manhã radiosa*] alterados, pela autora, posterior à edição desta peça, desta forma as alterações foram efetuadas em papel pautado, e depois "colados" diretamente sobre a música já composta. (Conforme executava a autora - inclusive em discos). Apresentada pela autora em 6-2-1947 no "Salão do Clube Concórdia", em Curitiba (Recital de piano da autora). Há transcrição para orquestra; e uma versão facilitada, para principiantes: "Lá vae a barquinha carregada de?...". Ed. Ricordi. Foi também apresentada e gravada, na Rádio MEC, do Rio de Janeiro, em Dezembro de 1959; piano pela autora." (Schmidt S. [n.d], 1).

(Music and Musicians of Brazil), to be broadcast by *Rádio MEC* the following day, Monday, December 14th, 1959. The news article is transcribed below:

CLASSICAL MUSIC ON THE RADIO - *Radio Ministério da Educação* (Ministry of Education Radio) will broadcast the following programs, among others, next week: (...) Monday, 14th [December 1959] - 9 pm - "Musicians and Music of Brazil (Dinorá de Carvalho Festival)" with the following performers: Dinorá de Carvalho (piano); soprano Maria de Lourdes Cruz Lopes; cellist Eugen Ranevsky; and pianist Alceu Bocchino. Producer: Adhemar Nóbrega¹⁷ (Jornal do Commercio 1959, our translation).

In search of this recording, field research was conducted, during which the *Empresa Brasileira de Comunicação* (EBC) (Brazilian Communication Company) was visited, and the recording mentioned by Schmidt was found. The EBC is the current owner of the *Rádio MEC* (Ministry of Education Radio) archive. Although the endeavor was to find the composer's solo piano recordings, unpublished records were found, such as the phonogram of the recording made for the song *Último retrato* (Last Portrait).

The EBC saved the recording, originally broadcast in 1959 on the program *Músicos e músicas do Brasil* (Music and Musicians of Brazil), and retransmitted it partially on the program *Museu da Voz - Arquivo de Raridades* (Museum of the Voice - Archive of Rarities) on October 3rd, 1969, almost 10 years after the original broadcast. However, in this retransmission, the initial part, featuring the composer performing solo piano works, was removed. Despite this excerpt, the chamber songs performed by soprano Maria de Lourdes Cruz Lopes, with the composer herself at the piano, and the pieces for cello and piano performed by Eugen Ranevsky (1923-2012) and Alceu Bocchino (1918-2013) were still preserved.

For this recording, Dinorá de Carvalho herself was playing the piano, thus, it is possible to assume that the recording process had a high degree of authorial influence. It remains to be discovered whether the recording was made "live" or "in studio", as these characteristics can influence the correction of errors in the musical text or structure. To us, it seems more likely that it was a live recording, therefore the phonogram would be less reliable in terms of fidelity to the score, because live recordings are more likely to contain errors, while studio recordings allow the correction of erroneous passages, as Figueiredo (2014, 28) warns us.

The phonogram for *Último retrato* formed the basis for creating the voice and piano version of the song. However, several comparisons were made between the transcription of the phonogram and the instrumental parts for the final editions of both the piano and orchestral versions. These comparisons were crucial in resolving some uncertainties.

4.2. Methodology of the Phonogram Transcription and Editing Process

The digitized phonogram provided by the EBC presented some deficiencies, especially a very low intensity (volume), which hindered the comprehension of the sung text as well as the piano part. Therefore, it became

¹⁷ Original text: "MÚSICA ERUDITA NO RÁDIO - A Rádio Ministério da Educação transmitirá na próxima semana, entre outros, os seguintes programas: (...) Segunda-feira, 14 [de dezembro de 1959] - 21 hs. - "Músicos e músicas do Brasil (Festival Dinorá de Carvalho) com os seguintes intérpretes: Dinorá de Carvalho (piano); soprano Maria de Lourdes Cruz Lopes; violoncelista Eugen Ranevsky e pianista Alceu Bocchino. Produtor: Adhemar Nóbrega (Jornal do Commercio 1959)."

necessary to manipulate the audio, a procedure carried out in the audio editing software "Reaper", a Digital Audio Workstation (DAW). The first manipulation technique used was gain increase, aiming to raise the sound intensity. The gain implemented to the audio was +15 decibels (dB). However, due to the presence of noise and hissing resulting from the material's degradation and state of conservation, the increase in gain caused distortion in the audio (clipping). Thus, the first applied technique did not yet result in significant improvements in the intelligibility of the voice and the piano.

To clean up the noise, it was necessary to apply a second technique, commonly known as "De-noise", widely used by the phonographic industry precisely for audio cleaning. For this purpose, the *Spectral De-noise* plug-in, part of the "RX 9 software" package developed by "iZotope", was used. The plug-in analyzes the spectral profile of selected audio segments containing noise, processing the isolated segment, and allowing for its cleaning without affecting other sounds or frequencies. In this process, some parameters within the plug-in itself must be directly controlled by the user, such as smoothing levels and the gating level, which controls how much of the original audio signal (with the noise) will permeate the obtained result. The applied parameters were: Quality: D (Best); FFT size: 50; Multi-resolution on; Algorithm: extreme; Artifact control: 7.4; Smoothing: 10; Knee: 1.5; Whitening: 5; Enhancement: 5; Masking: 10; Threshold: 0; and Reduction: 12.

After the two audio treatment techniques, the enhanced phonogram was then ready for aural transcription, which began with the transcription of the poem's text, now intelligible. In a second step, through internal solfeggio, the rhythmic and intervallic relationships of the piece were noted down by hand, occasionally using the piano to confirm the chords. Subsequently, the handwritten notes were transcribed into a score editing software, generating a first version of the transcription.

From the beginning of the phonogram transcription process, the instrumental parts for the orchestral version were used for verification purposes. This verification was especially important to complete the transcription of the piano part (chamber version), which features very low and sustained notes, as well as chords composed of very close notes, elements that hinder the precise definition of each note.

The first version of the transcription underwent a detailed revision, revealing some differences between the phonogram and the transcription, especially in the piano part. The differences found were always subtle and difficult to treat with precision. For this reason, a specialized technological resource was used to separate the voice and piano audios into two distinct tracks, in the hope that this could aid the perception of the details of each part individually.

This procedure was carried out using the software "StemRoller" (version 2.0.3), which can isolate vocal parts from instrumental parts. As only a piano and a voice were involved, the procedure was simple: the track was loaded into the software without any additional configuration being necessary. Two audio tracks were created: one containing only the voice, and the other containing only the piano. The result was quite satisfactory, as it was possible to hear the details of each part more clearly from these tracks.

The next step was to compare all the available materials: the enhanced phonogram with piano and voice together, the first version of the transcription, and the piano and voice separated tracks. This procedure boosted a second version of the transcription.

The first adjustments proposed to this second version are in measures 3 and 10, where it was possible to identify, especially in the separated piano track, a high register musical line played on the instrument, which

was not present in the first transcription. This line appeared quite subtly on the second beat of each measure of the passage, throughout the exposition and the varied re-exposition of the first musical phrase presented by the voice (measures 3 to 10 and 32 to 34). In the revision of the transcription, this higher line was written for the left hand, crossing over the right hand, an option that seemed more idiomatic and logical to us, since, in the same passage, the right hand is occupied with chords and counter-melody lines.

Figure 5 presents measures 3 to 6 of the first version of the transcription, while Figure 6 presents the same measures after the revision, adding the perceived high register line. Additionally, the bass was altered on the first beat, with the note C0¹⁸ remaining and the note G0 being removed from the first version of the transcription.

Figure 5: Measures 3 to 6 of the first version of the transcription for *Último retrato* by Dinorá de Carvalho. In this version, there is no higher register in the left hand of the piano on the second beat of each measure, and the bass has the notes C0 and G0.
Reference: Prepared by the authors.

Figure 6: Measures 3 to 6 after the revision of the transcription for *Último retrato* by Dinorá de Carvalho. In this version, a high register line in the left hand of the piano appears on the second beat of each measure, and the G0 note in the bass is suppressed.
Reference: Prepared by the authors.

The separated track also allowed us to perceive, more clearly, some structures of the piano writing, such as the separation between chords and countermelodies. An example occurs between measures 16 and 17, where a countermelody was perceived in the highest voice of the right hand of the piano, which in the first version was amidst the chords and notated in a way that gave it less prominence. The post-revision version made this structure clearer, as can be seen in Figures 7 and 8 below.

¹⁸ For reference, Middle C is C3.

Figure 7: Measures 16 and 17 in the first transcription version for *Último retrato* by Dinorá de Carvalho. In this version, the countermelody is not well-defined.

Reference: Prepared by the authors.

Figure 8: Measures 16 and 17 in the version after the revision of the transcription for *Último retrato* by Dinorá de Carvalho. In this version, the countermelody is better defined.

Reference: Prepared by the authors.

Even using the separated tracks, some details of the piano part (chamber version) remained uncertain. Therefore, we returned once again to the instrumental parts available in the orchestral version, comparing the piano's note choices with the instruments that sound in the equivalent passages. This stage proved to be quite important for the consolidation of the final versions of both the piano and voice and the orchestral version, as will be shown next.

Observing the instrumental parts of the orchestral version, between measures 3 and 6, it was possible to perceive, in the English horn and Clarinet 1 parts, a pattern similar to that perceived in the second version of the transcription (Figure 6). Figure 9 shows the melodic lines of the two instruments, transposed to concert pitch (without transposition). In this passage, a repetitive pattern of two notes can be observed in each of the instruments: F and G on the Clarinet 1 and G and B on the English horn. All the notes are preceded by an appoggiatura a major second above.

Comparing Figures 6 and 9, that is, the second version of the transcription and the instrumental parts, it is possible to perceive that the notes attacked on the second beat only partially correspond to each other. The Eb4 and C4 notes, perceived in the phonogram of the chamber version, do not appear in the orchestral score, while the F3 and B3 notes, present in the instrumental parts of the clarinet and English horn, do not appear in the transcription. Therefore, it was decided to include, in the chamber version, the notes presented in the

orchestral version, also adopting the alternation between two chords, one in each measure. Figure 10 shows the final version of the edition for voice and piano, which considers both the notes perceived in the aural transcription and the notes added from the comparison of the transcription with the instrumental parts.

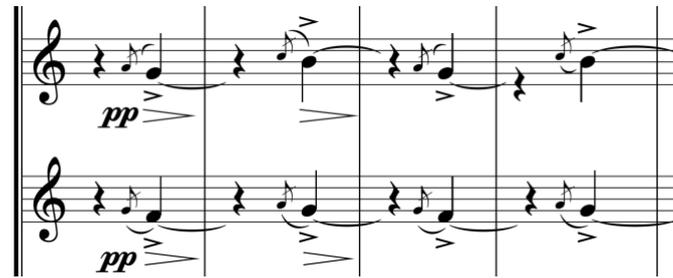


Figure 9: Measures 3 to 6 of the instrumental parts for English horn (above) and clarinet 1 (below), showing the melodic patterns, preceded by appoggiaturas in *Último retrato* by Dinorá de Carvalho.
Reference: Prepared by the authors.



Figure 10: Measures 3 to 6 in the final edited version for voice and piano of *Último retrato* by Dinorá de Carvalho. This version considers both the notes perceived in the aural transcription and the notes from the instrumental parts.
Reference: Prepared by the authors.

Regarding the same passage in the orchestral version, it was decided to add a flute part playing the higher notes perceived in the piano part: C4 and Eb4. These notes were not originally present for any of the instruments whose parts were available. This addition aimed for a standardization of the passage in both versions.

The lowest notes of the piano could also only be confirmed through comparison with the instrumental parts, since even with the treatments performed on the recording (gain increase, cleaning, and track separation), their exact definitions were not possible. In this regard, one passage in particular draws attention: the change from the note C0 to D0 between measures 18 and 19.

In this passage, in the first version of the transcription, there is no change in the lowest note, with the bass remaining on C0 (Figure 11). From the separated piano track, it was possible to perceive a change from C0 to D0 that occurs in measure 19 (Figure 12). Comparing this change with the orchestral parts of the cello and double bass, it was noted that in these, the change to D0 coincided with the re-entry of the voice and with the climax of the song, occurring, therefore, one measure earlier, in measure 18.

Although in the phonogram the change is quite noticeable in measure 19, it was decided to correct and maintain the change in measure 18 (Figure 13), a choice that seemed more logical due to the structure of the music, leading to the standardization of the orchestral and chamber versions. It was considered, for this, that the divergence of the alteration may have been a small deviation in interpretation perceived in the recording of the song, since "live" recordings – as the available phonogram is believed to be – offer a lower degree of reliability regarding the musical text (Figueiredo 2014, 28).

Figure 11: Measures 18 to 20 of the first transcription of *Último retrato* by Dinorá de Carvalho. In the first transcription version, there is no change in the lowest notes (C0-G0).
Reference: Prepared by the authors.

Figure 12: Measures 18 to 20 of the post-revision transcription for *Último retrato* by Dinorá de Carvalho. In this version, the low G0 is removed, and the C0 is changed to D0 starting from measure 19.
Reference: Prepared by the authors.

Figure 13: Measures 18 to 20 of the edition of *Último retrato* by Dinorá de Carvalho. After comparison with the instrumental parts, the low note was changed to D0 starting from measure 18.
Reference: Prepared by the authors.

Furthermore, the tempo and character indication presented in the instrumental parts, *Tempo de marcha fúnebre* (Funeral march tempo), was added to the transcription of the chamber version. The tempo indication, BPM = 46, was determined from the phonogram. In the final version for voice and piano, both pieces of information are present above the first measure.

5. Text of the Song *Último retrato* (Last Portrait)

As explained previously, the perception of the song's lyrics was only possible through the transcription of the phonogram provided by the EBC. Before beginning the analysis of the text written by Maria Antonia for the song *Último retrato*, it is important to note that it has not yet been possible to locate this text in the way the poet herself wrote it. Therefore, the analysis undertaken is based exclusively on the poem as it was perceived from the phonogram, which follows (Board 1).

Board. 1 – Text of *Último retrato* as perceived from the phonogram. Portuguese on the left, showing also the repetitions used by Dinorá in the song. English translation on the right.

ÚLTIMO RETRATO – LYRICS BY MARIA ANTONIA	
Versification as used in the song by Dinorá de Carvalho	
Numa flor tombada (x2)	On a fallen flower
Quase arroxeadada arroxeadada (x2)	Almost purplish purplish
De orquídea (x3)	Of orchid
Minha mão (x2)	My Hand

In the way it is presented in the song, verses 1, 3, and 4 are repeated in their entirety. The doubt that lingers is about verse 2, in which the word *arroxeadada* (purplish) is repeated: is this really just a repeated word from verse 2, or does this repetition form part of the poem's structure? If the latter is the case, perhaps the poem's structure denotes a connection between the "fallen flower" and the "hand," both being purplish. In this way, another possible versification for the poem could be (Board 2):

Board. 2 – Text of *Último retrato* – second interpretation

Numa flor tombada	On a fallen flower
Quase arroxeadada	Almost purplish
Arroxeadada de orquídea	Purplish of orchid
Minha mão	My hand

Maria Antonia's text could also be influenced by the structure and common themes of a *Haikai*. Nakas Nakasato (2001, 1, our translation) states that "*Haikai* is a poetic form of Japanese origin with a fixed structure: three verses, the first with five syllables, the second with seven, and the third with five."¹⁹ Nunes presents the *Haikai* as "a concise poem that addresses simple themes, often linked to nature, with verbal economy and objectivity." (2019, 124)²⁰

¹⁹ Original text: "*Haikai é uma modalidade poética de origem japonesa com forma fixa: três versos, sendo o primeiro de cinco sílabas, o segundo de sete e o terceiro de cinco*".

²⁰ Original text: "*um poema conciso, que aborda temas simples, frequentemente ligados à natureza, com economia verbal e objetividade*".

In her text, Nunes also states that in Brazil, the *Haikai* structure was used since the beginning of the 20th century, especially by poets linked to the modernist movement, such as Luís Aranha, Oswald de Andrade, and Guilherme de Almeida (Nunes 2019), the latter being the author of the lyrics for the songs composed by Dinorá de Carvalho for the play *Noite de São Paulo* (São Paulo Night). Also in Brazil, *Haikai* gained freer forms in their metrics but maintained the synthetic character that seeks simplicity and economy of words.

The poem created by Maria Antonia is a short text that uses elements of nature, such as the "flower" and the "orchid", inducing us, in a very synthetic way, to a visual image. Considering that this is the last portrait (*Último retrato*), as the title suggests, a possible interpretation of the text is that it is evoking an image of someone on their deathbed, with a flower lying in their hands. This interpretation is reinforced by the tempo indication – *Tempo de marcha fúnebre* (Funeral march tempo) – that appears in the orchestral score.

Going further on the association to the *Haikai* form, one can think of Maria Antonia's poem in a *Haikai* structure, subtracting the repeated word *arroxeadada*. While the metric is not as strict as in traditional Japanese *Haikai*, it is freer, as is characteristic of some Brazilian *Haikais* (Board 3):

Board. 3 – Text of *Último retrato* in a *Haikai* form

Numa flor tombada	On a fallen flower
Quase arroxeadada de orquídea	Almost purplish of orchid
Minha mão	My hand

As we said before, it has not yet been possible to locate the text in the form it was written by Maria Antonia, in order to confirm the structure conceived by the poet herself. It is also impossible to know whether the text used by Dinorá in the song corresponds to the entire poem or if only a part of it was extracted, but it is possible to say that one can find a unit on the text as it is used, and a total integration to the musical elements, that will be further explored in the next chapter.

6. General Characteristics of the Song in its Chamber and Orchestral Versions

A study of the chamber version elaborated from the final edited score revealed that the song *Último retrato* presents some musical characteristics also perceived in other songs by the composer. These were presented previously, in the introduction, and will be revisited in the presentation of the general characteristics of the song in its chamber version. The study of the song's orchestration demonstrated a concern for a detailed search regarding specific sonorities, based mainly on very precise indications for the instrumental realization of certain timbres. These aspects will be demonstrated below.

6.1 Chamber Version

The music composed by Dinorá de Carvalho for the song *Último retrato* presents a rather dark sonority, disposing the piano and the vocal melody in low or medium-low registers, and in low intensity. Although it is possible to classify this song as being in the key of C minor, it can be characterized by an "open tonality," as proposed by Flávio Carvalho (2001, 97) in his analysis of the composer's chamber songs.

It is remarkable the use of some compositional resources, such as: melodic ostinatos; an imitative contrapuntal texture; the use of variations in the minor scales, such as the minor harmonic or the Phrygian mode in C; the bass lines outlining the tonal centrality in C; the use of extended chords or chords built on

The melodic ostinato will be played, in the orchestration, by the first violin and trumpet sections. The rhythmic variation of the ostinato will appear in the orchestration in the horn and trumpet sections, as will be demonstrated later.

Regarding the harmony, it can be interpreted in two ways: the use of extended chords (addition of notes beyond the seventh and the basic triad), or the creation of chords from the overlapping of specific intervals. In measures 3 to 6, for example (Figure 10), one might consider that the resulting chord for each measure would be a C minor with the addition of a major seventh (B natural), characterizing the harmonic minor scale; a major ninth (D); and an eleventh (F).

On the other hand, if the beats of each measure are separated, it would be possible to perceive the existence of a chord formed by the superposition of fourth intervals (C-F-B-E_b) on the first beat and another chord with the use of superimposed seconds (F-G) on the second beat of each measure. It is also interesting to note the use of arpeggios in the right hand for the articulation of the chords on the first beats of measures 1-11 and 17. These arpeggios will be orchestrated in the cello section, as will be demonstrated later.

The voice melody, in measures 3 to 10, outlines the C minor triad and reinforces the centrality in C. The first two phrases (measures 3 and 7) begin on the note G, the fifth degree, and end on the note C, the tonic (see also Figure 10). However, from measure 12 onwards, the melody is mainly made up of descending chromatic notes. From measure 18 onwards, for example, except for some small intermediate leaps, the melodic line of the voice presents a descending chromatic melodic contour with an interval span of a minor tenth (E_b4 to C3) (Figure 16).



Figure 16: Melody of the vocal part between measures 18 and 36 of *Último retrato* by Dinorá de Carvalho, highlighting the chromatic melodic contour of the passage.

Reference: Prepared by the authors.

It is also interesting to remark that the measure 18 presents an articulation point in the musical structure, corresponding to the climax of the piece. In this measure, the bass note changes from C to D (Figure 13), and the voice reaches the highest note, E_b4.

From measure 24 to 28, one can observe an imitative contrapuntal texture comprising the vocal melody and the piano. The melody sung by the voice on the second beat of measure 24 and on the second beat of measure 26, is imitated by the piano respectively on the second beat of measure 25 and on the second beat of measure 27, as indicated by arrows in Figure 17.



Figure 17: Free imitation in the piano of the vocal melody between measures 24 and 27 of *Último retrato* by Dinorá de Carvalho. Reference: Prepared by the authors.

To better visualize the musical structure of the piece, we present a table (Table 1) organized by specific categories discussed until now.

Tab. 1: The musical structure of *Último retrato* by Dinorá de Carvalho, organized by discussed elements

ÚLTIMO RETRATO BY DINORÁ DE CARVALHO - VERSION FOR VOICE AND PIANO						
General Characteristics	Dark sonority; Dynamics of low intensity; Open tonality - centrality on C.					
Measures	1-10	11-17	18-23	24-28	29-31	32-37
Bass lines	C (i)	C (i)	D (ii)	G (V)	E (III)	C (i)
Beginning of the ostinatos	Eb (iii)	F (iv)	Bb (vii)	A (VI)	F (iv)	Eb (iii)
Vocal Melody	Tonal Center: C	Chromatic descending	Chromatic descending	Chromatic descending	Chromatic descending	Chromatic descending – ending in C
Spoken text	Numa flor tombada (x2) On a fallen flower (x2)	Quase arroxeadada arroxeadada Almost purplish purplish	Quase arroxeadada arroxeadada Almost purplish purplish	De orquídea (x2) Of orchid (x2)	Minha mão My hand	Minha mão My hand
Particular Characteristics	Free use of the harmonic minor scale and the Phrygian mode in C; Chords with added notes or overlapping of specific intervals		Climax	Piano accompaniment – imitation of the vocal melody		Return to the beginning

6.2 Orchestral Version

Dinorá de Carvalho's orchestration for the song *Último retrato* aims for specific instrumental and harmonic sonorities, demonstrating the composer's great sonic control over the orchestral timbre. Right at the beginning, for example, the melody of the ostinato is presented in the first violins with the specification of using mutes (*con sord.*) and a tremolo bow articulation over the bridge (*sul pont.*) (Figure 18).

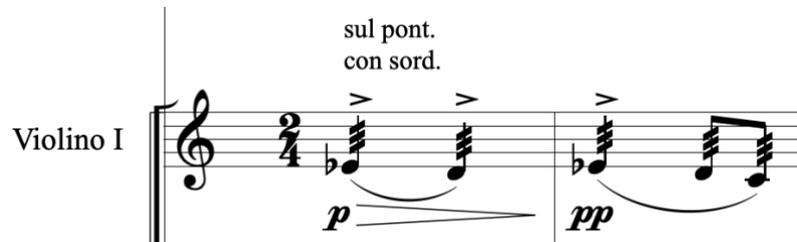


Figure 18: Ostinato presented by the first violins in the initial measures of the orchestral version of *Último retrato* by Dinorá de Carvalho.
Reference: Prepared by the authors.

Comparing the melodic line of the ostinato presented by the first violin section (Figure 18) with the result of the transcription made from the song's phonogram (Figure 10), it was noticed that the middle harmonic notes in the passage were lacking, notably notes F and B in the first beat, and notes F and G in the second beat of each measure. Based on this observation, the second violin section was added to the orchestral version, playing the notes B (first beat) and G (second beat), with the same articulations and timbre specifications found in the first violin section. The note F, present on beats 1 and 2 of the ostinato, was added with the introduction of the viola section, with the request to be played *pizzicato*, just as occurs with the cello and double bass sections in the corresponding passage.

The rhythmic variation of the ostinato is presented in the horns in the orchestration, with the request to close the instrument's bell, in what is known as a *bouché* sound (stopped sound). This closure is normally achieved using the player's right hand and indicated by a sign equivalent to the mathematical symbol for addition (+). This occurs, for example, between measures 10-11 (Figure 19).

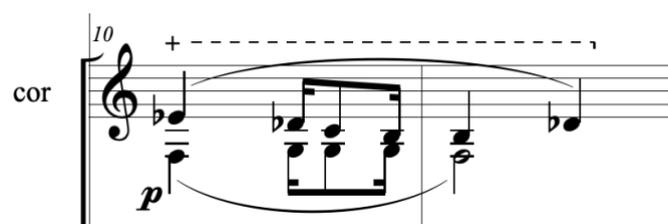


Figure 19: Rhythmic variation of the ostinato presented by the horn section in the orchestral version of *Último retrato* by Dinorá de Carvalho.
Reference: Prepared by the authors.

A bass line, like that of the left hand on the piano in the chamber version, is created using the cellos and double basses, in *pizzicato* with the specification of using mutes (Figure 20). In the cellos, there is also the use of arpeggios, as occurs in the first beats of the right hand of the piano (Figure 10).

The image shows two staves of music. The top staff is for Violoncelo (Cello) and the bottom staff is for Contrabaixo (Double Bass). Both are in 2/4 time and use bass clefs. The Violoncelo part starts with a dynamic of *p* and then *pp*, with markings for *pizz.* and *con sord.* (con sordano). The Contrabaixo part starts with a dynamic of *pp* and also has markings for *pizz.* and *con sord.*

Figure 20: Bass line played by the cello and double bass sections in the initial measures of the orchestral version of *Último retrato* by Dinorá de Carvalho.

Reference: Prepared by the authors.

A specific orchestral sonority is achieved by an inversion of what would be a traditional distribution of the harmony notes among the instruments of the orchestra. Observing the clarinet and English horn between measures 3-11, the English horn plays the highest notes of the harmony, leaving the lowest ones for the clarinet (Figure 9). This inversion of the distribution between the instruments reinforces the dark sonority intended by the composer, since the clarinet, in the low register, in addition to being able to perform dynamics of low intensity, has a velvety and dark timbre. At the same time, the English horn, due to its own characteristics, would have more difficulty articulating the notes in dynamics of low intensity if it were in the low register. To this passage, as argued previously, a flute was added to the orchestration so that the highest notes perceived from the transcription, notably Eb4 and C4, could be played (Figure 10).

Another specific sonority requested by the composer is the use of mutes in the trumpets, which occurs, for example, between measures 12-15 (Figure 21). In this passage, the muted trumpets play a melodic fragment from the ostinato, starting on the note F, which evokes a distant and feeble tune that fits perfectly the mood of the piece.

The image shows a single staff for trumpet C (tpt-C) in treble clef, 2/4 time. The dynamic is *pp* and there is a marking for *con sord.* (con sordano). The melody starts on F4 and consists of several notes with slurs and ties, ending with a fermata.

Figure 21: Use of mutes in the trumpet section between measures 12 to 15 of the orchestral version of *Último retrato* by Dinorá de Carvalho.

Reference: Prepared by the authors.

7. Final Considerations

The lack of musical sources for the full reconstruction of Dinorá de Carvalho's song, *Último retrato*, prompted the search for further information on this artistic work in various collections. During our investigation, a phonogram containing a recording of this piece, dated from 1959, was located at EBC. This recording was essential for the recovery work, since the only written material found were orchestral parts, which don't present the vocal melody or lyrics.

The composer herself participated as a pianist in this recording and arguably had a high degree of the author's involvement in the entire process. It seems to us that the recording was made "live", in which case

it is possible that the pianist (and composer) or the singer took some freedom in interpreting the score or even made some minor mistakes during the performance. That being so, in the consolidation of the musical edition, a methodology was implemented in which the result of the transcription was compared to the instrumental parts available in the Dinorá de Carvalho Collection of the CDMC/Unicamp. This methodology enabled both the consolidation of passages for which there were doubts in the chamber version, and the conjectural introduction of instruments that were not available in the consulted sources for the orchestral version, notably a flute and the second violin and viola sections.

Our further research revealed valuable information about the context in which the piece was composed and about the relationship between the two authors. Dinorá de Carvalho knew and met Maria Antonia at least at two events separated by ten years: in 1949, at the awards ceremony of the 1st Short Story Contest, organized by the women's page of the newspaper *A Gazeta de S. Paulo*, Maria Antonia's workplace; and in 1959, at the launch of the book *As ilhas habitadas* (The Inhabited Islands), written by Maria Antonia. Documentary sources show that both artists were deeply concerned about the role of women in the arts during their lifetime. Their contributions undoubtedly paved the way for other women.

Maria Antonia's poem evokes the image of a person on their deathbed in a very succinct way. In terms of its structure, imagery and theme, it is possible to relate this poem to a *Haikai*. Dinorá emphasised the dark nature of the text and the stillness of the evoked image in her musical composition by using minor harmonies, a very low register and chromatic melodies.

The compositional procedures observed in *Último retrato* maintain certain similarities with other works by the composer that are classified as "tonal" or "having a tonal center". These works use a technique known as "open tonality" (Carvalho F. 2001, 95–97). In *Último retrato* the tonal center in C is flagrant, but it is developed in a particular way, sometimes blurring the tonal center, or adding new colors to the tonality. These procedures are:

- use of melodic ostinatos;
- the use of different minor scales, such as the harmonic minor or the Phrygian mode in C;
- use of bass line emphasizing important notes for the harmonic field of C;
- utilization of an imitative contrapuntal texture;
- use of extended chords, or chords built by overlapping specific intervals;
- a melody for the singing voice that initially reinforces the centrality on C and, subsequently, describes a descending chromatic melodic contour.

Regarding the orchestration carried out by Dinorá de Carvalho, the search for specific instrumental and harmonic sonorities was highlighted, demonstrating the composer's great sonic control over the orchestral timbre. Among these sonorities, the following stand out:

- the use of mutes (*sordine*) and *ponticello* in the first violins during the ostinato melody;
- the *bouché* sound (stopped sound) for the horns in the rhythmic variation of the ostinato;
- the use of *pizzicato*, mutes and arpeggios in the cellos and double basses in the creation of the bass lines;
- the specific and unusual register distribution, as in the case of the inversion between clarinet and English horn, searching for specific timbres and dynamics control.
- the use of mutes (*sordine*) in the trumpets, evoking a distant and feeble melody.

Regarding the objectives of the article, the musical edition of the song *Último retrato* was successfully created in its chamber and orchestral versions, making this artistic production more accessible and recognizable. The article also describes the process of locating the musical sources, transcribing the phonogram and working on the musical edition, bringing to light some difficulties and constraints researchers may face during the process of creating a critical edition of a score. It is hoped that this work will lead to the artistic and academic diffusion of this compositional and poetic production by two authors who are still little studied in the academic circles of Brazilian music and literature.

There are still some points for future in-depth studies and developments, concerning the song *Último retrato*, as well as Dinorá de Carvalho and Maria Antonia's life and production. One relevant topic would be to find more information about the premiere of *Último retrato*, as it is not possible to confirm the date or occasion based on the documents we currently have. Another relevant point would be to search for more biographical and artistic information about Maria Antonia to better understand her life and literary work. A better understanding of the poem used in the song could be achieved by locating the original versification conceived by the writer. Finally, it would be interesting to locate the original score of the chamber version and/or the complete orchestral score for verifying and correcting our critical edition.

8. Data Availability Statement

The entire dataset generated or analyzed during this study is included in the published article.

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