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A RUSSIAN WAY OF DEPICTING TRUE PORTUGUESE TRADITIONS? ALENTEJO SUITE NO. 1 BY LUÍS DE FREITAS BRANCO AND ITS CONNECTIONS WITH INTEGRALISMO LUSITANO¹

Introduction

Within the Portuguese musicological field and knowledge, Luís de Freitas Branco (1890-1955) is one of the most recognized composers of the 20th century, with a wide and multiple career, considering his activities as a composer, music critic and chronicler, composition and musicology teacher and musicologist. As a composer, Luís de Freitas Branco became known, in the one hand, as the introducer, in the decade of 1910, of a musical modernism in the country, mainly through the composition of symphonic poems usually analyzed as close to impressionist or symbolist and expressionist aesthetics and techniques. In this narrative, works as «Paraísos Artificiais», composed in 1909-10 and inspired in Charles Baudelaire's «Paradis Artificiels», and «Vathek», symphonic variations composed in 1913-4 after the homonym literary work by William Beckford, have an important role:

«It is in the field of modernist languages that the most exuberant repertoire emerges, which contributes to putting Portugal on the path of new

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music that was being developed in several European countries, such as contemporary art production and process, in the first decades of the 20th century, becoming obvious the protagonism of Luís de Freitas Branco. The hard core of Luis de Freitas Branco's modernism is concentrated between 1910 and 1913, of which it is essential to highlight the symphonic poem "Paraísos Artificiais", from 1910, "Mirages", for piano, "Quarteto de Cordas", "Três Fragmentos Sinfónicos das "Tentações de São Frei Gil" and "La glèbe s'amollit" for voice and piano of 1913 and "Vathek (Poema Sinfónico em Forma de Variações sobre um Tema Oriental)", of 1913/14» [6, 116]².

On the other hand, Luís de Freitas Branco is also mentioned by the historiography as the main composer behind the foundation of a Portuguese neoclassicism in the decades of 1920 and 1930, related with a reaction against romanticism and with a nationalist way of reappreciating the Portuguese musical past. As results of these intentions, Freitas Branco's four symphonies and «Madrigais Camonianos» are among the most relevant compositions, as ways of creating a Portuguese symphonic tradition, practically inexistent before Luís de Freitas Branco, and of praising Portuguese renaissance music and literature:

«From the 20s, a change in the aesthetic position of Luis de Freitas Branco was confirmed. Without losing sight of "modernity", the composer's

² Original: «É no campo das linguagens modernistas que surge o repertório mais exaltante e que contribui para colocar Portugal na senda da nova música que se estava a desenvolver em vários países europeus, como produção e processo artístico contemporâneo, nas primeiras décadas do século XX, sendo óbvio o protagonismo de Luís de Freitas Branco nesta matéria. O núcleo duro do modernismo de Luís de Freitas Branco concentra-se entre 1910 e 1913, dele sendo imprescindível destacar o poema sinfónico "Paraísos Artificiais", de 1910, "Mirages", para piano, o "Quarteto de Cordas", "Três Fragmentos Sinfónicos das "Tentações de São Frei Gil" e "La glèbe s'amollit" para voz e piano de 1913 e "Vathek (Poema Sinfónico em Forma de Variações sobre um Tema Oriental)", de 1913/14» [6, 116].

All the translations from Portuguese written sources are the author's.

battle was increasingly focused on affirming a new rational and objective era, which he associated with the concept of Latinism» [6, 319]³.

These specific narratives were introduced in the Portuguese media – periodical press, mainly – during Luís de Freitas Branco’s life and mostly after his death, and constitute discourses that prevailed in the historiography which were written by some of the most enthusiastic Freitas Branco’s pupils. These ideas have been kept in the national musicology by direct lineages, that is, by family and pedagogical descendants of the composer who occupied relevant places in the Portuguese music composition, criticism, research and teaching. This reality is still common in the Portuguese musicology, given that the first official researches and studies concerning some of the most relevant personalities of 20th century Portuguese musical universe were carried out by figures personally close to them – this is the case of Luís de Freitas Branco, brother, father and romantic partner of some of the most influential figures of the 20th century, and composition and musicology teacher of many composers that would become the authors of the main ideas concerning their tutor. Although some of these constraints are nowadays diminishing, others are still present: ideological, political and even personal or individual fortuities of some composers’ biographies are wittingly not discussed or only briefly mentioned in the official musicological sources, while in fact deserving much more attention.

In what concerns to Luís Freitas Branco, his connections with Integralismo Lusitano and their relevance in the composer’s later work are still, in a certain way, unknown, despite several researchers within the fields of contemporary history or political studies have been publishing about Integralismo Lusitano’s ideologies, as well as various musicologists have been

³ Original: «A partir dos anos 20, confirmou-se uma viragem no posicionamento estético de Luís de Freitas Branco. Sem deixar de se colocar do lado da “modernidade”, a batalha do compositor deu-se cada vez mais no sentido de afirmar uma nova era racional e objetiva, que associava ao conceito de latinidade» [6, 319].

studying Luís de Freitas Branco and some aspects of his works; but the connections between both things are not usually mentioned, although his relations with the movement were fundamental for his later development into what is called his neoclassical phase. In other words, Freitas Branco's integralist moments can be considered an intermediate phase of his production or the explanation of his change from what can be considered avant-garde language to the apparently contradictory emergence of neoclassicism. This way, one of the main purposes of our investigation has been the questioning of the traditional periodization of Freitas Branco's musical production, which still considers his «1st Symphony an obvious turning point that allowed the definition of two periods, the first from 1904 to 1923, the second from 1924 to 1955» [6, 19]⁴.

Luís de Freitas Branco and Integralismo Lusitano

Integralismo Lusitano was a monarchic, anti-parliamentarist, anti-constitutional, conservative, traditionalist, nationalist literary and political movement, created in the early 1910s by young university students in Coimbra, the academic center of the country, disgruntled with the recent Portuguese Republic Proclamation (October 5th, 1910):

«Coimbra was the point of departure and arrival, the common reference to all future Integralists, in short, the learning space of the course of law, culture, literature and initiation in political indoctrination. In the background, Coimbra was the space that gave cohesion and unity to the group: they would take the first steps towards creating the Integralismo Lusitano, beginning its leaders in the political and editorial activity» [7, 290]⁵.

⁴ Original: «Na divisão da obra musical em duas partes, considerou-se ser a “1ª Sinfonia” um óbvio ponto de viragem, que permitiu definir dois períodos, o primeiro de 1904 a 1923, o segundo de 1924 a 1955» [6, 19].

⁵ Original: «Coimbra foi o ponto de partida e de chegada, a referência comum a todos os futuros integralistas, enfim, o espaço de aprendizagem do curso de Direito, de cultura, de literatura e de iniciação na doutrinação política. No fundo, Coimbra foi o espaço que

Inspired by Charles Maurras' Action Française⁶, Integralismo Lusitano was a deeply anti-Germanist and anti-romantic movement that defended the Latin condition and essence of the Portuguese race, ideas with anti-Semitic outlines and, in the first steps of the movement, as well as related to a fight for the Portuguese cultural independence from Spain, as can be read in one of the propagandistic conferences of Integralismo:

«Spain is not a sister nation, it is a rival nation. While we lived apart, we had glory; when they united us by force, we agonized. The experience is made, we know the results of it. Let us forget the tyranny of the Filipes and their poor administration; but what one has always to remember is the resistance that the Portuguese put at all times to the union with Spain» [10, 349]⁷.

The integralists, through public speeches and conferences, also through the publication of literary and academic works of its main thinkers and founders, and the sharp use of the periodical press of the time, intended to spread the ideals of a deeply traditional country, with a regionalist emphasis where a highly hierarchical society was needed as natural condition, so that a powerful an chosen-by-God king could reign and guide the lower class, while an imperialist literate elite should magnify the national accomplish-

conferiu coesão e unidade ao grupo: dariam os primeiros passos tendentes a criar o Integralismo Lusitano iniciando-se os seus dirigentes na actividade política e editorial» [7, 290].

⁶ Created in the last years of the 19th century, Action Française emerged from the ideas of integral nationalism by Charles Maurras, valuing French national history, heritage, and advertising the greatness of the country's past. It was a profoundly regionalist movement, which, united with the Catholic Church, saw in the reestablishment of the monarchy the only solution for a winning fight against the left and the anarchy [6, 40-1].

⁷ Original: «A Espanha não é uma nação irmã, e uma nação rival. Enquanto vivemos separados, tivemos glória; quando nos uniram pela força, agonizámos. Está feita a experiência, sabemos os resultados dela. Esqueçamos mesmo a tirania dos Filipes e a sua péssima administração; mas o que há de lembrar sempre é a resistência que os portugueses puseram em todos os tempos à união com Espanha» [10, 349].

ments personified in national heroes. Some of these ideas were used, although slightly modified, by the official ideology of the dictatorship which dominated Portugal from 1926 to 1974⁸.

Luís de Freitas Branco became close to the movement and its main thinkers, António Sardinha (1887-1925), Alberto de Monsaraz (1889-1959) and Hipólito Raposo (1885-1953), only a few years after its creation, and his political commitment became quite evident in some of Integralismo Lusitano's propagandistic events. Throughout the year of 1915, the main ideologists of Integralismo organized a cycle of conferences in Liga Naval Portuguesa, an institution during the 20th century related to the conservative, monarchic or right-wing factions of the Lisbon society. These conferences were, a year later, united in a propagandistic volume with the title «The Iberian Question» or «The Iberian Issue». With conferences about the Portuguese history, race, territory, language, law, institutions, politics, military strategy and arts, António Sardinha, Hipolito Raposo, Luís de Freitas Branco, José Pequito Rebelo, Rui Ulrich, Xavier Cordeiro, Vasco de Carvalho and Luís de Almeida Braga argued against a possible peninsular union. Regarding only its title, «Music and Instruments», Luís de Freitas Branco's conference seems politically uncompromised, while, in fact, his lecture had everything to do with differentiating the Portuguese music history from the Spanish music, emphasizing the cultural independence and superiority of his country, which was, according to the author, responsible for the creation of music genres and instruments thought to be inherently Spanish. At the same time, Freitas Branco describes and praises the musical lives of some of the Portuguese reigns, despising the moment when the Portuguese crown supports the

⁸ Portugal lived under a military dictatorship between 1926 and 1933, and, with the Constitution of 1933, under a dictatorial regime designated and known from then on as the Estado Novo. This regime ended only in 1974, with the Carnation Revolution.

foreign influence of Italian opera, and describes the traditional music of some of the country's regions:

«And to conclude, by taking a retrospective glance at the historical facts and the ethnic reasons presented here, we see:

1st That we had times of great musical splendor and sometimes here began important facts for the history of music.

2nd That we have an absolutely distinct and independent musical individuality.

3rd That in our folklore there is a very rich vein» [10, 142]⁹.

This is the first fact concerning the composer's commitment to the monarchic movement, that is, a conference which, together with the others, intended to prove some sort of Portuguese supremacy.

A second fact is related to an activity Freitas Branco carried out throughout his life: the composer, who was soon to become a known and respected music critic and chronicler¹⁰, began his serious and permanent journalistic activity in the integralist and monarchic press, emerging his name as the author of several musical chronicles which underlined the classical and Latin, and, therefore, true purposes of the Portuguese race, accentuating the

⁹ Original: «E, para terminar, lançando um golpe de vista retrospectivo sobre os factos históricos e as razões étnicas aqui apresentadas, vemos:

1^o Que tivemos épocas de grande esplendor musical e por vezes aqui se iniciaram factos importantes para a história da música.

2^o Que temos uma individualidade musical absolutamente distinta e independente.

3^o Que no nosso folclore existe um filão riquíssimo» [10, 142].

¹⁰ Luís de Freitas Branco started his career as a critic in 1907, with only seventeen years old. Until 1955, the year of his death, he wrote for general and specialized press, for Portuguese journals and newspapers such as *A Arte Musical*, *Revista do Conservatório Nacional de Música*, *Echo Musical*, *Música: Revista de Artes*, *De Música: Revista da Associação Académica do Conservatório Nacional de Música*, *Arte Musical*, *Gazeta Musical*, *Gazeta Musical e de Todas as Artes*, *Boletim da Juventude Musical Portuguesa*, *Diário Ilustrado*, *A Monarquia: diário integralista da tarde*, *Ação Realista: diário da tarde*, *Diário de Notícias*, *Diário de Lisboa*, *O Século*, *O Comércio do Porto*, *Atlântida*, *O Diabo*, *Seara Nova* and *Vértice*. Luís de Freitas Branco published more than 2200 articles in the Portuguese periodical press.

classic and Latin conditions of the true Portuguese music. His participation in Integralismo Lusitano's official daily newspaper, «A Monarquia: diário integralista da tarde», is a proof of this nationalist and monarchic thinking, given his articles concerning some monarch's musical passion and investment in music institutions, the medieval and renaissance roots of the future national music, the description of the Portuguese literature and music of that epochs through the praise of coeval poets and composers, alongside with articles that described Latin music as opposed and superior to German music:

«At a time when it is convenient to appreciate the Latin spirit, it helps to check the inferiority of contemporary Germany, both from the point of view of musical production and criticism. As we hasten to the scandalized astonishment of the reader, we shall remind him that the eighteenth and nineteenth centuries are already gone, a fact which he certainly will not dare to discuss; let us also say that Ricardo Strauss is admitted as an exception, a single exception, and, given these preliminaries, let us see that Mozart, Beethoven, Schubert, Schumann, Weber, Wagner, undoubtedly a rich foundation in German art, still constitute their greatest musical glory. Richard Strauss, as we have already said, is the only figure that does not erase this whole glorious tradition and as far as Germany is in music at this time fundamentally *epigonenhalf*, as they say, he lives from the past, enormous past, we repeat it, but the fact persists» [1]¹¹.

¹¹ Original: «Neste momento em que é de toda a conveniência fazer-se a valorização do espírito latino, consola-nos verificar a inferioridade da Alemanha contemporânea, tanto sob o ponto de vista da produção musical como da crítica. Apressando-nos a acudir ao espanto escandalizado do leitor, lembrar-lhe-emos que os séculos XVIII e XIX já lá vão, verdade que ele por certo se não atreverá a discutir; digamos-lhe também que Ricardo Strauss é admitido como excepção, excepção única, e, postos estes preliminares, vejamos que Mozart, Beethoven, Schubert, Schumann, Weber, Wagner, fundo riquíssimo sem dúvida da arte alemã, ainda hoje constituem a sua maior glória musical. Ricardo Strauss como já dissemos, é a única figura que não apaga de todo essa tradição gloriosa e quanto ao mais a Alemanha é em música neste momento fundamentalmente *epigonenhalf*, como eles dizem, vive do passado, passado enorme repetimo-lo, mas o facto persiste»[1].

Furthermore, given that Luís de Freitas Branco was, in the first and probably most significant years of this movement, the only composer related to it¹², it becomes expectable that one of the movement's enterprises was to build cultural enhancements of its ideas. In this case, is the likely that Freitas Branco tried to fulfill an Integralismo's purpose composing musical proves of the country's true essence and heritage. Whence, the third dimension of Freitas Branco's participation in Integralismo Lusitano was the composition of vocal and orchestral works deeply engaged in the movement's ideologies. This musical approach was achieved in three dimensions: firstly, by inspiration in literary sources conceived by the main integralists, such as António Sardinha (who wrote the poems «O Motivo da Planície», «Minuete» and «Soneto dos Repuxos», for which Freitas Branco composed three melodies for voice and piano in 1915), Hipólito Raposo (who wrote a tale that inspired the symphonic poem «Viriato», composed in 1916), and Alberto de Monsaraz (author of the text of «Canto do Mar», for barytone and orchestra, composed in 1918); secondly, by thematic approximation of the movement's ideas present in these literary works, such as the praise of the Portuguese glorious past; and thirdly, by changing his formal and composition techniques, that were now departing from romanticism related formal treatment and genres, leading towards aesthetic adoptions of classic forms and genres («Concerto para violino e piano», composed in 1916, and «Alentejo Suite No. 1», in 1919, show the intention of composing in non-romantic genres with sonata-form inspired schemes).

«Alentejo Suite No. 1»

¹² According to the musicologist Teresa Cascudo [3], in the 1920s and 1930s other musicians will become close to the movements ideologies, namely Ivo Cruz and Mário de Sampaio Ribeiro, who in those years were highly interested in the recovery of the Portuguese ancient music, mainly influenced by Luís de Freitas Branco's integralist ideas of the 1910s.

One of these works, produced in the moments of strongest association of Freitas Branco with Integralismo Lusitano, was finished in 1919: «Alentejo Suite No. 1», considered by many researchers and connoisseurs of his work as an unique and relatively isolated case within the composer's production. Firstly, since it is one of the few examples of music composed with a folklorist purpose, only comparable with Freitas Branco's «Alentejo Suite No. 2», composed in 1927, and some of his compositions for cinema; secondly, because it is supposedly totally opposite to immediate previous works, such as «Viriato», composed in 1916 and the only work by Freitas Branco referred, in his official biography, as logically related to Integralismo. Indeed, there are not many examples of this particular aesthetics in the composer, fact that becomes more relevant when we read his own writings where a clear repudiation of some sorts of folkloric appropriations is present. However, the second statement, regarding the disconnection between «Alentejo Suite No. 1» and «Viriato», needs to be dismantled, given that both musical works are deeply committed to Integralismo Lusitano.

«Viriato» was composed in 1916 and premièred in 1917, and it is based on a story written by Hipólito Raposo, entitled «Funerais de Viriato» (the musical piece had, initially, the same title). His literary work is based on the history of a widely appreciated military figure, who lived more than a hundred years before Christ, Viriato. He was the leader of the Lusitanian people, a tribe who fought fiercely against the Roman expansion in the Iberian Peninsula. This particular story narrates the moment when Viriato's soldiers find him dead, during a supposed moment of truce. Using what Freitas Branco himself called the «Theme of Viriato» and a selection of excerpts of Hipólito Raposo's story, the composer portrays the moments described in the literary source, managing to build a symphonic poem which emphasizes the laudatory dimension around the historical figure, by some unrealistically considered one of the founders of the Portuguese race and nationality, or at least of

a certain kind of Portuguese conscience, and human proof of national resistance and independence, in moments that contrast with sections of mourning, depicting Viriato's funeral ceremonies. There is, thus, an alternation between the musical praise of the hero and pianto sections that are strongly related to the paragraphs Freitas Branco chose to musically illustrate¹³.

«Alentejo Suite No. 1» has a very different ambience. This work was not inspired on a literary source, which was, until then, the greater type of inspiration for Luís de Freitas Branco¹⁴, but it was, instead, inspired by the Portuguese landscape, particularly the one characteristic of a region in the south of the country, Alentejo: a poor, rural region, in the beginning of the 20th century completely dependent on agricultural labor, with a poor illiterate population, where some of the main people of Integralismo held manor houses. Freitas Branco himself had his rural property in Alentejo, in Reguengos de Monsaraz, where he loved to spend seasons composing and teaching his private composition students, getting inspiration for some of his greater works.

«Alentejo Suite No. 1» was composed with an alleged use of traditional songs from Alentejo, as Nuno Bettencourt Mendes mentions, although we couldn't find actual proves of the use of traditional melodies. There is,

¹³ The context of «Viriato» was presented in the international conference «Rethinking the Dynamics of Musical Nationalism», in Amsterdam, 26-29 September, 2017. This participation resulted in a short article about Luís de Freitas Branco's nationalism, published in the «Encyclopedia of Romantic Nationalism in Europe» [9]. A detailed analysis of the symphonic poem can be read in the second chapter of the author's masters dissertation [8].

¹⁴ Before composing Alentejo Suite No. 1, Freitas Branco had already composed several works based on literary sources, namely songs for voice and piano inspired in poems by Portuguese and foreign authors (Luís de Camões, Mallarmé, Maeterlinck, D'Annunzio, Charles Baudelaire), as well as symphonic poems primarily inspired in Portuguese romantic authors (Antero de Quental, Júlio Dinis, Guerra Junqueiro), and Baudelaire and William Beckford.

surely, a folklorist purpose, in the composition of melodies that broadly resemble traditional music, with the intention of depicting certain environment, more than a specific program:

«[...] three sections based on subjects of a folk and obvious origin from Alentejo, mostly collected or heard in loco by the composer himself. These movements, however, are not articulated in a fundamentally rhapsodic spirit, but often adopting conceptions and perspectives close to symphonism. The architectural schemes are also similar, accommodating themselves in the basic observance of a clear three-part orientation: A-B-A, guarantor of contrasts and relative symmetries (in type exposition-reexposition, with a central episode corresponding to B).

[...] there are no descriptive intentions behind, no attempt was made to create well-defined picture frames or pictures. No suggested programs. Emotion and artistic enjoyment are fundamentally based on the musical and expressive content of music, although the climate and nature of certain episodes or motifs may be linked, and even inevitably, to the character of the Alentejo landscape and life» [6, 301]¹⁵.

The piece has three movements, Prelude, Intermezzo and Finale, and it was written for three flutes, two oboes, two clarinets, bass clarinet, two bassoons, four French-horns, three trumpets, tuba, timpani, bass drum,

¹⁵ Original: «[...] três trechos baseados em temas de índole folclórica e obviamente de proveniência alentejana, em grande parte recolhidos ou ouvidos in loco pelo próprio compositor. Estes andamentos não são, todavia, articulados num espírito fundamentalmente rapsódico, mas adoptando frequentemente concepções e perspectivas próximas do sinfonismo. Os esquemas arquitectónicos também são semelhantes, acomodando-se na observância básica de uma límpida orientação tripartida: A-B-A, garante de contrastes e de relativas simetrias (no tipo exposição-reexposição, com um episódio central correspondente ao B).

[...] não estão subjacentes quaisquer intenções descritivas, nem se procurou criar quadros de impressões ou de imagens bem determinadas. Nada de programas sugeridos. A emoção e a fruição artística assentam fundamentalmente no conteúdo musical e expressivo da música, muito embora se possa ligar - e até seja inevitável fazê-lo - o clima e a índole de certos episódios ou motivos ao carácter da paisagem e da vida do Alentejo» [6, 301].

cymbals, snare drum, triangle, castanets, harp and strings. As we can read in the quote above, the suite obeys a three-parts macro and micro structure, given that, besides the division of the work in three movements, each one of them can be analyzed as written in three distinct sections, being the last section of each movement a reexposure of the first section. In this sense, we can observe some sort of approximation to the composition in sonata-form, that would become one of the most relevant choices in Freitas Branco's later symphonic works.

There are some contradictions in this work, as there are in many of his works, including a clear Wagnerian influence and language in «Viriato», despite being composed within an anti-Germanist political movement¹⁶. This piece is called suite, it was written in three movements, but only one of them is actually a dance: the third movement, with the subtitle «Fandango», which can be considered a typically Portuguese or Iberian dance, but we must ask ourselves whether it is in fact a cultural manifestation related to the region Freitas Branco was depicting, given that fandangos are much more easily associated with other regions of Portugal and Spain than with Alentejo itself.

The second contradiction is more interesting, and it lies on the actual *modus operandi* and inspiration of the composer. Although «Alentejo Suite No. 1» enhances a clear nationalist and regionalist intention by depicting and praising one of the most rural, poor, traditional and, in the integralists point of view, authentic regions of Portugal, Freitas Branco, similarly to the Wagnerian presence in «Viriato», uses as models musical manifestations from

¹⁶ In its orchestration, *Viriato* resembles wagnerian language, and the beginning of Freitas Branco's symphonic poem has clear similarities with *Das Rheingold*. All the treatment of the heroic portrayal of Viriato is also similar to *Siegfried's* Funeral March (more profoundly analyzed by Mário Vieira de Carvalho [2]). Despite being written in the context of an anti-germanist movement, Luís de Freitas Branco remained a convict wagnerian, considering Wagner not a specifically German composer, but an universal composer instead, just like Beethoven – this way of thinking is clearly inspired in Vincent d'Indy's ideas.

other countries, and in this particular case, namely Russia: the way the Alentejo landscape was depicted, indexically bringing to music the flatlands and their vastness and calm loneliness, is the exact same way Borodin used to depict «The Steppes of Central Asia», already noticed and analyzed by the musicologist Paulo Ferreira de Castro:

«If the opening bars of the Prelude (the first of three movements) depict the vast, flat landscape of Alentejo by way of a static pedal-point in a high register (an established musical topic for the expression of boundless space), it is impossible to overlook the similarity between this beginning and that of Borodin's «musical picture» in “The Steppes of Central Asia” (1880), as if to suggest an implicit parallel between the Southern Portuguese landscape and the exotic Asian steppes» [4, 18].

We can surely understand the reference, arguing that there is undoubtedly something similar about these landscapes, that makes both composers represent them the same way. But Freitas Branco was an extremely knowledgeable composer, attentive to international political, cultural and musical circumstances, with several pages of his private notebooks devoted to composing in the manner of certain composers as an exercise, what can make us perceive this similarity as a conscient reference to Borodin, although not stated by Luís de Freitas Branco himself.

Ahead, and proceeding our map of international and Russian references, it can also be stressed out that the fandango that constitutes the third and last movement of the work is, and once again corroborating the ideas of Paulo Ferreira de Castro, based on «Fandango Asturiano» in Rimsky-Korsakov's «Capriccio Espagnol»: «There can hardly be any doubt that the template for the entire movement must have been the “Fandango Asturiano” (also with violin solo!) from Rimsky-Korsakov's “Capriccio Espagnol” (1887)» [4, 19]. Indeed, the similarities are undeniable, in the orchestration,

in the theme's variations, in the technical and melodic treatment of the soloist, in the rhythmic layers of the excerpt.

It becomes quite curious noticing these references in Freitas Branco's work, given that, only a few years before the composition of this work, he was publicly accused of plagiarism, in the general and music specialized periodical press, by another Portuguese composer. And even without agreeing or disagreeing with the plagiarism accusation, it's undoubtedly interesting to notice the obvious references, homages, intertextualities concerning other composers in Freitas Branco's work, even if it is ultimately impossible to prove the intention behind these choices.

«There is no doubt that our peaceful public was once again deceived!

And if today I come to illuminate you about Mr. Branco's musical abilities, it is because, seeing much enthusiasm around his name, enthusiasm that will inevitably lead his admirers to the creation of a committee that would erect him a statue, I would not like, as a good Portuguese man, that this statue would one day collapse in the dust, with the weight of any complaint, from the societies of French, Belgian or German authors. No.

Therefore, I will say, and I will publicly prove it in a lecture, in case there are doubts concerning the veracity of my statements – that the first part of the first movement of the sonata is built on the first motif of the first part of the sonata for violin and piano by César Franck, and the second part on a motif of a sonata by Désiré Pâque, Freitas Branco's teacher.

Plagiarism is shameful!» [5]¹⁷

¹⁷ Original: «Não há dúvida que o nosso público foi mais uma vez iludido!

E se hoje venho pôr a descoberto as habilidades musicais do Sr. Branco, é porque, vendo muito entusiasmo em volta do seu nome, entusiasmo que faltamente levará os seus admiradores à criação duma comissão que lhe erigisse uma estátua, não gostaria, como bom português, que essa estátua viesse um dia a ruir no pó, ao peso de qualquer reclamação, da sociedade dos autores franceses, belgas ou alemães. Não.

Assim, pois, direi – e prová-lo-ei publicamente por meio de conferência, no caso de haver dúvidas sobre a veracidade das minhas afirmações - que a primeira parte do primeiro tempo da sonata está construída sobre o primeiro motivo da primeira parte da

Conclusion

In short, there is a profoundly nationalist intention, that results in a Russian-based Portuguese nationalist music, sometimes inspired in a Spanish-based Russian music. Curiously, this Russian and Spanish-esque motives were used to compose a symphonic work which was ultimately inspired by and inserted in a deeply conservative, nationalist and even racist movement's propaganda, that in these years was trying to culturally outshine other nations, specially Spain.

Although «Alentejo Suite No. 1» is quite an unique object in Freitas Branco's production, is there any substantial difference between it and «Viriato»? As we have seen, both works are based in integralist ideas; in «Viriato», there is a comeback to archaic, historical, ancient, allegedly authentic origins, though the praise of a pre-national episode starred by a hero mentioned as national or someone that was considered one of the founders of an inherently Portuguese conscience; in «Alentejo Suite No. 1», there is the glorification of a particular region also said to be authentically Portuguese (all these narratives ignore purposely the Muslim influences, still visible today particularly in the southern regions of Portugal), profoundly rural, in a picturesque folkloric composition. Both of these works, together with other composed in this exact epoch by Freitas Branco with similar ideas and purposes, such as «Canto do Mar», composed in 1918 as an imperialistic praise of the Portuguese maritime expansion, are inextricably related to each other and undeniably integralist.

Risking contradicting ourselves, can we, however, draw such a peremptory conclusion, if maybe the only integralist element in this work is

sonata para violino e piano de César Franck, e a segunda sobre um motivo duma sonata de Désiré Pâque, que foi professor do nosso compositor.

O plagiato é vergonhoso!» [5]

merely the intention? Does the fact that the final work contains in itself creative elements that can be perceived as contradictory concerning the ideologies of the political movement make it less compatible with Integralismo Lusitano's ideas? Is the intention enough so that the work can be understood as politically engaged? Finally, in the opus really contradictory, if we assume that nothing can ever be created without referring, even slightly and subconsciously, realities that surround us, spatially and temporarily speaking?

We do not intend to answer definitively these questions. One can only, concluding, assert that Freitas Branco's intention with the composition of these and other works of this creative moment of his production, was certainly of musically corresponding to a political agenda, of creating a musical Integralismo Lusitano, of creating a musical counterpart for a monarchic movement that was only manifesting itself artistically through literature. If, nevertheless, final musical works are today analyzed and perhaps perceived as incoherent concerning the composer's first intentions, it can be argued that this dimension will only make the understanding of his work much more defiant.

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Техника музыкальной композиции

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