

76 - THE SUPREMACY OF FLAMENGO'S OFFICIAL ANTHEM THROUGH TIME

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INTRODUCTION

In the lyrics of the official anthems from the main Rio de Janeiro's Soccer Clubs, it is perceived a strong influence of the historical context of the Old Republic, and the hygienist and war influence, the use of terms such as: soldier, strong, new breed, asepsis, marching, death, battle. This demonstrates the strong influence of an elitist thinking, intended to promote in the city, a great separation of classes based on hygienists and eugenicists behaviors.

In 1899 the famous composer Chiquinha Gonzaga would open with the song "Ó Abre Alas" a new musical genre called "little march", which, despite suffering influence, had different characteristics from the martial march used by military bands. This genre would inspire the former goalkeeper of Flamengo, Paulo de Magalhães, to compose the official anthem of his club, in 1920, with attributes of carnival music, which distinguishes it from other anthems of the time, which had a strong influence of military marches.

The official anthem of Flamengo, or Red and Black Anthemo, possibly due to three factors would have become popular through time, more than the other official anthems: having been influenced by the carnival music in its melodic composition; having simple and popular language in its verses, and also because the club has become a "club of the masses", because it still did not have its headquarters in Gávea, and trained in a field in a public square in the eyes of many people, while the other clubs had private practices (AQUINO e CRUZ, 2007).

In field, the ethnographic research aimed to measure through the application of questionnaire and participative observation, the degree of knowledge or ignorance, regarding the official anthems from the clubs of 81 supporters, from Flamengo (31), Vasco (15), Botafogo (15) and Fluminense (20) in matches in Maracana, in the course of the Brazilian Championship, in the second half of 2007. There were also trips to clubs and museums, to collect historical data, and an interview with Marcello Tijolo, former director from the organized supporting group Raça Rubro-Negra, held for this research.

THE OFFICIAL ANTHEMS AND THE TRANSITION FROM MILITARY TO CARNIVAL MARCH

Just as the official anthem of a nation awakens in its people a sense of identity and belonging, creating a collective bond in which it is magically experienced the nation in itself (BERG, 2008), the anthem of a soccer club awakens similar feeling in the supporter. Flags, banners, mascots and uniforms behave like visual icons of a particular club, while the anthems sung by the supporters present themselves as musical icons of collective identity that systematically construct and reconstruct the passion of the supporters. When singing altogether, the supporter makes the team nearest to it, more accessible to its imagination. To sing the anthem in unison in stadiums in favor of its team is to let the body to be a property of culture (MEDINA, 1990), and thus support of a social sign that represents resistance, freedom and defense of honor and glory.

The official anthems, shown in Table 1, found at the Foundation Museum of Image and Sound (FMIS), Museum of Soccer (MF), Archives of Botafogo de Futebol e Regatas (ABFR) and some literature in the other clubs, were formed in its majority in the period of the First Brazilian Republic (1889/1930), time of amateurism in which the national soccer was still in the process of consolidation in the country.

CLUB / ANTHEM	1st OFFICIAL ANTHEM	2nd OFFICIAL ANTHEM	POPULAR ANTHEM
FLUMINENSE	¹ H. Williams (music) and Coelho Netto (lyrics) -1915	² Antônio Cardoso de Menezes Filho – 1916	³ Lamartine Babo/ Lírio Panicalli – 1949
BOTAFOGO	⁴ Hino do Remo – Theophilo de Magalhães(music) Alberto Ruiz(lyrics) – 1921	⁴ Glorioso. Anthem from Botafogo F. C. - Octacílio Gomes (lyrics) and Eduardo Souto (música) – year unknown	³ Lamartine Babo – 1949
FLAMENGO	² Anthemo Rubro-Negro - Paulo de Magalhães – 1920	Does not exist	³ Lamartine Babo – 1945
VASCO	⁵ Anthemo Triunfal do Vasco da Gama - Joaquim Barros Ferreira da Silva – 1918	³ Meu Pavilhão - Ernani Corrêa e João de Freitas – ano desconhecido	³ Lamartine Babo – 1949

Table 1 – Year of composition/author(s) from Official and Popular Anthems

(Source: 1 COELHO NETTO, 2002, p. 37; 2 FMIS; 3 MF; 4 ABFR; 5 ROCHA, 1975, p. 245-246)

The Old Republic, as it was also known, served as the inspiring setting for the authors of the official anthems from the major soccer clubs in Rio de Janeiro - Fluminense, Botafogo, Flamengo and Vasco. By analyzing the lyrics of these anthems composed in this period, we verify two basic and prevalent characteristics, that forged similar aspects in the manifestations, allowing us to group them.

The first characteristic is the strong influence of the hygienist thought in the lyrics of the anthems. Terms such as: asepsis, cleaning, manly, health, new breed, present in the anthems were widely used by intellectuals of the period who believed that the obstacles imposed by the Brazilian racial basis were insurmountable, proposing the "whitening" of Brazilian society (FRANCO JÚNIOR, 2007, p. 70).

The second characteristic we note is the presence of Brazilian soccer as a substitute for war activity in the lyrics of official anthems. Almost all the compositions of this period mention the soccer team as a battalion of marching soldiers to defend the honor or to search for "glory" in a kind of replacement of the battlefield, by repeated by the armies since the nationalist outbursts from XIX century (BRANCO, 2006). As can be seen, for example, in this segment from the second official anthem of Fluminense Soccer Club, composed by Antônio Cardoso de Menezes Filho, in 1916:

(...) We are not blinded by the fierce battle / Neither hurt by the rival, if it is stronger! / Our balls are our shrapnel / A good goal, our shooting death / Fluminense ahead, to the combat / Our name we shall surround in glory / It is heard the alarm play / We shall dispute in field the victory (FMIS, 2008).

The essence of the official anthems of the clubs from Rio de Janeiro is consistent with the time that the country lived in the First Republic, under the influence of the First World War and with the symbolism represented by the sport that simulates a battle without casualties and with a time to end, making this sport a escape from the problems of everyday life in a country torn from its origin, by social exclusion and racial discrimination. As stated by Socrates, the former player cited by Branco (2006), if there were no soccer, we would have something else. If there was not something else, we would have a civil war every day.

In 1899, "Ó Abre Alas" by Chiquinha Gonzaga, first carnival march typically Brazilian, would represent an offshoot, from the marches of military origin for the popular marches, pointing to the emergence of a new Brazilian musical genre, which would inherit the characteristics of martial marches: the carnival songs (LIRA; DUTRA et al, 1978, 2009).

Years later, Lamartine Babo would become one of the greatest composers of the Brazilian carnival marches, and in 1940 decade he would be responsible for the composition of popular anthems, eternalized by supporters, of the clubs from Rio de Janeiro (VALENÇA, 1989), such as, for example, the popular anthem of Flamengo:

Once Flamengo, always Flamengo / Flamengo always I will be / it is my greatest pleasure to see it shine, whether in land or at sea / to win, to win, to win / once Flamengo / Flamengo until death / In the race it kills me, it wounds me, it snatches me, from thrill to the heart / Consecrated in field / always loved /, the favorite in the Fla-Flus, is an Oh-Jesus / I would have a profound grief, if it lacked Flamengo in the world / it vibrates , it is fiber, pound as much has valued / Flamengo until death, I am (VOTRE e OLIVEIRA, 2003, p. 95).

The official anthem of Flamengo as a symbol of popularity over time

The official anthem of the Club de Regatas do Flamengo, composed in 1920 by Paulo de Magalhães, former goalkeeper of the club (VAZ e JÚNIOR, 2008), represents a landmark transition for the clubs among the marches of military origin, which inspired the first anthems , and the popular marches that began with the composer Chiquinha Gonzaga.

Flamengo! Flamengo! Your glory is to fight, Flamengo! Flamengo! Champion of land and sea! We shall salute, with much ardor, the flag of our love, black and red, incarnated, from the thousand champions the winner! (...) We shall always fight with endless value, ardently, with strength and faith, that its future will be even more beautiful, than its present that is so beautiful! Flamengo! Flamengo! Your glory is to fight, Flamengo! Flamengo! Champion of land and sea! (AQUINO e CRUZ, 2007, p. 25).

According to Daflon and Pimentel (2006), on article in O Globo newspaper, all official anthems, with the exception of the Flamengo one, are completely unknown. In this context there are three factors that may have provided this lack of knowledge.

The first factor that probably contributed to the official anthem of Flamengo to be the most recognized and sung by its supporters to this day is the fact of the work of Paulo de Magalhães, that was also called "little march", to have brought a melodic line very close to carnival marches. Later, the expansion of the radio would also contribute to its popularization.

Another factor would be the difference between the lyrics of the official anthem of Flamengo, of simple and popular language, from the letters of the other official anthems of the clubs of Rio de Janeiro, of a more refined, complex, difficult language, for example, the first official anthem of Vasco da Gama, composed, according to Rocha (1975), by the Portuguese Joaquim Barros Ferreira da Silva, in 1918:

Plangent proclaims, soaring / The shrill clarion of fame / That from the clubs of Rio de Janeiro / The Invincible is the Vasco da Gama / If already have victories in the past / Thousand glories will have on the future / His name is adored by us / As star in the sky to shine (...) (ROCHA, 1975, p. 245-246)

A third factor that would definitely consolidate the Anthem of Flamengo in the memory of the supporters, would be the fact of the people always being next to Flamengo in its trainings, making this a "club of the masses", since it did not have its headquarters in Gávea yet, that would only be built in 1936. The other clubs were closed, surrounded by walls and kept their practices private. As for Flamengo, it trained in the open air, in a vacant lot in the public field of Russel Square (AQUINO e CRUZ, 2007).

The research was not limited to literature, also trying an approach in field to measure the degree of knowledge and ignorance on the part of supporters regarding the anthems of their clubs.

METHODOLOGY

The field approach was characterized by an ethnographic, quantitative, mixed research with application of questionnaire, where the actual interviewer pointed out the options described by respondents, with questions related to the official anthems, the following: 1) "Do you know, how to sing some words from the anthem of your club? "offering options yes or no; and 2) "If you know, sing it:", where the interviewer, based on literature that based the research would judge: "He/she sang right", "Sang wrong" or "He/she sang the popular march". In place of participative observation, the Mário Filho Stadium - Maracanã - during the second half of 2007, the soccer matches of the teams: Flamengo, Vasco da Gama, Botafogo and Fluminense, in the course of the Brazilian Championship.

The sample consisted of 81 supporters, from the four clubs, being: 20 from Fluminense; 15 from Botafogo; 31 from Flamengo; 15 from Vasco, aged between 20 and 60 years-old, with a predominance of answers from respondents aged between 20 and 40 years-old, all male.

The games were watched in the stands, for this research, along with the main supporting groups. For best performance, the questionnaires were randomly administered in the intervals and in the end of the matches, to obtain more time and thus collect a larger number of supporters.

Besides the field approach in Maracana in 2007, there was a visitation in the second half of 2008, to the headquarters of the clubs: Fluminense Soccer Club, Botafogo de Futebol e Regatas, Club de Regatas do Flamengo and Club de Regatas Vasco da Gama, also the FMIS in Rio de Janeiro, and the MF, in Sao Paulo, in order to collect historical data on the anthems and their clubs.

It was also conducted an interview in January 2009 with Marcello Tijolo, 43 years-old, who was director of Raça Rubro-Negra supporting group, in the 1990s, where it was verified his knowledge on the official anthem of Flamengo.

RESULTS AND DISCUSSION

For ease of comprehension, the data analysis was performed for the total sample and according to the club, represented in Table 2, showing the number of supporters that know, or do not know, the official anthem of their soccer club. Table 2 summarizes the main items of the questionnaire, aiming to provide the high degree of ignorance of the official anthem of the clubs from Rio de Janeiro, by the 81 surveyed.

CLUBS	NUMBER OF SURVEYED	KNOW THE OFFICIAL ANTHEM
FLUMINENSE	20	0
BOTAFOGO	15	0
FLAMENGO	31	2
VASCO	15	0
TOTAL	81	2

Table 2 - Supporters who know, or do not know, the official anthem of their club.

Interestingly, all respondents, supporters of Vasco, Botafogo, Fluminense do not know the official anthem of their team. As for the Flamengo, 29 supporters do not the official anthem of their club, while only 2 know it.

Another important fact is that when visiting clubs, where they found some sheet music from official and popular anthems and literature that tell their stories, was only in the Flamengo's boutique that it was found a CD that contained in two of its tracks, the popular anthem of Lamartine Babo and the official anthem of Paulo de Magalhães. In the other clubs were not found audio records with the official anthems. In addition to the scores of original popular and official anthems of Flamengo, were also found some scores from other clubs.

Marcello Tijolo reported in the interview, to have never heard the official anthem of Flamengo sung by the supporters in stadiums, however, notes that this is played in the official celebrations of the club, with the popular anthem, a fact that seems not to happen in other clubs. The former director of Raça Rubro-Negra also said that the official manifestation is used even commercially in automobile horns.

These results support the hypotheses presented in this research, to be the official anthem of Flamengo, the best known among other anthems, by their supporters.

CONCLUSION

Soccer and its anthems are extremely important in shaping the identity of the Brazilian people. The official and popular anthems from the soccer clubs, perhaps represent in the sociological dimension, the most successful marriage of these universes, emphasizing the Brazilian citizen, and that are grounded in our sense of country.

In the dimension of official musical manifestations it is necessary a more profound historical review, of the scores, authorships, partnerships, dates of compositions, recordings, finally, all symbolic representation of the official anthems, given the fact that the space reserved for the history of these manifestations is quite reduced which may cause the disappearance of these historical documents.

Through the examination of all the works of some official anthems it is concluded that the importance of the material, reflects in its own way, key aspects in the way of living and relating of the Rio de Janeiro citizen, highlighting nuances in the historical period of the First Republic, showing the unfolding of the military march to the carnival one, led by the famous composer Chiquinha Gonzaga.

It is also concluded that the three factors presented by this research are relevant evidences to justify the fact that most of Flamengo supporters know the official anthem of their club, compared to the supporters of other teams. Both the research field, where two supporters of the team from Gávea, in the questionnaire, sang the official anthem, the visitations to clubs and museums and the testimony of Marcello Tijolo, as the literature suggests that the Anthem of Flamengo survived the time in the memory of their supporters.

Besides the educational, philosophical, historical and social importance, the study of the anthems have brought a series of social, cultural and emotional elements that are present in various fields of human living and help us to understand the various contradictions of Brazilian society and to make studies and suggestions for a better social development.

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THE SUPREMACY OF FLAMENGO'S OFFICIAL ANTHEM THROUGH TIME

SUMMARY:

The official anthem of the clubs from Rio de Janeiro, composed in the First Republic were influenced by the hygienist thought and military marches. The march "Ó Abre Alas", by Chiquinha Gonzaga seems to open the deployment of martial marches for carnival. The official anthem of Flamengo, apparently, is more popular than the others, possibly due to three factors: being in the format of a carnival march; having simple and popular language; by the club have sprung up faster than others. The research concluded that the official works are at risk of losing themselves with important fragments of the stories from the clubs and Rio de Janeiro society.

KEYWORDS: Flamengo. Marches. Anthems. Soccer.

LA SUPRÉMATIE DE L'HYMNE OFFICIEL DE FLAMENGO PAR LE TEMPS

RÉSUMÉ:

Les hymnes officielles des clubs de Rio de Janeiro, composés dans la Première République ont été influencés par la pensée hygiéniste et les marches militaires. Le marche "Ó Abre Alas", par Chiquinha Gonzaga semble ouvrir le déploiement des marches martiales pour le carnaval. L'hymne officiel de Flamengo, apparemment, est plus populaire que les autres, peut-être dû à trois facteurs: être dans le format d'un marche de carnaval; ayant un langage simple et populaire; par le club a été popularisé plus rapidement que d'autres. La recherche a conclu que les oeuvres officiels sont à risque de se perdre avec des fragments importants de l'histoire des clubs et de la société de Rio de Janeiro.

MOTS-CLÉS: Flamengo. Marches. Hymnes. Football.

LA SUPREMACÍA DEL HIMNO OFICIAL DEL FLAMENGO POR DEL TIEMPO

RESUMEN:

El himno oficial del club cariocas, compuesto en la Primeira República tenía influencia del pensamiento higienista y marchas militares. La marcha "Ó Abre Alas, de Chiquinha Gonzaga, parece abrir el despliegue de las marchas programadas para el carnaval. El himno oficial del Flamengo, parece, ser más popular que otros, posiblemente debido a tres factores: estar en el marchas "carnavalescas"; han sencillo y popular, se han popularizado por el club con más rapidez que los demás. La conclusión es que las obras oficiales corren el riesgo de perder importantes piezas de las historias con los clubes y la sociedad carioca.

PALABRAS CLAVE: Flamengo. Marchas. Himnos. Fútbol.

A SUPREMACIA DO HINO OFICIAL DO FLAMENGO ATRAVÉS DO TEMPO

RESUMO:

Os hinos oficiais dos clubes cariocas, compostos na Primeira República tiveram influência do pensamento higienista e das marchas militares. A marcha "Ó Abre Alas", de Chiquinha Gonzaga, parece inaugurar o desdobramento das marchas marciais para as carnavalescas. O hino oficial do Flamengo, aparentemente, é mais popular que dos demais, possivelmente por três fatores: ser em formato de marcha carnavalesca; ter linguagem simples e popular; pelo clube ter se popularizado mais rápido que os outros. A pesquisa concluiu que as obras oficiais correm o risco de se perderem com fragmentos importantes das histórias dos clubes e da sociedade carioca.

PALAVRAS-CHAVE: Flamengo. Marchas. Hinos. Futebol.

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