

José Antônio de
**ALMEIDA
PRADO**

Piano Trios
Cello Sonata
Balada for Cello
and Piano

Emmanuele Baldini,
Violin

Rafael Cesario,
Cello

Sonia Rubinsky,
Piano



About This Series

The series The Music of Brazil is part of the project *Brasil em Concerto*, developed by the Brazilian Ministry of Foreign Affairs in order to promote music by Brazilian composers dating back to the 18th century. Around 100 orchestral works from the 19th and 20th centuries will be recorded by the Minas Gerais Philharmonic Orchestra, the Goiás Philharmonic Orchestra and the São Paulo Symphony Orchestra. Further recordings of chamber and vocal music will gradually be added to this collection.

The works were selected according to their historical importance for Brazilian music and the existence of recordings. Most of the works recorded for the series have never had recordings available outside Brazil; many others will have their world premiere recordings. An important part of the project is the preparation of new or even first editions of the works to be recorded, many of which, despite their relevance, have only been available in the composer's manuscript. This work will be carried out by the Brazilian Academy of Music and by musicologists working together with the orchestras.



About The Scores

The scores for *Trio de Fontainebleau* and the *Cello Sonata* are available from Academia Brasileira de Música
(www.abmusica.org.br); requests at edicoes.abm@abmusica.org.br

José Antônio de Almeida Prado (1943–2010)

Piano Trios • Cello Sonata • Balada for Cello and Piano

José Antônio de Almeida Prado's music is the result of an unusual combination of influences, and while it has moved through different styles and techniques over four decades, it always displays a recognisably strong personal imprint.

Born in Santos in 1943, Almeida Prado started playing the piano at a very young age. His first major influence, in terms of both training and style, was that of composer Camargo Guarnieri, whose nationalistic aesthetics were inspired by the writings and ethnographic research of Mário de Andrade. Alongside a solid neo-Classical technique, Almeida Prado developed a lasting interest for different manifestations of popular musical traditions, including the modal *melos* present in the music of Northeastern Brazil, and the vast universe of Afro-Brazilian sounds and rhythms.

A new phase would start in the late 1960s, through contact and friendship with composer Gilberto Mendes, just returned from Darmstadt, and the inspiration behind the Grupo Música Nova movement, which introduced Almeida Prado to completely new perspectives – almost an antidote to Guarnieri's strong personality. The decisive turning point, however, would be the discovery of the Polish avant-garde, with the sonorities and textures of music by Witold Lutosławski and Krzysztof Penderecki presenting rich alternatives to post-Webernian pointillism, and a fascination with Olivier Messiaen's music, in whose modal and rhythmic luxuriance Almeida Prado immediately identified affinities with some of his favourite works by Heitor Villa-Lobos, such as *Chôros Nos. 8* and *10*, *Rudepoema*, and the second *Prole do Bebê* suite.

In 1969, *Pequenos Funerais Cantantes* for soloists, choir and orchestra, a convergence of this newly found personal synthesis, won First Prize at the Festival de Música da Guanabara, with Penderecki sitting in the jury. The prize allowed Almeida Prado to spend six years in Europe. After a short stay in Darmstadt, attending courses by György Ligeti and Lukas Foss, he moved to Paris, where he lived until 1974, simultaneously attending Messiaen's analysis classes at the Conservatoire, and both analysis classes (the famous '*cours du mercredi*') and private lessons with Nadia Boulanger. Among the works from this period are the diptych *Portrait de Lili Boulanger* and *Portrait de Nadia Boulanger*, and *Ilhas*, a turning point in his writing for piano, featuring the first use of a very personal modal approach to the utilisation of the chromatic total, which would later be developed in the first six works of the *Cartas Celestes* cycle.

In Messiaen's class, among colleagues such as composers Michaël Levinas, Gérard Grisey and Tristan Murail, Almeida Prado attended the analytical sessions studying the milestones of 20th century music, from *Pelléas et Mélisande* and *Pli selon pli* to *Chôro No. 10* (Messiaen was a staunch admirer of Villa-Lobos), while with Nadia Boulanger he had access to repertoire from other periods, with special emphasis on Monteverdi, Bach's cantatas, Fauré's chamber music, and Stravinsky's neo-Classical and late serial works. In contrast with Messiaen, with whom the very cordial contact did not extend much beyond the classroom, the weekly private lessons with Nadia Boulanger allowed Almeida Prado to discuss each one of his compositions, which she greatly admired and encouraged, as attested by his twice receiving the award from the Lili Boulanger Memorial Fund (1972 and 1973), and their vast correspondence, which is currently held at the Bibliothèque nationale de France. Many years later, in 2009, he would somehow reconcile those two different worlds in his last symphonic work, *Études sur Paris*, an hour-and-a-half long score for André Sauvage's 1928 film of the same name, which the composer dedicated 'to the memory of Nadia Boulanger and Olivier Messiaen'.

Almeida Prado returned to Brazil in 1974 as an acclaimed composer: his works were received with enthusiasm and started to appear regularly on the concert programmes of leading Brazilian performers and orchestras. At the same time, he took up the position of chair of composition in the newly created Department of Music at the Universidade Estadual de Campinas (Unicamp), where he remained until 2000, contributing to the training of two generations of young composition students.

From the 1980s onward, the apparent 'return to order' in his works was actually a period of supreme freedom in his liberal use of the resources of musical language. Almeida Prado's harmonic idiom reconnects, without inhibitions, with a sense of tonal polarities, through an extremely rich modalism and the adoption of processes to which he gave names such as 'transtonal harmony', based on the upper and lower harmonics derived from a fundamental note – generally the lowest or highest note of a passage – without observing the hierarchical relationships typical of tonal music. Up until his death in São Paulo in 2010, Almeida Prado would continue to write a large number of significant works, such as the monumental cycle *Cartas Celestes* (1974–2010), *Sinfonia dos Orixás*, *Missa de São Nicolau* and numerous concertante works, as well the four-volume *Cartilha Rítmica* (which incorporated works from 1972 to 1999), an extraordinary pedagogical legacy in the lineage of Bartók's *Mikrokosmos*, which fused Brazilian popular traditions as filtered by Guarnieri and Villa-Lobos with African music, the rhythmic modes of Messiaen, and the metric modulation of Elliott Carter.

Chamber music accounts for a large part of Almeida Prado's output, with works written for the most diverse formations: from the classical string quartet setting (such as his *Livro Sonoro*, 1972), to unusual combinations as in *Pana-paná III* (2010) for accordion, piano, celesta, marimba and string quartet. The present recording includes all his compositions with cello and piano written between 1970 and 2003.

The *Trio de Fontainebleau* (1970) dates from the very beginnings of his studies with Nadia Boulanger, who every summer moved to the Château de Fontainebleau, the premises of the Écoles d'Art Américaines, where she led the famous Conservatoire Américain international summer course for more than 50 years. The work is written under the spell of this ambiance, and is dedicated to Boulanger's most important assistant, Annette Dieudonné (1896–1991), a remarkable musician herself, with a great influence on the renovation of ear training and *solfeggio* teaching in France. Dieudonné, over many decades, taught many among Boulanger's most famous students. The metric complexities of the trio's second movement appear as an echo to Dieudonné's virtuosity in the handling of intricate rhythms, while the naming of the different moods (*Préparation – Action – Mémoire*) indicates the strong imprint of Boulanger's cultural atmosphere and literary references, which she would often quote in class, such as Henri Bergson's definition of conscience (the connection between *mémoire – attention – anticipation* – of which the trio's titles are a free paraphrase). The *Trio de Fontainebleau* was sight-read in the summer of 1970 by Prado's fellow students in Fontainebleau, and it is heard in its world premiere recording on this album.

Trio Marítimo was composed in 1983 and dedicated 'to the memory of Fernando Pessoa', the great Portuguese poet. Each one of its movements illustrates a different poem from Pessoa's cycle *Mensagem*, which evokes the Portuguese maritime expeditions and discoveries of the 15th and 16th centuries in a dialogue with Luís de Camões' epic poem *Os Lusíadas*. The first movement works as prologue, introducing a motif that reappears cyclically throughout the work and shows affinities with the beginning of the *Trio de Fontainebleau* with its imitative two-voice contrapuntal writing, the tempo (*Largo*) and its diatonicism; by contrast, the second movement, *agitato* and highly chromatic, completes the trio formation by introducing the piano. The third movement functions as an interlude and has the character of a *scherzo*; the fourth movement is a remarkable example of Almeida Prado's use of the theme and variation form – the theme consists of a solemn sequence of sixteen isochronous chords, which is developed along five highly contrasting variations. The fifth and final movement is an energetic three-part fugue whose subject is the initial motif of the prologue's melody.

The *Balada for Cello and Piano* (1985), dedicated to cellist Antonio Del Claro, combines a number of elements which are characteristic of Almeida Prado's mature style: textures based on resonances, free modalism, consonant 'transtonal harmony', and, in the composer's words, 'an alternation between transparent and opaque melodies and between simple and complex rhythms'. It is written in A–B–C–A form, ranging from C (*Feérico*) to A (*Resoluto e Eloquente*), with two individual cadenzas (cello followed by piano) and a finale consisting of, in the composer's words, 'a chromatic spiral where the accumulation of resonances creates a mystical aura'.

The *Cello Sonata*, written in 2003, was commissioned by Sonia Rubinsky and Antonio Meneses to be performed by them during the 2004 Festival de Inverno de Campos do Jordão. The first movement starts with a slow and sombre piano introduction, consisting of clusters repeated over a few bars, which gradually converge to a clear and single note, thus paving the way for the joyously contrasting entry of the duo, with the indications *Allegro appassionato* and *Lírico* alternating within the entire movement, in which consonances (triads in particular) are combined and articulated according to Almeida Prado's 'transtonal harmony' method. The second movement (*Scherzo*) introduces a modal theme related to the Brazilian Northeast, *cantoria*, (a nod to Meneses' birthplace, Recife), with a wide use of diatonic textures and quartal harmony. The apex of the work is the third movement, *Ciaccona*: similarly to *Trio Marítimo*'s fourth movement, the theme also consists of a succession of static isochronous chords, but, instead of dissonant polychords, the chordal blocks in this movement consist of consonant *accords classés*, with a predominance of tritone progressions in the bass, and of semitone dyads in the upper voice, in ascending transpositions of the BACH motif. The twelve variations explore different textures and moods (the sixth variation being a cadenza for the cello), and in the final variation the allusion to Rachmaninov's *Second Piano Concerto* appears as a tribute to Sonia Rubinsky's virtuosity. Almeida Prado rated it among his greatest achievements, in which he also identified a special debt to Brahms, both in relation to its dense motivic treatment and its formal organisation.

Manoel Corrêa do Lago

José Antônio de Almeida Prado (1943–2010)

Trios com piano • Sonata para violoncelo • Balada

A música de José Antônio de Almeida Prado é o resultado de uma combinação incomum de influências e, embora tenha transitado por diferentes estilos e técnicas ao longo de quatro décadas, sempre apresenta uma forte marca pessoal reconhecível.

Nascido em Santos em 1943, começou a tocar piano muito cedo. Sua primeira grande influência, tanto em termos de formação quanto de estilo, foi o compositor Camargo Guarnieri, dentro da estética nacionalista inspirada pelos escritos e pesquisas etnográficas de Mário de Andrade. Paralelamente a uma sólida técnica neoclássica, Almeida Prado desenvolveu um interesse duradouro por diferentes manifestações de tradições musicais populares, entre as quais o “melos” modal presente na cantoria do Nordeste brasileiro e o vasto universo de sons e ritmos afro-brasileiros.

Uma nova fase começaria no final da década de 1960, através do intenso contato e amizade com o compositor Gilberto Mendes, recém-chegado de Darmstadt e inspirador do movimento “Grupo Música Nova”, que lhe abriu perspectivas completamente novas, quase como um antídoto para a forte personalidade de Guarnieri. O ponto de virada decisivo, no entanto, seria a descoberta da vanguarda polonesa, com as sonoridades e texturas da música de Lutosławski e Penderecki, apresentando ricas alternativas ao pontilhismo pós-weberniano, assim como o fascínio pela música de Messiaen, em cuja exuberância modal e rítmica Almeida Prado imediatamente identificou afinidades com algumas de suas obras favoritas de Villa-Lobos, como os *Choros* nº 8 e 10, o *Rudepoema* e a segunda suíte da *Prole do Bebê*.

Em 1969, *Pequenos Funerais Cantantes* para solistas, coro e orquestra, uma convergência dessa síntese pessoal recém-descoberta, ganhou o primeiro prêmio no Festival de Música da Guanabara, com Penderecki integrando o júri. O prêmio recebido permitiu que ele passasse seis anos na Europa. Após uma breve estadia em Darmstadt, frequentando cursos de Ligeti e Lukas Foss, mudou-se para Paris, onde viveu até 1974, frequentando simultaneamente as aulas de análise de Messiaen no Conservatório e, com Nadia Boulanger, tanto as aulas de análise (o famoso “cours du mercredi”) quanto aulas particulares. Entre suas obras desse período estão o díptico *Portrait de Lili Boulanger* e *Portrait de Nadia Boulanger* e *Ilhas*, um ponto de virada em sua escrita para piano, o primeiro uso de uma abordagem modal muito pessoal para a utilização do total cromático, que seria posteriormente desenvolvida nas seis primeiras obras do ciclo *Cartas Celestes*.

Na classe de Messiaen, tendo como colegas os compositores Michaël Levinas, Gérard Grisey e Tristan Murail, Almeida Prado frequentou as aulas de análise de grandes marcos da música do século XX, de *Pelléas et*



Mélisande a *Pli selon Pli* passando pelos *Choros* nº 10 (Messiaen era um admirador fervoroso de Villa-Lobos), enquanto que, com Nadia Boulanger, teve acesso a repertórios de outros períodos, com ênfase especial em Monteverdi, cantatas de Bach, música de câmara de Fauré e obras neoclássicas e seriais tardias de Stravinsky. Diferentemente de Messiaen, com quem o contato muito cordial não se estendeu muito além da sala de aula, as aulas particulares semanais com Nadia Boulanger permitiram que ele discutisse cada uma de suas composições, que ela admirava e incentivava, o que é atestado pela dupla premiação que recebeu do Lili Boulanger Memorial Fund Award (1972 e 1973) e pela vasta correspondência entre os dois, atualmente conservada na Bibliothèque Nationale de France. Anos mais tarde, em 2009, ele fundiria de certa forma esses dois mundos distintos em sua última obra sinfônica, *Études sur Paris*, uma partitura de uma hora e meia para o filme de André Sauvage, de 1928, que ele dedicou “à memória de Nadia Boulanger e Olivier Messiaen”.

Almeida Prado retornou ao Brasil em 1974 como um compositor aclamado: suas obras foram recebidas com entusiasmo e passaram a figurar regularmente nos programas de concertos dos mais importantes intérpretes e orquestras brasileiras. Ao mesmo tempo, assumiu a cátedra de composição no recém-criado Departamento de Música da Universidade Estadual de Campinas (Unicamp), onde permaneceu até o ano 2000, contribuindo para a formação de duas gerações de jovens estudantes de composição.

A partir da década de 1980, o aparente “retorno à ordem” foi, na verdade, um período de suprema liberdade no uso dos recursos da linguagem musical. Sua linguagem harmônica reconecta-se, sem inibições, com um senso de polaridades tonais, por meio de um modalismo extremamente rico e pela adoção de um processo que ele denominou “harmonia transtonal”, baseado nos harmônicos superiores e inferiores derivados de uma nota fundamental — geralmente a nota mais grave ou mais aguda de uma passagem — sem observar as relações hierárquicas típicas da música tonal. Até sua morte em São Paulo, em 2010, Almeida Prado compôs continuamente um grande número de obras significativas, como o monumental ciclo das *Cartas Celestes* (1974–2010), a *Sinfonia dos Orixás*, a *Missa de São Nicolau*, numerosas obras concertantes e o extraordinário legado pedagógico, na linhagem do *Mikrokosmos* de Bartók, da *Cartilha Rítmica* em quatro volumes (1972–1999), que funde tradições populares brasileiras filtradas por Camargo Guarnieri e Heitor Villa-Lobos com a música africana, os “modos rítmicos” de Olivier Messiaen e a “modulação métrica” de Elliott Carter.

A música de câmara corresponde a grande parte de sua produção, com obras escritas para as mais diversas formações: desde o clássico quarteto de cordas (como seu *Livro Sonoro* de 1972), até combinações inusitadas como em *Pana-paná III* (2010), para acordeão, piano, celesta, marimba e quarteto de cordas. A presente gravação inclui todas as suas composições com violoncelo e piano escritas entre 1970 e 2003.

O *Trio de Fontainebleau* (1970) data do início de seus estudos com Nadia Boulanger, que se mudava todos os verões para o Palácio de Fontainebleau, nas instalações das “Écoles d’Art Américaines”, onde dirigiu por mais de cinquenta anos o famoso curso internacional de verão “Conservatoire Américain”. A obra foi escrita refletindo essa atmosfera e é dedicada à assistente mais importante de Boulanger, Annette Dieudonné (1896-1991), musicista notável que teve grande influência na renovação do treinamento auditivo e do ensino do solfejo na França, e que, ao longo de muitas décadas, preparou muitos dos alunos mais famosos de Boulanger. As complexidades métricas do segundo movimento do *Trio* surgem como um eco do virtuosismo de Dieudonné no manejo de ritmos intrincados, enquanto a nomenclatura dos diferentes estados de espírito (“Preparation”, “Action”, “Mémoire”) já espelha a forte influência da atmosfera cultural e das referências literárias de Boulanger, que ela frequentemente citava em sala de aula, tal como a definição que Henri Bergson dava à noção de “*Conscience*” (enquanto uma articulação entre “*Mémoire/Attention/Anticipation*”), da qual os títulos do *Trio* são uma paráfrase livre. O *Trio de Fontainebleau* foi lido à primeira vista no verão de 1970 pelos colegas de Almeida Prado em Fontainebleau, e a presente gravação é, também, a sua primeira execução mundial.

O *Trio Marítimo* foi composto em 1983 e dedicado “à memória de Fernando Pessoa”, o grande poeta português. Cada um de seus movimentos ilustra um poema do ciclo *Mensagem* de Pessoa, que evoca as expedições e descobertas marítimas portuguesas durante os séculos XV e XVI em diálogo com *Os Lusíadas*, de Luís de Camões. O primeiro movimento funciona como um prólogo, introduzindo um motivo que reaparece ciclicamente ao longo da obra e mostra afinidades com o início do *Trio de Fontainebleau* na sua escrita contrapontística imitativa a duas vozes, no andamento (Largo) e no seu diatonismo; em contraste, o segundo movimento, agitado e altamente cromático, completa a formação do trio introduzindo o piano. O terceiro movimento funciona como um interlúdio e tem o caráter de um scherzo; o quarto movimento é um exemplo notável do uso que Almeida Prado faz da forma de tema e variações: o tema consiste em uma sequência solene de 16 acordes isócronos, que é desenvolvida ao longo de cinco variações altamente contrastantes. O quinto e último movimento é uma enérgica fuga a três vozes cujo tema é o motivo inicial da melodia do prólogo.

A *Balada para violoncelo e piano* (1985), dedicada ao violoncelista Antonio del Claro, combina uma série de elementos característicos do estilo de maturidade de Almeida Prado: texturas baseadas em ressonâncias, modalismo livre, harmonia transtonal consonante e, nas palavras do compositor, “uma alternância entre melodias transparentes e opacas e entre ritmos simples e complexos”. É escrita na forma ABCA’, apresentando entre Dó (“Feérico”) e Lá’ (“Resoluto e Eloquente”) duas cadências individuais (violoncelo seguido de piano) e um finale (nas palavras do compositor) que consiste em “uma espiral cromática onde a acumulação de ressonâncias cria uma aura mística”.

A *Sonata para violoncelo e piano*, composta em 2003, foi encomendada por Sonia Rubinsky e Antonio Meneses para ser interpretada por eles durante o Festival de Campos do Jordão de 2004. O primeiro movimento inicia-se com uma introdução lenta e sombria para piano, composta por clusters repetidos ao longo de alguns compassos, que convergem gradualmente para uma nota única e clara, preparando assim a entrada alegre e contrastante do duo, com as indicações “Allegro Appassionato” e “Lírico” alternando-se ao longo de todo o movimento, no qual as consonâncias (em particular, tríades) são combinadas e articuladas segundo o método de “harmonia transtonal” de Almeida Prado. O segundo movimento (“Scherzo”) introduz um tema modal relacionado à cantoria do Nordeste brasileiro (uma referência à cidade natal de Meneses, Recife), com amplo uso de texturas diatônicas e harmonia quartal. O ápice da obra é o terceiro movimento, “Ciaccona”: à semelhança do quarto movimento do *Trio Marítimo*, o tema também consiste numa sucessão de acordes isócronos estáticos, mas, em vez de policórdios dissonantes, os blocos harmônicos nesse movimento consistem em acordes consonantes, com predominância de progressões de trítone no baixo e de díades de semitom na voz superior, em transposições ascendentes do motivo BACH. As doze variações exploram diferentes texturas e atmosferas (a sexta variação é uma cadência para violoncelo) e, na variação final, surge a alusão ao segundo concerto para piano de Rachmaninov, como uma homenagem ao virtuosismo de Sonia Rubinsky. Almeida Prado considerou-a uma das suas maiores realizações, na qual também identificou uma dívida especial para com Brahms, tanto em relação ao seu denso tratamento motivico quanto à sua organização formal.

Manoel Corrêa do Lago

Emmanuele Baldini



Emmanuele Baldini was born in Trieste, Italy. After studies in his hometown, he furthered his violin training in Geneva, Salzburg and Berlin, studying conducting with Isaac Karabtchevsky and Frank Shipway. From an early age, Baldini garnered prizes from countless international competitions, and has performed as a soloist or recitalist across the globe. He has performed in all the major European concert halls, in addition to those in Latin America and especially in Brazil, where he has lived since 2005. Following a highly successful career as a violinist, Baldini has embarked on new musical ventures as a conductor. He founded the Orquestra Sinfônica do Estado de São Paulo (Osesp) Quartet, and has collaborated with internationally renowned artists such as Maria João Pires, Jean-Philippe Collard and Jean-Efflam Bavouzet. Baldini has been concertmaster of the Orchestra del Teatro Comunale di Bologna, the Orchestra del Teatro alla Scala di Milano and the Orchestra del Teatro 'Giuseppe Verdi' di Trieste, and since 2005 has been concertmaster of the Osesp. He has also acted as guest concertmaster of the Orquestra Sinfónica de Galicia. Between 2017 and 2020 he was music director of the Orquesta de Cámara de Valdivia in Chile, and as of 2022 he is principal conductor of the Symphonic Orchestra of Tatui's Conservatory in Brazil. In October 2023 Emmanuele Baldini was appointed music director of the new Ñuble Symphonic Orchestra in Chile.

www.emmanuelebaldini.com

Rafael Cesario

Photo: Raphael Ferrari



Cellist Rafael Cesario studied at the Universidade de São Paulo and the Conservatoire à rayonnement départemental du Val de Bièvre in Paris, where he was under the tutelage of Romain Garioud. A laureate of numerous prestigious international competitions, he has appeared as a soloist with leading orchestras in Brazil and abroad, including the São Paulo Municipal Symphony Orchestra, Orquestra Sinfônica da Universidade de São Paulo, Orquestra Sinfônica do Paraná and the Orquestra Sinfônica Nacional del Paraguay, collaborating with conductors such as Henrik Schaefer, Roberto Tibiriçá, Roberto Minczuk and Isaac Karabtchevsky. Cesario has participated in major national and international festivals, and released albums with André Mehmari and Marcos Aragoni, as well as recordings for Naxos alongside Emmanuele Baldini. Between 2022 and 2024, he served as guest principal cellist of the São Paulo Symphony Orchestra (Osesp), including on a tour of the United States, which included a performance at Carnegie Hall. Cesario is currently a member of the Quarteto de Cordas da Cidade de São Paulo, maintaining an active career in chamber music, solo performance and pedagogy. www.rafaelcesario.com

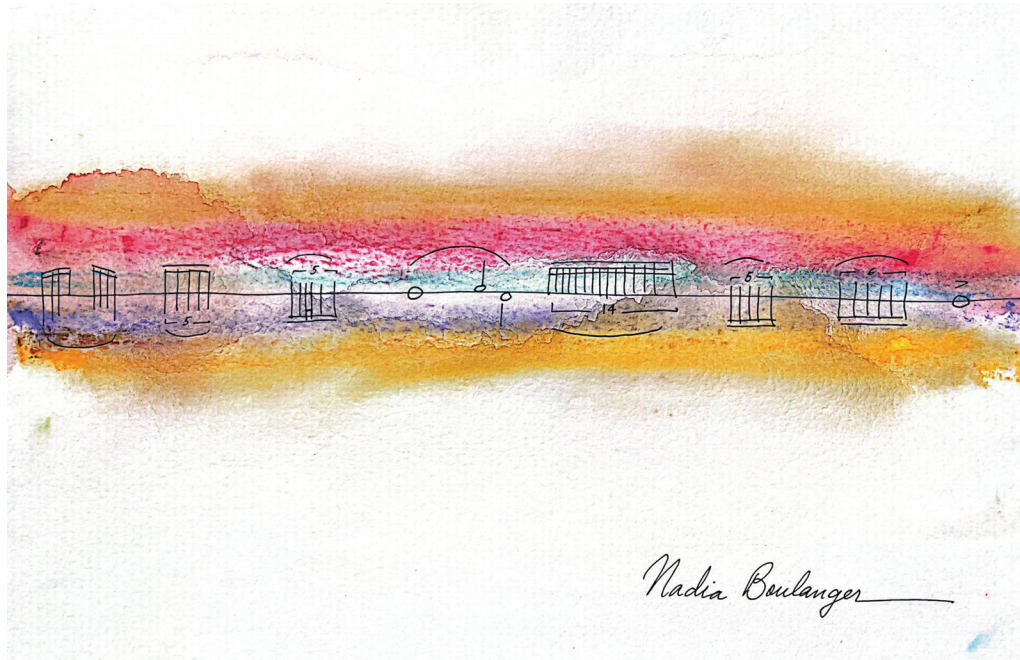
Sonia Rubinsky

Photo: Lyodoh Kaneko



Acclaimed Brazilian pianist Sonia Rubinsky is the recipient of a Latin GRAMMY Award for the eighth volume of the complete works of Heitor Villa-Lobos, recorded for Naxos (8.570504), and the prestigious William Petschek Piano Recital Award from The Juilliard School. She has appeared in major venues including Carnegie Hall, Sala São Paulo and Maison de la Radio et de la Musique, performing as a soloist and chamber musician across the Americas and Europe. Her award-winning discography spans a wide repertoire, and includes acclaimed recordings of Scarlatti, Bach, Mozart, Mendelssohn, Debussy, Rachmaninov, Messiaen, Villa-Lobos and Almeida Prado. In 2024, she received the Médaille de Vermeil from the Société d'Encouragement au Progrès in recognition of her lifetime achievement. Rubinsky is currently recording the complete piano concertos of Villa-Lobos with the São Paulo Symphony Orchestra (Osesp).

www.soniarubinsky.com



Watercolours by José Antônio de Almeida Prado, courtesy of the composer's family

José Antônio de Almeida Prado's music is the result of a unique combination of influences, moving through different styles and techniques while always displaying a recognisably strong personal imprint. Chamber music accounts for a large part of Almeida Prado's output. The *Trio de Fontainebleau* is infused with the ambience of his studies in France with Nadia Boulanger. The *Balada* is characteristic of the composer's mature style with textures based on resonances, free modalism, consonant 'transtonal harmony' and alternation between simple and complex rhythms. *Trio Marítimo* evokes the Portuguese poetry of Fernando Pessoa, while the *Cello Sonata*, with its richly expressive palette of references, was considered by the composer to be one of his greatest achievements.



José Antônio de
ALMEIDA PRADO
(1943–2010)

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|-----------|---|--------------|
| 1 | Balada for Cello and Piano (1985)* | 11:33 |
| 2 | Trio de Fontainebleau (1970)** | 13:21 |
| | I. Préparation – II. Action – III. Mémoire | |
| | Trio Marítimo (1983) | 21:35 |
| 3 | I. Prólogo: Horizonte – | 1:39 |
| 4 | II. Oceano Atlântico: A viagem | 8:39 |
| 5 | III. Interlúdio | 1:06 |
| 6 | IV. As ilhas afortunadas | 5:16 |
| 7 | V. Os Titãs (Fuga a 3) | 4:55 |
| | Cello Sonata (2003)* | 25:46 |
| 8 | I. Adagio | 8:13 |
| 9 | II. Scherzo | 3:43 |
| 10 | III. Ciaccona | 13:50 |

***FIRST COMMERCIAL RECORDING **WORLD PREMIERE RECORDING**

Emmanuele Baldini, Violin [2]–[7]
Rafael Cesario, Cello • Sonia Rubinsky, Piano

The series The Music of Brazil is an initiative of the Brazilian Ministry of Foreign Affairs.

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