

NAXOS

VILLA-LOBOS

Bachianas Brasileiras (Complete)

Rosana Lamosa, Soprano • José Feghali, Piano
Nashville Symphony Orchestra
Kenneth Schermerhorn



Heitor Villa-Lobos (1887-1959)

Bachianas brasileiras

CD1	73:10
No. 1 for ‘an orchestra of cellos’ (1930) *	19:50
1 Introdução – Embolada	6:57
2 Prelúdio – Modinha	8:37
3 Fuga – Conversa (Conversation)	4:16
No. 2 for chamber orchestra (1930)	22:16
4 Prelúdio – O Canto do capadócio (Scamp’s Song)	7:10
5 Aria – O Canto da nossa terra (Song of Our Land)	5:50
6 Dança – Lembrança do Sertão (Remembrance of the Bush)	4:54
7 Toccata – O trenzinho do Caipira (The Peasant’s Little Train)	4:22
No. 3 for piano and orchestra (1938)	31:04
8 Prelúdio (Ponteio)	8:32
9 Fantasia (Devaneio) (Digression)	7:10
10 Aria – Modinha	8:31
11 Toccata (Picapu)	6:51
José Feghali, Piano	
CD2	40:42
No. 4 for piano (1930-41) – orchestrated in 1941	20:37
1 Prelúdio (Introdução)	7:55
2 Coral (Canto do Sertão) (Song of the Bush)	3:45
3 Aria (Cantiga)	5:01
4 Dança (Miudinho)	3:56
No. 5 for voice and 8 cellos (1938 and 1945)	10:59
5 Aria (Cantilena)	6:27
6 Dança (Martelo)	4:32
Rosana Lamosa, Soprano; Anthony La Marchina, Principal Cello	
No. 6 for flute and bassoon (1938)	9:07
7 Aria (Choro)	3:39
8 Fantasia	5:27
Erik Gratton, Principal Flute; Cynthia Estill, Principal Bassoon	

CD3	62:22
No. 7 for orchestra (1942)	27:26
1 Prelúdio (Ponteio)	7:13
2 Giga (Quadrilha Caipira) (Country Quadrille)	5:05
3 Toccata (Desafio) (Joust)	7:30
4 Fuga (Conversa) (Conversation)	7:37
No. 8 for orchestra (1944)	24:48
5 Prelúdio	6:38
6 Aria (Modinha)	7:18
7 Toccata (Catira batida)	5:56
8 Fuga	4:56
No. 9 for string orchestra (1944)	10:08
9 Prelúdio (vagaroso è mistico)	3:00
10 Fuga (poco apressado)	7:08

* conducted by Andrew Mogrelia

Editions used: Editions Max Eschig (Nos. 7, 8 and 9)

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Ricordi (No. 2 and 4)

Theodore Presser Co. (No. 3)

Heitor Villa-Lobos (1887-1959)

Bachianas brasileiras

It is no overstatement to say Heitor Villa-Lobos put Brazilian music on the cultural map. Yet the composer who travelled widely in South America and the Caribbean, absorbing ethnic idioms at first hand, also won lasting respect from many European musicians for his innovative music. Having spent most of the 1920s based in Paris, Villa-Lobos returned to Brazil in June 1930. Soon after, Getúlio Vargas overthrew the Old Republic and embarked on a transformation of Brazilian institutions. Given his credentials as composer and organizer, it was no surprise when, in 1932, Villa-Lobos was invited to take charge of music education in Rio de Janeiro. This led him to eschew the sophisticated idiom he had cultivated in Paris for one where Brazilian folk and popular influences were made paramount.

Nowhere is this more apparent than in the *Bachianas brasileiras*. These pieces range from instrumental and chamber to large orchestral forces, and are given focus through the Brazilian idioms being wedded to harmonic and contrapuntal techniques directly derived from the Baroque era. From his adolescence Villa-Lobos had been fascinated by Bach, finding in his work analogies with the traditional music of Brazil. Thus the present sequence was intended as an explicit homage to Bach, a factor most evident in the designation of almost every movement with twin titles alluding both to the actual movements of Baroque suite forms and also to specific Brazilian popular styles.

Bachianas brasileiras No. 1 is scored for an 'orchestra of cellos', so paying tribute to Bach's *Cello Suites* while allowing Villa-Lobos to exploit the tonal and textural range of his favourite instrument. Composed in 1930, what is now its first movement was added eight years later for performance at the composer's own Sociedade Pro Musica concerts. This *Introdução (Embolada)* takes a folk-song from North-Eastern Brazil as inspiration for a driving, toccata-like movement which potently combines melodic appeal, harmonic richness and contrapuntal dexterity. The *Prelúdio (Modinha)* that follows draws on a type of popular love-song in music the gentle motion and

stylized, even archaic themes of which evoke the slow movements of Bach concertos. The *Fuga (Conversa)* that concludes the work is inspired by the 'question and answer' routines often improvised by Rio street musicians during the composer's childhood.

Bachianas brasileiras No. 2, also written in 1930, is a suite depicting aspects of Brazil that the composer would have seen on his travels during the early years of the twentieth century. Its textural richness belies the modest orchestra required, as in the *Prelúdio, (O Canto do capadócio)*, with its affectionate but unsentimental portrait of the impoverished rural underclass. *Aria (O Canto da nossa terra)* is another alternately expressive and insinuating number of the *modinha* type, which the *Dança (Lembrança do Sertão)* that follows complements with lively rhythmic motion often reminiscent of a 'moto perpetuo'. The *Toccata (O trezinho do Caipira)* has remained one of Villa-Lobos' most enduring pieces, a vivid evocation of a steam locomotive moving steadily through the 'backlands' of North-Eastern Brazil, one far removed from the mechanized precision of Honegger's *Pacific 231* in its very audible limitations.

Bachianas brasileiras No. 3, completed in 1938, might be described as a 'sinfonia concertante', the piano oscillating between Romantic display and a Baroque-like continuo rôle. Both aspects are evident in the *Prelúdio (Ponteio)*, drawing on the melodic 'picking' of guitar-playing in music that is among the most full-blooded of the series. The *Fantasia (Devaneio)* is a freely-evolving movement of scintillating though never showy virtuosity, and with passages of respite that suggest the calm of a Bach chorale-prelude. The *Aria (Modinha)* is among the composer's most affecting, with the piano's first entry highly Bachian in its limpid poignancy, and builds to an emotional apex before a regretful close. A mood which the *Toccata (Picapu)* dispels in its lively demeanour, the call of the woodpecker adding its inimitable touch to the discourse.

Bachianas brasileiras No. 4, composed for solo piano in 1939 and orchestrated two years later, again adopts a suite-like format. The *Prelúdio (Introdução)* is

a relatively brief *entr e*, alluding to the ‘Royal Theme’ from *The Musical Offering* in an elegy which tellingly contrasts solo and ensemble strings. The *Coral (Canto do Sert o)* consists of a plaintively unwinding melody which is imaginatively embellished, and with the blacksmith bird’s single-note call ever-present. The *Aria (Cantiga)* is an *intermezzo* whose main theme evolves along the lines of the ‘tale’ implied but not stated by its title, while the *Dan a (Martelo)* that concludes the work brings a more animated mood and sonorous harmonies in the depths of the orchestra, which the composer likened to the sound of a cathedral organ, to underpin the vibrant activity elsewhere.

Bachianas brasileiras No. 5 has long been Villa-Lobos’s best-known work. Its two movements, written in 1938 and 1945, are scored for soprano and an eight-part cello ensemble. *Aria (Cantilena)* opens with guitar-like pizzicati, the soprano intoning an insinuating melody which cellos accompany in unison, before taking up the melody in their own right. A more dramatic central section features soprano in lines from a poem by Ruth Valadares Corr a, before the vocalise continues in much the same vein. *Dan a (Martelo)*, setting lines by the composer’s contemporary Manoel Bandeira, is designed to evoke the improvised poetry contests once common in North-Eastern Brazil, and features the soprano in an imitation of various species of birds. The voice’s combination with cellos creates a sparkling atmosphere as well as formally articulating the rondo-type movement, which closes with a brief vocal flourish.

Bachianas brasileiras No. 6, dating from 1938, is equally unusual in its format and scoring. Employing only flute and bassoon, the work frequently evokes Bach’s two-part inventions in its imitative counterpoint, though the carefully gauged harmonic dissonance could only be the product of a more recent era. Of the two movements, *Aria (Choro)* is inspired by the urban street musicians that Villa-Lobos encountered in his youth. Its leisurely and unruffled progress belies its technical difficulty, in which long-held melodic phrases are freely juxtaposed with intricate passagework. The *Fantasia* is unusual in its having no Brazilian subtitle, though the nature of the music makes it a natural complement to the

previous movement, not least in an emotional quality which is poised between the wistfully inward and the dryly humorous; a link with Bach’s expressive domain, albeit refracted through the passing of two centuries.

Bachianas brasileiras No. 7, in complete contrast, is by some distance the longest and weightiest of the series. Composed in 1942, and dedicated to Gustavo Capanema, the Brazilian Minister of Education, the work attempts a synthesis of Bachian and Brazilian traits and reinforces their equal relevance at a time of worldwide conflict and cultural collapse. The *Prel dio (Ponteio)* expands the musical procedures of the third and fourth works in the series to near-symphonic proportions, though the formal thinking retains its improvisatory feel. The *Giga (Quadrilha Caipira)* is an attractive conflation of a Bachian gigue with the quadrille then popular across Brazil, with the even livelier *Toccata (Desafio)* inspired by the improvised singing contests that were equally common. The *Fuga (Conversa)* returns to more serious issues, reflecting lessons learnt from the formidable contrapuntal masterpieces of Bach’s last years.

Bachianas brasileiras No. 8, which followed in 1944, is on almost the same scale, this time suggesting a ‘concerto for orchestra’ for which there is a notable precedent in the first and most instrumentally diverse of Bach’s *Brandenburg Concertos*. The *Prel dio* is of a more relaxed manner, albeit with sufficient variety of mood and pacing to prevent too overt a uniformity. The *Aria (Modinha)*, with its mellifluous writing for lower woodwind and strings, is one of the composer’s most appealing such pieces, opening up to reveal a truly panoramic perspective. In marked contrast is the *Toccata (Catira batida)*, where Villa-Lobos adds to his native sources an incisive traditional dance from Southern Brazil, giving the movement a hectic excitement and physical abandon. The *Fuga* that concludes the work, while less intense than that of the preceding work, builds intently to a massive and harmonically ambiguous final chord.

Bachianas brasileiras No. 9, composed in New York during 1945, is in many respects a summation of the whole series. Originally written for an unaccompanied chorus, it sounds equally convincing when played by

string orchestra, and might be thought of as a musical paradigm for the synthesis that Villa-Lobos had sought in the previous eight works. Thus the *Prelúdio* is taken up with a long-breathed melody, unfolding in expansive harmonies that could almost be a composite of those already heard. Only when the *Fuga* proceeds is the theme revealed as the subject of the latter movement, which ranks among the most impressive of the composer's such

pieces. Although the range of contrapuntal techniques is applied, the most striking factor is the composer's blurring of the distinction between what is Bachian and what is Brazilian, surely an intentional QED as the work, and the series as a whole, reaches its affirmative close.

Richard Whitehouse

Rosana Lamosa

One of Brazil's most sought-after sopranos, Rosana Lamosa was born and brought up in Rio de Janeiro, studying initially with Vera Canto e Mello, and then with Leila Farah in São Paulo and Franco Iglesias in New York. Her international career began in 1992 with concerts in Asia, Europe, and in particular, in Portugal and Switzerland, where she was a soloist at the Stadttheater in St Gallen. Her operatic repertoire includes the major soprano rôles in *La traviata*, *Rigoletto*, *La Bohème*, *L'elisir d'amore*, *Manon*, *La sonnambula*, *Orfeo ed Euridice*, *Falstaff*, *Don Giovanni*, *Le nozze di Figaro*, *Carmen*, *Il Guarany*, and *Alma* (Claudio Santoro). As a concert performer Rosana Lamosa has appeared in Europe and with all the major South American orchestras in an extensive repertoire, which includes Haydn's *Creation*, Mahler's *Symphony No. 2*, Beethoven's *Choral Symphony*, Mozart's *Requiem* and *Mass in C minor*, and *Carmina Burana*. Her prizes include the APCA (São Paulo Critics Association) best singer award in 1996 and 1999. For her outstanding career she was awarded in 1999 the Hors Concours Carlos Gomes Prize presented by the São Paulo State Department of Culture, an award that she received again in 2002. She is a regular guest at large events such as the Aquarius Project, Avon Women in Concert and Natal na Lagoa, and has also appeared in the celebrations to mark the 500th anniversary of Brazil's discovery, and sang for the Pope on his visit to Brazil. Her discography includes the opera *Jupyrá* by Francisco Braga, and Love Songs of Claudio Santoro.

José Feghali

Winner of the Gold Medal at the Seventh Van Cliburn International Piano Competition, José Feghali has been a major presence on the concert stage, having appeared in over eight hundred performances worldwide. These include concerts with such renowned orchestras as the Berlin Philharmonic, Gewandhaus, Royal Concertgebouw, Rotterdam Philharmonic, Royal Philharmonic, London Symphony, Birmingham Symphony, BBC Philharmonic, and Warsaw Philharmonic Orchestras, and, in the United States, with the symphony orchestras of Chicago, Saint Louis, Pittsburgh, Detroit, Houston, Dallas, Minneapolis, Indianapolis, Atlanta, Baltimore and the National Symphony, appearing in collaboration with conductors of the highest distinction. Equally active as a recitalist, he has appeared on such prestigious stages as Carnegie Hall, Kennedy Center, Ambassador Auditorium and Chicago's Orchestra Hall, as well as in the major concert halls of the United Kingdom, Germany, Holland, Spain, Portugal, Eastern Europe, Canada, Hong Kong, Singapore and Latin America. In addition, he has regularly collaborated in chamber music performances with leading musicians. He is an Artist/Faculty member and Associate Director of the Mimir Chamber Music Festival in Fort Worth, and a regular performer at the "Classical Action/Performing Artists Against AIDS" benefit concerts. A child prodigy in his native Brazil, José Feghali made his recital début at the age of five and concerto début three years later with the Brazilian Symphony Orchestra. When he was fifteen he moved to London to study with Maria Curcio Diamand, then continued his studies at the Royal Academy of Music with Christopher Elton. His recordings include releases of music by Schumann and by Brahms, among others. He is Artist-in-Residence at Texas Christian University, and has a special interest in recording technology and was the producer and re-mastering engineer for the retrospective set of nine compact discs featuring past medallists' live performances in the Van Cliburn International Piano Competition.

Erik Gratton

Principal flute Erik Gratton joined The Nashville Symphony in 1997. A native of Montreal, Canada, he holds a Masters degree from the Montreal Conservatory, where he studied under Wolfgang Schulz, Peter Lloyd, Emmanuel Pahud, Sandra Church and Patrick Gallois. In addition to his position with The Nashville Symphony, Erik teaches at Belmont and Vanderbilt universities in Nashville. He has appeared at festivals including the Tanglewood Music Festival and Shira Music Festival Israel. He also regularly makes solo appearances and performs with chamber ensembles.

Anthony LaMarchina

Anthony LaMarchina is well known to Nashville Symphony audiences. He has served as principal cellist in the orchestra since 1990 and has performed as soloist on many occasions. During his career, he has performed at Carnegie Hall and Avery Fisher Hall with the Atlanta Symphony and at Carnegie Hall with the Nashville Symphony. He has performed with the Honolulu Philharmonic, the Las Vegas Philharmonic and the Pasadena Symphony. He also toured Japan in 1992. He has been a prominent studio musician in Nashville since 1986. His discography credits are wide-ranging, and include such performers as Jewel, Garth Brooks, Indigo Girls, Olivia Newton-John, LeAnn Rimes and others. His solo recordings include *Holiday Spice* and *Interlude of Passion*, featuring the music of Ennio Morricone. Anthony LaMarchina has served as assistant professor of cello at Vanderbilt University's Blair School of Music. He received his degree from U.C.L.A. and continued his studies with Ronald Leonard and Christine Waleska, and was the last pupil of the great Ennio Bolognini. He currently performs on a magnificent Matteo Goffriller cello, circa 1700.

Nashville Symphony Orchestra

The Nashville Symphony is widely regarded as a rising star on the American orchestral scene, and an engaged arts leader in Nashville and beyond. With more than two hundred performances annually, the symphony offers local audiences a full range of classical, pops, special concerts and children's concerts. A true cultural ambassador for the citizens of Tennessee, the Nashville Symphony also shares its artistry with national and international audiences through critically acclaimed recordings on the Naxos American Classics series. Its recording of Amy Beach's *Piano Concerto* (8.559139) was nominated for a Grammy Award in 2003, and its recording of works by Elliott Carter (8.559151) received two Grammy nominations in 2004, including one for "Best Classical Album". In 2003, the Nashville Symphony was also heard nationwide when its Fourth of July concert was broadcast on the A&E cable network, and again in 2004 and 2005 on the GAC cable network. Other national television appearances include "An Evening with The Nashville Symphony", aired on the PBS network throughout 2001 and 2002, and "Martina McBride's Christmas" in 1998 on the TNN network. In February 2005, National Public Radio featured a 2004 performance of the works of American composers George Gershwin and Morton Gould, on its nationwide programme "SymphonyCast", and the orchestra's highly successful East Coast Tour and Carnegie Hall debut in 2000 won critical acclaim. In 2003, the Nashville Symphony Association broke ground on the 1872-seat, \$120m Schermerhorn Symphony Center, which is designed to be one of the most acoustically advanced concert halls in the world. Set to open in September 2006, the Symphony's new home in downtown Nashville will give the Nashville Symphony a world-class venue equal to its growing reputation and superb music-making.

Kenneth D. Schermerhorn (1929-2005)

An icon of the performing arts in Nashville, whose influence will be felt for generations and for whom the Nashville Symphony's new symphony centre is named, Kenneth Schermerhorn personified the city's artistic accomplishments and aspirations. Music director of the Nashville Symphony for more than twenty years, he brought the orchestra to new levels of artistic achievement and public support. Under Kenneth Schermerhorn's leadership, the orchestra made recordings that broke international sales records and garnered Grammy nominations and critical praise from the world's most prestigious classical music writers and publications. His distinguished career led him to guest engagements with orchestras in Europe, Asia, Australia, and North and South America. In the United States, he conducted the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra and the San Francisco Symphony, among other world-renowned ensembles. He also served as music director of the Milwaukee Symphony, the New Jersey Symphony and the American Ballet Theatre, a company that he conducted virtually all over the world. A highly sought after opera conductor, Kenneth Schermerhorn also conducted the opera companies of San Francisco, San Diego, Edmonton, Baltimore, Pittsburgh, San Antonio, Milwaukee and Nashville; in addition, he conducted the Metropolitan Opera's Centennial in 1983, which was broadcast worldwide on PBS. Following studies with Leonard Bernstein at Tanglewood, where he was awarded the coveted Sergey Koussevitzky Prize, he became Leonard Bernstein's assistant conductor at the New York Philharmonic.

Andrew Mogrelia

Andrew Mogrelia has a varied conducting career on the concert platform, in the recording studio and extensive experience of working with major dance companies since studying at the Royal College of Music in London and Tanglewood. From 1992 to 2002 he was Conductor-in-Residence at Birmingham Conservatoire (the University of Central England), where he conducted the orchestra in public concerts each season. In June 2003 he was appointed Music Director and Principal Conductor of the San Francisco Ballet and conducted them at the Edinburgh International Festival in August 2003. Other engagements in the 2002/03 season also demonstrated variety: Previn's *Honey and Rue*, a programme of minimalist music with Steve Reich and Brett Dean, and performances of *Nutcracker* for Norske Ballet in Oslo, and of *Romeo and Juliet* for Australian Ballet. Andrew Mogrelia has an extensive discography for Naxos and Marco Polo. Recent recordings include the symphonies of Fibich and orchestral music by Josef Suk, after recordings of Vieuxtemps, J. Bayer ballet music, and complete ballets by Tchaikovsky, Delibes, Prokofiev, Saint-Saëns and Adam.

5 Cantilena

(Ruth Valadares Corrêa: 1938)

*Tarde, uma nuvem rósea lenta e transparente,
Sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,
Enfeitando a tarde, qual meiga donzela
Que se apresta e alinda sonhadoramente,
Em anseios d'alma para ficar bela.
Grita ao céu e a terra, toda a Natureza!
Cala a passara da aos seus tristes queixumes,
E reflete o mar toda a sua riqueza...
Suave a luz da lua desperta agora,
A cruel saudade que ri e chora!
Tarde, uma nuvem rósea lenta e transparente,
Sobre o espaço, sonhadora e bela!*

Aria (Cantilena)

Evening, a cloud grows pink, slow and transparent,
Above the space, dreaming and beautiful,
The moon rises, comes softly in the infinite,
Decking out the evening, like a gentle girl
Who makes ready and dreamily beautifies herself
With anxiety of soul to look beautiful.
She cries to the sky and to the earth, to all nature,
The birds are silent at her sad plaints,
And the sea reflects all its wealth . . .
Softly the light of the moon wakes now,
The cruel yearning that laughs and weeps!
Evening, a cloud grows pink, slow and transparent,
Above the space, dreaming and beautiful!

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[6] Dansa

(Manoel Bandeira: 1886-1968)

*Irerê, meu passarinho do Sertão do Cariri,
 Irerê, meu companheiro,
 Cadê viola? Cadê meu bem? Cadê Maria?
 Ai triste sorte a do violeiro cantadô!
 Ah! Sem a viola em que cantava o seu amô,
 Ah! Seu assobio é tua flauta de Irerê:
 Que tua flauta do sertão quando assobia,
 Ah! A gente sofre sem querê!
 Ah! Teu canto chega lá do fundo do sertão,
 Ah! Como uma brisa amolecendo o coração,
 Ah! Ah!
 Irerê, solta o teu canto!
 Canta mais! Canta mais!
 Pra lembrá o Cariri!*

*Canta, cambaxirra! Canta juriti!
 Canta, Irerê! Canta, canta sofrê
 Patativa! Bemevi!
 Maria acorda que é dia
 Cantem todos vocês
 Passarinhos do sertão!
 Bemevi! Eh! Sabiá!
 La! liá! liá! liá! liá! liá!
 Eh! Sabiá da mata cantadô!
 Liá! liá! liá! liá!
 Lá! liá! liá! liá! liá! liá!
 Eh! Sabiá da mata sofrêdô!
 O vosso canto vem do fundo do sertão
 Como uma brisa amolecendo o coração*

*Irerê, meu passarinho so sertão do Cariri ...**Ai!***Dansa**

*Irere, my little bird from the backwoods of Cariri,
 Irere, my companion,
 Where is the guitar? Where is my beloved? Where is Maria?
 Oh, the sad lot of the guitarist singing!
 Ah, without the guitar with which its master was singing,
 Ah, his whistling is your flute, Irere:
 When your flute of the backwoods whistles,
 Ah, people suffer without wanting to!
 Ah, your song comes there from the deep backwoods,
 Ah, like a breeze softening the heart,
 Ah! Ah!
 Irere, set free your song!
 Sing more! Sing more!
 To recall the Cariri!*

*Sing, little wren! Sing, dove!
 Sing, Irere! Sing, Sing, oriole,
 Seedeater! Flycatcher!
 Maria, wake up, it is now day.
 Sing, all singers,
 little birds of the backwoods!
 Flycatcher! Eh, thrush!
 La! Lia!
 Eh, thrush of the woods singing!
 Lia!
 La! lia!
 Oh, thrush of the thicket, suffering!
 Oh, your song comes from the deep backwoods
 Like a breeze softening the heart.*

Translations: Keith Anderson

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KENNETH SCHERMERHORN



It is no exaggeration to say that Heitor Villa-Lobos put Brazilian music on the cultural map. Standing out from his huge output of some 1500 works are the remarkable *Bachianas Brasileiras*, a collective homage to Bach ranging in scale from the instrumental to the full orchestral, and combining colourful Brazilian idioms with those of the Baroque era. The *Bachianas Brasileiras* include Villa-Lobos' best-known work, *No. 5* for soprano and cellos, as well as *The Little Train of the Caipira* (No. 2), a vivid evocation of a steam locomotive moving steadily across Brazil.

Heitor VILLA-LOBOS

(1887-1959)

Bachianas Brasileiras (Complete)

CD 1	73:10
①-③ No. 1 for 'an orchestra of cellos' (1930) ³	19:50
④-⑦ No. 2 for chamber orchestra (1930)	22:16
⑧-⑪ No. 3 for piano and orchestra (1938) ²	31:04
CD 2	40:42
①-④ No. 4 for orchestra (1930/41)	20:37
⑤-⑥ No. 5 for voice and 8 cellos (1938 and 1945) ¹	10:59
⑦-⑧ No. 6 for flute and bassoon (1938)	9:07
CD 3	62:22
①-④ No. 7 for orchestra (1942)	27:26
⑤-⑧ No. 8 for orchestra (1944)	24:48
⑨-⑩ No. 9 for string orchestra (1944)	10:08

Rosana Lamosa, Soprano ¹ • José Feghali, Piano ²

Nashville Symphony Orchestra

Anthony La Marchina, Principal Cello • Erik Gratton, Principal Flute

Cynthia Estill, Principal Bassoon

Kenneth Schermerhorn • Andrew Mogrelia ³

A complete tracklisting can be found on pages 2 and 3 of the booklet

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(CD1 tracks 4-11 and CDs 2 and 3) • Producer and Engineer (CD1 tracks 1-3): Tim Handley

Producer (CD1 tracks 4-11 and CDs 2 and 3): Rich Mays (Assistant Producer: Wilson Occhoa;

Engineer: Rich Mays; Assistant Engineer: Steve Mays; Editor: Rich Mays and José Feghali [CD1 tracks 8-11])

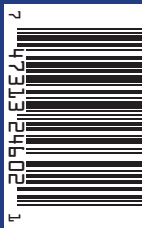
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NAXOS

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Total Time
178:12



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