



NAXOS

THE MUSIC OF
BRAZIL

Camargo

GUARNIERI

Pedro Malazarte

A Serra do Rola-Moça

Quatro Poemas de Macunaíma

Juliana Taino • Carolina Faria

Atalla Ayan • Leonardo Neiva

Coral Paulistano

São Paulo Municipal Symphony Orchestra

Roberto Minczuk



Camargo
GUARNIERI
(1907–1993)

Pedro Malazarte

Ópera cômica in one act (1932, rev. 1943)

Libretto: Mário de Andrade (1893–1945)

First performance: Theatro Municipal, Rio de Janeiro, May 1952

Pedro Malazarte

Baiana

Alamão

Leonardo Neiva, Baritone

Juliana Taino, Mezzo-soprano

Atalla Ayan, Tenor

- | | | |
|----|--|-------------|
| 1 | Abertura ('Overture') | 2:33 |
| 2 | Mulher, não vá ('Woman, don't you go') (<i>Baiana, Chorus</i>) | 3:37 |
| 3 | Entre, seu Malazarte! ('Come in, Mr Malazarte!') (<i>Baiana, Malazarte</i>) | 3:25 |
| 4 | La la la la – É o meu marido! ('It's my husband!') (<i>Alamão, Baiana, Malazarte</i>) | 2:32 |
| 5 | Eu?... eu... Sou Malazarte ('Me? I'm Pedro Malazarte') (<i>Malazarte, Chorus</i>) | 1:38 |
| 6 | Pois então jante com a gente ('Well then, you must dine with us')
(<i>Alamão, Malazarte, Baiana, Chorus</i>) | 5:49 |
| 7 | Companheiro, minha terra é esta mesma ('My friend, this here is my homeland')
(<i>Alamão, Malazarte, Baiana, Chorus</i>) | 2:48 |
| 8 | Morena! Sultana! Que eu fui pra Goiás ('Dark girl, Sultana! I made my way to Goiás')
(<i>Baiana, Chorus, Alamão, Malazarte</i>) | 6:10 |
| 9 | Às ordens, companheiro ('You're welcome, my friend') (<i>Alamão, Malazarte, Baiana, Chorus</i>) | 2:15 |
| 10 | A Serra do Rola-Moça (1941)
(Text: Mário de Andrade) | 9:21 |

Carolina Faria, Mezzo-soprano

- | | | |
|----|---|-------------|
| 11 | Rondó do eco e do descorajado (1949) (version for voice and strings)
(Text: Mário de Andrade) | 4:20 |
|----|---|-------------|

Leonardo Neiva, Baritone

- | | | |
|----|--|-------------|
| 12 | Louvação do amor êtê (1944)
(Text: Mário de Andrade) | 2:19 |
|----|--|-------------|

Carolina Faria, Mezzo-soprano

Renan Dias Mendes, Flute[†] • Mauro Brúcoli, Cello[†]

Quatro Poemas de Macunaíma (1931 [14](#)–[16](#), 1948 [13](#))
(Texts: Mário de Andrade)

10:11

13 No. 1. Rudá, Rudá	3:53
14 No. 2. Antianti é tapejara	1:18
15 No. 3. Mandu sarará	3:46
16 No. 4. Sai Aruê	1:14

Atalla Ayan, Tenor

Coral Paulistano [2](#) [5](#)–[9](#) [12](#)
(Maíra Ferreira, Chorus Master)

São Paulo Municipal Symphony Orchestra [1](#)–[11](#) [13](#)–[16](#) • **Roberto Minczuk**

† Member of the São Paulo Municipal Symphony Orchestra

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.



MINISTRY OF FOREIGN AFFAIRS
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Camargo Guarnieri (1907–1993): Pedro Malazarte • A Serra do Rola-Moça

Rondó do eco e do descorajado • Louvação do amor êtê • Quatro Poemas de Macunaíma

Camargo Guarnieri and Mário de Andrade – collaborative projects

The composer and conductor Mozart Camargo Guarnieri (1907–1993) enjoyed a long and varied career. Brazilian musicians of his generation tended to be largely self-taught, learning their trade through daily practice and by playing in small groups, working in the music business or giving private lessons. By the 1930s, however, when Guarnieri was in his twenties, Brazil's artistic milieu was undergoing a period of sudden expansion and more opportunities to work as a professional musician were emerging. This cultural growth was due firstly to the dialogues between intellectuals and artists encouraged by the modernist movement of the previous decade, and secondly to the new wealth resulting from Brazil's increasingly active economic and political participation in various international forums. Within a period of ten years, Guarnieri was regularly conducting choirs and orchestras in São Paulo, where he had lived since 1921. He was able to travel to France (1938–39) to study with Charles Koechlin, and to the United States (1942–43) to present some of his own works, under the auspices of the so-called 'Good Neighbor Policy' applied by the US government to its dealings with Latin America. Thanks to commissions and success in competitions, he expanded his catalogue of works; meanwhile, his teaching activity was focused on establishing his own school of composition – in other words, guiding all his students in a particular aesthetic direction.

In his memoirs, Guarnieri praised two figures for the roles they played in the composition of his opera *Pedro Malazarte*: Brazilian writer and musicologist Mário de Andrade (1893–1945) and Italian conductor and composer Lamberto Baldi (1895–1979). He credited Andrade with helping him expand his intellectual knowledge through their discussions about aesthetics and the history of music, and Baldi for the training he had given him in both conducting and composition. What he did not mention, however, was that he himself was a voracious reader – of poetry in particular – and that several of his close friends and relatives were writers: his vocal music features texts by his siblings Alice and Rossine, his sister-in-law Waldisa Russo, and his first wife Lavinia's father, Heráclito Viotti, as well as settings of his own poetry.

Guarnieri loved writing for the human voice and over the course of his career composed almost 300 vocal works, with instrumental accompaniment varying from solo piano to full orchestra. While some of the works on this album were later adapted for voice and piano, they are heard here in their original versions – most of the songs are for voice and large orchestra, unusual at a time when the chamber song was the prevailing genre.

Mário de Andrade had a huge influence on cultural life in Brazil in the 20th century. What shines through both his literary and his musicological writings is a militant drive for linguistic renewal based on his explorations of the different cultures of Brazil. As a musicologist, he carried out in-depth research into the country's traditional songs and dances, focusing primarily on the north and northeastern regions, and paving the way for what years later would be Brazil's first ethnomusicological studies. As a poet, he was active from 1918 until his death in February 1945. Some of the texts heard here were written specifically to be set by Guarnieri, others were selected by the composer at a later date in order to celebrate his professional relationship with his friend. The libretto for *Pedro Malazarte* and the words to *Louvação do amor êtê* belong to the former group.

Andrade wrote the *Pedro Malazarte* libretto in the space of just three days in 1928, a few months after first meeting the then 21-year-old Guarnieri. He drew his inspiration from one of the folk tales collected by Lindolfo Gomes and included in an anthology of stories from various different parts of Brazil. The subject matter probably had the approval of the composer, who had grown up in the kind of small-town setting used in the opera. For this collaborative project, Andrade also provided his young colleague with three songs collected from northern Brazil, thinking they could be incorporated into the score. In the event, Guarnieri used them as external elements: rather than harmonising the folk tunes and weaving them into the orchestral fabric of the piece, he kept them as separate numbers that appear as the story unfolds. The collaboration between composer and poet went on for some years, since the opera underwent substantial revisions – all of which were approved by Andrade – before finally taking shape. Initially completed in 1932, conceived for large orchestra and with the role of Alamão written for baritone and that of the protagonist Malazarte for tenor, it was subject to a major revision in 1943: the two male voice parts were reversed and the instrumental forces reduced to those of a conventional orchestra with the addition of harp and a small percussion section. The opera itself is a somewhat unconventional work of its genre – a one-act work of short duration, with no scene divisions and just three solo roles. These characteristics reflect the influence of Brazilian modernism, which, eager to follow its own path and distance itself from Romanticism, was critical of the model of Italian opera established in Brazil by one of the nation's prodigal sons, composer Carlos Gomes (1836–1896). It was not until 1952 that *Pedro Malazarte* finally received its premiere, at Rio de Janeiro's Teatro Municipal.

Composed in 1941, *A Serra do Rola-Moça* takes its text from a longer poem entitled *Noturno de Belo Horizonte*, from Andrade's 1927 collection *Clã do Jabuti*, and is one of Guarnieri's finest dramatic vocal works. The poem is a retelling of a folk tale about how a mountain range in the metropolitan region of Belo Horizonte got its name [*rola-moça* can be translated as 'falling girl']. In his setting, Guarnieri works into a dialogue between voice and orchestra the tragic story of how two young people die on their wedding day as they and their horses plunge into a ravine. Calmer and more declamatory at the start of the couple's journey, the vocal line becomes more fraught and uneasy, along with the orchestral writing, as tragedy looms, fading back into silence after the bride and groom's disappearance from sight.

Rondó do eco e do descorajado (written in 1949 to a poem taken from Andrade's book *Remate de Males* (1930; the original poem is not designated as a 'rondo'), is structurally similar to the previous piece. The singer/narrator presents a monologue, seeking responses to the questions he poses to the wind, or the void, while the orchestra provides the contrast required to highlight his profound reflection, offering almost dance-like melodies in response to the vocal drama.

Louvação do amor êtê, of 1944, for soprano, mixed chorus, flute and cello, was dedicated to husband and wife Carleton Sprague Smith and Elisabeth Cowles Sperry – friends of both Guarnieri and Andrade – and their daughter Damaris Smith. A talented flautist, Sprague Smith was head of the New York Public Library's Music Division, but also held a post in the US Foreign Service, having earlier taught history at Columbia University. He and his wife are mentioned several times in the song, primarily via wordplay with the final syllables of their respective names. While 'ton' echoes the Portuguese word *tom*, meaning 'tone' or 'note' in the context of music, 'eth' in Brazilian pronunciation, echoes 'etê', the final syllable of Tietê, the river that runs through the city of São Paulo, to which the couple had moved that same year. Similarly, the two instruments that provide the accompaniment reflect Carleton (the flute) and Elisabeth (the cello). Guarnieri dedicated two more songs and two works for flute to the couple and their daughter – the *Improviso No. 2* and the *Sonatina* for flute and piano.

Written for baritone and orchestra, the *Quatro Poemas de Macunaíma* were composed in two stages: three of the settings date from 1931, while *Rudá*, *Rudá* was added in 1948. As the title suggests, Guarnieri chose the texts for this song cycle from Andrade's *Macunaíma: o herói sem nenhum caráter*. Published in 1928, this 'rhapsody' – the author's own word – was instantly greeted as one of the most emblematic works of Portuguese-language literature. *Macunaíma* can be described as the story of a legendary 'hero with no character' that draws on the traditional tales of certain northern Brazilian peoples, as collected by German explorer Theodor Koch-Grünberg and published in 1924. Andrade's (re-)creation also draws on various other folk sources from different regions of the country. Hailed as a synthesis of Brazilian modernism, his narrative incorporates quotations from traditional rhymes, sayings and songs, from which Guarnieri selected *Rudá*, *Rudá*, *Antianti é tapejara*, *Mandu sarará* and *Sai Aruê*, which appear in chapters four, seven, eight and fifteen. The composer reversed the chronological order of his four settings, placing the piece written in 1948 at the start of the cycle. Darker and more ominous in tone, this song is addressed to *Rudá* who, according to Andrade, is 'a benevolent deity of indigenous mythology, the protector of procreation'. *Antianti*, the name of a group of seabirds in the gull family, is also the name of a rowing song from the Branco River. Guarnieri created a powerfully rhythmic orchestral setting for this short piece. Like *Rudá*, *Mandu sarará*, based on the refrain of a song that Mário de Andrade had discovered in Couto de Magalães' book *O Selvagem*, is a term of Tupi origins; with its air of suspense, this song is similar in atmosphere to *A Serra do Rola-Moça*. The cycle ends with *Sai Aruê*, it too given a lively rhythmic setting – the poem appears in chapter seven of *Macunaíma*, in which the participants in a Macumba ceremony celebrate the deities named in the text.

Flávia Camargo Toni

Pedro Malazarte – Synopsis

Setting: a rural house in Santa Catarina, southern Brazil, in which live Baiana and her husband Alamão [lit. ‘a woman from Bahia’ and ‘a man from Germany’].

1 Overture

2 Baiana is setting the table – she’s expecting Malazarte for dinner. A group of dancers knock at the door and want to perform a *ciranda* for her, but she sends them off to the neighbours’ house.

3 Malazarte arrives, carrying a door and leading a cat on a length of string, and starts flirting with Baiana. In turn, she assures him that Alamão is away and won’t be home for another week.

4 Just as they begin to eat, however, Alamão’s voice can be heard. Malazarte climbs up into the rafters to hide. When Alamão comes in, he is surprised to see the table ready for dinner. Baiana is quick to say the meal is for him. He sits at the table but suddenly spots the cat and the door. Malazarte falls down from his hiding-place and Alamão demands to know who he is.

5 Malazarte sums up his life story and some of his exploits.

6 Alamão invites him to stay for dinner and he accepts. Malazarte claims he can converse with the cat, which has magical powers and is able to tell him secrets, such as the names of the dishes Baiana has been preparing for her husband’s return (and which she had to hide around the place before Alamão saw them). These are then served up one by one, accompanied by copious quantities of *cachaça* [a spirit made from sugarcane juice].

7 Now drunk, Alamão sings a song then asks his wife to sing one too.

8 So Baiana sings and the *ciranda* is heard again outside. Alamão carries on eating and drinking until he falls asleep. Malazarte is ready to make his escape – Baiana tells him she loves him and wants to run away with him, but he says she should stay with her husband.

9 Alamão wakes up and, on seeing that Malazarte is about to leave, says he wants to buy the magical cat. Malazarte agrees to sell it for the exact amount Alamão has made on his recent trip and throws in the door too, then relents on seeing Baiana’s distress and halves the price before going on his way.

English translation: Susannah Howe

Camargo Guarnieri (1907–1993): Pedro Malazarte • A Serra do Rola-Moça

Rondó do eco e do descorajado • Louvação do amor êtê • Quatro Poemas de Macunaíma

Parcerias de Camargo Guarnieri e Mário de Andrade

M. Camargo Guarnieri, compositor e regente brasileiro, teve longa e variada carreira produtiva. Os músicos da sua geração aprendiam seus ofícios de forma um tanto autodidata, na prática de todo dia, tocando em pequenos grupos, trabalhando no comércio da música ou dando aulas particulares, mas, na maturidade, Camargo Guarnieri encontrou uma situação favorável à sua profissionalização, com a explosão do ambiente artístico no Brasil nos idos de 1930. Isso se deu porque, de um lado, o movimento modernista da década anterior promovera diálogos importantes entre intelectuais e artistas e, de outro, o país enriquecera consideravelmente, participando de forma ativa econômica e politicamente em várias instâncias internacionais. Num período de menos de dez anos, o músico passou a reger orquestras e corais com regularidade em São Paulo, cidade na qual se fixou em 1921, realizou uma viagem de estudos à França (1938 – 1939), onde trabalhou sob orientação de Charles Koechlin, e foi aos Estados Unidos (1942 – 1943) mostrar algumas de suas obras, no contexto do que se denominou “Política da boa vizinhança” do governo norte-americano de aproximação com a América Latina. O ambiente tornou-se propício para a ampliação de seu catálogo, pois recebeu encomendas e venceu concursos, e sua atividade didática foi direcionada para organizar sua própria escola de composição, no sentido de uma orientação estética uniforme aos seus alunos.

Em suas memórias pessoais, Camargo Guarnieri se apegava a duas personalidades que desempenharam papéis relevantes também para a composição da ópera *Pedro Malazarte*: o escritor e musicólogo Mário de Andrade (1893 – 1945) e o regente e compositor italiano Lamberto Baldi (1895 – 1979). Ao primeiro, ele atribuía os méritos por seu preparo intelectual, com quem discutia Estética e História da Música. Ao regente italiano, ele creditava sua formação como compositor e maestro. O que Guarnieri não confessava, no entanto, é que era um leitor assíduo, principalmente de poesia, e que em seu círculo próximo de amigos e familiares havia muitos escritores: seus irmãos, Alice e Rossine, sua cunhada, Waldisa Russio e o sogro, Heráclito Viotti, pai de sua primeira esposa, Lavínia, que também tiveram versos musicados por ele, além de ele próprio ser autor dos versos de algumas de suas canções.

Guarnieri gostava de escrever para a voz humana. Contando todas as obras para voz e todas as formas de acompanhamento instrumental, do piano à orquestra, o total chega a cerca de 300 títulos. Embora algumas das obras do programa deste álbum tenham posteriormente recebido versões com acompanhamento de piano, as obras aqui apresentadas caracterizam-se pela orquestração encorpada, o que as distingue da literatura corrente do gênero canção de câmara.

Mário de Andrade marcou decisivamente a cultura brasileira do século XX, destacando-se, tanto na literatura quanto na musicologia, por um espírito militante pela renovação das linguagens por meio de uma pesquisa voltada para o conhecimento das culturas nacionais. Como musicólogo, realizou estudo aprofundado dos cantos e danças de povos sobretudo das regiões Norte e Nordeste do Brasil, abrindo caminho para o que se constituiria, anos mais tarde, nos primeiros estudos etnomusicológicos do país. Como poeta, produziu versos entre os anos de 1918 e as vésperas de sua morte, em fevereiro de 1945. Neste programa, encontram-se tanto poemas escritos especialmente para serem musicados por Guarnieri, quanto outros escolhidos posteriormente pelo compositor para celebrar a parceria com o amigo. Do primeiro grupo fazem parte o libreto de *Pedro Malazarte* e a *Louvação do amor êtê*. Mário escreveu o libreto de *Pedro Malazarte* em três dias em 1928, poucos meses após conhecer Guarnieri, então com 21 anos de idade. A fonte de inspiração partiu de um dos contos recolhidos por Lindolfo Gomes, em obra que acolheu histórias de várias partes do Brasil, e o tema provavelmente contou com a aprovação do compositor, ele mesmo oriundo de uma cidade do interior. Para o projeto conjunto, Mário de Andrade ofereceu também três cantigas colhidas no norte do Brasil para que o jovem amigo entremeasse em sua partitura. Guarnieri aproveitou-as como um elemento externo: as melodias não são tratadas como peças folclóricas harmonizadas e dispersas em meio ao tecido orquestral, mas permanecem como trechos intermitentes trazidos pelo coro. A parceria compositor/poeta foi longa, pois a ópera sofreu transformações importantes até ganhar corpo, sempre com a aprovação do poeta. Escrita originalmente em 1932 para grande orquestra, com Alamão como barítono e Malazarte, o protagonista, como tenor, passou por importante revisão em 1943, com a inversão das tessituras dos papéis masculinos e a redução do efetivo instrumental para o de uma orquestra clássica, com adição de harpa e percussão leve. A obra talvez não resista às definições clássicas do gênero, pela sua duração e estrutura reduzidas, sem identificação de cenas e atos, e também pelo pequeno número de solistas. Tal caracterização reflete a proximidade com as discussões do Modernismo brasileiro que, cioso de pautar suas escolhas e se afastar das premissas românticas, ainda criticava o modelo formal da ópera italiana consolidado no Brasil por um de seus filhos pródigos, o compositor Carlos Gomes (1836-1896). A ópera só foi estreada vinte anos mais tarde, em 1952, no Theatro Municipal do Rio de Janeiro.

Escrita em 1941, *A Serra do Rola Moça* emprega parte do extenso “Noturno de Belo Horizonte”, do volume *Clã do Jabuti*, de 1927. É um dos principais exemplos de obra vocal dramática na produção guarnieriana. O poema retoma um conto popular sobre a origem do nome de um grupo de montanhas (serra) na região metropolitana de Belo Horizonte, e Guarnieri trabalha no diálogo entre voz e orquestra a trágica história da morte de dois jovens no dia de seu casamento, caindo de seus cavalos e rolando serra abaixo. A linha vocal, mais declamatória e terna no início da trajetória dos jovens noivos, torna-se mais acidentada e tensa juntamente com a orquestra à medida que se aproxima a tragédia, retornando ao silêncio após o desaparecimento do casal.

Rondó do eco e do descorajado, escrita em 1949 sobre poema extraído do livro *Remate de Males* (1930) (sem a denominação “rondó” no poema original), segue estrutura similar à peça anterior, à medida que o cantor/narrador dialoga com a orquestra em monólogo que procura respostas conversando com o vento, com o vazio. O contraste, essencial para destacar a reflexão profunda, se dá por meio da orquestra, que apresenta melodias quase dançantes frente ao drama enunciado pelo cantor.

Louvação do amor êtê, de 1944, foi escrita para soprano, coro misto, flauta e violoncelo e dedicada a amigos comuns de Guarnieri e Mário de Andrade, o casal Carleton Sprague Smith e Elisabeth Cowles Sperry e a filha deles, Damaris Smith. Além de flautista, Sprague Smith foi um dos diretores da Divisão de Música da Biblioteca Pública de Nova York, mas nutriu carreira diplomática e foi professor de história da música na Universidade de Columbia. O texto da poesia os menciona várias vezes, jogando basicamente com duas sílabas, uma referente ao nome do flautista, Carleton (ton-tom), e o outro, ao nome de Elisabeth (eth-êtê). Se “ton” alude a “tom”, do vocabulário musical, “eth”, na pronúncia brasileira, alude a “etê”, a sílaba final de Tietê, o rio que corta a cidade de São Paulo, cidade para a qual o casal se mudara naquele mesmo ano. Da mesma maneira, os instrumentos que se destacam no acompanhamento provavelmente aludem a Carleton – a flauta – e a Elisabeth – o violoncelo. Guarnieri dedicou ainda ao casal e à sua filha duas canções e duas obras para flauta, o Improviso n.2 e a Sonatina para flauta e piano.

Os *Quatro poemas de Macunaíma*, para barítono e orquestra, foram escritos por Camargo Guarnieri em duas etapas: aos três poemas compostos em 1931, somou-se *Rudá, Rudá* em 1948. Como diz o título, os textos das canções foram extraídos de *Macunaíma: o herói sem nenhum caráter*. Publicada em 1928, a “rapsódia”, na denominação do autor, foi imediatamente acolhida como uma das obras mais emblemáticas da literatura em língua portuguesa. *Macunaíma* pode ser descrita como a fábula de um herói lendário de certos grupos originários do norte do Brasil, recolhida pelo viajante alemão Theodor Koch-Grunberg e publicada em 1924, que, na (re)criação de Mário de Andrade, nutriu-se de grande variedade de fontes populares oriundas de muitas regiões do país. Recebida como síntese do Modernismo brasileiro, a narrativa acolhe citações de parlendas, ditados e cantigas, dentre os quais o compositor acolheu *Rudá, Rudá, Antianti é tapejara, Mandu Sarará e Sai, Aruê*, que aparecem nos capítulos de números 4, 7, 8 e 15. O compositor inverteu a ordem cronológica da composição, iniciando o ciclo com aquela obra escrita em 1948, a de sentido mais ameaçador e lúgubre, dedicada a Rudá, que, segundo o poeta, é uma “divindade boa da mitologia indígena, protetora da procriação”. Antianti, que nomeia um grupo de pássaros da família da gaivota, é também o nome de uma cantiga de remar, do rio Branco, cantiga breve para a qual Guarnieri escolheu uma orquestra fortemente ritmada. Mandu-sarará, escrita sobre o estribilho de uma canção que Mário de Andrade encontrou no romance de Couto Magalhães, *O Selvagem*, é de origem tupi, como Rudá, e traz a ambiência da já mencionada *A Serra do Rola-Moça*, devido a um certo clima de suspense. O ciclo é encerrado com *Sai, Aruê*, também fortemente ritmada, uma vez que o poema alude ao momento no capítulo “Macumba” em que se dança em celebração às várias entidades nomeadas pelo escritor.

Flávia Camargo Toni

Pedro Malazarte – Sinopse

Lugar da ação: casa de colono, Santa Catarina, sul do Brasil, onde moram Baiana e seu marido, Alamão.

1 Abertura

2 Baiana arruma a mesa para receber Malazarte para jantar. Ouve-se uma ciranda do lado de fora, que Baiana manda dançar no vizinho.

3 Malazarte chega, trazendo um gato e uma folha de porta, e se declara para Baiana, que assegura que Alamão viajou e só volta para a semana.

4 Mal começam a jantar, ouve-se a voz de Alamão. Malazarte se esconde na armação do telhado. Alamão entra e se espanta com a mesa posta. Baiana afirma que o jantar é para ele. Alamão senta-se à mesa, mas vê o gato e a folha de porta. Malazarte cai do telhado e Alamão pergunta quem ele é.

5 Malazarte se apresenta, contando sua história e façanhas.

6 Alamão convida Malazarte para jantar, que aceita. Malazarte diz que conversa com o gato, que é feiticeiro e lhe revela segredos, como os pratos que Baiana preparara para receber o marido. Os pratos são servidos um a um, acompanhados de muita cachaça.

7 Alamão, já bêbado, canta uma toada e pede à mulher que cante uma moda.

8 Enquanto Baiana canta e a ciranda segue do lado de fora, Alamão continua comendo e bebendo até que adormece. Malazarte se prepara para escapar. Baiana quer fugir com Malazarte e se declara para ele, que lhe diz para ficar com o marido.

9 Alamão acorda e, vendo Malazarte se preparando para sair, diz que quer comprar o gato feiticeiro. Malazarte lhe vende o gato pelo dinheiro que o Alamão fizera na viagem e ainda lhe entrega a folha de porta, e vai embora deixando a Baiana inconsolável.

10 A Serra do Rola-Moça

A Serra do Rola-Moça
Não tinha esse nome não...

Eles eram do outro lado,
Vieram na vila casar.
E atravessaram a serra,
O noivo com a noiva dele
Cada qual no seu cavalo.

Antes que chegasse a noite
Se lembraram de voltar.
Disseram adeus pra todos
E se puserem de novo
Pelos atalhos da serra
Cada qual no seu cavalo.

Os dois estavam felizes,
Na altura tudo era paz.
Pelos caminhos estreitos
Ele na frente, ela atrás.
E riam. Como eles riam!
Riam até sem razão.

A Serra do Rola-Moça
Não tinha esse nome não.

As tribos rubras da tarde
Rapidamente fugiam
E apressadas se escondiam
Lá embaixo nos socavões,
Temendo a noite que vinha.

Porém os dois continuavam
Cada qual no seu cavalo,
E riam. Como eles riam!
E os risos também casavam
Com as risadas dos cascalhos,
Que pulando levianinhos
Da vereda se soltavam,
Buscando o despenhadeiro.

Ali, Fortuna inviolável!
O casco pisara em falso.
Dão noiva e cavalo um salto
Precipitados no abismo.

10 The Rola-Moça Mountains

The Rola-Moça mountains
have not always borne that name...*

*Travelling to town from the other side,
the two of them came to get married.
And they crossed the mountains,
the groom and his bride,
he on his horse, she on hers.*

*Before night had begun to fall,
they made ready to return.
They said goodbye to everyone
and set out once again
along the mountain trails,
he on his horse, she on hers.*

*The two of them were happy,
all was quiet in the high peaks.
Riding along the narrow paths,
him in front, her behind.
And they laughed. How they laughed!
They laughed beyond reason itself.*

*The Rola-Moça mountains
have not always borne that name.*

*The ruby-red tribes of sunset
were scurrying along
and making haste to hide
in the caverns down below,
afraid of the approaching night.*

*Yet the two of them rode onwards,
he on his horse, she on hers,
and they laughed. How they laughed!
And their laughter too was wed –
to the laughter of the flighty pebbles
that skipped and jumped
their way free of the path,
in search of the rocky crag.*

*But then, inviolable Fortune!...
the horse stumbled.
The bride and her steed
were thrown into the ravine.*

Nem o baque se escutou.
Faz um silêncio de morte,
Na altura tudo era paz...
Chicoteando o seu cavalo,
No vão do despenhadeiro
O noivo se despenhou.

E a Serra do Rola-Moça
Rola-Moça se chamou.

11 Rondó do eco e do descorajado

Neste lugar solitário
Onde nem canta o sem-fim,
Choro. E um eco me responde
Ao choro que choro em vão.
Eco, responda bem certo,
Meus amigos me amarão?...
E o eco me responde: – Sim.

Pois então, eco bondoso,
Você que sabe a razão
Porque deixando o tumulto
De Pauliceia, aqui vim:
Eco, responda bem certo,
Maria gosta de mim?...
E o eco me responde: – Não!

Antes morrer!... Eu me sinto
Tão vazio com este amor...
Não aguento mais meu peito!
Morrer! seja como for!
Eco, responda bem certo,
Morrerei hoje, amanhã?...
E o eco me responde: – Nhãam...

12 Louvação do amor êtê

Carleton-ton
Elisabeth-ê-tê
Louvamos num mesmo tom,
Seus amigos do Tietê:
Carleton-ton-ton-ton
Elisabeth-ê-tê!

*Their landing made no sound.
A deathly silence reigns,
all was quiet in the high peaks...
Then, spurring on his horse,
the groom too rode over
the rocky crag into the ravine.*

*And the Rola-Moça mountains
acquired the name Rola-Moça.*

** 'Rola-Moça' translates as 'falling girl'*

11 Rondo of the Echo and the Lovelorn Man

*In this lonely place where
not even the striped cuckoo sings,
I lament. And an echo answers
my futile lamenting lament.
Echo, tell me the truth,
will my friends love me?...
And the echo answers: Yes.*

*Well then, kind-hearted echo,
you who know the reason why
I left behind the tumult
of the city and came here:
Echo, tell me the truth,
does Maria love me?...
And the echo answers: – No!*

*I'd rather die!... This love
fills me with emptiness...
My heart is too much to bear!
I must die! Be that as it may!
Echo, tell me the truth,
shall I die today, tomorrow?...
And the echo answers: – Hmm...*

12 In Praise of Love

*Carleton-ton
Elisabeth-ê-tê
We, your friends of the Tietê,
praise you in one voice:
Carleton-ton-ton-ton
Elisabeth-ê-tê!*

Carleton-flauta,
Elisabeth-ave,
Formaram uma só clave
Escrita numa só pauta,
Cantando quanto há de bom
Num perfeito amor êtê
Carleton-ton-ton-ton
Elisabeth-ê-tê!

Na flauta e no violoncelo
Um moto perpétuo soou,
De staccato e ponticello,
Que Damaris se chamou.
E está feito o rigaudon
Na voz do cateretê.
Carleton-ton-ton-ton
Elisabeth-ê-tê!

Carleton-ton
Elisabeth-ê-tê
Louvamos num mesmo tom,
Seus amigos do Tietê:
Carleton-ton-ton-ton
Elisabeth-ê-tê!

Quatro Poemas de Macunaíma

13 No. 1. Rudá, Rudá

Rudá, Rudá!...
Tu que secas as chuvas
Faz com que os ventos do oceano
Desembestem por minha terra
Pra que as nuvens vão-se embora
E a minha malvada brilhe
Limpinha e firme no céu!...
Faz com que amansem
Todas as águas dos rios
Pra que eu me banhando neles
Possa brilhar com a malvada
Refletindo no espelho das águas!...

14 No. 2. Antianti é tapejara

Antianti é tapejara,
— Pirá-uauau,
Ariramba é cozinheira,
— Pirá-uauau,

*Carleton-the-flute,
Elisabeth-the-bird,
they've formed a single clef
written on a single stave,
singing all there is that's good
in a perfect love.
Carleton-ton-ton-ton
Elisabeth-ê-tê!*

*On the flute and cello
was heard a moto perpetuo
of staccato and ponticello
whose name was Damaris.
And the rigaudon is danced
in the style of the cateretê.
Carleton-ton-ton-ton
Elisabeth-ê-tê!*

*Carleton-ton
Elisabeth-ê-tê
We, your friends of the Tietê,
praise you in one voice:
Carleton-ton-ton-ton
Elisabeth-ê-tê!*

Four Poems from Macunaíma

13 No. 1. Rudá, Rudá

*Rudá, Rudá!...
You who stop the rain falling,
grant that the ocean winds
may race across my land
to sweep away the clouds
and let my she-devil shine
bright and strong in the sky!...
Grant too that all the rivers
flow peacefully in their beds
so that when I bathe in them
I can shine with the she-devil
reflected in their watery mirror!*

14 No. 2. Gull is a Boatman

*Gull is a skilled boatman,
— Pirá-uauau,
Kingfisher is a cook,
— Pirá-uauau,*

Taperá, onde a tapera
Da beira do Uraricoera?
— Pirá-uauau...

Taperá tapejara
— Caboré,
Arapaçu paçoca,
— Caboré,
Manos, vamos-se embora
Pra beira do Uraricoera!
— Caboré!

15 No. 3. Mandu sarará
Quando eu morrer não me chores,
Deixo a vida sem sodade;
— Mandu sarará,
Tive por pai o desterro,
Por mãe a infelicidade,
— Mandu sarará...

Papai chegou e me disse:
— Não hás de ter um amor!
— Mandu sarará,
Mamãe veio e me botou
Um colar feito [cheio] de dor,
— Mandu sarará...

16 No. 4. Sai Aruê
Bamba querê
Sai Aruê
Mongi gongô
Sai Orobô
Êh!...

Ô mungunzá
Bom acaçá
Vancê nhamanja
De pai Guenguê,
Êh!...

*Brown-chested martin, where's your rickety
home on the banks of the Uraricoera?
— Pirá-uauau...*

*Brown-chested martin, skilled boatman,
— Pygmy owl,
Woodcreeper, confusion,
— Pygmy owl,
Brothers, let's be off
to the banks of the Uraricoera!
— Pygmy owl!*

15 No. 3. Mandu sarará
*When I die, don't shed a tear,
I've no regrets on leaving life;
— Mandu sarará,
My father was exile,
my mother unhappiness,
— Mandu sarará...*

*Papa came and said to me:
— Love's not for the likes of you!
— Mandu sarará,
Mama came and over my head
slipped a necklace made of sorrow,
— Mandu sarará...*

16 No. 4. Appear to us, Aruê
*Bamba querê
Appear to us, Aruê
Mongi gongô
Appear to us, Orobô
Hey!...*

*Ô mungunzá
Good acaçá
Come to us, Nhamanja
from Father Guenguê,
Hey!...*

Mário de Andrade (1893–1945)

English translations: Susannah Howe

Leonardo Neiva

Photo: Soloman Howard



Known for his vocal versatility and intense stage presence, Brazilian baritone Leonardo Neiva is a member of the soloist ensemble at the Wiener Staatsoper. He was previously a member of the Rahvusoper Estonia, where he sang several leading roles, notably Telramund (*Lohengrin*) and Giacomo (*Giovanna d'Arco*). Recent highlights include Scarpia (*Tosca*) at the Teatro Municipal de São Paulo, Giacomo (*Giovanna d'Arco*) at Malmö Opera and the Copenhagen Opera Festival, and Morales and Dancaïre (*Carmen*) with the Detroit Symphony Orchestra. During his 20-year career he has sung in numerous operas, concerts and musicals in major theatres across South America, including appearing as Ford (*Falstaff*) with the Orquestra Sinfônica do Estado de São Paulo (Osesp), Zurga (*Les Pêcheurs de Perles*), Silvio (*I Pagliacci*) and Athanaël (*Thaïs*) at the Teatro Municipal de Santiago, and Bottom (*A Midsummer Night's Dream*) in the premiere performance of the opera in Brazil. His discography includes Villa-Lobos's *Symphony No. 10 'Ameríndia'* with Osesp under the baton of Isaac Karabtchevsky (Naxos 8.573243). Neiva studied at the Escola de Música de Brasília and the Universidade de Brasília.

www.artematriz.art/leonardo-neiva

Juliana Taino

Photo: Stig de Lavor



Mezzo-soprano Juliana Taino holds a degree in music from the Alcântara Machado School of Arts (São Paulo) and a postgraduate degree in performance from Alpha-FACEC. She was a member of the inaugural classes of the Opera Studio of the Theatro Municipal de São Paulo and the Opera Academy of Theatro São Pedro. She is a prizewinner of the Clóvis Salgado Foundation Jovens Solistas Competition, the Concurso Brasileiro de Canto Maria Callas, and the Concurso Internacional de Canto Linus Lerner, and was selected for advanced studies by the Florence Opera Academy. Taino has been performing since 2011. Her repertoire encompasses major symphonic and operatic works such as Beethoven's *Symphony No. 9*, Pergolesi's *Stabat Mater* and Stravinsky's *Les Noces*, as well as leading roles in operas by Verdi, Mozart, Puccini, Strauss, Rossini, Britten and Gershwin. She has performed at prominent venues including the Theatro Municipal de São Paulo, Theatro São Pedro, Palácio das Artes (Belo Horizonte), Teatro Amazonas and Teatro Colón (Buenos Aires).

Atalla Ayan



Brazilian tenor Atalla Ayan is acclaimed as one of the leading voices of his generation, with a distinguished international career that includes performances at the Royal Opera House, Covent Garden, Opéra national de Paris, The Metropolitan Opera, Teatro alla Scala, Bayerische Staatsoper and San Francisco Opera, among others. A graduate of the Conservatório Carlos Gomes in his native Belém, he made his debut at 21 as Rinuccio (*Gianni Schicchi*) and his European debut soon after as Rodolfo (*La Bohème*) in Athens. His Metropolitan Opera appearances, which include roles in *La traviata*, *Cyrano de Bergerac* and *Gianni Schicchi*, have been highly praised.

Carolina Faria



Brazilian mezzo-soprano Carolina Faria began her professional artistic career in the choir of the Theatro Municipal of Rio de Janeiro, where she made her debut as a soloist in Bellini's opera *I Capuleti e i Montecchi*. She has appeared with major orchestras and chamber ensembles in prestigious venues across Brazil, performing a vast and diverse repertoire. As a communicator, she edited the Projeto Boa Chance from 2016 to 2018, was part of the Podsim podcast, and narrated the series *Ópera! o podcast da música lírica*, edited by *Revista Concerto* magazine in partnership with the Palácio das Artes, Belo Horizonte. Faria has a Bachelor's degree in singing from the Escola de Música da UFRJ and a postgraduate degree from the Pontifícia Universidade Católica do Rio Grande do Sul (PUC-RS). The creator and coordinator of the Lírica Solidária programme, she has taught at the Festival de Ópera (educational stage) at the Theatro da Paz in Belém since 2022. She continues her singing studies under the guidance of tenor Eduardo Álvares.

Coral Paulistano

Maíra Ferreira, Chorus Master

Photo: Stig de Lavor



Formed in 1936 by Mário de Andrade, the Coral Paulistano was founded with the purpose of bringing Brazilian music to the Theatro Municipal de São Paulo. A landmark institution within São Paulo's musical history, the group was one of the many initiatives that emerged from the Modern Art Week of 1922. Over the decades, the choir has been led by some of the most distinguished musicians in Brazil, such as Camargo Guarnieri, Fructuoso Vianna, Miguel Arqueróns, Tullio Colacioppo, Abel Rocha, Zwinglio Faustini, Antônio Fernandes, Samuel Kerr, Henrique Gregori, Roberto Casemiro, Mara Campos, Tiago Pinheiro, Bruno Greco Facio, Martinho Lutero Galati, and Naomi Munakata. The choir performs Brazilian classical music extensively throughout São Paulo in different venues throughout the city. The group is currently under the musical direction of its principal conductor, Maíra Ferreira.

Roberto Minczuk

Photo: Rafael Salvador



Roberto Minczuk made his debut as a soloist at the Theatro Municipal de São Paulo when he was only ten years old, as a horn player. At 13, he was chosen by Isaac Karabtchevsky to be principal horn of the Orquestra Sinfônica Municipal de São Paulo (OSM) before moving to New York, where he graduated from The Juilliard School. He made his debut as a soloist at Carnegie Hall aged 17, and at 20 became a member of the Gewandhausorchester Leipzig. As a conductor, Minczuk made his international debut leading the New York Philharmonic, where he later became associate conductor. He has since conducted over a hundred international orchestras. He has been artistic director of the Campos do Jordão International Winter Festival, associate artistic director of the Orquestra Sinfônica do Estado de São Paulo (Osesp), artistic director of the Theatro Municipal of Rio de Janeiro, and principal conductor of the Orquestra Sinfônica de Ribeirão Preto, being the first artist to receive the ConcertArte Award from Ribeirão Preto. Minczuk won a Latin GRAMMY Award and was nominated for an American GRAMMY Award for the album *Jobim Sinfônico*. He is currently principal conductor of the OSM, conductor emeritus of the Orquestra Sinfônica Brasileira, of which he was principal conductor from 2005 to 2015, and conductor emeritus of the Calgary Philharmonic Orchestra in Canada.

Orquestra Sinfônica Municipal de São Paulo



Photo: Rafael Salvador

The history of the Orquestra Sinfônica Municipal (OSM) is intertwined with that of orchestral music in São Paulo, with memorable participations in events such as the first Autonomous Lyric Season of São Paulo, where the orchestra appeared alongside soprano Bidu Sayão; the inauguration of the Pacaembu Stadium in 1940; the reopening of the Theatro Municipal in 1955, the premiere of the opera *Pedro Malazarte*, conducted by composer Camargo Guarnieri; and a performance at the 1963 Pan American Games in São Paulo. The orchestra has been led by conductors Arturo de Angelis, Zacharias Autuori, Edoardo Guarnieri, León Kaniefsky, Souza Lima, Eleazar de Carvalho, Armando Belardi and John Neschling. Roberto Minczuk is the current principal conductor, and Priscila Bomfim serves as assistant conductor.

Camargo Guarnieri loved writing for the human voice, composing hundreds of vocal works over the course of his long and distinguished career. The works in this programme all use texts by Mário de Andrade – a hugely influential writer who was Guarnieri’s friend and long-term collaborator. The comic opera *Pedro Malazarte* is representative of an attractively unconventional and colourful Brazilian modernism that sets it apart from Romantic traditions. Alongside other powerful settings, *A Serra do Rola-Moça* is one of Guarnieri’s finest dramatic vocal works, narrating the tragic story of two young people who die on their wedding day as they and their horses plunge into a ravine.



Camargo
GUARNIERI
(1907–1993)

- | | | |
|--------------|--|--------------|
| 1–9 | Pedro Malazarte (1932, rev. 1943)* | 30:47 |
| 10 | A Serra do Rola-Moça (1941)* | 9:21 |
| 11 | Rondó do eco e do descorajado (1949)
(version for voice and strings)** | 4:20 |
| 12 | Louvação do amor êtê (1944)* | 2:19 |
| 13–16 | Quatro Poemas de Macunaíma (1948 13 , 1931 14–16)** | 10:11 |

All sung texts by Mário de Andrade (1893–1945)

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Coral Paulistano **2** **5–9** **12**

São Paulo Municipal Symphony Orchestra **1–11** **13–16**
Roberto Minczuk

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

A detailed track list and artists’ details can be found inside the booklet • The available Portuguese sung texts and English translations are included in the booklet and may also be accessed at www.naxos.com/libretti/660528.htm

The libretto for *Pedro Malazarte* in Portuguese can be found at www.naxos.com/libretti/660528.htm

Recorded: 14–17, 18–19 (live) March 2022 at the Theatro Municipal, São Paulo, Brazil

Producer, engineer and editor: Ulrich Schneider • Booklet notes: Flávia Camargo Toni

Publisher: Editora da OSESP **1–9**; from manuscript **10–16**

Cover: *Apertando o Lombinho* (1895) by Almeida Júnior (1850–1899)

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