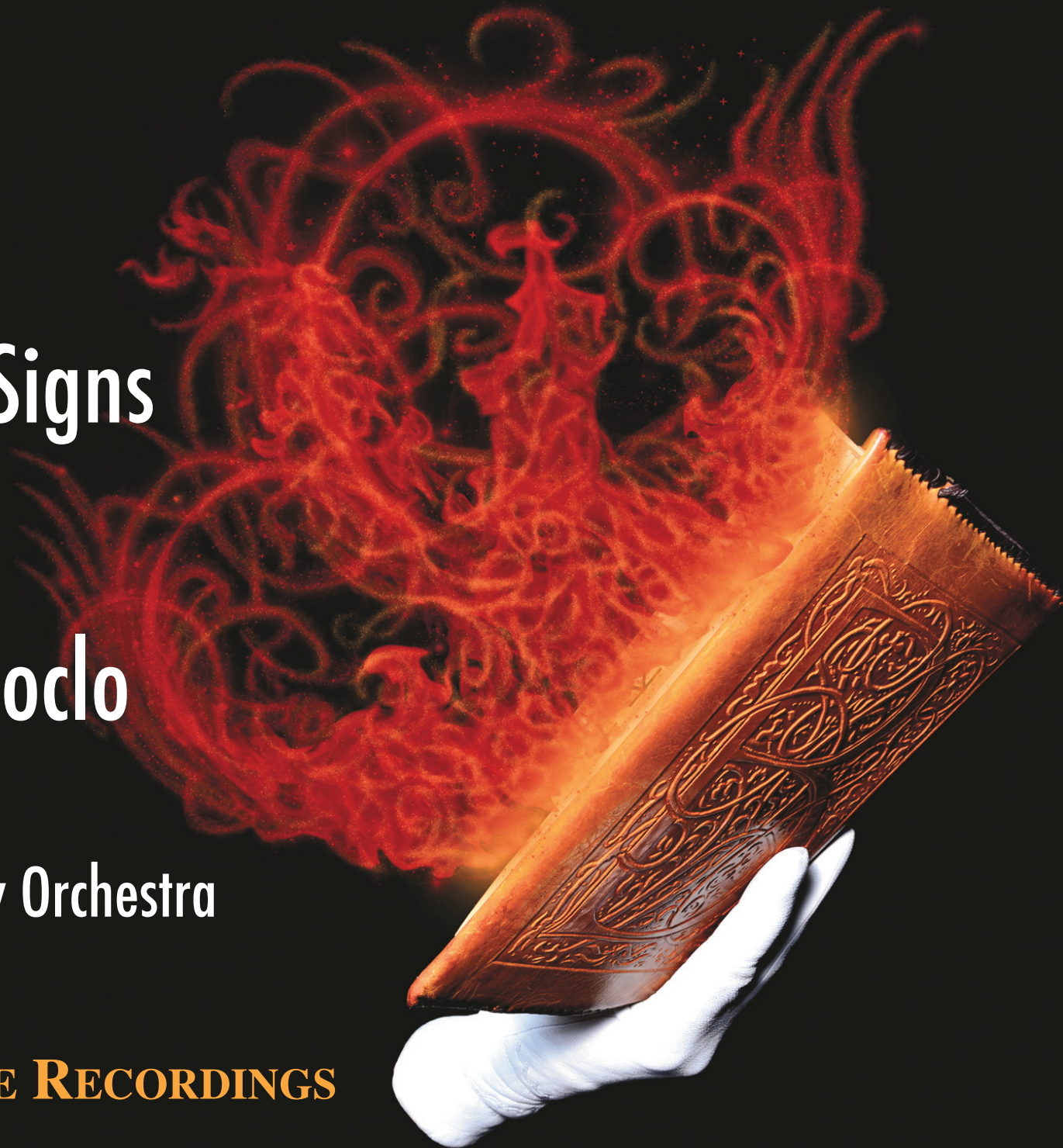




Leo
BROUWER
The Book of Signs
Paulo
BELLINATI
Concerto Caboclo

Brasil Guitar Duo
Delaware Symphony Orchestra
David Amado

WORLD PREMIERE RECORDINGS



Leo Brouwer (b. 1939)
The Book of Signs
Paulo Bellinati (b. 1950)
Concerto Caboclo

During the early part of the 20th century, the guitar duo repertoire suffered from the same problem as that of the solo guitar: a pronounced lack of post-Romantic works written by non-guitar composers. The Presti-Lagoya duo – much like Andrés Segovia who was so vital in establishing the guitar as a serious concert instrument, and whose persuasiveness led to an increase of guitar music written by the foremost composers of his time – was responsible for a renewed interest in the guitar duo during the 1950s and 60s. Ida Presti and Alexandre Lagoya were, of course, not the first pair of guitarists to perform together in the 20th century, but their commitment to developing the guitar duo as a serious ensemble took the form to new heights, both technically and artistically, and inspired composers such as Mario Castelnuovo-Tedesco and Joaquín Rodrigo to write specifically for two guitars.

The repertoire of concertos for two guitars received new life during this period, when duos such as Presti-Lagoya, Pomponio-Zarate, and the young Abreu Brothers performed actively on an international scale and landed contracts with major recording labels. Having cultivated the demand for works performed by two guitars, these duos set the stage for some of the finest works in the repertoire to be composed during this period, beginning with those of Castelnuovo-Tedesco and Rodrigo. The Italo-Uruguayan Guido Santórsola, wrote what is possibly the first dodecaphonic concerto for two guitars in the 20th century. Federico Moreno Torroba's *Puertas de Madrid* and *Tres Nocturnos*, as well as the forgotten concerto for two guitars by Germaine Tailleferre, all have yet to become well known.

The works presented on this recording are a legacy of this era of prosperity for the guitar duo, wherein the ensemble and its repertoire reached a new level of maturity. These concertos are written by two of our best living composers for guitar, and are recorded here for the first time. We can be sure that many more recordings of these two pieces are yet to come, for they are both destined to reside on the list of the great concertos for two guitars.

Coming from a long and rich tradition of guitar composers from Brazil, Paulo Bellinati is a true ambassador for the guitar in his country, and continues the legacy of João Pernambuco, Aníbal Augusto Sardinha aka Garoto, Dilermando Reis, and Baden Powell, to name a few. His work as a composer, guitarist, and researcher has been crucial to the global promotion of the various Brazilian rhythms for guitar. Bellinati has composed dozens of works for solo guitar and guitar ensembles, and among his greatest accomplishments are the revival and the publication of guitar music by Garoto (an important Brazilian guitarist whose pre-bossa nova impact was neglected after his premature death). Paulo Bellinati graduated from the conservatory of São Paulo, where he studied classical guitar with Isaias Sávio. He later continued his musical studies in Switzerland at the Conservatory of Geneva. He then taught at the conservatory of Lausanne and also studied with Abel Carlevaro and Oscar Cáceres.

Bellinati's *Concerto Caboclo* pays tribute to the country music of São Paulo State, which is traditionally played on the *viola caipira*, the Brazilian ten-string folk guitar. *Caboclo* was commissioned by the São Paulo Symphony Orchestra for the Brasil Guitar Duo, and was premiered in 2011. The concerto mixes two signature elements of Bellinati's style: contemporary techniques and luxurious harmonies on the one hand, along with the rhythms and a way of playing particular to the rural areas of São Paulo State on the other. In the context of this piece, the word *caboclo* (meaning a Brazilian person of mixed ancestry, either white and Indian or black and Indian) refers to the humble folk person of São Paulo State, who sings and plays the *música caipira* ('country music'). Although markedly Brazilian in its essence, the *música caipira* has often been underrated in intellectual circles, and overshadowed by genres with greater international appeal such as samba, bossa nova, and choro. Major symphonic composers such as Villa-Lobos, Camargo Guarnieri, and Francisco Mignone explored the *caipira* universe in their works. That should come

as no surprise, given the well-documented nationalistic feelings of these major composers. Unaligned with any musical movement, and yet an authority on most Brazilian rhythms, Bellinati creates here a concerto highlighted by inspired melodic ideas and clever orchestration, which allows for the notably transparent sound of two guitars.

The *Toada* (a song in moderate tempo written over a rhythm similar to *baião*), with its two cadenzas, was originally conceived as the concerto's second movement, but it turned out to be the opening. In both cadenzas, the composer treats the two guitars as a single instrument, and the dialogue between them sounds like an improvisation on the theme and its harmony.

The second movement, *Moda de Viola*, is an *adagio* inspired by the Brazilian songs known as *modas de viola*. These are traditionally performed by a duo called *dupla caipira* ('countryside duo'), with the singers harmonising in parallel thirds or sixths and very often accompanying themselves, one playing the regular guitar and the other the *viola caipira*. This call-and-response structure also appears frequently between the two singer/players in *música caipira*. In this movement, the composer successfully extends this arrangement to the orchestral writing, which is framed entirely by the countryside atmosphere with its serenades and troubadours.

Ponteadão (a fast finger-picking folk style) features a guitar technique that Bellinati favours in many of his other pieces: the alternation between open and stopped strings to create a sort of ostinato. The ostinato is the heart of this movement, and its rhythmic drive serves as the perfect grand finale. The guitar part in this movement presents many left-hand particularities, requiring especially agile fingers to play melodies in octaves, and using a vocabulary of *floreios* ('ornaments') that are very typical in *viola caipira* playing.

The Cuban composer, conductor, guitarist, and educator Leo Brouwer, enjoys the reputation of being one of the 20th century's most important Latin American composers. His compositions range from works for most solo instruments, a variety of chamber music, orchestral works, and music for dozens of movies. But it is on the guitar that Brouwer's influence has proven to be most extraordinary. In his work as a composer, Brouwer has

proven himself to be a true craftsman, combining his absolute control of traditional forms and compositional techniques that range across virtually all periods of music history with the profound musical inheritance of his Afro-Cuban heritage. In so doing, he has created a personal style that is recognisable from the opening notes of any of his compositions. Brouwer is a seasoned writer of guitar concertos, with more than twelve titles under his name. *The Book of Signs* is his tenth, but it is the first for two guitars and orchestra. Written in 2003, this 'double concerto' (as he calls it) was commissioned by guitarists Costas Cotsiolis and John Williams for the Athens Festival. Brouwer's own words describe the work best:

'... Its language uses the sounds for its rest-motion ambivalence. The first-time variations are variations on Beethoven. The second is a paraphrase of an almost banal theme of variations as well. The end's sonority is in the form of a round. This work is one of obvious musical virtuosity, something I usually avoid.'

The concerto's first movement, *The Signs of Memory*, is a set of 18 variations on the theme of Beethoven's *32 Variations in C minor, WoO 80* for piano. The 'memory' of Beethoven's theme (and to a certain extent the variations on that theme) is present throughout the entire movement. In cases where there is an obvious melodic proximity to the original theme, the memory is especially vivid. At other times the memory is more obscure, dissolved into Brouwer's rich harmonic and rhythmic vocabulary.

The simplicity of the second movement, *Variaciones sobre un tema sentimental* ('Variations on a Sentimental Theme'), shows Brouwer's majestic treatment of a song-like theme, very similar to the approach he has previously taken to composing cinematic soundtracks and his rework of seven Beatles songs, titled *From Yesterday to Penny Lane*. Emblematic of his style, the composer quotes rhythmic patterns and melodic fragments from his previous compositions, in a very spontaneous way.

The joyful third movement (with no title) is an *Allegro* in *rondo* form. The dance feel of the entire movement is achieved by the use of the *Cinquillo Africano* (a rhythmic pattern of five notes syncopated) that is so common in the

Caribbean, especially in the *Danzón*, *Contradanza* and other Cuban dances of African origin. Most themes in this movement present the *cinquillo* or a slight variation of it, providing the whole movement a sense of unity. The dance feeling is interrupted by a quotation of the second movement's lyrical theme in the new section. The next *Allegro* begins with a Brouwerian motif used in many of his

guitar pieces, recognisable from the fast section of the third movement of his *Decameron Negro*. As is typical in the *rondo* form, some previously played themes return, but the composer manages to modify these, rather than merely repeat them.

João Luiz Rezende Lopes

Delaware Symphony Orchestra

The Delaware Symphony Orchestra (DSO) is one of the premier regional orchestras in the United States and Delaware's only fully professional orchestra. The DSO has been an integral part of the First State's cultural life since 1906. Recognised for artistic excellence, the orchestra presents classical and contemporary repertoire in full orchestra and chamber music concerts, educational programmes, and special events that attract audiences from throughout the Delaware Valley region. In 2010, the orchestra released a highly acclaimed first recording on the Telarc label, with the Los Angeles Guitar Quartet. www.delawaresymphony.org



Photo: Joe del Tufo, Moonloop Photography

David Amado

Music director and conductor David Amado, leads the Delaware Symphony Orchestra with musical excellence, connecting with audiences through fine musicianship and energetic performances. Dedicated to musical enrichment, Amado continues his tradition of popular pre-concert talks, and has taught and coached young conductors at Philadelphia's Curtis Institute of Music and at the Atlantic Music Festival in Maine. In addition to his Delaware post, in April 2016, David Amado was also named music director of the Atlantic Classical Orchestra in Florida. His national and international conducting appearances with the Chicago Symphony, the National Symphony, The Philadelphia Orchestra, the Los Angeles Philharmonic, the Royal Stockholm Philharmonic, and the Symphony Orchestras of Houston, Saint Louis, Baltimore and Toronto, among others, have brought increasing recognition to the Delaware Symphony Orchestra, and at home in Delaware he received the 2014 Governor's Award for the Arts.



Photo: Jim Graham

Brasil Guitar Duo

The Brasil Guitar Duo is equally at home in classical and world music. The Duo has appeared internationally in major concert series and at festivals in Cuba, Germany, England, South Korea, Colombia, Brazil, Austria, Panama, Poland, Bermuda, Canada and throughout the U.S. They joined cellists Yo-Yo Ma and Carlos Prieto in the October 2014 world premiere of *El arco y la lira*, a work for two cellos and two guitars by Leo Brouwer. On the same programme, the Duo gave the Cuban premiere of Brouwer's *Sonata de Los Viajeros*, which they had presented in its US premiere the previous month and recorded for Naxos (8.573336) which was nominated for a Latin GRAMMY® Award for Best New Composition. The Duo premiered the *Concerto for Two Guitars and Orchestra* by Brazilian composer Paulo Bellinati with the São Paulo Symphony Orchestra in June 2012, under the direction of Giancarlo Guerrero, and gave the work its US premiere in April 2013. The Duo's first album, in 2007, was *Born Partido*, a CAG Records release featuring all Brazilian repertoire, followed up recently with the CAG release, *Ghosting* (2017). Two critically acclaimed albums on the Naxos label, contain the complete works for two guitars by Mario Castelnuovo-Tedesco (8.570778 and 8.570779).

Winners of the 2006 Concert Artists Guild International Competition, Duo members João Luiz and Douglas Lora met in São Paulo as teenage guitar students and have performed together for 20 years. www.brasilguitarduo.org

Guitars: João Luiz: Sérgio Abreu 1997 (Brouwer), Sérgio Abreu 2008 (Bellinati);

Douglas Lora: Sérgio Abreu 2009 (7 strings guitar)

Photo: Gal Oppido



These two concertos show the increasing importance of the guitar duo on the world's concert stages. Leo Brouwer, one of the foremost Latin American composers, has written many admired guitar concertos but *The Book of Signs* is his first for two guitars, a double concerto of great virtuosity, with a majestic, songful theme in its central movement. A crucial figure in the global promotion of Brazilian rhythms for the guitar, Paulo Bellinati deploys luxurious harmonies and brilliantly effective techniques to pay tribute to the country music of São Paulo State in *Concerto Caboclo*.

Leo **Paulo**
BROUWER **BELLINATI**
 (b. 1939) (b. 1950)

BROUWER:

The Book of Signs

for two guitars and string orchestra (2003)

45:00

- | | | |
|---|---|-------|
| 1 | I. The Signs of Memory (Theme and Variations) | 15:40 |
| 2 | II. Variaciones sobre un tema sentimental | 13:49 |
| 3 | III. Allegro | 15:21 |

BELLINATI:

Concerto Caboclo

for two guitars and orchestra (2011)

19:17

- | | | |
|---|-------------------------------------|------|
| 4 | I. Toada (Andante, quasi andantino) | 8:03 |
| 5 | II. Moda di Viola (Adagio) | 5:49 |
| 6 | III. Ponteado (Vivo) | 5:22 |

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Brasil Guitar Duo

João Luiz • Douglas Lora

Delaware Symphony Orchestra • David Amado

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