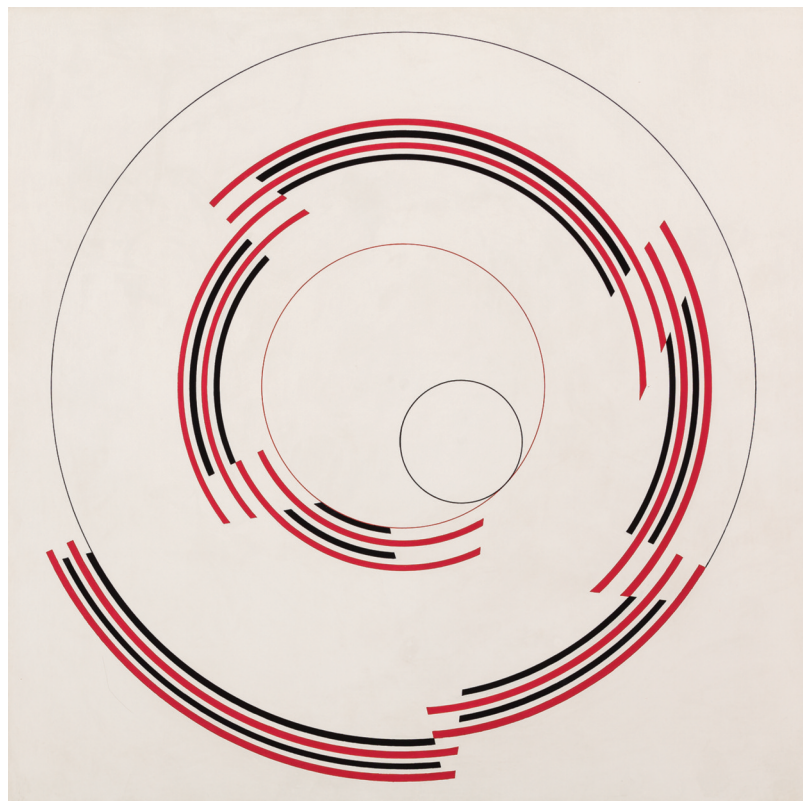


NAXOS
THE MUSIC OF
BRAZIL

Camargo
GUARNIERI
Choros • I
Seresta



Olga Kopylova, Piano • Alexandre Silvério, Bassoon
Claudia Nascimento, Flute • Davi Graton, Violin
São Paulo Symphony Orchestra • Isaac Karabtchevsky

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

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Camargo Guarnieri (1907–1993)

Choros • 1

Brazil and the world, according to Guarnieri

Mozart Camargo Guarnieri was born in 1907 in Tietê (State of São Paulo). His father, an Italian immigrant and music lover, not only named his sons after great composers (Mozart, Verdi, Rossini and Bellini, the latter two both spelt with a final e instead of an i), but had no qualms about moving to the Brazilian capital in 1922 to give his eldest son – who had started composing at just 13 – a better chance of being able to develop his musical talents to the full.

Guarnieri met the poet and musicologist Mário de Andrade in São Paulo in 1928, the same year in which the latter published his *Ensaio sobre a Música Brasileira* ('Essay on Brazilian Music'), a landmark work in the field of Brazilian music. At their first meeting, Guarnieri presented two pieces he had composed under the supervision of Italian conductor Lamberto Baldi; Andrade was impressed, especially with the latent nationalist elements in the two works, and offered to guide the young composer's cultural education. Their encounter led to the birth of the Brazilian Nationalist School: as well as composing in a nationalist aesthetic, Guarnieri also taught composition for many years, training several generations of younger composers.

Among the ideas discussed by Andrade in the *Ensaio* is that of the 'Brazilianization' of the act of composing, thinking about music in accordance with the national reality. At one point, for example, he reflects on the potential use of traditional Brazilian musical forms in a classical setting:

'Imagine a suite, for example:

- 1 – *Ponteio* (a prelude of any speed or metre);
- 2 – *Cateretê* (quick duple metre);
- 3 – *Coco* (slow duple metre), (choral polyphony), a substitute for the *Sarabande*;
- 4 – *Moda* or *Modinha* (triple or quadruple metre), a substitute for the *Air*;

5 – *Cururu* (to use an Amerindian motif), (one could imagine an African dance to use an Afro-Brazilian motif), (of no specific speed);

6 – *Dobrado* (or *Samba*, or *Maxixe*), (quick duple metre or imposing finale).

... And since I am considering large-scale pieces, it is easy to avoid sonata form, toccata form, etc. much misinterpreted today...'¹

Many of Guarnieri's works reflect Andrade's nationalist ideals. He often makes reference to his native musical culture in either overall or movement titles, even if his musical idiom does not do so directly: his *Choros* for solo instrument and orchestra are not straight adaptations of the traditional *choro* genre. Guarnieri himself explained his use of the word: 'Choro is a replacement for concerto'.

In 1950 Guarnieri published his *Carta Aberta aos Músicos e Críticos do Brasil* ('Open letter to the musicians and critics of Brazil'), a defence of the 'true interests of Brazilian music'. The letter condemns the 'current direction of music written by young composers who, influenced by misguided ideas, are affiliating themselves with twelve-tone technique'.² The violent tone of the *Carta* is surprising, given that much of its criticism is directly levelled at Hans-Joachim Koellreutter (1915–2005), a German composer based in Brazil since 1936, with whom Guarnieri had maintained good relations until the mid-40s.

Controversy surrounds the motivation that led Guarnieri to publish the letter, and specialists such as Flávio Silva and Lútero Rodrigues even cast doubt on its authorship, taking the context into consideration – the *Carta* echoes the Soviet-style aesthetic concerns of the Composers' Congress held in Prague in 1948 – given the fact that Guarnieri never showed any interest in politics. It has been suggested that it might actually have been written by his brother Rossini, a poet and militant communist,³ or that it constituted a show of unconditional support for Guarnieri's mentor Mário de Andrade, who had died in 1945.

The *Choro for Violin and Orchestra* (1951) is one of a number of works that can be seen as a kind of musical manifesto of such ideas, reiterating and radicalising concepts that Guarneri very probably saw as Andrade's legacy, which it was his mission to preserve.

It was notable that Guarneri later took it upon himself to refute, or at least play down the importance of the opinions expressed in the *Carta*, which are contradicted in the works he wrote in the 1960s, as critic Caldeira Filho noted in his November 1965 review of the premiere of Guarneri's *Seresta for Piano and Orchestra* for the newspaper *O Estado de S. Paulo*:

'The concert's main point of interest was the world premiere of Camargo Guarneri's *Seresta*, for solo piano, harp, xylophone, timpani and strings ... a work that marks a new phase in the composer's writing, characterised by greater freedom with regard to nationalism and harmonic tonality ...'⁴

So Guarneri began using nationalist elements in more flexible fashion, combining them with others borrowed from the so-called 'universalist' trend. The *Choro for Flute and Chamber Orchestra* (1972) flirts with various serialist processes, but treats them freely and puts them to the service of the composer's personal idiom, even employing a harpsichord to obtain a neo-Baroque sonority in the second part of the work.

The same dichotomy is present in the *Choro for Bassoon and Chamber Orchestra* (1991), despite this being one of the last works composed by Guarneri, who died 18 months before its world premiere in July 1994. Even here, in a composition written at a difficult moment in his personal life (his son Daniel was left in a coma for two years after an accident, and then he himself was diagnosed with throat cancer),⁵ Guarneri found the strength to restate his sense of nationalism and celebrate his creative freedom.

We can gain a good understanding of the characteristics of Guarneri's style from the definition he himself gave: '... form is my hallucination. This does not

mean that it overwhelms me – on the contrary, I use it to serve my imagination and power of expression.'⁶

In fact, form is really quite a salient aspect of his music, clearly perceptible to the listener. Generally speaking, he uses a ternary A–B–A-type structure, in which the ideas are clearly set out at the beginning – the exposition of the principal theme and its constituent motifs is followed by a logical development of that theme (Guarneri was one of the 20th-century's great masters of motivic development); next comes a contrasting section, which in turn is followed by the return of the initial material. Guarneri specialised in getting the maximum possible from this straightforward conception, meticulously shaping the harmony, balancing the counterpoint and exploring different lines and instruments to the utmost extent. This is why many consider his music to be more accessible than that of Villa-Lobos, with his taste for the chaotic; what prevails in Guarneri is a desire for organisation, a Classical clarity of form.

Another element central to Guarneri's aesthetic is his love for the musical traditions of Northeastern Brazil. Many of his melodies are reminiscent of those of the *sertão* – the 'outback' regions of that part of the country – alternating the Lydian and Mixolydian modes and borrowing melodic formulas from the *baião* genre, in the style of composers of popular music such as Luiz Gonzaga. Also key to his personal idiom is his use of the '*caipira* thirds' typical of singers and guitarists of the interior regions of the State of São Paulo, a childhood influence that the composer kept alive in numerous works.

This affection for folk-based music results in two characteristic forms of expression in Guarneri's music: the *rude* ('rugged') style, featuring violently juxtaposed rhythmical blocks, and the *calmo* ('calm') style, where more expansive melodies create dense, emotionally charged soundscapes. Within these broad categories he uses a rich palette of nuances to reveal innumerable facets of the human spirit that can be expressed in sound, and their relationship with memory and emotion. Many musical symbols of Brazil are captured in his writing.

Guarneri's catalogue represents a legacy of incalculable worth for Brazilian culture, and OSESP's

current recording plans are an important step in making this repertoire more accessible to a wide audience, both within Brazil and beyond its borders. In being so closely tied to its regional roots, it in fact becomes more universally communicative, capable of connecting with something inherent to all human beings, our home, our place in the world. Guarneri's music, in conclusion, is as precious as the little-known waterway that poet Fernando Pessoa (writing as his heteronym Alberto Caeiro) compares with the River Tagus:

'... few people know the name of the river
in my village
or where it runs to
or where it comes from.
And so, because it belongs to fewer people,
the river in my village is freer and greater.'⁷

Paulo de Tarso Salles

English translation: Susannah Howe

Paulo de Tarso Salles is professor of music theory at São Paulo University (USP), coordinator of the Villa-Lobos Symposium (USP) and editor of the Musical Review (USP). He is the author of *Aberturas e Impasses - o Pós-Moderno na Música e seus Reflexos no Brasil - 1970-1980* (ed. UNESP, 2005), *Villa-Lobos - Processos Compositivos* (ed. UNICAMP, 2009) and *Os Quartetos de Cordas de Villa-Lobos: Forma e Função* (EDUSP, 2018).

¹ ANDRADE, Mário de. *Ensaio sobre a Música Brasileira*. 4th ed. Belo Horizonte: Itatiaia, 2006 [1928]. pp. 53–54

² Guarneri, as quoted in KATER, Carlos. *Música Viva e H. J. Koellreutter: Movimentos em Direção à Modernidade*. São Paulo: Atravez, 2001. p. 119.

³ SILVA, Flávio. 'Camargo Guarneri e Mário de Andrade.' *Latin America Music Review*, vol. 20, no. 2, p. 194, 1999. / RODRIGUES, Lútero. 'As Características da Linguagem Musical de Camargo Guarneri.' *Revista de Música Brasileira*. Rio de Janeiro, vol. 28, no. 1, pp. 107–140, 2015.

⁴ Caldeira Filho, as quoted in SALLES, Paulo de Tarso. *Aberturas e Impasses: a Música no Pós-Modernismo e seus Reflexos no Brasil, 1970–1980*. São Paulo: Ed. Unesp, 2005. p. 169.

⁵ Cf. CURY, Fábio. *Choro para Fagote e Orquestra de Câmara: Aspectos da Obra de Camargo Guarneri*. São Paulo: Doctoral thesis, ECA/USP, 2011. pp. 38–39.

⁶ Guarneri, as quoted in TACUCHIAN, in SILVA, Flávio (ed.). *Camargo Guarneri: o Tempo e a Música*. São Paulo: Imprensa Oficial, 2001.

⁷ PESSOA, Fernando. 'O Guardador de Rebanhos' ('The Keeper of Sheep'), *Fernando Pessoa, Obra Poética*. Rio de Janeiro, Aguilar, 1986. p. 217.

Camargo Guarnieri (1907–1993)

Choros • 1

O Brasil e o mundo, segundo Guarnieri

Mozart Camargo Guarnieri nasceu em 1907 em Tietê (SP). O pai, imigrante italiano e entusiasta da música, não só batizou os filhos homens em homenagem a grandes compositores (Mozart, Verdi, Rossini e Bellini – assim mesmo, com e), como não hesitou em mudar para a capital em 1922, buscando melhor orientação para o talento do filho mais velho, que aos treze anos já ensaiava suas primeiras composições.

Em São Paulo, Guarnieri conheceu Mário de Andrade em 1928, ano em que o poeta publicou o *Ensaio sobre a Música Brasileira*, obra que se tornou referência estética no cenário musical de nosso país. No primeiro contato, Guarnieri apresentou duas peças compostas sob orientação do regente italiano Lamberto Baldi; Mário de Andrade ficou impressionado, sobretudo com os elementos nacionais latentes naquelas obras, e ofereceu-se para orientar o jovem compositor em sua formação estética e cultural. A chamada Escola Nacionalista Brasileira surge em decorrência desse encontro. Além de compor com essa orientação estética, Guarnieri também exerceu sistematicamente o ensino da composição, formando algumas gerações de compositores.

Dentre as ideias propostas por Mário de Andrade está a questão do abasileiramento do ato de compor e de pensar a música de acordo com a realidade nacional. Uma de suas reflexões é justamente sobre o aproveitamento de formas musicais brasileiras na música de concerto:

Imagine-se por exemplo uma Suíte:

1 – Ponteio (prelúdio em qualquer métrica ou movimento);

2 – Cateretê (binário rápido);

3 – Coco (binário lento), (polifonia coral), substitutivo de Sarabanda;

4 – Moda ou Modinha (em ternário ou quaternário), substitutivo da Ária antiga;

5 – Cururu (pra utilização de motivo ameríndio), (pode-se imaginar uma dança africana pra empregar motivo afro-brasileiro), (sem movimento predeterminado);
6 – Dobrado (ou Samba, ou Maxixe), (binário rápido ou imponente final).
[...]

E já que estou imaginando em peças grandes, é fácil evitar as formas de Sonata, Tocata etc. muito desvirtuadas hoje em dia [...].¹

Tal idealização nacionalizada foi incorporada em muitas obras de Guarnieri. O título das obras e dos movimentos muitas vezes expressa sua intenção de fazer referência à cultura musical brasileira, mesmo que a linguagem musical não o faça diretamente: seus *Choros* para instrumento solista e orquestra não são adaptações diretas do gênero popular. Guarnieri justifica o título dizendo que: “Choro está substituindo concerto”.

Em 1950 Camargo Guarnieri publicou uma *Carta Aberta aos Músicos e Críticos do Brasil*, defendendo os “verdadeiros interesses da música brasileira”. Nessa defesa, a carta ataca veementemente a “orientação atual da música dos jovens compositores que, influenciados por ideias errôneas, se filiam ao dodecafonismo”.² A violência dessa *Carta* surpreende, já que boa parte de sua crítica se volta diretamente contra Hans-Joachim Koellreutter (1915-2005), músico alemão radicado no Brasil desde 1936, com quem Guarnieri manteve boas relações até meados dos anos 1940.

Há controvérsias quanto à motivação que teria levado Guarnieri a publicar a *Carta*, e especialistas como Flávio Silva e Lútero Rodrigues colocam em dúvida até mesmo a sua autoria, levando em consideração o contexto – o teor da *Carta* reproduz elementos da orientação estética do Partido Comunista soviético reunido em Praga em 1948 –, já que Guarnieri jamais manifestou interesse por política. Ela teria sido elaborada por seu irmão Rossini, poeta e comunista militante.³ Suspeita-se que a *Carta* seria uma

manifestação de apoio incondicional ao mentor Mário de Andrade, falecido em 1945.

Obras como o *Choro para Violino e Orquestra* (1951) trazem essa questão adicional além do dado puramente musical, como se fosse uma espécie de manifesto sonoro daquelas ideias, reiterando e radicalizando conceitos que Guarnieri muito provavelmente considerava como o legado andradiano, o qual seria sua missão preservar.

É notável como o próprio Guarnieri se encarrega de desmentir, ou ao menos reduzir, a importância do teor da *Carta*; as obras da década de 1960 são exemplarmente contraditórias, como o crítico Caldeira Filho observa em crítica para o jornal *O Estado de S. Paulo* em novembro de 1965, quando fez estreitar sua *Seresta para Piano e Orquestra*:

O grande interesse do concerto residia na estreia mundial da *Seresta* de Camargo Guarnieri, para piano solista, harpa, xilofone, timpanos e cordas [...], marcadora de nova fase do compositor, caracterizada pela libertação quanto ao nacionalismo e ao tonalismo harmônico [...].⁴

Desse modo, Guarnieri passou a flexibilizar a expressão de elementos nacionais, mesclando-os livremente com outras informações tomadas de empréstimo da chamada corrente “universalista”. O *Choro para Flauta e Orquestra de Câmara* (1972) flerta livremente com alguns procedimentos caros ao dodecafonismo, porém tratados com liberdade e a serviço da linguagem pessoal do compositor, que emprega até mesmo um cravo para obter uma sonoridade neobarroca na segunda parte da obra.

Essa dicotomia ainda está presente no *Choro para Fagote e Orquestra de Câmara* (1991), apesar de ser uma das últimas obras de Guarnieri, que morreu cerca de um ano e meio antes de sua estreia, em julho de 1994. Mesmo nessa obra, escrita em um momento difícil de sua vida pessoal (seu filho Daniel sofreu um acidente e ficou em coma por dois anos, e em seguida o compositor foi diagnosticado com um câncer na garganta),⁵ Guarnieri reuniu forças para fazer sua afirmação nacionalista e celebrar sua liberdade criativa.

As características do estilo guarnieriano podem ser compreendidas a partir de sua autodefinição: “[...] a forma é minha alucinação. Isto não quer dizer que ela me prende, ao contrário, uso-a a serviço de minha imaginação e expressão”.⁶

De fato, o aspecto formal é algo bastante saliente na sua música, perceptível pela escuta. Em linhas gerais, a organização se mantém em torno do desenho ternário do tipo A–B–A, onde as ideias são claramente expostas no início, com o tema principal e seus motivos formadores, seguidos de seu próprio desenvolvimento lógico (Guarnieri é um dos grandes mestres do tratamento motivico na música do século XX); vem então uma seção de contraste, e em seguida o retorno ao material inicial. Guarnieri se especializou em extrair o máximo dessa concepção trivial, cinzelando cuidadosamente a harmonia, balanceando o contraponto e trabalhando com máximo interesse a exploração de vozes e instrumentos. Nesse sentido, muitos consideram sua música mais facilmente assimilável que a de Villa-Lobos, com seu gosto pelo caótico; em Guarnieri predomina a vontade de organização, do contorno claro à maneira clássica.

Outro elemento definidor da estética de Guarnieri é seu gosto pela musicalidade nordestina. Indefectivelmente, ouvimos melodias de caráter sertanejo, usando alternadamente os modos lídio e mixolídio e empregando fórmulas melódicas do baião, à maneira de compositores populares como Luiz Gonzaga. Também referência importante em seu estilo pessoal é seu aproveitamento das terças “caipiras”, típicas dos cantores e violeiros do interior paulista, influência de infância que o compositor muitas vezes manifestou e conservou em suas reminiscências artísticas.

O gosto pela música de origem popular estabelece dois modos de expressão típicos de Guarnieri: o estilo “rude”, no qual o compositor cria blocos rítmicos justapostos com violência, e o estilo “calmo”, cujas melodias mais amplas criam paisagens sonoras densas e carregadas de emoção. Dentro dessas categorias, ele é capaz de realizar diversas nuances de caráter, revelando inúmeras facetas do espírito humano exprimíveis por meio dos sons e sua relação com a memória e o afeto. Muitos símbolos sonoros da cultura brasileira encontram

sua cristalização na música de Guarnieri.

O conjunto da obra guarnieriana é um patrimônio de riqueza incalculável para a cultura brasileira. É auspicioso o projeto desenvolvido pela Osesp no sentido de tornar esse repertório cada vez mais acessível a um grande público, dentro e fora do Brasil; essa música que, sendo tão regional, é por isso mesmo tão grandiosamente universal e capaz de comunicar e interligar o que de mais humano trazemos dentro de nós, nossa terra, nosso lugar no mundo. Nesse sentido, a música de Guarnieri atinge o mesmo plano que Fernando Pessoa – na voz do heterônimo Alberto Caeiro – atribui aos rios:

[...] poucos sabem qual é o rio da minha aldeia
E para onde ele vai
E donde ele vem.
E por isso, porque pertence a menos gente,
É mais livre e maior o rio da minha aldeia.⁷

Paulo de Tarso Salles

Paulo de Tarso Salles é professor de teoria musical na USP, coordenador do simposio Villa-Lobos (USP) e editor da Revista Música (USP). Autor de *Aberturas e Impasses - o Pós-Moderno na Música e seus Reflexos no Brasil - 1970-1980* (ed. UNESP, 2005), *Villa-Lobos - Processos Composicionais* (ed. UNICAMP, 2009) e *Os Impasses - o Pós-Moderno na Música e seus Reflexos de Villa-Lobos: Forma e Função* (EDUSP, 2018).

¹ ANDRADE, Mário de. *Ensaio sobre a Música Brasileira*. 4ª ed. Belo Horizonte: Itatiaia, 2006 [1928]. p. 53-54.

² Guarnieri, apud KATER, Carlos. *Música Viva e H. J. Koellreutter: Movimentos em Direção à Modernidade*. São Paulo: Atravez, 2001. p. 119.

³ SILVA, Flávio. Camargo Guarnieri e Mário de Andrade. *Latin America Music Review*, v. 20, n. 2, p. 194, 1999. RODRIGUES, Lutero. As Características da Linguagem Musical de Camargo Guarnieri. *Revista de Música Brasileira*. Rio de Janeiro, v. 28, n. 1, p. 107-140, 2015.

⁴ Caldeira Filho, apud SALLES, Paulo de Tarso. *Aberturas e Impasses: a Música no Pós-Modernismo e seus Reflexos no Brasil, 1970-1980*. São Paulo: Ed. Unesp, 2005. p. 169.

⁵ Cf. CURY, Fábio. *Choro para Fagote e Orquestra de Câmara: Aspectos da Obra de Camargo Guarnieri*. São Paulo: Tese de Doutorado, ECA/USP, 2011. p. 38-39.

⁶ Guarnieri, apud TACUCHIAN, in SILVA, Flávio (org.). *Camargo Guarnieri: o Tempo e a Música*. São Paulo: Imprensa Oficial, 2001.

⁷ PESSOA, Fernando. O Guardador de Rebanhos. In: *Fernando Pessoa, Obra Poética*. Rio de Janeiro, Aguilar, 1986. p. 217.



Photo: Instituto de Estudos Brasileiros USP Archive – Fundo Camargo Guarnieri

Olga Kopylova

Pianist with the São Paulo Symphony Orchestra (OSESF) since 1999, Olga Kopylova was born in Uzbekistan and studied at the Moscow State Tchaikovsky Conservatory. Her solo album *Estrela da Manhã* (2006) features works by Prokofiev, Rachmaninov, Medtner and Scriabin. As a soloist, she has performed with the OSESF, the Campinas Symphony Orchestra and the Curitiba Chamber Orchestra, among others. She performs chamber music at the OSESF's series of chamber concerts and with her own ensembles, such as the Sexteto São Paulo and Duo Virtuoso. She also teaches at the Osesp Music Academy.

Alexandre Silvério

First Bassoon with the OSESF since 2004, Alexandre Silvério was born in Osasco, Brazil. He began studying the bassoon at the age of 15, and received funding from the Vitae Foundation to study in Berlin with Klaus Thunemann and later at the Karajan Academy of the Berliner Philharmoniker. During that period, he had the opportunity to perform with the Berliner Philharmoniker under conductors such as Simon Rattle, Pierre Boulez and Seiji Ozawa. Alongside performing with the OSESF, Silvério teaches at the Sao Paulo State Music School (EMESP), and is a member of the group Camaleão Bassoons.

www.alexandresilverio.com

Claudia Nascimento

First Flute of the OSESF and a member of the orchestra since 2015, Claudia Nascimento was born in São Paulo. She holds a Bachelor's degree from São Paulo State University (UNESP) and received a grant from the Vitae Foundation (a programme by the former Brazilian Ministry of Culture) to study in Paris with Philippe Pierlot and Michel Moraguès. She has worked with eminent artists such as Lorin Maazel, Kurt Masur and Semyon Bychkov, and performed as a soloist with the Brazilian Symphony Orchestra, Experimental Repertory Orchestra, São Paulo State Youth Orchestra and OSESF. She has been awarded various prizes and was a member of the Brazilian Symphony Orchestra from 2008 to 2014.

www.claudianascimentooflute.com

Davi Graton

Born in São Paulo, violinist Davi Graton is a former member of the Camerata Fukuda, in which he began his career as leader of the orchestra – a position he also held at the Orquestra Sinfônica da Universidade de São Paulo (OSUSP) and the Experimental Repertory Orchestra (OER). He has won various competitions in Brazil, including the OSESP Young Soloists Competition and the IX Prêmio Eldorado de Música. As a soloist, he has performed with the OSESP, OSUSP and OER, among many others. He is currently associate concertmaster of the OSESP, teaches at the Osesp Music Academy and is a member of the Osesp Quartet and Trio São Paulo.

From left to right: Claudia Nascimento, Davi Graton, Olga Kopylova, Alexandre Silvério.

Photo: Ricardo de Vicq



São Paulo Symphony Orchestra (OSESP)



Photo: Mariana Garcia

Founded in 1954 and internationally recognised for its excellence, the Orchestra has been administered by the Osesp Foundation since 2005. Thierry Fischer is currently principal conductor and musical director, having succeeded Marin Alsop, who led the Orchestra from 2012 to 2019 and now serves as honorary conductor. In 2016 the Orchestra performed at the BBC Proms, Lucerne and Edinburgh Music Festivals and in 2019 toured China and Hong Kong. In 2018, its recording of the symphonies of Villa-Lobos, conducted by Isaac Karabtschovsky – one of over 80 albums released by the Orchestra – was awarded prizes by *Revista Concerto* magazine and Prêmio da Música Brasileira.

www.osesp.art.br

OSESP Foundation

Thierry Fischer, Music Director
Arthur Nestrovski, Artistic Director
Marcelo Lopes, Executive Director

Isaac Karabtchevsky



Photo: Bruno Veiga

Artistic director and conductor of the Orquestra Petrobras Sinfônica, Isaac Karabtchevsky is also artistic director of the Baccarelli Institute and the Heliópolis Symphony Orchestra. He was awarded the Prêmio da Música Brasileira four times (2014, 2015, 2016 and 2018) for his recordings of the complete symphonies of Villa-Lobos with the Orquestra Sinfônica do Estado de São Paulo (OESP). He has served as the musical director of the Teatro La Fenice, the Orchestre National des Pays de la Loire and the Tonkünstler Orchestra. He has taught at the Musica Riva Festival in Italy since 2000.

www.karabtchevsky.com.br

Camargo Guarnieri's catalogue of works represents a legacy of incalculable worth for Brazilian culture, as has his influence as a teacher on several generations of younger composers. His association with the poet and musicologist Mário de Andrade led to the birth of the Brazilian Nationalist School and the ideals of using traditional Brazilian music in classical forms. The series of seven *Choros* and the *Seresta for Piano and Orchestra* represent Guarnieri's personal approach to the concerto form, with striking contrasts between potent rhythm and dense, emotionally charged soundscapes and melodies full of Brazilian inspiration. This volume forms part of the first complete recording of the *Choros*.



Camargo
GUARNIERI
(1907–1993)



	Seresta for Piano and Orchestra (1965)	19:27
1	I. Decidido	5:26
2	II. Sorumbático	9:49
3	III. Gingando	4:11
	Choro for Bassoon and Chamber Orchestra (1991)	9:15
4	I. Improvisando – Calmo	6:27
5	II. Allegro	2:48
6	Choro for Flute and Chamber Orchestra (1972)*	11:28
	Calmo – Scherzando (Brincando) – Calmo	
	Choro for Violin and Orchestra (1951)	17:36
7	I. Andante –	8:46
8	II. Calmo –	4:40
9	III. Allegro ritmado	4:10

***WORLD PREMIERE RECORDING**

Olga Kopylova, Piano 1–3 • Alexandre Silvério, Bassoon 4–5

Claudia Nascimento, Flute 6 • Davi Graton, Violin 7–9

São Paulo Symphony Orchestra • Isaac Karabtchevsky

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

Recorded: 13–14 1–3, 14 and 16 4–6, 13 and 15 7–9 March 2019 at Sala São Paulo, Brazil

Producer, engineer and editor: Ulrich Schneider

Recording assistants: Marcio Jesus Torres, Camila Braga Marciano, Fabio Myiahara

Booklet notes: Paulo de Tarso Salles • Publisher: Editora da OSESP (OSESP Music Publishing)

Cover: *Desenvolvimento espacial da espiral* (São Paulo, 1954) by Maurício Nogueira Lima (1930–1999);
photo by Isabella Matheus (Pinacoteca do Estado de São Paulo Archive)

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