

Heitor
VILLA-LOBOS

Guitar Concerto • Harmonica Concerto
Sexteto Místico • Quinteto Instrumental



Manuel Barrueco, Guitar • José Staneck, Harmonica

OSESP Ensemble

São Paulo Symphony Orchestra • Giancarlo Guerrero

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
BRAZIL

Heitor VILLA-LOBOS

(1887–1959)

Concertos and Chamber Works

Concerto for Guitar and Small Orchestra (1951) 17:24

- | | | |
|---|----------------------------|------|
| 1 | I. Allegro preciso | 5:08 |
| 2 | II. Andantino e andante | 7:52 |
| 3 | III. Allegretto non troppo | 4:18 |

4 Sexteto Místico (1917) 7:51

Allegro non troppo – Adagio – Quasi allegro

Concerto for Harmonica (1955) 17:53

- | | | |
|---|---------------------|------|
| 5 | I. Allegro moderato | 6:43 |
| 6 | II. Andante | 5:23 |
| 7 | III. Allegro | 5:34 |

Quinteto Instrumental (1957) 17:27

- | | | |
|----|----------------------------|------|
| 8 | I. Allegro non troppo | 3:43 |
| 9 | II. Lento | 8:29 |
| 10 | III. Allegro poco moderato | 5:03 |

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Heitor Villa-Lobos (1887–1959)

Concertos and Chamber Works

Concerto for Guitar and Small Orchestra

The *Concerto for Guitar and Small Orchestra* was written in 1951 by an experienced, mature composer, a Villa-Lobos who, in social circles, had by now experienced the assertion of Brazilian cultural identity in 1920s Paris and the alliance with the Vargas government in the 1930s. He had become an internationally recognised artist, who for a decade had been reaping the fruits of his creative labours.

The *Concerto* was the last work that Villa-Lobos wrote for the guitar, and was composed at the request of the Spanish guitarist Andrés Segovia (1893–1987). The two first met in Paris in 1924 at the home of the Portuguese writer Olga Moraes Sarmiento, an encounter that became widely recounted in books about Brazilian music. Segovia's version of events is told in a leading publication, *Guitar Review* (No. 22, 1958), and the Brazilian composer's account was pieced together from the notes taken by Herminio Bello de Carvalho during the lecture that Villa-Lobos gave at the National Conservatory of Choral Singing (Rio de Janeiro, 1956).

Putting to one side the anecdotal aspect of this encounter, the importance of the partnership for guitar scholarship must be emphasised. In the late 1920s Villa-Lobos completed the series of *12 Studies*, a work also dedicated to Segovia. This represents a landmark composition, in Brazil and at an international level, both thanks to its innovative approach to the techniques of guitar playing and to its musical content, which involves a rich landscape of melodic-harmonic features, and sonic images.

The composer's different experiments with the guitar, an instrument that he considered his 'repository of ideas', were brought together in this *Concerto*, initially entitled *Fantasia Concertante for Guitar and Orchestra*. The change of title occurred after Villa-Lobos, responding once again to a request from Segovia, added a cadenza between the second and third movements.

A few years passed before Segovia premiered the

Concerto by Villa-Lobos in the US in February 1956 with the Houston Symphony Orchestra, conducted by the composer. The three movements that make up the work were created with the aim of achieving a balanced orchestral score, which would give the guitar freedom of expression despite the instrument's characteristic difficulties in terms of sound projection. Even so, there are still moments when the presence of the orchestra hinders our appreciation of the solo performance.

In the first movement, *Allegro preciso*, two main contrasting themes stand out. The one that opens the work, essentially a rhythmic theme, permeates the construction of the entire first part, performed by the orchestra's component sections. During this section, the guitar part features technical aspects that include arpeggios, percussive phrases and scales. A new theme, subtly enunciated by the orchestra, is then performed by the soloist. This is a beautiful melody, suggestive of a popular ballad, and is introduced at the different points on the scale, in progressions typical of the work of Villa-Lobos. The movement concludes abruptly with a rather unexpected return of the initial rhythmic theme.

The *Andantino e andante* presents a delicate balance in which the guitar, repeating arpeggios, leads a melodic line that emerges from the chords, until the arrival of the *andante*, when the principal voice is articulated on the instrument's bass notes. The orchestra then leads the melody in a dramatically expressive mood, which gives way to the re-introduction of the theme by the soloist. This is followed by the 'cadenza', which reprises and reworks previously featured thematic material. The virtuoso aspects of the solo part take the form of descending scales and percussive phrases resulting from the combination of slurs joining open notes together, until the final point when heavily accented chords predominate.

The last movement, *Allegretto non troppo*, is essentially rhapsodic, and begins with rhythmic material performed by the orchestra, to which the continually arpeggiating guitar responds, going on to reprise the

initial rhythm in blocs of chords. A new theme appears, introduced by the orchestra at a lively pace, which leads on to a section in which the guitar's chords dialogue with the melody played by the bassoon. A new motif, announced by the instrument's low strings, gives way to technically very challenging material for the soloist, until the final reprise of the melodic line that stands out from the percussive chords.

This is a fundamental work within the guitar repertoire, one that is widely known and performed in all four corners of the globe by the world's leading guitarists.

Márcia Taborda

Márcia Taborda teaches guitar at the School of Music of the Federal University of Rio de Janeiro State (UFRJ) and is the author of *Violão e Identidade Nacional {The Guitar and National Identity}: Rio de Janeiro, 1830–1930* (Civização Brasileira, 2011).

Sexteto Místico • Quinteto Instrumental

During the decades of 1900 to 1920 one can identify in many composers, especially those within the French gravitational field, a search for new sonorities in chamber music which could not be achieved by the commonly used string or woodwind combinations. The harp seems to have become a favourite instrument for the composition of delicate, mystical or sensual ambiances. As early as 1905 Ravel wrote for a mixed group with harp, and Caplet inserted it in an unusual ensemble including the saxophone in his *Impressions d'automne*. Villa-Lobos, who had already produced a considerable number of string quartets and piano trios, programmed, for the *Week of Modern Art* in São Paulo in 1922, his *Quatuor Symbolique* for flute, saxophone, celeste and harp with a female choir, a considerably more daring combination than those of his French colleagues.

The *Sexteto Místico* is related to that *Quartet* and had a tortuous course. It is dated 1917 and it seems Villa-Lobos also wanted it performed at the São Paulo *Week*, but it was only published in 1957 and premiered after the

composer's death. There is an early 1920's manuscript of a single page, already bearing the strangely balanced combination of flute, oboe, alto saxophone, guitar, celesta and harp. They form two clearly profiled groups, where the winds have a melodic function and the strings and keyboard generate harmony and a characteristic plucked colour. Nevertheless, the musical material is completely different to the one later published. Musicologist Lisa Peppercorn, in her article *Villa-Lobos 'ben trovato'* credits this discrepancy to the imaginative system of Villa-Lobos dating his works, often taking the date of intellectual conception, before writing a single note, as the actual date of composition; it is acceptable to think the *Sexteto* was conceived in 1917, but, according to Peppercorn, the actual composition date should be replaced to around 1955.

It is written in four sections: the first is a delicate polyphonic fantasy, whose harmonies owe much to the guitar open strings; there is a second, more lively section, whose melody floats over repeated chords; an *Adagio* introduces a new melody, wide and intriguing, first sung by the oboe, later joined by the flute and saxophone over the sombre colours of the string group; and finally a syncopated *Allegro* leads it to an end with an atmosphere similar to the finale of his piano work *Children's Carnival*. The light and placid aspect amply justifies this work's title. On the other hand, the *Quinteto Instrumental*, in structure as well as external aspect, is firmly placed on the typical procedures of late Villa-Lobos. This work was commissioned by the Quintette Instrumental de l'Orchestre de la Radiodiffusion Française, written in 1957 and posthumously premiered in Rio de Janeiro. The rather more conventional combination of flute, strings and harp seems to suggest it was commissioned to take advantage of a combination often used in French music of the 1920s, found in works by Roussel, Jean Cras and in Vincent d'Indy's *Suite*. Villa-Lobos had studied d'Indy's works in his formative years, but these works are very different from each other. While d'Indy's has a pastoral outlook, Villa-Lobos creates a robust structure, where he induces the listener to look out for a sonata form-related method as a reference.

In practice, the composer distributes the first movement material in a number of inter-related motifs, where the interval of a third creates an impression of continuity; extended melodies emerge out of a texture saturated with secondary ideas until one reaches a sharper and more rhythmic theme in the strings in unison. Villa-Lobos, in his later years, created an astonishing variety of slow movements. Here he creates a seductive atmosphere of communion with nature, through the short flute notes, harp ostinatos and long string melodies; a second section culminates in a long melody in parallel chords, complemented by a return to a varied version of the initial material.

The third movement has a tightly knitted structure, with recurring motives and a generally more assertive aspect. It is an example of Villa-Lobos's childlike euphoria and extraordinary fecundity, which often allows simple ideas, like a diatonic scale, to be energised by an uncommon harmonisation.

Fábio Zanon

Concerto for Harmonica

Villa-Lobos's concertos were, in general, written as commissions for famous performers, especially following his great success in the US from 1945 onwards, as the Brazilian musicologist and historian Vasco Mariz has noted. Such is the case of *Concerto No. 1*, for piano, written that year for the Canadian pianist Ellen Ballon, or the *Concerto for Guitar and Orchestra*, composed for Andrés Segovia in 1951. They are therefore works inspired by external influences, unlike his *Choras and Bachianas*, which represent Villa-Lobos's most personal contribution to world music.

His *Concerto for Harmonica* of 1955 was commissioned by the famous North American harmonica player John Sebastian and premiered by him in Jerusalem with the Kol Israel Orchestra (currently the Jerusalem Symphony Orchestra) directed by Georg Singer. Sebastian, to whom the *Concerto* was dedicated, is one of those responsible

for introducing the harmonica into concert halls. He enjoyed a long career as a soloist, which began in Philadelphia in the early 1940s and continued until the 1970s. In 1967 he recorded Villa-Lobos's *Concerto*, together with that of Alexander Tcherepnin, two of the several concertos dedicated to him, which he often performed when touring different countries.

Regarding the harmonica, it is interesting to note that this instrument was developed in the first half of the 19th century and was perfected by clock makers, when business was slow. These included Matthias Hohner, who began producing harmonicas on a large scale in 1857. In around 1920 the invention of the chromatic harmonica created new possibilities for the instrument, which can take the form of a three- or four-octave version.

More frequently used in popular music, particularly in the US, where as far back as around 1870 most of Hohner's products ended up, the harmonica or mouth organ (known in Brazil as a *gaita*) attracted the attention of European and North American classical composers, such as Darius Milhaud, Vaughan Williams, Henry Cowell, Alan Hovhaness, Malcolm Arnold, Norman Dello Joio and many others, inspired by virtuosos like Larry Adler, Tommy Reilly and Sebastian himself.

The first major work for harmonica and orchestra seems to have been the *Concerto* by Michael Spivakovsky, an English composer of Russian origin, which was written in 1951 for the Anglo-Canadian Reilly. In Brazil, in addition to Villa-Lobos, Radamés Gnattali wrote two concertos and one concertino for harmonica and orchestra.

The *Concerto for Harmonica* by Villa-Lobos, in three movements, is characterised by discreet orchestration and explores at great length the instrument's harmonic potential, as well as the effects of octaves, double notes and chords. The *Allegro moderato*, which alternates between 7/4 and 4/4, has two main themes, one at the entrance of the orchestra, the other at that of the soloist, both modal in character, but without folk references. In the central section of the movement, the soloist reprises, in thirds, the theme of the orchestral introduction, and from there explores the instrument's chromatic possibilities,

providing a backdrop for woodwind solos. In the final section, it is the orchestra that begins with the soloist's theme, which makes its entrance in arpeggios, and continues in flourishes above the melody of the violins, until the brief final section.

The *Andante*, also in A minor, features an eloquent theme, in octaves, performed by the strings and woodwind instruments, which is then taken up extensively by the soloist, discreetly accompanied by the strings. The central *più mosso* part, initiated by the orchestra, is followed by the repeating of the initial theme by the soloist.

Heitor Villa-Lobos (1887–1959)

Concertos e Música de Câmara

Concerto para Violão e Pequena Orquestra

O *Concerto para Violão e Pequena Orquestra* foi escrito em 1951 por um compositor experiente, de escrita madura, um Villa-Lobos que, no âmbito social, já havia passado pelos momentos de afirmação de brasilidade na Paris dos anos de 1920 e pela aliança com o governo Vargas nos idos de 1930. Tinha se tornado um artista reconhecido internacionalmente, colhendo, havia uma década, os frutos de sua produção.

Última obra que Villa-Lobos escreveu para o violão, o *Concerto* foi composto por solicitação do violonista espanhol Andrés Segovia (1893-1987). O primeiro encontro entre os artistas, ocorrido em Paris, em 1924, na casa da escritora portuguesa Olga Moraes Sarmiento, tornou-se um episódio amplamente retratado pela biografia da música brasileira. A versão de Segovia pode ser lida numa importante publicação, a *Guitar Review* (nº 22, 1958), e a do compositor brasileiro foi recolhida nas anotações feitas por Herminio Bello de Carvalho durante a palestra que Villa-Lobos proferiu no Conservatório Nacional de Canto Orfeônico (Rio de Janeiro, 1956).

Deixando de lado o aspecto anedótico desse encontro, deve-se ressaltar a importância da parceria para

The final *Allegro*, rhythmic and dynamic, with its sequential theme, typical of Villa-Lobos, introduces a novel cadence, written by the composer, which re-introduces the initial material from the first movement, after which the return of the theme of the *Allegro* brings the *Concerto* to a close in C major.

Roberto Dante Cavalheiro

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English translations: Lisa Shaw

a literatura do violão. Em fins dos anos 1920, Villa-Lobos concluiu a série de *12 Estudos*, obra dedicada a Andrés Segovia. Trata-se de um marco na produção brasileira e internacional, tanto pela abordagem inovadora na técnica de execução do violão quanto pelo conteúdo musical que abarca um rico universo de elaborações melódico-harmônicas, pelo de imagens sonoras.

Essas diferentes experiências do compositor com o violão, instrumento que considerava seu "repositório de ideias", foram amalgamadas neste *Concerto*, inicialmente denominado como *Fantasia Concertante Para Violão e Orquestra*. A mudança do título ocorreu depois que, atendendo mais uma vez à solicitação de Segovia, Villa-Lobos acrescentou uma cadência entre o segundo e o terceiro movimentos.

É sabido que o violonista participava ativamente do processo de finalização de obras que lhe eram dedicadas. O trecho da carta que endereçou ao compositor mexicano Manuel Ponce (1882-1948), sugerindo modificações no *Concierto Del Sur* (1941), deixa isso bem claro: "Pense, querido Manuel, numa cadência menos poética e mais brilhante no último movimento. Para a maioria do público ignaro, a cadência é como o dó de peito do tenor [...] – há quem vá só para isso".

Passaram-se alguns anos até que Segovia estresseasse o *Concerto* de Villa-Lobos nos Estados Unidos, em fevereiro de 1956, com a Orquestra Sinfônica de Houston, regida pelo compositor. Os três movimentos que compõem a obra foram pensados tendo em vista uma escrita orquestral equilibrada, que permitisse liberdade de expressão violonística a despeito dos problemas de projeção sonora característicos do instrumento. Ainda assim, não deixam de existir momentos em que a presença orquestral dificulta a compreensão de execução solista.

No primeiro movimento, “Allegro Preciso”, destacam-se dois temas principais de caráter contrastante. O que abre a obra, essencialmente rítmico, permeia a construção de toda a primeira parte, sendo executado pelos diferentes naipes da orquestra. Durante o percurso, o violão apresenta elaborações técnicas que englobam arpejos, escalas e frases percussivas. Um novo tema, sutilmente enunciado pela orquestra, é então executado pelo solista. Trata-se de uma bela melodia, que insinua uma cantiga popular, apresentada nos diferentes graus de escala, em típicas progressões villa-lobianas. O movimento se conclui bruscamente com a retomada, sem muita preparação, do tema rítmico inicial.

O “Andantino e Andante” apresenta uma fatura delicada em que o violão, reiteradamente arpejado, conduz uma linha melódica que brota dos acordes, até a chegada do *andante*, quando a voz principal passa a ser enunciada pelos baixos do instrumento. A orquestra assume a condução melódica num clima de grande expressividade, que conduz à reapresentação do tema pelo solista. Chega-se assim à “Cadência”, que retoma e elabora materiais temáticos apresentados anteriormente. Os aspectos virtuosísticos da parte solista ficam por conta das escalas descendentes, das frases percussivas resultantes da combinação de ligados articulando cordas soltas, até o ponto final, em que sobreassem acordes destacados por forte acentuação.

O último movimento, “Allegro Non Troppo”, é essencialmente rapsódico, iniciando-se com um material rítmico executado pela orquestra, ao qual responde um violão continuamente arpejado, que irá retomar a rítmica

inicial em blocos de acordes. Surge um novo tema, apresentado pela orquestra em andamento vivo, que conduz a uma seção em que os acordes do violão dialogam com a melodia tocada pelo fagote. Um novo motivo, enunciado pelas cordas graves do instrumento, desemboca num material de grande dificuldade técnica para o solista, até a retomada final da linha melódica que sobressai dos acordes percussivos.

Trata-se de uma obra fundamental do repertório violonístico, amplamente registrada e apresentada nos quatro cantos do mundo pelos mais importantes intérpretes que se dedicam ao instrumento.

Márcia Taborda

Márcia Taborda é professora de violão da Escola de Música da UFRJ e autora de Violão e Identidade Nacional: Rio de Janeiro, 1830-1930 (Civilização Brasileira, 2011).

Sexteto Místico • Quinteto Instrumental

Nas décadas de 1900 a 1920 nota-se, por parte de muitos compositores, especialmente dentro do campo gravitacional da França, uma busca por novas sonoridades na música de câmara, que não poderiam ser obtidas unicamente pelas combinações consagradas de cordas ou madeiras. A harpa parece ser um instrumento de preferência para a composição de ambiências delicadas, místicas ou sensuais. Já em 1905 Ravel escreve para harpa e grupo misto e Caplet a mescla com um inusitado grupo instrumental que inclui saxofone em *Impressions d'Automne*. Villa-Lobos, que já havia produzido uma boa quantidade de quartetos de cordas e trios com piano, fez tocar, na Semana de Arte Moderna de 1922, o *Quarteto Simbólico*, para flauta, saxofone, celesta e harpa com coro feminino, uma combinação que amplamente excede as de seus colegas franceses em ousadia.

O *Sexteto Místico* é aparentado ao *Quarteto* e tem uma trajetória tortuosa. É datado de 1917 e parece que Villa também queria que fosse apresentado na *Semana*,

mas foi publicado somente em 1957 e estreado depois da morte do autor. Existe uma página manuscrita, do início dos anos 1920, que já traz a estranhamente equilibrada combinação de flauta, oboé, sax alto, violão, celesta e harpa, formando dois grupos claramente delineados: sopros com função melódica, cordas e teclado gerando a harmonia e o colorido típico dos instrumentos pinçados. Mas o material musical é completamente diferente da obra publicada. A musicóloga Lisa Peppercorn, em seu artigo “Villa Lobos ‘ben trovato’” vê essa discrepância como fruto da imaginativa maneira de Villa-Lobos datar suas obras, muitas vezes tomando a data de idealização, antes de escrever uma nota no papel, pela data de composição; aceita-se que talvez o *Sexteto* tenha sido concebido ainda em 1917, mas, segundo Peppercorn, a data real de composição deve ser deslocada para cerca de 1955.

Ele é dividido em quatro seções: uma primeira em forma de fantasia contrapontística, extremamente delicada, cuja harmonia deve muito às cordas soltas do violão; uma segunda um pouco mais animada, composta por uma melodia que flutua sobre os acordes repetidos dos instrumentos de cordas; um *adagio*, onde uma nova melodia, longa e intrigante, se constrói pacientemente, primeiro com o oboé, depois sax e flauta, sobre as cores soturnas do grupo de cordas e teclado; e finalmente um *allegro*, mais sincopado, que cria um desfecho algo aparentado ao *Carnaval das Crianças* para piano. A leveza e placidez que permeiam este *Sexteto* amplamente justificam seu título.

Já o *Quinteto Instrumental*, tanto em seu aspecto externo quanto no processo de estruturação, está firmemente fincado nos processos típicos do Villa-Lobos tardio.

A obra foi uma encomenda do Quinteto Instrumental da Orquestra da Radiodifusão Francesa, escrita em 1957 e estreada postumamente no Rio de Janeiro. A combinação bem mais convencional de flauta, cordas e harpa parece sugerir que tenha sido escrito para aproveitar uma formação frequente na música francesa nos anos 1920, encontrada em obras de Albert Roussel, Jean Cras e na *Suite* de Vincent d'Indy. O estudo da obra

de d'Indy foi crucial no período formativo de Villa-Lobos, mas essas duas peças são bem diferentes. Enquanto d'Indy tem um aspecto pastoral, Villa-Lobos cria uma estrutura robusta, que induz o ouvinte a buscar uma aproximação à forma-sonata como referência de entendimento.

Na prática, em seu primeiro movimento o compositor distribui o material musical em uma quantidade de motivos aparentados, onde os intervalos de terça geram uma impressão de continuidade; melodias extensas emergem de uma textura saturada de ideias secundárias até que se chega a um tema mais nítido e rítmico, com as cordas tocando em uníssono.

A variedade dos movimentos lentos de Villa-Lobos em seu período tardio é atordoante. Neste, ele cria uma atmosfera envolvente de harmonia com a natureza, através da combinação de notas curtas na flauta, ostinatos na harpa, e longas melodias nas cordas; uma segunda seção culmina numa longa melodia em acordes paralelos, complementada por um retorno variado do material inicial.

O terceiro movimento é o mais firmemente amarrado em estrutura, com motivos recorrentes e um aspecto geralmente mais assertivo. É um exemplo típico da euforia quase infantil de Villa-Lobos e de sua extraordinária fecundidade de ideias, que faz, com frequência, com que uma simples escala diatônica seja energizada por uma harmonização insuspeita.

Fábio Zanon

Concerto para Harmônica

Os concertos de Villa-Lobos, em geral, foram escritos para atender a encomendas de intérpretes famosos, especialmente após seu grande sucesso nos Estados Unidos, a partir de 1945, como observa Vasco Mariz. É o caso do *Concerto nº 1*, para piano, escrito naquele ano para a pianista canadense Ellen Ballon, ou do *Concerto para Violão e Orquestra*, de 1951, escrito para Segovia. São, portanto, obras ditadas por motivação exterior, ao

contrário dos *Choros* e *Bachianas*, que representam a contribuição mais pessoal de Villa-Lobos à música universal.

O *Concerto para Harmônica*, de 1955, foi encomendado pelo famoso harmonicista norte-americano John Sebastian e por ele estreado em Jerusalém, com a Orquestra Kol Israel (atualmente Orquestra Sinfônica de Jerusalém) dirigida por Georg Singer, segundo o catálogo do Museu Villa-Lobos. Sebastian, a quem o *Concerto* foi dedicado, é um dos responsáveis pela introdução da harmônica nas salas de concerto. Ele desenvolveu longa carreira de solista, iniciada na Filadélfia, no início dos anos 40, que se estendeu até a década de 70. Em 1967, Sebastian gravou em disco o *Concerto* de Villa-Lobos, juntamente com o de A. Tchernepin, dois dos vários concertos a ele dedicados, e que apresentou com frequência em turnês por diversos países.

Quanto à harmônica, é interessante lembrar que esse instrumento foi desenvolvido na primeira metade do século XIX e aperfeiçoado por profissionais do ramo da relojoaria, numa época de baixa das atividades. Entre esses profissionais, Matthias Hohner passou a produzir harmônicas em larga escala, a partir de 1857. Por volta de 1920, a invenção do modelo cromático abriu novas possibilidades para o instrumento, que existe em versão de três e quatro oitavas.

Mais utilizada na música popular, sobretudo nos Estados Unidos, para onde, já por volta de 1870, escoava a maior parte da produção de Hohner, a harmônica de boca, ou gaita, como é conhecida no Brasil, atraiu a atenção de compositores eruditos europeus e norte-americanos, como Darius Milhaud, Vaughan Williams, Henry Cowell, H. Hovhanness, Malcolm Arnold, Norman delo Joio e muitos outros, motivados por virtuosos como Larry Adler, Tommy Reilly e o próprio Sebastian.

A primeira obra de maiores proporções para harmônica e orquestra parece ter sido o Concerto de Michael Spivakovsky, compositor inglês de ascendência russa, escrito em 1951 para o anglo-canadense Reilly. No Brasil, além de Villa-Lobos, Radamés Gnatalli escreveu dois concertos e um concertino para harmônica e orquestra.

O *Concerto para Harmônica* de Villa-Lobos, em três movimentos, tem uma orquestração discreta e explora intensamente as possibilidades cantantes do instrumento, bem como os efeitos de oitavas, notas duplas e acordes. O “Allegro moderato”, que alterna 7/4 e 4/4, possui dois temas principais, um à entrada da orquestra, e outro à do solista, ambos de ambientação modal, mas sem referências folclóricas. Na seção central do movimento, o solista retoma, em terças, o tema da introdução orquestral, e a partir daí explora as possibilidades cromáticas do instrumento, contra solos das madeiras. Na seção final, é a orquestra que inicia com o tema do solista, que faz sua entrada em arpejos, e prossegue em floreios sobre a melodia dos violinos, até o breve final.

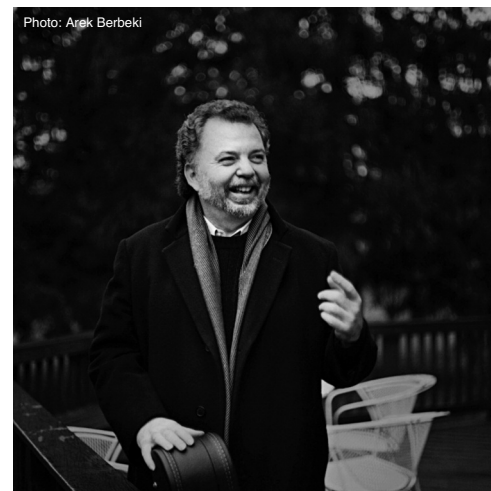
O “Andante”, também em lá menor, traz um tema eloquente, em oitavas, nas cordas e madeiras, logo retomado de maneira ampla pelo solista, acompanhado discretamente pelas cordas. A parte central *più mosso*, iniciada pela orquestra, é seguida pela recapitulação do tema inicial por orquestra solista.

O “Allegro” final, rítmico e dinâmico, com um tema em sequência, típico de Villa-Lobos, tem como novidade a cadência, escrita pelo compositor, que reapresenta o material inicial do primeiro movimento, após o que, a volta do tema do “Allegro” encerra o *Concerto* em dó maior.

Roberto Dante Cavalheiro

Roberto Dante Cavalheiro é professor da Escola Municipal de Música e da Faculdade Santa Marcelina.

Manuel Barrueco



Born in Cuba, Manuel Barrueco began his studies at the age of eight at the Esteban Salas Conservatory. In 1967 he emigrated with his family to the US, continuing his studies at the Peabody Conservatory in Baltimore, Maryland. He has performed in major concert halls such as the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Berliner Philharmonie, the Teatro Real in Madrid and the Palau de la Música in Barcelona. He is a resident artist at the Conservatorio de Música de Puerto Rico and the University of Alicante in Spain. His recording of Rodrigo's *Concierto de Aranjuez* with the Philharmonia Orchestra conducted by Plácido Domingo (EMI Classics, 1997) was voted as the best ever recording of the work by *Classic CD* magazine.

www.barrueco.com

José Staneck



Brazilian harmonica player José Staneck has had pieces dedicated to him by H.J. Koellreutter, Marlos Nobre, Egberto Gismonti and Edino Krieger. He has appeared as a soloist with several major orchestras such as the Brazilian and Petrobras Symphony Orchestras, the Orquestra Sinfônica de Porto Alegre, the Orquestra Sinfônica Simón Bolívar, Venezuela, the National Symphony Orchestra of Lima, Peru, and I Musici de Montréal, performing works by Villa-Lobos, Radamés Gnattali and Vaughan Williams.

Cláudia Nascimento

Head of the flute section of OSESP since 2015, Cláudia Nascimento was born in São Paulo. She holds a Bachelor's degree from São Paulo State University and was granted a scholarship by the Vitae Foundation to study in Paris with Philippe Pierlot and Michel Moraguès. She has worked with conductors such as Lorin Maazel and Kurt Masur, and has performed as a soloist with the Experimental de Repertório and Sinfônica Jovem do Estado de São Paulo Orchestras among others. She currently teaches at the OSESP Music Academy.

Layla Köhler

Awarded a full scholarship by the Royal College of Music, Layla Köhler also studied at the OSESP Music Academy. She currently studies with Olivier Stankiewicz and Fabien Thouand. She has received numerous accolades including the Prêmio Ernani de Almeida Machado, the Eleazar de Carvalho prize at the Campos do Jordão Festival, and a scholarship from the São Paulo Orchestra Jovem do Estado. She was also awarded First Prize at the 2017 OSESP Young Soloists Competition, subsequently performing as a soloist with the orchestra in 2018.

Douglas Braga

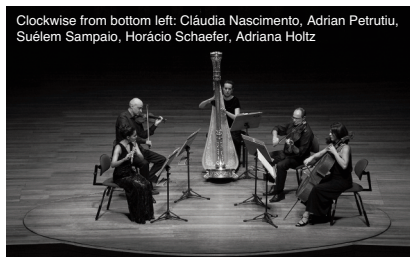
Saxophonist and composer Douglas Braga was awarded First Prize at both the 2012 Concours de Saxophone Parisien and the 2015 Concurso Panamericano de Saxofón. In 2014 his work *Gare Saint Lazare* was featured on the GRAMMY Award-nominated EP of the same name recorded by the Quarteto Art&Sax, and in 2018 he recorded his first album, *Música Livre*, supported by the state of São Paulo via ProAC. Currently professor of saxophone at the Auditório Ibirapuera Music School, he has conducted masterclasses at various Brazilian universities and festivals. Braga is a Henri Selmer Paris and D'Addario Woodwinds artist.

Fábio Zanon

Fábio Zanon has performed in over 50 countries, has appeared as a soloist with prestigious international orchestras and his vast repertoire includes numerous world premiere performances. He has been awarded first prizes at numerous international guitar competitions. His discography includes a critically acclaimed album of the works of Villa-Lobos, and he has written and broadcast the programme *The Art of the Guitar* at Rádio Cultura in São Paulo. He regularly appears as a soloist-conductor and is a visiting professor and fellow of the Royal Academy of Music.

Rogério Zaghi

Rogério Zaghi has performed as a soloist with orchestras across São Paulo. He has appeared in recital with Cláudio Cruz, Emmanuele Baldini, Raíff Dantas Barreto and Jacques Mauger, and has performed with OSESP in Brazil and on international tours. Zaghi has also recorded an album featuring works by contemporary Brazilian composers. He holds a Bachelor's degree from FAAM, São Paulo, where he studied with Marisa Lacorte, receiving guidance from Sergei Dorensky and Cristina Ortiz. He is co-ordinator of the educational programmes of OSESP.



Suélem Sampaio

Suélem Sampaio was born in São Paulo. She studied the harp at the Escola Municipal de Música de São Paulo and the OSESP Music Academy. She has been a soloist with orchestras such as the Santa Cruz de La Sierra Symphony, the Orquestra Jovem do Estado de São Paulo and the Orquestra Experimental de Repertório, of which she is a member. She teaches at the University of São Paulo and at festivals such as Música nas Montanhas.

Adrian Petrutiu

Head of the OSESP second violins since 2008, Adrian Petrutiu has been a member of the Orchestra since 1998. Petrutiu was born in Romania into a musical family and received his first violin lessons from his mother, later studying at the Bucharest Music Academy with Gabriel Croitoru. He has been a member of the National Radio Orchestra of Romania and chamber orchestras in Bucharest. He has performed as a soloist and chamber recitalist in Romania and São Paulo.

Horácio Schaefer

Head of the viola section of OSESP, Horácio Schaefer was concertmaster of the São Paulo Orquestra Sinfônica Jovem at the age of 15. He studied with Max Rostal and at the Hochschule für Musik Köln, and received guidance from the Melos and Amadeus String Quartets. A former member of the Deutsche Bachsolisten, Schaefer was head of violas of the Essener Philharmoniker, and has performed with the Ravel Quartet and the Frankfurt Radio Symphony. He has been a professor at the University of São Paulo and the State University of Paraná.

Adriana Holtz

Holtz was born in Sorocaba (São Paulo state). She studied at the University of São Paulo with Robert Suetholz and Antonio Lauro Del Claro, and at the Universidade Federal da Bahia for her Master's degree. Formerly head of the cello section at the Orquestra Experimental de Repertório, she is a member of chamber groups such as Quintal Brasileiro and Trio Pueli. She has performed as a cellist in OSESP since 1997.



São Paulo Symphony Orchestra



Since its first concert in 1954, the São Paulo Symphony Orchestra (Orquestra Sinfônica do Estado de São Paulo/OSESP) has become an inseparable part of São Paulo and Brazilian culture, promoting deep cultural and social transformation. Besides touring through Latin America, the US, Europe and Brazil, it runs an educational and outreach programme for over 30,000 children and teenagers every season. The orchestra has released over 80 recordings, and its concerts are regularly broadcast on nationwide television and radio, as well as the internet. In 2012 Marin Alsop became principal conductor, and in 2013 was appointed music director. In the same year the orchestra made its fourth European tour, performing for the first time, and to great acclaim, at the Salle Pleyel in Paris, the Berliner Philharmonie and the Royal Festival Hall in London. In 2014, to commemorate its 60th anniversary, OSESP co-commissioned a saxophone concerto by John Adams, and performed in five Brazilian states. It performs over a hundred concerts every season, for an audience of nearly 10,000, at its own Sala São Paulo, which was chosen in 2015 by *The Guardian* as one of the ten best concert halls in the world. In 2016 it appeared at major European summer festivals, conducted by Marin Alsop.

OSESP Foundation

Marin Alsop, Music Director • Arthur Nestrovski, Artistic Director • Marcelo Lopes, Executive Director

Giancarlo Guerrero



GRAMMY Award-winning conductor Giancarlo Guerrero is the music director of the Nashville Symphony and Wrocław Philharmonic, and principal guest conductor of the Gulbenkian Orchestra. Recent Naxos releases include John Harbison's *Requiem* and Jonathan Leshnoff's *Symphony No. 4* with the Nashville Symphony. Born in Nicaragua, Guerrero grew up in Costa Rica and studied at the Baylor and Northwestern Universities in the US.

www.giancarlo-guerrero.com

The concertos and chamber works on this album show Villa-Lobos's unceasing enthusiasm for new colours and sonorities in his music. The *Concerto for Guitar and Small Orchestra* was his last work for the instrument and written for Segovia. A cornerstone of the repertoire, it contains soaring melodies and rhythmic vitality couched in virtuosic writing. Exploring the instrument's full harmonic and chromatic possibilities, the *Concerto for Harmonica* is also deftly orchestrated. New and daring sonic combinations are to be heard in the two chamber works demonstrating the composer's extraordinary gift for seductive lyricism.



Heitor
VILLA-LOBOS
(1887–1959)



- | | | |
|-------------|---|--------------|
| 1–3 | Concerto for Guitar and Small Orchestra (1951) | 17:24 |
| 4 | Sexteto Místico (1917) | 7:51 |
| 5–7 | Concerto for Harmonica (1955) | 17:53 |
| 8–10 | Quinteto Instrumental (1957) | 17:27 |

Manuel Barrueco, Guitar 1–3 • José Staneck, Harmonica 5–7

Cláudia Nascimento, Flute 4 8–10 • Layla Köhler, Oboe 4

Douglas Braga, Alto Saxophone 4 • Fábio Zanon, Guitar 4

Rogério Zaghi, Celesta 4 • Suélem Sampaio, Harp 4 8–10

Adrian Petrutiu, Violin 8–10 • Horácio Schaefer, Viola 8–10 • Adriana Holtz, Cello 8–10

São Paulo Symphony Orchestra 1–3 5–7

Giancarlo Guerrero 1–3 5–7

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A detailed track list and publishers' details can be found inside the booklet.

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