

PROGRAMME NOTES

MANHA DO CARNAVAL

(Morning of Carnival)

PASSEIO NO RIO

(Walking in Rio)

LUIZ BONFA (1922-2001)

Luiz Bonfa was born in Guanabar near Rio, a Brazilian jazz guitarist and composer best known for he co-wrote the music of the film *Orfeo do Carnaval* best known as *Black Orpheus*, (1959). This song initiated the bossa nova sound. His father was an Italian immigrant and Luiz studied classical guitar at 11, with Maestro Isaias Savio and appeared at the Brazilian Radio Nacional in 1946. Afterwards, went between New York and Rio touring the US and recording film scores. Other well known pieces were *The Gentle Rain* and *Almost in Love*, the latter dedicated to Elvis Presley, and was the musical theme in 1968 for the film *Live a Little Love a Little*. *Manha do Carnaval*, (Morning of Carnival), is a song that join together the lead and rhythm parts at the same time. The lyrics were written by Antonio Maria in Portuguese language. It was the background music of the film *Orfeu Negro* directed by Marcel Camus which includes the singing and humming of the characters *Orfeu* and *Euridice*. This piece became one of the first Brazilian jazz-bossa nova songs most popular overseas Brazil, played either in vocal or instrumental versions. *Passeio No Rio*, (Walking in Rio), is a melodious piece, and I imagine, that has to do with people setting out, to walk across Rio, one of the most crowded cities in Brazil, and mostly known for its Copacabana and Ipanema beaches. While going up to town into residential neighborhoods, you will see wide avenues with green grass areas along the streets and on the way you could find yourself crossing in front of Christ the Redeemer Statue, on top of Mount Corcovado whose building works finished in 1931. All in all, there are also the over crowded favelas situated on the other side of the city.

CARIOCA*

(Native of the city of Rio)

BREJEIRO

(Mischievous))

ODEON*

(Name of a cinema in Rio)

ERNESTO NAZARETH (1863-1934)

Ernesto Nazareth wrote his music originally for piano and established himself as a composer through his work known mostly as Brazilian tango, a genuine Brazilian musical creation which sound very much as choro. He married Teodora Amalia de Meireles in 1886 and gave his first concert in 1898. In 1923 gave a concert at Radio MEC and three years later toured Sao Paulo with great success. Later on he suffered from mental illness and was found dead at the Cachoeira dos Ciganos river by drowning.

All three pieces of tonight' s concert belong to the category of Tango Brasileiros, a pre-choro form created by Nazareth with a special Brazilian quality and

classical European form in a way similar to what Scott Joplin did in USA with his popular music and dance of African origin. *Carioca*, (1904), is the name of those persons belonging to the city and culture of Rio, the lower social class people, who live in favelas (shanty towns) also known by their Carnival promenades. It is a lyrical piece with a contrapuntal structure and is well projected in the guitar. Nazareth sold the song *Brajeiro*'s rights to Casa Vieira Machado in 1983, and is one of the famous songs he dedicated to his nephew Gilberto Nazareth, but when it was register the name of Olimpio Nogueira famous actor at the time was also recorded. There are syncopations elements in it and the author gave a personal touch when writing his piece in standard notation and tablature. The lyrics are from poet Catullo da Paixao Cearence. With regard to *Odeon*, (1910), it was composed in honour of a cinema in Sao Paulo in where Nazareth played piano as background for silent movies. Villa-Lobos played cello in the same place with the orchestra of Maestro Andreozzi to entertain the cinema goers.

BATUQUE*

(Afro Brazilian music-dance)

LAURINDO ALMEIDA (1917-1995)

Brazilian virtuoso self taught classical and jazz guitarist, composer and arranger Laurindo, excelled in every area and in addition to the guitar also played lute and mandolin. He arrived in the USA as member of the Carmen Miranda's orchestra in 1947, and at a later time joined the Stan Kenton band. As a guitarist and a prolific composer was responsible for bringing together the Brazilian samba and American jazz together and magnificently played in each style. He led the bossa nova movement in the United States and was the author of several musical compositions. He founded his own publishing company "Braziliance" in 1952, and afterwards, wrote several pieces of music for TV and films some of them: *The Godfather* (1972) and *A Star is Born* (1976) and was the winner of five Grammy awards and nominated for eleven others. He founded the "LA Four" with Bud Shank, Ray Brown and Shelly Manne in the 1970's. He married his second wife Deltra "Didi" Eamon, Canadian soprano, adding another dimension to his career as an accompanist on recordings and concerts in the 1980's. *Batuque* (1950) is a sensuous piece form of a negro round dance and Almeida's version of this piece is colorful with percussive noise but with a discreet sound.

SENTIMENTAL MELODY*

From Forest of the Amazon

PRELUDE No 2

CHORO No 1

HEITOR VILLA-LOBOS (1887-1959)

The Brazilian composer learned music from his father a librarian with a great knowledge of music. Heitor was an international figure; his work as a composer did not conform to academic norms consequently, his pieces were most personal; but at a later time, won a grant to study in Paris. He was most interested in Brazilian folk music and travelled to the north and eastern regions

including the Amazon. He broke with tradition by creating his own style personal and idiosyncratic. He became a Director of music education in 1932 and was an excellent educator; it was in this capacity he met Isaias Savio, guitarist from Uruguay (1902-1971). Villa-Lobos designed a complete system of musical instruction. He merged Western music with the Brazilian vernacular tradition. *Sentimental Melody* (song 18) is part of the *Forest of the Amazon* written in 1958/59 for the film *Green Mansions*. The film was not successful but in the end, little of the music was used. The work was described as a symphonic poem for the orchestration was vividly colored. *Prelude No 2*, from *Cinq Preludes* was completed in the summer of 1940. The No 2 was subtitled *Melodia Capadocio* meaning a carioca of a roguish character. It had only one amendment from the original manuscript and is based in melodic sequences; also there are diminished chord passages characteristic of his works for guitar. *Choro No 1* was published in 1920, and was the first of 14 choros and it is the only one for guitar in where the author wanted to picture the typical mood of the urban choro. It came along at the time when there was a fusion of Polka, Waltz Tango with Afro Brazilian Lundu, Batuque, Brazilian Samba and Maxixe. *Choro No 1* is a mixture of two brisk and happy music with a great deal of syncopations played almost in a contrapuntal manner is a happy and rhythmical lively piece played in the urban city of Brazil.

SONS DE CARRILHOES*

(The sound of Bells)

INTERROGANDO*

(Questioning)

JOAO PERNAMBUCO ((1883-1947)

He was born in Jatoba, Pernambuco and was the son of a native Caete mother and Portuguese father and was a self taught guitarist who learned the instrument from watching and listening to street musicians in his native region, and played it since he was 12 year old. When his mother died moved to Recife working as an apprentice blacksmith. In 1902 moved to Rio de Janeiro to live with his sister. Six years later he was working for the Mayor of the city and lodged at a hostel in the center of the city where he knew musicians and improved his guitar playing knowledge. He was a prolific composer who wrote around one hundred pieces for guitar in several styles, among them, *Sons of Carrilhoes*, (The sound of Bells), is a charming piece with loads of harmonics, for this reason, the bells; it was recorded by the author and Nelson Alves (cavaquinho) for Odeon Records in 1926. *Interrogando*, (Questioning), has a rondo form of AABBACCA and is a rhythmic division in compass 2/4 very similar to a choro. It has a noise effect clearly perceived in the original recording by Pernambuco and Zerzinho, (guitarist) in 1929.

I N T E R V A L

FROM 12 ETUDES, 1970

ETUDES No 5 and 9

FRANCISCO MIGNONE (1897-1986)

Mignone was one of the most charismatic composers after Heitor Villa-Lobos, and he was awarded composer of the year in 1968. He took piano lessons at the age of ten with Silvio Motto and begun to compose light music using a pseudonym of *Chico Bororo*; at 13 years old played piano at parties, private dances and begun to conduct small orchestras. He pursued an academic career and became Professor of piano at the Dramatic and Musical Conservatoire of Sao Paulo (1929) and at the National Musical Institute of Rio de Janeiro (until 1967). Afterwards, became Executive Director of the Municipal Theatre in 1951. He was influenced by national issues and wrote *Suite Campestre* and *Caramuru*, a symphonic poem. Also *Fantasies Brasileiras* and *Festa das Igrejas* (1940), *Quadros Amazonicos* (1942). Inspired by the *maracatu* folk culture wrote *Yara* (1942) and *12 Valsas of Corner African-Brazilian Ballets Maracatu de Chico Rei* one of his best pieces. He has an extensive list of compositions including operas, piano preludes, 12 Valsas-Choro, songs, concertos for guitar, recorded music for films and put pen to music of some Brazilian poems, and as a conductor was invited by foreign and national orchestras to perform in concerts. From *12 Etudes* (1970) CBL has chosen *Etude No 5, Vagaroso – Calmo e Sereno*, a basic technical feature in this case the theme is presented twice, once on the bass and the other at the top; the main focus of interest is in the inventive and theatrical ornamentation; it is framed by a tortured introduction and a suave setting of rolled chords. In *Etude No 9, Allegro moderato*, the repeating figure in *xaxaado* rhythm which create a kaleidoscopic texture in its descending motives. A slower central action evokes the atmosphere of *ponteios de viola*, the characteristic playing style guitar which accompanied troubadores of the hinterlands, where nostalgic descending melodies are presented in sequences of thirds. (The notes for Etudes No 5 and 9 were extracted from notes sent by Fabio Zanon’ s concert held on 20.5.2003, organized by LACCS-UK).

ALMA BRASILEIRA, (Choro)
(Brazilian Soul)
RADAMES GNATTALI (1906-1988)

He was a pianist, composer, arranger and conductor born in Porto Alegre, capital of Rio Grande do Sul, his mother was a pianist and music teacher and his father a bassoonist and conductor. Radameas and his sister and brother were named after characters from Verdi operas, such as, “Aida” and “Ernani” . He learned to play guitar and cavaquinho and at the age of 14 entered the School of Fine Arts at the University of Rio Grande do Soul and studied with musicologist Guilherme Fontainha winning a gold medal for piano playing in 1924. Gnattali founded the “Quarteto Henrique Oswald” playing as a pianist and later as a violinist. He began his career in Rio as a conductor and arranger and developed a crossing over style by bringing inflections of popular music into a classical framework over a fluid harmonic technique. *Alma Brasileira*, has a rich lyrical power and ear for colour, it also has a striking melodic line in a wholly uncontained manner giving a superior quality to this guitar piece.

NAQUELE TEMPO
(Choro Serenata)
(Music: Pixinguinha and Benedito Lacerda)

(Lyrics: Fabio de Oliveira)
COCHICHANDO
UM A ZERO
ALFREDO VIANNA “PIXINGUINHA” (1898-1973)

Alfredo da Rocha Vianna Jr better known as Pixinguinha, was a songwriter, composer, arranger, instrumentalist, flautist and saxophonist who was born in Rio de Janeiro. He studied flute with Irineu de Almeida, musician and composer and made his first recording at the age of 16. From this time in 1914, together with his friends Joao Pernambuco and Donga formed the group Caxanga. But it was five years later that he with his brother China, Donga, Joao Pernambuco and others founded the group *Os Oito Batutas* (The Eight Amazing Players), an instrumentalist group dominated by a rhythm section of plucked strings (guitars, cavaquinho and banjo) plus flute and hand percussion. Their first tour to Europe was in 1921 mainly six months in Paris which was a complete success. He joined the flautist Benedito Lacerda orquesta in 1939, performing music and to accompany singers, as well as, writing and recording music. Unfortunately, the choro regional, lost its appeal as other styles dominated the radio. It was by 1973 that Pixinguinha died while attending the baptism of a son's friend in Ipanema. Later in September 2000 President Fernando Henrique Carsozo passed on a decree to declare the 23 April as the “Brazil's National Day of Choro” in honor of Alfredo da Rocha Vianna Jr. In between of more than two thousand compositions CBL has chosen three popular pieces: *Naquele Tempo*, (At the time), *Cochichando*, (Whispering), and *Um a Zero* (Score One to Zero), recorded in 1919), the latter was a tribute to the Brazilian national football team victory over Uruguay, which made the Brazilian team South American champions for the first time. All of them are choroes that have kept the nationalistic character avoiding a modernization of the form but expanding the harmonics completely. The choro is one of the oldest Brazilian styles in popular music based on improvisation but keeping an element of classical music such as the counterpoint. There is also the modulations to a relative key used in Brazilian popular music, as well as, the sequences per example C- A7- Dm - G - C are the sequences in the C major key. Pixinguinha's choro have become standards of the repertoire at the present time.

BATUCADA
(Fast pace percussive samba)
ISAIAS SAVIO (1900-1977)

A great teacher of classical guitar was born in Uruguay and took the guitar at the age of ten and when he was 12 years old wrote *Caxinha of musica*, and toured Latin America in his twenties. After a brief stay in Argentina, arrived in Brazil with an already established career in 1931. He settled and nationalized in Brazil and gave recitals and courses of guitar all over the country, joined the faculty of Sao Paulo Conservatory where he founded the guitar course. His first recording was made in 1947 to serve didactic purposes and therefore, became a text for the studies of guitar at the Conservatory of Sao Paulo. Until 1940 the guitar school followed popular tendencies, and the erudite guitar was almost non-existent. As a composer his musical thoughts produced clear sounds, expressive phrases and

beginnings and conclusions with interpretative traces of Andres Segovia, Spanish guitarist, like small hesitations and anticipations of basso tones. Among his works and transcriptions we can mention “25 Estudios Melodicos” Escenas Brasileiras” , “Preludios 1-6” , “Preludios Pintorescos” , “Serenata Campera” , Variacoes de Gato” and many more. Savio was influenced by Tarrega and Barrios. We can mention few of his students: Luis Bonfa, Paulo Bellinati, Turibio Holy, Carlos Barbosa-Lima and Antonio Rabello, all of them with successful careers as guitarists. Isaias Savio last concert was given in the city of Porto Alegre in 1954, with a concert programme made entirely of his own compositions. *Batucada* was written in 1945 and is part of a set of *Scenas Brasileiras*, (Brazilian Scenes), is a festive samba piece, fast and with percussive effects rooted in Africa, is a dance often played in a group. It is possible that the score was revised and modified by the composer to reinforce the possibility of different versions.

DESAFINADO*
{Out of Tune}
SAMBA DE UMA NOTA SO*
(One Note Samba)
ANTONIO CARLOS JOBIM (1927-1995)

A composer, pianist, guitarist, songwriter, arranger and vocalist, Tom was born in Tijuca a neighborhood of Rio de Janeiro, he learned to play the piano and worked in bars and nightclubs and became known by his unusual harmonies. Jobim began his musical career in a recording studio transcribing songs by composers who did not write music. As a composer was interested in writing jazz influenced popular songs named *bossa nova* for he was an innovative musician and took to the American jazz showing Brazil’ s natural world in his compositions. He soon was discovered by Continental and Odeon labels recording his own samba pieces incorporating modernity and traditional forms. Also wrote the music for more than twenty films and large symphonic works. He was a gifted composer writing lyrics and music at the same time. When he gave a concert at the Carnegie Hall in November 1962, bossa nova was already popular in the USA. Jobim’ s opinion was that the new rhythm was··· “ economic, concise, succinct to the point of avoiding too many beats, notes like jazz” ··· CBL will play two early works: *Desafinado*, translated as “Out of Tune” is a bossa nova rhythm song using dissonant intervals and tones, and a non diatonic melody notes which are outside the diatonic scale. The use of combined motives in an alternating flowing pattern give this melody a unique originality. *Samba de Uma Nota So*, translated as ‘One Note Samba’ is another bossa nova piece considered as jazz-samba recorded by Stan Gets and Charlie Byrd, We can

note the percussion and the soft polish sounds. It is from the guitar that we hear the *one note* but the enchantment of the song lies on the way the bass line gradually slide under the note. The lyrics were written in Portuguese by Newton Mendonca, but later due to its popularity Tom wrote the lyrics in English.

AQUARELA DO BRASIL*
(Watercolour of Brazil)
(Samba exaltacao)
ARY BARROSO (1903-1964)

Ary was a multifacetic man trained as a lawyer but exercised as piano player, host TV presenter, football commentator (was a member of the Rio soccer club Flamengo), composer of sambas and sambas-cancoes (author of Carmen Miranda's best known songs), reporter, producer, narrator, politician, and master of ceremonies. He was born in Uba, Minas Gerais, his aunt Ritinha became his piano teacher. He inherited a small fortune and moved to Rio to study Law and married his sweet-heart Ivonne Arantes. Afterwards, in 1937 launches "Colouros em Desfile amateur talent radio programme which became a popular TV show. He wrote "Aquarela do Brasil" and "Camisa Amarela" at the beginning of 1939 and worked as a sport writer for *O Jornal*, a Rio newspaper. Ary was invited to Hollywood in 1944 and wrote the music score for the film *Brazil*; his song *Rio de Janeiro* was nominated for the Oscar. Two years later was elected Rio's city counsellor and fought to build the Maracana Stadium. At the end of 1939 Carmen Miranda sails to New York in where became a successful star. In the meantime Aquarela do Brasil was recorded for the first time in the USA by pianist Eddy Duchin and in the following year Disney premiered *Saludos Amigos*, an animated film and the song became internationally famous with a short title *Brazil*. CBL ends his concert given on 7 July 2018 at the Southbank Center, London SE1 8XX, with this patriotic piece a "samba exaltacao" *Aquarela do Brasil*, (Watercolour of Brazil), for its exult the beauties of the land praising the diversity of its habitants specially the lower classes in its lyrics. In the composer own words... "I wanted to freed the samba away from tragedies of life...he defined the first chords as vibrant and a plangent of emotions..." Francisco Alves, singer, was the first to record the song with the orchestra of Radames Gnattali on the Odeon label (August 1939). But it was Joao Gilberto who included Aquarela Do Brasil in his album *Amoroso/Brasil* in 1993, who gave this song a new lease of life.

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