

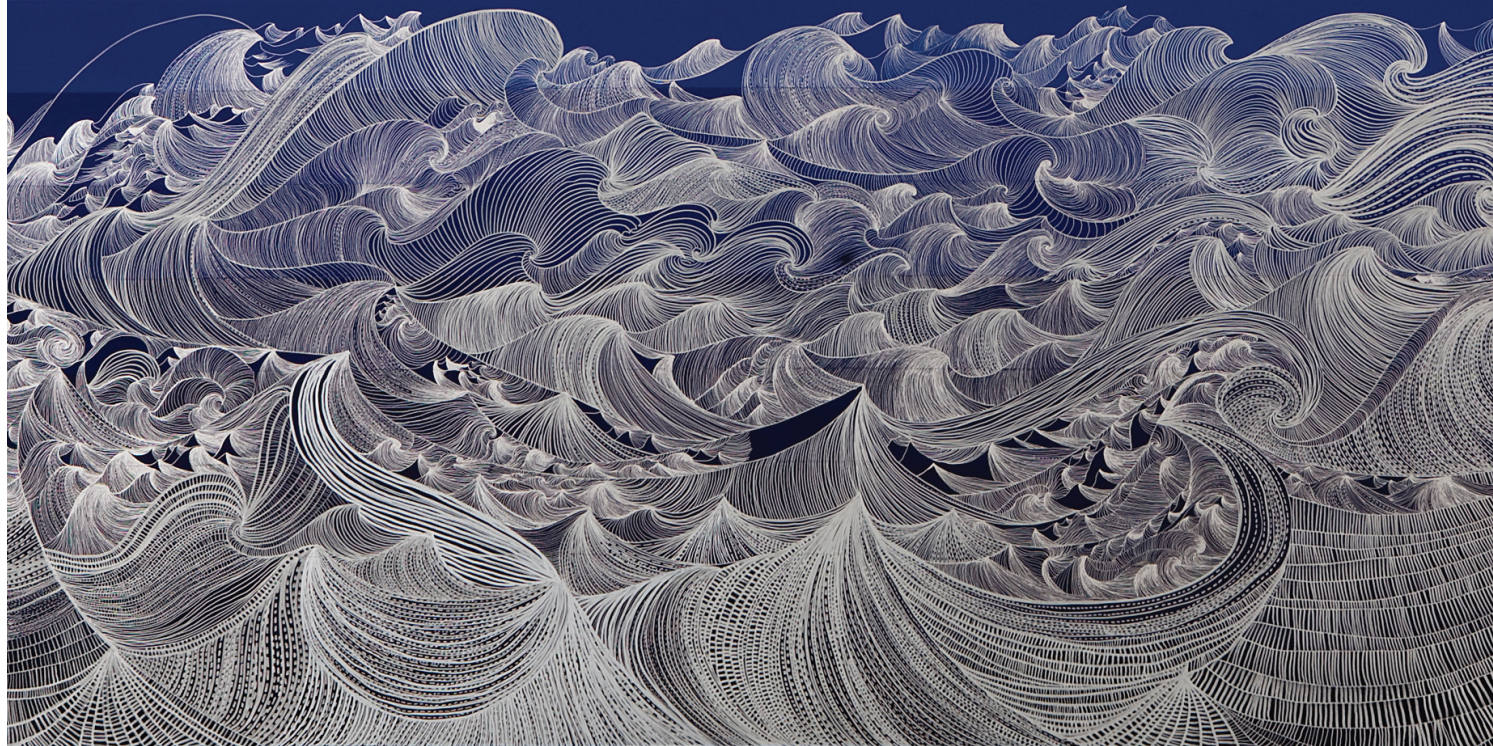


Edino
KRIEGER

Canticum Naturale

Ludus Symphonicus

Variações Elementares



Flavia Fernandes, Soprano • São Paulo Symphony Choir
Goiás Philharmonic Orchestra • Neil Thomson

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, by the Instituto Musica Brasilis and by musicologists working together with the orchestras.



MINISTRY OF FOREIGN AFFAIRS
BRAZIL

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Edino
KRIEGER
(1928–2022)

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Edino Krieger (1928–2022)

Orchestral Works

Born in 1928 in Brusque, a city in the southern Brazilian State of Santa Catarina, Edino Krieger absorbed diverse musical influences from an early age. His first teacher was his father – the violinist, composer and conductor Aldo Krieger. In 1943, Edino moved to Rio de Janeiro to study composition with Hans Joachim Koellreutter, the leader of a group of young avant-garde composers, among whose members were Claudio Santoro and César Guerra-Peixe. Krieger then went to the United States in 1948, where he studied violin with William Nowinsky and composition with Aaron Copland and Peter Mennin. He won the Composition Prize at the Warsaw Festival in 1955 and went to London to study with Lennox Berkeley.

Back in Brazil, in the years that followed he saw his work achieve recognition and win him several national composition prizes. At the same time as his classical output was gaining greater visibility, he took part in the national stage of his country's International Popular Song Festival in 1967 and 1968, obtaining fourth place in both editions. Inspired by these festivals, which had a huge profile in Brazil, in 1969 he created the Guanabara Music Festival, dedicated to contemporary music. Then, in 1975, he established the Brazilian Contemporary Music Biennial, which he continued to run until 1997 and which is still a regular fixture in the musical life of Rio de Janeiro today.

For three decades, from the mid-1970s onwards, Krieger was director or president of several of the principal Brazilian arts organisations, including the Rio de Janeiro Theatres Foundation, the National Institute of Music, the Museum of Image and Sound and the Brazilian Academy of Music, as well as the Cecília Meireles Concert Hall and Funarte (the National Foundation for the Arts), within which he set up PRO-MEMUS – the 'Brazilian Musical Memory Project', with the aim of documenting and disseminating Brazil's musical traditions. He was honoured with the Ministry of Culture's National Music Award in 1994. Edino Krieger died on 6 December 2022 at the age of 94.

His catalogue can be divided into three phases in line with his developing attachment to different compositional procedures and aesthetic approaches. The first runs from 1945 to 1952, the period in which he was studying with Koellreutter and adopted serialist techniques. Works dating from this period include *Epigrams* and *Miniatures* for piano, *Música 1945* and *Peça lenta* ('Slow piece') for flute and string trio. His second phase, from 1953 to 1964, reveals the influence of the neo-Classicism of Mennin and Copland. Krieger includes elements of urban popular music and employs Classical structures such as sonata and theme-and-variations form. Key works from this period are *Brasiliana* for viola and strings, *Concertante* for piano and orchestra, *Divertimento* for strings, *String Quartet No. 1*, *Sonatina* for piano, and *Variações Elementares* – a transitional work – which is included on this album. The third phase began in 1965, when the composer had reached his artistic maturity and was creating works based on a fascinating synthesis of tradition and the avant-garde. The other five works recorded here were all composed during this later period.

Fanfarra e Sequências ('Fanfare and Sequences') was commissioned by the publishing house Editora Delta to open the 2nd Guanabara Music Festival in 1970. Krieger plays with the spatialisation of sound, locating his three trumpets and four horns at different points in the concert hall foyer for the *Fanfare*, which can be repeated at the conductor's discretion. Its theme comprises ascending fourths and seconds, a motif that also appears in some of Krieger's other compositions. The *Fanfare* is followed by eight *Sequences*, which alternate between different instrumental groups and the chorus. These are aleatory pieces, which have precise indications of rhythm and dynamics but leave the performers free to decide when they come in and how many repeats they do. The work ends in an orchestral *tutti*, with the initial theme presented by trumpets, horns and trombones.

Variações Elementares ('Elementary Variations'), for flute, alto saxophone, trumpet, trombone, vibraphone, celesta and strings, was written in 1964 and premiered at the 3rd Inter-American Music Festival in Washington, D.C. the following year. The Brazilian premiere took place at the 2nd Brazilian Contemporary Music Biennial in 1977. The work consists of ten variations, framed by a *Prologue* and an *Epilogue*. In the *Prologue*, the vibraphone presents a melody formed predominantly of fifths and seconds. The variations then unfold as follows: *Diálogos*, in which flute and saxophone engage in a dialogue, with string accompaniment; *Toccata*, featuring a series of virtuosic episodes; *Móviles*, in which the composer explores the harmonics of string instruments, different types of articulation and repetitions of short melodic cells; *Ricercare*, in which the original theme serves as the basis for a series of imitations that hark back to 17th-century polyphony; *Choro*, in which it is worked out using rhythmic elements from the popular genre of that name developed in Rio; *Pequeno Coral* ('Small Chorale'), a short section in which the composer presents a fragment of the harmonised theme; *Bossa-Nova*, which explores the characteristic rhythm and orchestration of this genre; *Quarteto*, an imitative section for just two violins, viola and cello; *Densidade*, in which Krieger increases and decreases the density of the texture by employing different rhythms and repetitions, and by superimposing and suppressing notes; and *Jogo* ('Game'), where the theme is played by different instruments in small fragments separated by pauses. In the *Epilogue* the theme is presented for a final time by the full orchestra.

Canticum Naturale, one of Krieger's most emblematic works, was composed in 1972 to a commission from the São Paulo Philharmonic Orchestra for the season marking the 150th anniversary of Brazilian Independence. This expansive painting in sound, whose two movements are performed without a break, is based on recordings of the songs of various Amazonian birds made by ornithologist Johan Dalgas Frisch. The melodic elements of the first, *Diálogo dos pássaros* ('Dialogue of the Birds'), are drawn from the sounds of the forest environment and the songs of birds such as the siriema, tinamou, buff-throated saltator, woodpecker and, finally, musician wren, the latter performed by solo flute to bring the movement to a close. *Monólogo das águas* ('Monologue of the Waters') begins with large blocks of sound that suggest the formidable mass of liquid that flows endlessly along the Amazon river bed. In the central section, we hear a solo soprano give voice to the wordless song of the mythical figure of Mãe d'Água ('Mother of the Water'), while harp, vibraphone and flute play short, repeated melodic motifs above the long notes of the strings. The following section returns to the elemental atmosphere of the forest, and builds to the final *fortissimo* section that suggests the *pororoca*, the great tidal bore that occurs where the Amazon meets the Atlantic.

Estro Armonico ('Harmonic Inspiration') was written in 1975 for the 7th Paraná Music Festival and premiered that same year by the Guáira Theatre Symphony Orchestra and Roberto Schnorrenberg. The generative element used here by Krieger is a succession of large blocks of sound that differ from one another in terms of the intervals between their notes. Each instrumental group has its own structure, resulting in an elaborate interplay of timbres. Rapid interventions from piano, percussion and brass appear in counterpoint to these expanses of sound. The cello plays a recitative, marking the start of the second section, where a regular pulse prevails in alternating binary and ternary measures. This is followed by an imitative transition which leads to a new *tutti* rhythmic section interrupted by the sudden return of one of the original blocks of sound, *pianissimo*, to close the piece.

Três Imagens de Nova Friburgo ('Three Images of Nova Friburgo'), for string orchestra and harpsichord, was composed in 1988 to a commission from the Municipal Department of Culture of Nova Friburgo, a city in the mountainous region of the State of Rio de Janeiro. Krieger introduces different instrumental techniques to give the score a descriptive character, in line with his three chosen movement titles. In *Nevoeiros* ('Fog'), he uses harmonics, clusters and fast melodic passages in which the strings are instructed to play *sul ponticello* (i.e. with the bow close to the bridge of the instrument – the thin wooden wedge on which the strings rest) so as to produce ethereal sonorities. The *Corredeiras* ('Streams') are evoked by glissandos and long notes interrupted by short melodic motifs. Finally, *Montanhas* ('Mountains'), the most lyrical of the three movements, begins with a series of recitatives that present an ascending theme suggesting the outline of high peaks, before a full orchestral conclusion.

Ludus Symphonicus was written in 1965 and premiered the following year during the 3rd Caracas Music Festival by the Philadelphia Orchestra, conducted by Stanisław Skrowaczewski. Krieger here replaces the traditional slow–fast–slow symphonic model with a harmony–melody–rhythm pattern. The opening *Intrata armonica* is based on vertical sound structures of various densities and timbres overlapped or interrupted by atonal melodic passages. In contrast to the first movement, consisting basically of chords, *Cadenza alla corda* presents an extended melody, virtuosic and expressive, which serves as the movement's structural element. This line is led by the strings which complement and alternate with each other as the music moves towards a final grand unison. Rhythmic elements prevail in the third movement, *Toccata metalica*, where the protagonists are the brass and percussion. Like the *Ricercare* from the *Variações Elementares*, its central section evokes 17th-century music, and then the whole orchestra comes together again to bring the work to a resounding close.

João Guilherme Ripper

English translation: Susannah Howe

Edino Krieger (1928–2022)

Obras Orquestrais

Nascido em 1928 na cidade de Brusque, Santa Catarina, Edino Krieger absorveu desde cedo influências musicais diversas. Seu pai, Aldo Krieger, violinista, compositor e regente, foi seu primeiro professor. Em 1943, mudou-se para o Rio de Janeiro para estudar composição com Hans-Joachim Koellreutter, que reunia em torno de si um grupo de jovens compositores de vanguarda, entre os quais estavam ainda Claudio Santoro e César Guerra-Peixe. Foi para os Estados Unidos em 1948, onde teve aulas de violino com William Nowinsky e de composição com Aaron Copland e Peter Mennin. Recebeu o Prêmio de Composição do Festival de Varsóvia em 1955 e seguiu para Londres para estudar com Lennox Berkeley.

Os anos seguintes no Brasil foram marcados pelo reconhecimento de seu trabalho e por diversos prêmios nacionais de composição. Ao mesmo tempo em que sua produção de música de concerto ganhava maior visibilidade, participou da fase nacional do Festival Internacional da Canção em 1967 e 1968, obtendo o quarto lugar em ambas as edições. Inspirado por esses festivais, que gozavam de enorme popularidade no Brasil, criou, em 1969, os Festivais de Música da Guanabara, dedicados à música contemporânea. Em 1975, organizou a primeira das Bienais da Música Brasileira Contemporânea, que se realizam regularmente no Rio de Janeiro até os dias de hoje. Edino coordenou a organização das Bienais até 1997.

A partir de meados da década de 1970 e pelas três décadas seguintes, Edino exerceu funções de direção e presidência em várias das principais entidades brasileiras do mundo das artes, como a Fundação dos Teatros do Rio de Janeiro, o Instituto Nacional de Música, o Museu da Imagem e do Som e a Academia Brasileira de Música, a Sala Cecília Meireles e a Fundação Nacional das Artes (Funarte), onde criou o Projeto “Memória Musical Brasileira” – PRO-MEMUS, com o objetivo de documentar e divulgar a criação musical brasileira. Foi agraciado com o Prêmio Nacional da Música do Ministério da Cultura em 1994. Faleceu no dia 6 de dezembro de 2022 aos 94 anos.

Sua produção pode ser dividida em três fases de acordo com a constância de determinados procedimentos composicionais e escolhas estéticas. A primeira vai de 1945 a 1952, período em que estudou com Hans-Joachim Koellreutter, quando adota livremente técnicas da música de vanguarda. São dessa época *Epigramas* e *Miniaturas para piano*, *Música 1945* e a *Peça lenta para flauta e trio de cordas*. A segunda fase, de 1953 a 1964, revela a influência do neo-classicismo de Peter Mennin e Aaron Copland. Edino inclui elementos da música popular urbana e utiliza formas clássicas como a sonata e o tema com variações. Destacam-se nessa fase a *Brasiliiana para viola e cordas*, *Concertante para piano e orquestra*, *Divertimento para cordas*, *Quarteto de cordas nº 1*, *Sonatina para piano* e *Variações Elementares*, esta já uma obra de transição. A terceira fase inicia-se em 1965, quando o compositor já se encontra em plena maturidade artística e realiza uma interessante síntese de tradição e vanguarda. São desse período as demais obras que integram o programa deste álbum e que serão apresentadas a seguir.

Fanfarra e Sequências foi encomendada pela Editora Delta para a abertura do II Festival de Música da Guanabara, em 1970. Nesta obra, Edino trabalha com a espacialização sonora, prevendo a colocação de três trompetistas e quatro trompistas em diferentes locais do hall de entrada do teatro para a execução da “Fanfarra”, que pode ser repetida a critério do regente. O tema é formado por intervalos ascendentes de quarta e de segunda, célula melódica que aparece em outras obras do compositor. Seguem-se as oito “Sequências”, a cargo alternadamente de diferentes grupos instrumentais e do coro. São estruturas aleatórias com indicações precisas de ritmo e dinâmica, mas que deixam o intérprete livre para decidir o momento de sua intervenção e o número de repetições. A obra conclui em *tutti* orquestral com o tema inicial apresentado num coral dos trompetes, trompas e trombones.

Variações Elementares, para flauta, saxofone alto, trompete, trombone, vibrafone, celesta e cordas, foi escrita em 1964 e estreou no 3º Festival Interamericano de Música, em Washington, D.C. no ano seguinte. A primeira audição brasileira aconteceu na II Bienal de Música Brasileira Contemporânea, em 1977. A obra é dividida em Prólogo, dez variações e Epílogo. No Prólogo, o vibrafone apresenta uma melodia formada predominantemente por intervalos de quinta e segunda. Seguem-se as dez variações: “Diálogo”, em que flauta e saxofone dialogam acompanhados pelas cordas; “Toccata”, com passagens instrumentais virtuosísticas; “Móviles”, em que o compositor explora os harmônicos dos instrumentos de corda, diferentes tipos de articulação e repetições de curtas células melódicas; “Ricerca”, onde o tema inicial serve de base para uma série de imitações que remetem à polifonia do século XVII; “Choro”, onde o tema é trabalhado sobre fragmentos rítmicos utilizados no chorinho carioca; “Pequeno Coral”, curto trecho em o compositor apresenta um fragmento do tema harmonizado; “Bossa-Nova”, onde são explorados o ritmo e a orquestração típicos desse gênero popular; “Quarteto”, seção de caráter imitativo a cargo de dois violinos, viola e violoncelo solistas; “Densidades”, onde são trabalhados o adensamento e a rarefação da textura sonora através de diferentes ritmos, repetições, superposição e supressão de notas; e “Jogo”, onde o tema é tocado por diferentes instrumentos em pequenos fragmentos separados por pausas. O Epílogo conclui a obra com toda a orquestra rerepresentando o tema.

Canticum Naturale, uma de suas obras mais emblemáticas, foi composta em 1972 por encomenda da Orquestra Filarmônica de São Paulo para a temporada comemorativa do Sesquicentenário da Independência. É um grande painel sonoro baseado nas gravações de cantos de diversas aves da Amazônia feitas pelo ornitólogo Johan Dalgas Frish. É estruturada em dois movimentos executados sem interrupção. O primeiro, “Diálogo dos pássaros”, utiliza como elementos melódicos os ruídos ambientais da floresta e os cantos de pássaros como siriema, inhambu, tempera-viola, pica-pau e, finalmente, o uirapuru, que encerra o movimento com um canto solitário da flauta. O segundo movimento, “Monólogo das águas”, começa com grandes blocos sonoros que sugerem a formidável massa líquida em perpétuo movimento no leito do rio Amazonas. A seção central traz o canto da mítica Mãe D’Água na voz da soprano solista, enquanto curtas células melódicas são tocadas repetidamente pela harpa, vibrafone e triângulo sobre as notas prolongadas dos instrumentos de corda. A seção seguinte traz de volta a atmosfera elementar da floresta, crescendo até o trecho final em fortíssimo que sugere a pororoca, o violento encontro do rio Amazonas com o mar.

Estro Armonico foi escrita em 1975 para o VIII Festival de Música do Paraná e teve sua estreia naquele mesmo ano pela Orquestra Sinfônica do Teatro Guaíra sob regência de Roberto Schnorrenberg. O compositor utiliza como elemento gerador a sucessão de grandes blocos sonoros que se diferem entre pelos intervalos entre suas notas. Cada grupo instrumental executa uma estrutura, o que resulta em um elaborado jogo de timbres. As rápidas intervenções do piano, percussão e metais aparecem em contraposição a essas grandes extensões sonoras. O violoncelo enuncia um recitativo que marca o início da segunda seção onde prevalece a pulsação regular na alternância de compassos binários e ternários. Segue-se uma transição de caráter imitativo que leva a novo trecho rítmico em *tutti* interrompido pelo súbito retorno de um dos blocos sonoros em *pianissimo* que encerra a peça.

Três Imagens de Nova Friburgo, para orquestra de cordas e cravo, foi composta em 1988 por encomenda da Secretaria Municipal de Cultura de Nova Friburgo, cidade na região serrana do Estado do Rio de Janeiro. Edino lança mão de diferentes técnicas instrumentais para imprimir à partitura um caráter descritivo de acordo com o título de cada movimento. Em “Nevoeiros”, utiliza harmônicos, “clusters” e passagens melódicas rápidas em que o arco deve tocar sobre a ponte do instrumento (estrutura de madeira onde apoiam-se as cordas) para produzir uma sonoridade etérea. As “Corredeiras” são sugeridas por glissandos e notas longas interrompidas por curtas células melódicas. Finalmente, “Montanhas”, o mais lírico dos três movimentos, inicia com uma série de recitativos que apresentam um tema ascendente sugerindo o relevo para depois concluir com a participação de toda orquestra.

Ludus Symphonicus foi escrita em 1965 e estreada no ano seguinte durante o III Festival de Música de Caracas pela Orquestra de Filadélfia dirigida por Stanisław Skrowaczewski. Nesta obra, Edino substitui a tradicional estrutura tripartite rápido-lento-rápido da sinfonia pelos parâmetros harmonia-melodia-ritmo. O primeiro movimento, “Intrata armonica”, é baseado em estruturas sonoras verticais de diferentes densidades e timbres com superposição ou interrupção de passagens melódicas atonais. “Cadenza alla corda”, o segundo movimento, é uma longa melodia virtuosística e expressiva que serve como elemento estrutural, em contraste com o primeiro movimento constituído basicamente por acordes. A linha é conduzida pelas cordas que complementam-se e alternam-se levando ao grande uníssono final. O elemento rítmico predomina no terceiro movimento, “Toccata metalica”, onde o compositor dá especial ênfase aos instrumentos de metal e percussão. A seção central evoca a música do século XVII, como o “Ricercare” das *Variações Elementares*, levando ao final com a participação de toda a orquestra.

João Guilherme Ripper

Flavia Fernandes



Photo: Sergio Righini

Soprano Flavia Fernandes studied at the Federal University of Rio de Janeiro. She has performed in prestigious concert halls across Brazil, and interpreted the roles of Marguerite (*Faust*), Micaëla (*Carmen*) and Helena (*A Midsummer Night's Dream*), among others. Her symphonic repertoire includes Villa-Lobos's *Forest of the Amazon*, Beethoven's *Symphony No. 9* and Mozart's *Requiem*. She appeared in the premiere of Guilherme Bernstein's *O caixeiro da taverna* as Deolinda, a role created for her by the composer, and also performed in the Brazilian premiere of Michael Nyman's *The Man Who Mistook His Wife for a Hat* at Teatro São Pedro. Her discography includes Zipoli's *Missa Santo Inácio* and Garcia's *Três Salmos* with the Orquestra Unisinos and Roberto Duarte.

São Paulo Symphony Choir (Osesp Choir)



Photo: Rodrigo Rosenthal

The São Paulo Symphony Choir (Osesp Choir) was created in 1994, and it has been associated to the São Paulo Symphony Orchestra since 2001. The choir explores a large and varied repertoire spanning different musical periods, in both a capella and symphonic genres. A special emphasis is placed on the music of the 20th and 21st centuries, as well as on works by Brazilian composers. Naomi Munakata was chief conductor until 2017, followed by Valentina Peleggi until 2019. The current chorus master is William Coelho. The Osesp Choir has recorded several albums for Naxos including works by Bernstein with the Baltimore Symphony, conducted by Marin Alsop (8.559742); Villa-Lobos's *Choral Transcriptions* (8.574286); and Almeida Prado's *Pequenos funerais cantantes ao poeta Carlos Maria de Araújo* (8.574411). In January 2020, the choir performed at the World Economic Forum in Davos, Switzerland, under the baton of Marin Alsop, honorary conductor of the São Paulo Symphony Orchestra.

Neil Thomson



Photo: Rafaella Pessoa

Neil Thomson (b. 1966) studied conducting at the Royal College of Music with Norman Del Mar and at Tanglewood summer school with Leonard Bernstein. He has been principal conductor and artistic director of the Goiás Philharmonic Orchestra since 2014, leading the orchestra to national prominence with its championing of Brazilian and contemporary repertoire. He also enjoys a busy international career working with all the major UK orchestras and the Yomiuri Nippon Symphony Orchestra, Tokyo Philharmonic Orchestra, Tokyo Symphony Orchestra, Russian National Orchestra, São Paulo State Symphony Orchestra (Osesp), WDR Rundfunkorchester, Lahti Symphony Orchestra and the Romanian National Orchestra, among others. He has performed with many distinguished soloists including Dame Felicity Lott, Sir Thomas Allen, Sir James Galway, Nelson Freire, Jean Louis Steurman and Antonio Meneses. From 1992 to 2006 he was professor of conducting at the Royal College of Music, London, the youngest person ever to hold this position. He was made an Honorary Member of the RCM in recognition of his services to the institution.

www.neilwthomson.com

Goiás Philharmonic Orchestra



Photo: Rafaella Pessoa

Since its creation in 1980 by the conductor Braz de Pina Filho, the Goiás Philharmonic Orchestra has committed itself to the democratisation of classical music in the Brazilian state of Goiás by placing particular emphasis on Brazilian music in its programmes. In 2012, the orchestra underwent a major restructure that ushered in its most fruitful and creative period and led to the appointment in 2014 of Neil Thomson as Principal Conductor and Artistic Director. Under Thomson's leadership the orchestra rapidly grew from its standing as an ensemble of local importance to one of national importance. Now widely regarded as one of the top three orchestras in Brazil, the Goiás Philharmonic Orchestra is known for its energetic and dynamic playing style and innovative approach to programming. The orchestra has given the South American premieres of Messiaen's *Des canyons aux étoiles*, Boulez's *Rituel in memoriam Bruno Maderna* and Nono's *Como una ola de fuerza y luz*. It is also engaged in a ten-year project to film the complete Haydn symphonies, 'Haydn no Cerrado'.

Edino Krieger was a leading figure in Brazilian music as both composer and arts director who influenced a generation of his compatriots during his long life. Krieger's works can be divided into three phases: serial, neo-Classical, and a fascinating synthesis of traditionalism and the avant-garde. From the second category comes the transitional *Variações Elementares* whereas his final creative phase, his peak of artistic maturity, is represented by the remainder of the programme. Included is one of his most emblematic pieces, *Canticum Naturale*, an expansive Amazonian painting in sound, and the virtuosic and expressive *Ludus Symphonicus*.



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KRIEGER
(1928–2022)

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20–22	Ludus Symphonicus (1965)	18:36

***WORLD PREMIERE RECORDING**

Flavia Fernandes, Soprano 15 • São Paulo Symphony Choir 1
Goiás Philharmonic Orchestra • Neil Thomson

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

A detailed track list can be found inside the booklet.

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