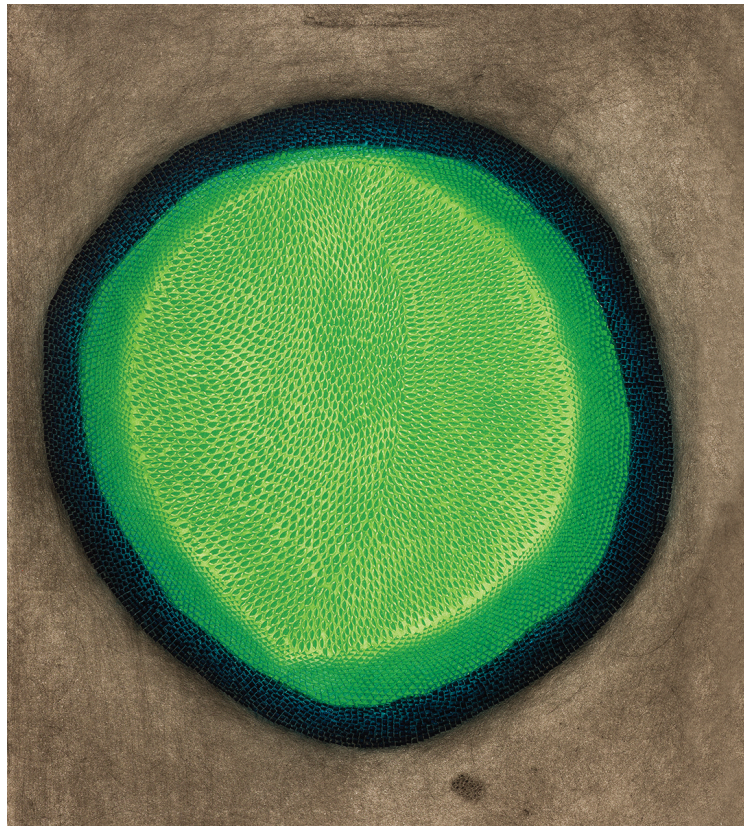


NAXOS
THE MUSIC OF
BRAZIL

Camargo
GUARNIERI
Choros • 2
Flor de Tremembé



Ovanir Buosi, Clarinet • Horácio Schaefer, Viola
Matias de Oliveira Pinto, Cello • Olga Kopylova, Piano
São Paulo Symphony Orchestra • Roberto Tibiriçá

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

About The Scores

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Camargo Guarnieri (1907–1993)

Choros • 2

This is the second part of the first complete recording of Mozart Camargo Guarnieri's *Choros*. It features the *Choro for Clarinet and Orchestra* (1956), *Choro for Viola and Orchestra* (1975), *Choro for Cello and Orchestra* (1961) and *Choro for Piano and Orchestra* (1956).

As the composer explained on more than one occasion, the term *choro* does not relate directly to the form of instrumental ensemble music that developed in Brazil in the late 19th century. Guarnieri intended it to be a Brazilian version of the concerto genre, probably referring to the dialogue between soloist and orchestra in musical settings that often conjure the soundscape of the *sertões* ('outback' regions in the northeast of the country), the *cerrados* (grasslands), the festivals and the celebrations that encapsulate the essence of Brazil.

The four *choros* for solo instruments on this album are very similar in terms of form: all are divided into either three movements or three parts – the *Choro for Clarinet and Orchestra* is cast in a single tripartite movement. Generally speaking, the opening movements are more 'rational', featuring a high level of chromatic density and an emphasis on motivic development, with melodies germinating from small musical cells treated with different colours and instrumental combinations. Incidentally this was an aspect of Guarnieri's music particularly appreciated by his friend and mentor Mário de Andrade, whom he had met as a young man in 1928, just a few years after leaving his home town of Tietê for São Paulo (in 1923).

The central movements tend to be introspective and emotional, with such characteristically expressive titles as *Calmo e triste*, *Tristemente* and *Nostálgico*. As these titles suggest, the gentleness and sense of nostalgia that emanate from these slow movements evoke the state of mind we experience when we spend some time away from home, from our own place in the world. Perhaps for this reason, the psychological structure of Guarnieri's *choros* sets the final movements aside for great 'celebrations', as if these represented an imaginary reunion between the composer and his deepest feelings of national identity. His finales invariably draw on the rhythms of dances such as the *baião*, *maracatu* and *embolada*, which are punctuated by warm percussion writing and changes in metre that enable the performers to express a joy that transcends the immense technical challenges presented by these scores.

Stylistically, the *choros* for solo clarinet, piano and cello have some elements in common, particularly as far as their harmonic and formal structure is concerned. Laís de Souza Brasil, eminent pianist and renowned Guarnieri interpreter, has classified these works as belonging to the composer's second creative phase, a period of maturity that began in 1946 and in which he explored all genres, fully mastered orchestral writing, expanded his technique and established his personal style (see her study of the works for piano and orchestra in the monumental *Camargo Guarnieri: o Tempo e a Música*, 2001, edited by musicologist Flavio Silva). Quartal and triadic harmonies coexist in these three works, dotted throughout Guarnieri's elegant and inventive contrapuntal writing. The *Choro for Viola and Orchestra*, meanwhile, belongs to his third creative phase, which began with the *Seresta* for piano and orchestra (1965) and *Choro for Flute and Chamber Orchestra* (1972), both of which feature on the first volume in this collection. During this period, Guarnieri experimented with a more condensed form of expression, allowing his ideas to flow beyond tonal conventions – even making the occasional allusion to twelve-tone technique.

This album also includes another gem – the delightful *Flor de Tremembé* (Flower of Tremembé, 1937), dedicated to Guarnieri's second wife, Anita Queiroz de Almeida e Silva, who was born in Tremembé, in the Vale do Paraíba region (state of São Paulo). The work displays many of the characteristics found in the traditional popular *choro*. Its opening theme in E minor, played by the bassoon, with percussion accompaniment from the reco-reco and chocalho, calls to mind passages from two iconic works by the great Villa-Lobos: the initial harmony of the simple *Choros No. 1* for guitar, and the contrabassoon solo, above the rhythm of the caracaxá, at the start of the grandiose *Choros No. 8*. The score of *Flor de Tremembé* calls for an unusual ensemble of 15 solo instruments: flute, clarinet, bassoon, baritone sax, French horn, trumpet, trombone, ukulele, harp, piano, violin I, violin II, viola, cello and piano, as well as, in the percussion section, the chocalho, reco-reco, agogô and cuíca. Written shortly before Guarnieri's first visit to Paris in 1938, this work dates from his first creative phase.

Paulo de Tarso Salles

English translation: Susannah Howe

Camargo Guarnieri (1907–1993)

Choros • 2

Este é o segundo volume da primeira gravação integral dos *Choros* de Mozart Camargo Guarnieri (1907-1993), com o *Choro para Clarinete e Orquestra* (1956), o *Choro para Viola e Orquestra* (1975), o *Choro para Violoncelo e Orquestra* (1961) e o *Choro para Piano e Orquestra* (1956).

Como o compositor explicou diversas vezes, o termo “choro” não evoca diretamente o gênero de música instrumental popular, surgido no Brasil e consolidado no final do século XIX. Guarnieri pretendeu que esse termo fosse uma espécie de expressão brasileira do gênero “concerto”, provavelmente referindo-se ao diálogo entre solista e orquestra em uma ambientação musical que, muitas vezes, sugere a paisagem sonora dos sertões, dos cerrados, das festas e folguedos que caracterizam o sentimento de “brasilidade”.

Os quatro *Choros* têm características formais em comum: todos são divididos em três movimentos – ou em três partes, como o *Choro para Clarinete*, estruturado em um único movimento tripartido. Grosso modo, os primeiros movimentos são mais “racional”, com grande densidade cromática e ênfase no desenvolvimento motivico, onde as melodias germinam a partir de uma pequena célula musical, burilada em diversas cores e combinações instrumentais – essa aliás, é uma das características de Guarnieri mais apreciadas por Mário de Andrade, seu mentor desde 1928, amizade e orientações iniciadas alguns anos depois que o então jovem músico veio morar em São Paulo (em 1923), deixando para trás sua cidade natal, Tietê.

Os segundos movimentos são introspectivos e sentimentais, batizados com expressões características como “calmo e triste”, ou simplesmente “calmo”, ou ainda “lento e nostálgico” ou “nostálgico”. Como os títulos deixam entrever, a delicadeza e nostalgia que emanam dessas peças lentas evocam estados de espírito que se manifestam especialmente quando ficamos algum tempo longe de casa, de nosso lugar no mundo. Talvez por isso, a estrutura psicológica dos choros de Guarnieri reserva uma grande “festa” para o movimento final, como se representasse um reencontro imaginário entre o artista e os sentimentos mais profundos de sua nacionalidade; os *finales* de Guarnieri invariavelmente evocam a gestualidade da dança, do baião, do maracatu, da embolada, pontuada pela marcação calorosa da percussão e mudanças métricas que dão aos intérpretes espaço para mostrar uma alegria que transcende as imensas dificuldades técnicas presentes nessas partituras.

Quanto ao estilo de cada um desses choros, pode-se dizer que as peças em que solam o clarinete, o piano e o violoncelo guardam alguns elementos em comum, notadamente com relação a sua estrutura harmônica e formal. São obras que a célebre pianista e uma das principais intérpretes guarnierianas, Laís de Souza Brasil (em um estudo sobre as obras para piano e orquestra, organizado pelo musicólogo Flavio Silva no opulento volume *Camargo Guarnieri: o Tempo e a Música*, 2001), classificou como pertencentes ao “segundo estágio” criativo de Guarnieri, um período de maturidade iniciado em 1946, em que o compositor visitou todos os gêneros musicais, dominou a orquestra, expandiu sua técnica e firmou sua personalidade. Nessas obras vemos o convívio entre harmonias quartais e triádicas, que se esparramam em uma escrita contrapontística sempre elegante e inventiva. Em contraposição, o *Choro para Viola e Orquestra* se insere no universo entrevisto no “terceiro estágio” criativo iniciado pela *Seresta para Piano e Orquestra* (1965) e no *Choro para Flauta e Orquestra de Câmara* (1972), ambos registrados no primeiro volume desta coleção; nessa época o compositor atinge uma expressão mais sublimada, deixando o fluxo de suas ideias ir além das convenções tonais – às vezes até com alusão ao método dodecafônico.

A outra pérola desse álbum, a saborosa *Flor de Tremembé* (1937), foi uma peça dedicada à segunda esposa de Guarnieri, Anita Queiroz de Almeida e Silva, nascida em Tremembé, na região do Vale do Paraíba, interior do estado de São Paulo. Essa obra tem muitas características encontradas no choro popular tradicional; seu tema inicial em Mi menor, tocado pelo fagote com apoio de reco-reco e chocalho, evoca a um só tempo duas obras icônicas do grande Villa-Lobos: a harmonia inicial do singelo *Choros n° 1* para violão e o solo de contrafagote com marcação rítmica de caracaxá, que abre o grandioso *Choros n° 8*. A partitura de *Flor de Tremembé* consiste em um conjunto inusitado de 15 instrumentos solistas: flauta, clarinete, fagote, sax barítono, trompa, trompete, trombone, cavaquinho, harpa, piano, violino I, violino II, viola, violoncelo e piano; a percussão inclui quatro instrumentos: chocalho, reco-reco, agogô e cuíca. Essa peça pertence ao “primeiro estágio” criativo de Guarnieri, e foi escrita um pouco antes de sua primeira viagem a Paris em 1938.

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).

Paulo de Tarso Salles é professor de Teoria Musical na USP, Coordenador do Simpósio 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 Compositivos* (ed. Unicamp, 2009) e *Os Quartetos de Cordas de Villa-Lobos: Forma e Função* (Edusp, 2018).



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

Ovanir Buosi



Photo: Silvia Constanti

Principal clarinet of the São Paulo Symphony Orchestra since 1997, Ovanir Buosi began his studies at the age of 12 with Luis Afonso Montanha. Having graduated from São Paulo State University (UNESP), where he was taught by Sérgio Burgani, he continued his studies with Michael Collins at the Royal College of Music in London. As well as winning the Weril Wind Prize, he has received awards in the OSESP Young Soloists Competition, the Rádio MEC performers competition, and the tenth edition of the Prêmio Eldorado de Música. He is a dedicated chamber musician and his discography includes a recording of works for wind quintet by composers of North and South America as a member of Quinteto Zephyros, and the album *Retrato das Américas* with pianist Horácio Gouveia. Buosi is on the staff at the OSESP Music Academy, teaches the Alexander Technique, and is regularly invited to perform and teach at festivals around Brazil. He is a Buffet Crampon and Vandoren artist.

Horácio Schaefer



Principal viola of the São Paulo Symphony Orchestra since 1998, Horácio Schaefer began his musical education in São Paulo and completed his studies with Max Rostal in Germany. While there, he became a member of the Deutsche Bachsolisten chamber orchestra, performed with the Frankfurt Radio Symphony, and was appointed principal viola of the Essen Philharmonic. He has taught in the music department of São Paulo University (USP) and at the School of Music and Fine Arts of the State of Paraná (Curitiba). Between 1995 and 1998 he was principal viola of the orchestra of the Municipal Theatre in São Paulo.

Matias de Oliveira Pinto



Photo: Tumen Dondukov

Cellist Matias de Oliveira Pinto began his musical education in his native city of São Paulo. In 1979, while still studying with Zigmunt Kubala, he himself took up a teaching post at the School of Music and Fine Arts of the State of Paraná (Curitiba). The following year he travelled to Berlin, having been awarded a scholarship by the Berliner Philharmoniker's Karajan Academy. He also studied at the Hochschule der Künste Berlin and the Franz Liszt Academy in Budapest. A highly sought-after pedagogue, he teaches cello at the Universität der Künste Berlin and the Musikhochschule Münster. He is artistic director of the Ouro Branco Festival (Brazil), Cellofest (Chile) and Verden Festival (Germany). He has appeared as soloist and chamber musician in the world's most prestigious concert halls, and has made recordings for Kreuzberg Records, Bella Musica and Hungaroton.

www.matiasdeoliveirapinto.de

Olga Kopylova

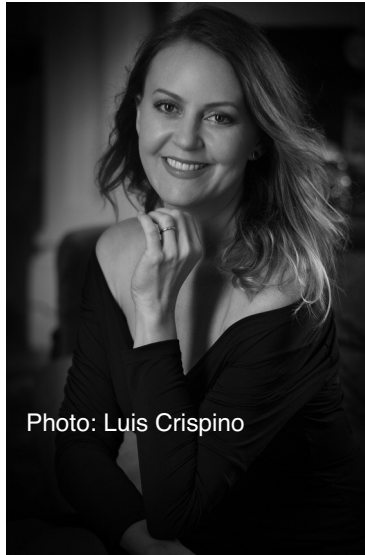


Photo: Luis Crispino

Pianist with the São Paulo Symphony Orchestra (OESP) since 1999, Olga Kopylova was born in Uzbekistan and studied at the Uspensky School of Music in Tashkent and the Moscow State Tchaikovsky Conservatory. Her solo album *Estrela da Manhã* (Loja Clássicos, 2006) features works by Prokofiev, Rachmaninov, Medtner and Scriabin. As a soloist, she has performed with, among others, the Campinas Symphony Orchestra, Curitiba Chamber Orchestra, North State Symphony (California) and OESP, with which she has recorded two albums. She also teaches at the OESP Music Academy. In 2021, she released three albums on the Azul Music label: *Miniatures: The Music of Cécile Chaminade*, *Beethoven: Piano Sonatas Nos. 3 and 16* and *Mozart: Sonatas for Piano and Violin, Vol. 1*.

São Paulo Symphony Orchestra (OSESP)



Founded in 1954, the orchestra has been run by the OSESP Foundation since 2005. Thierry Fischer has been principal conductor and music director since 2020, succeeding Marin Alsop (2012–19). In 2016, the orchestra performed at major European festivals, and in 2019 toured China and Hong Kong. In the same year it launched Carnegie Hall's *All Together: A Global Ode to Joy* project, performing Beethoven's *Ninth Symphony* with a new Portuguese translation of the *Ode to Joy*. In 2018, its recording of the symphonies of Villa-Lobos (Naxos 8.506039), conducted by Isaac Karabtchevsky, won *CONCERTO* magazine's Grand Prize and the Prêmio da Música Brasileira.

www.osesp.art.br

Roberto Tibiriçá



Born in São Paulo, Roberto Tibiriçá was taught by Guiomar Novaes, Magda Tagliaferro, Dinorah de Carvalho, Nelson Freire and Gilberto Tinetti. He also worked with Eleazar de Carvalho over a period of 18 years, after winning two consecutive editions of the OSESP Young Conductors Competition. Tibiriçá was appointed assistant conductor of Lisbon's Teatro Nacional de São Carlos, going on to conduct the Brazilian Symphony Orchestra between 1994 and 1998. From 2000 to 2004, he was artistic director and principal conductor of the Petrobras Symphony Orchestra (OPPM) and between 2005 and 2011 served as artistic director of the Baccarelli Institute's Heliópolis Symphony in São Paulo. In 2010, he became principal conductor of the Minas Gerais Symphony Orchestra, a role he retained until 2013. He has also been principal conductor and artistic director of the Campinas Symphony Orchestra, São Bernardo do Campo Philharmonic Orchestra and Sodre Symphony Orchestra (Montevideo). Tibiriçá is a member of the Academia Brasileira de Música and an honorary member of Brazil's Academia Nacional de Música. In August 2020, he conducted the São Paulo Symphony Orchestra in the world premiere performance of João Guilherme Ripper's monodrama *Cartas Portuguesas*.

In his *Choros*, Guarnieri wrote music that conjures up the landscape and essence of Brazil. These very personal concertos reveal the composer's refined instrumental combinations and elegant contrapuntal writing, while their dance rhythms are vivacious, drawing on the *baião*, *maracatu* and *embolada*. The *Choros* in this second volume represent all stages of Guarnieri's compositional development. Also included is the delightful and inventive *Flor de Tremembé*, an early work with choro-like features. The first volume is available on 8.574197.



Camargo
GUARNIERI
(1907–1993)



1	Choro for Clarinet and Orchestra (1956)	13:21
	Lento e nostálgico – Moderato – Lento e nostálgico – Allegro (cadenza by V. Alexin)	
	Choro for Piano and Orchestra (1956)	16:44
2	I. Cômodo	5:18
3	II. Nostálgico	6:03
4	III. Alegre	5:11
5	Flor de Tremembé (1937)	5:56
	Choro for Viola and Orchestra (1975)	17:45
6	I. Enérgico	4:55
7	II. Tristemente	7:57
8	III. Bem ritmado	4:40
	Choro for Cello and Orchestra (1961)	15:54
9	I. Decidido e apaixonado –	7:14
10	II. Calmo e triste	4:40
11	III. Com alegria	3:59

Ovanir Buosi, Clarinet 1 • Horácio Schaefer, Viola 6–8
Matias de Oliveira Pinto, Cello 9–11 • Olga Kopylova, Piano 2–4
São Paulo Symphony Orchestra • Roberto Tibiriçá

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