



César
GUERRA-PEIXE

A Retirada da Laguna
Concertino • Museu da Inconfidência



Abner Landim, Violin
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.



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About The Scores

Publisher: The estate of César Guerra-Peixe;
contact details available through the Brazilian Academy of Music (www.abmusica.org.br)

César Guerra-Peixe (1914–1993)

A Retirada da Laguna • Concertino for Violin and Chamber Orchestra • Museu da Inconfidência

César Guerra-Peixe is one of the leading composers associated with musical nationalism in Brazil. Having spent a decade as a member of the Música Viva movement, established by Hans-Joachim Koellreutter, the man who introduced serialism to Brazil, Guerra-Peixe changed direction and began to focus on nationalism in the 1950s, adopting an idiom that would colour his output until the end of his life.

The three works recorded here all date from the same phase of Guerra-Peixe's career and are among his best-known compositions. Commissioned by Rádio MEC ('Music, Education, Culture') and dedicated to the station's director, Avelino Henrique dos Santos, *A Retirada da Laguna* ('The Retreat from Laguna') was written in 1971. It was premiered the following year by the São Paulo Municipal Symphony Orchestra, conducted by the composer, and the same artists went on to make the first complete recording of the work. *A Retirada da Laguna* is a programmatic orchestral suite, inspired by the book of the same name by the novelist, historian and statesman Viscount Taunay (1843–1899), which describes one of the most dramatic moments in the Paraguayan War (1864–70). The deadliest inter-state war ever fought in Latin America, this conflict pitted Paraguay against the Triple Alliance of Brazil, Argentina and Uruguay. The episode in question took place in 1866: after a badly planned expedition into Paraguayan territory, Brazilian troops were forced to retreat and suffered many casualties as a result. As an officer in the Brazilian Army's engineering corps, Taunay had taken part in this operation and his book was based on notes he made at the time.

Guerra-Peixe reconfigures Taunay's 21-chapter narrative into nine movements, adding a tenth of his own inspiration. These are divided between three distinct sections. The first, comprising the first three movements ('Setting Off for the Interior'; 'Pantanaís [Wetlands]'; 'Rejoicing in Nioaque'), ranges in tone from solemn to festive but is predominantly positive in character. Of particular interest is the way in which the composer evokes the beautiful landscape of the Pantanal region in a long melody first played by solo bassoon and later, with full exuberance, by the string *tutti*, all this above the insistent sound of the timpani's five-beat cell.

In the second section – movements four to eight ('Laguna'; 'A Calm Night'; 'Fire, then the Storm'; 'Hope at the Campo das Cruzes'; 'The Death of Guide Lopes') – the conflict proper unfolds. Here the Brazilians face their various enemies: the Paraguayan army, fear, fire, hunger and, most lethal of all, cholera. The two battle scenes are clearly descriptive in character and stand in stark contrast to the lyricism of the fifth movement. The section ends with a moving evocation of the death of one of the guides who has led the soldiers through dangerous territory and is borne back by them to be buried on his own land.

The third and final section comprises just two movements, starting with 'Peaceful Return'. Like Taunay, Guerra-Peixe tries to end on a more positive note; however, the dissonances of the horn quartet during the retreat are a reminder of all the dead and wounded left along the way. Perhaps this is why the composer felt the need to conclude the work with the lyrical and optimistic 'Song to Universal Brotherhood', as a kind of pacifist statement at the end of this tale of the horrors of war.

The *Concertino for Violin and Chamber Orchestra* was written in 1972 and dedicated to the Pernambuco Armorial Chamber Orchestra and its conductor, violinist Cussy de Almeida. The Armorial Movement was launched in 1970 by writer Ariano Suassuna, one of Brazil's leading literary figures. Its aim was to encourage the creation of new works of high or classical art that drew on the folk culture of north-eastern Brazil and would therefore resist the effects of mass-produced culture. In the field of music, it sought to value and give new meaning to instruments such as the viola caipira (a ten-string guitar), fife and rebec. Guerra-Peixe was directly involved in the movement and some of his works were recorded by the Quinteto Armorial.

The *Concertino* was written for solo violin and a chamber orchestra comprising two flutes, a small percussion section and strings. According to the composer, it was neither a traditional classical work nor an example of popular or folk music, and its hybrid character was in line with the aesthetics proposed by Suassuna and his followers. The solo violin writing gives the instrument a sonority similar to that of the rebec. There is an emphasis on open strings, both in the melody line and in the ingenious way in which this is combined with an accompanying pedal note. The central movement is almost a monologue for violin, marked *semplice, quasi senza vibrato*, and the resulting music echoes the tranquil sound of *aboios*, the work songs associated with cattle herding. The orchestral writing is also carefully conceived to suggest the timbres and gestures of folk music. In the third movement, the flutes introduce a kind of melody in thirds in the upper register which makes clear reference to the fifes heard in the music of north-eastern Brazil. As for the percussion, it is limited to the soundworld of folk music, with bass drum, side drum, triangle and cymbals, the latter specifically indicated to be of the medium size typically used by wind bands and other traditional ensembles. To this list the composer adds a pair of mineiros, a kind of rattle typical of north-eastern Brazilian folk music, which can be substituted with maracas if necessary.

The *Museu da Inconfidência* suite also dates from 1972. It was premiered the following year by the Rio de Janeiro Orquestra Sinfônica do Theatro Municipal, under the baton of Isaac Karabtchevsky, and has become one of Guerra-Peixe's most admired works. The suite was inspired by a visit he had made to the Museu da Inconfidência in Ouro Preto, in 1966. The Inconfidência Mineira was a separatist movement that broke out in 1789 in what was known during colonial times as the captaincy of Minas Gerais. The planned rebellion was harshly dealt with by the Portuguese authorities and its leader, Joaquim José da Silva Xavier, 'Tiradentes' ('tooth puller') was executed in 1792, after which his body was quartered. The Museum was established in 1944 with a view to providing a final resting place for the remains of Tiradentes and his fellow conspirators. Over time, however, it has broadened its remit to become the main institution dedicated to preserving the 18th-century culture of Minas Gerais.

The first movement of Guerra-Peixe's work (*Entrada* – 'Entrance') is a kind of promenade, in which the brass seem to evoke the opulence of the museum building and the wealth of stories that lie within its walls. Then we are immersed in the various worlds represented in the museum. The faster second and fourth movements depict the slave-owning environment of the 18th century: *Cadeira de Arruar* ('Sedan Chair') shows slaves making fun of their masters, who could not see them from inside the chairs and litters on which they were being carried, while *Restos de um reinado negro* ('Vestiges of a Black Kingdom') refers to elements of African culture brought to Brazil by slaves. At the end of this movement, we hear again, as a kind of apotheosis, the theme presented by the trumpets in the *Entrada*.

The structure of the work as a whole, however, seems to have been designed to emphasise the dramatic power of the third movement (*Panteão dos Inconfidentes* – 'Pantheon of the Separatists'), the only one directly related to the events of the separatist conspiracy. It begins in a sombre atmosphere, generated by dissonant chords in the brass and high winds which form a contrast with the sonority of timpani and first violins. A kind of procession follows, in which a melody hovers above the penitent marching of cellos and double basses. With each repetition of the melody the music builds until it reaches a climax at which the full dramatic force of the work is focused on a single note. A beat on the tan-tan unleashes a melody in thirds in the upper register, suggesting the song of the conspirators. Once Tiradentes and his companions have had their say, we return to the procession motif and, finally, to the muted sounds of the initial chords.

Together with his *Symphony No. 2 'Brasília'* of 1960, these three works provide a significant overview of Brazilian history within Guerra-Peixe's output. The Minas Gerais separatist movement in the 18th century, the Paraguayan War in the 19th, and the building of Brasília and creation of the Armorial Movement in the 20th – all, in their own different way, represent key moments in the process of constructing a sense of national identity, fundamental to the musical nationalism the composer had decided to embrace.

Marshal Gaioso Pinto

English translation: Susannah Howe

César Guerra-Peixe (1914–1993)

A Retirada da Laguna • Concertino para Violino e Orquestra de Câmara • Museu da Inconfidência

César Guerra-Peixe é um dos principais nomes ligados ao nacionalismo musical brasileiro. Depois de uma década integrando o grupo Música Viva sob a orientação de Hans-Joachim Koellreutter, introdutor no Brasil da técnica dodecafônica, Guerra-Peixe voltou-se ao nacionalismo a partir da década de 1950, adotando uma linguagem que marcaria sua produção até o fim da vida.

As três obras aqui gravadas são frutos da mesma fase criadora e estão entre os trabalhos mais celebrados do compositor. *A Retirada da Laguna* foi composta em 1971, após encomenda feita pela Rádio MEC, através de seu diretor, Avelino Henrique dos Santos, a quem a obra é dedicada. A estreia se deu no ano seguinte, com a Orquestra Sinfônica Municipal regida pelo compositor, e esses mesmos artistas fariam nessa época a primeira gravação integral da peça. A obra é uma suíte sinfônica de caráter programático, com roteiro inspirado no livro homônimo do Visconde de Taunay. O trabalho de Taunay descreve um dos momentos mais dramáticos da Guerra do Paraguai, maior conflito armado da América Latina, que tinha de um lado o Paraguai e, do outro, a Tríplice Aliança formada por Brasil, Argentina e Uruguai. Na ocasião, após uma ofensiva mal planejada, os soldados brasileiros são forçados a realizar um recuo que resultaria em inúmeras baixas ao Brasil. Taunay participou dessa ofensiva como um dos oficiais do corpo de engenharia do Exército Brasileiro e sua obra é baseada nas anotações realizadas no campo de batalha.

Guerra-Peixe reconfigurou a narrativa em 21 capítulos de Taunay em nove movimentos, acrescentando um décimo de inspiração própria. Esses dez movimentos podem ser divididos em três blocos distintos. O primeiro, que inclui os três primeiros movimentos, tem caráter predominantemente positivo, variando do solene ao festivo. É especialmente interessante a maneira com que o compositor expressa a beleza da paisagem do Pantanal em uma longa melodia, primeiro ouvida no solo de fagote e mais tarde com toda a sua exuberância no tutti das cordas, tudo sobre o caminhar insistente dos tímpanos em uma célula de cinco tempos.

No segundo bloco, que abrange os cinco próximos movimentos, desenrola-se o conflito propriamente dito. Nele os brasileiros enfrentam seus vários inimigos: o exército paraguaio, o medo, o fogo, a fome e o mais letal de todos, a cólera. As duas cenas de batalha têm caráter claramente descritivo e são contrastadas pelo lirismo do quinto movimento. O bloco se encerra com o tocante funeral de um guia carregado de volta pelos soldados em uma rede para ser sepultado nas suas terras.

O terceiro bloco consiste nos dois últimos movimentos. Tanto o escritor quanto o compositor buscam imprimir um tom mais positivo ao final da narrativa; no entanto, as dissonâncias do quarteto de trompas durante a marcha do regresso soam como uma lembrança de todos os mortos e feridos deixados pelo caminho. Talvez por isso o compositor tenha sentido a necessidade de concluir a obra com a lírica e otimista “Canção à fraternidade universal”, como uma espécie de apelo pacifista ao fim da narrativa dos horrores da guerra.

O *Concertino para Violino e Orquestra de Câmara* foi escrito em 1972 e dedicado à Orquestra Armorial de Câmara de Pernambuco e ao seu maestro, o violinista Cussy de Almeida. O Movimento Armorial foi um movimento criado em 1970 pelo escritor Ariano Suassuna, figura de grande destaque na literatura brasileira. O movimento pretendia fomentar a criação de uma arte erudita a partir de elementos da cultura popular nordestina, como meio de oferecer resistência aos efeitos provocados pela indústria cultural. Na música, buscou-se a valorização e ressignificação de instrumentos como a viola caipira, o pífano e a rabeca. Guerra-Peixe participou diretamente do movimento, tendo sido um dos compositores com obras gravadas pelo Quinteto Armorial.

O Concertino foi escrito para violino solo e pequena orquestra, composta de duas flautas, pequena percussão e cordas. De acordo com o compositor, não era uma obra erudita tradicional, nem tão pouco uma música popular propriamente dita: seu caráter híbrido alinhava-se à estética proposta por Suassuna e seus seguidores. O violino solista recebe um tratamento de modo a aproximar sua sonoridade à da rabeca. Assim, há uma preferência por cordas soltas, tanto no decorrer da melodia quanto numa engenhosa combinação dessa com uma nota pedal de acompanhamento. O movimento central da peça é quase um monólogo para violino, em que o compositor pede “semplice, quasi senza vibrato”, e cujo resultado traz a mesma quietude dos cantos de aboio. A orquestra também recebe um tratamento cuidadoso na busca pelos timbres e gestos da música folclórica. No terceiro movimento, as flautas apresentam um tipo de melodia em terças na região aguda que fazem clara referência aos pífanos da música nordestina. A percussão, por sua vez, se restringe ao ambiente sonoro da cultura popular, com bumbo, caixa, triângulo e prato, esse último com a indicação específica das dimensões medianas próprias do instrumento nas bandas de música e outros conjuntos populares. A essa lista, o compositor adiciona um par de “mineiros”, instrumentos típicos da música folclórica do Nordeste, que podem ser eventualmente substituídos por maracas.

Também em 1972, Guerra-Peixe compôs a suíte *Museu da Inconfidência*. Estreada no ano seguinte com a Orquestra Sinfônica do Teatro Municipal do Rio de Janeiro, regida por Isaac Karabtchevsky, a obra tornou-se uma das mais apreciadas do compositor. A inspiração para a peça foi uma visita do autor ao Museu da Inconfidência em Ouro Preto, em 1966. A Inconfidência Mineira foi um movimento separatista que eclodiu na Capitania de Minas Gerais em 1789. O levante foi duramente combatido pelo coroa portuguesa e seu líder, Joaquim José da Silva Xavier, o “Tiradentes”, morto e esquartejado em 1792. O museu foi criado em 1944 com o propósito de abrigar os restos mortais de Tiradentes e dos outros participantes da insurreição. Com o tempo, porém, ele transcendeu seus objetivos, tornando-se a principal instituição dedicada à preservação da cultura mineira setecentista.

O primeiro movimento (“Entrada”) é uma espécie de promenade, em que os metais parecem evocar a opulência do prédio do museu e a densidade das histórias nele contidas. A seguir, mergulha-se nos diversos mundos abrigados pelo museu. O segundo e quarto movimentos, mais rápidos, são retratos do ambiente escravocrata da época: “Cadeira de Arruar” mostra os escravos a zombar dos seus senhores, que não podiam vê-los de dentro da liteira em que eram carregados; “Restos de um reinado negro”, por sua vez, faz referência a elementos da cultura africana trazidos para o Brasil pelos negros escravizados. Ao fim desse movimento, ouve-se novamente, de maneira apoteótica, o tema apresentado pelos trompetes na Entrada.

Toda a estrutura da obra, porém, parece ser construída para evidenciar a força dramática do terceiro movimento (“Panteão dos Inconfidentes”), o único que se relaciona diretamente com os eventos da Inconfidência. O movimento começa numa atmosfera soturna, gerada por acordes dissonantes dos metais e das madeiras agudas, contrastadas pelo jogo tímbrico dos tímpanos com os primeiros violinos. Segue-se uma espécie de procissão, em que uma melodia paira sobre um caminhar penitente de violoncelos e contrabaixos. A cada reiteração da melodia a música se avoluma até o clímax, em que toda a carga dramática da obra se concentra numa única nota. Um golpe do tantã desencadeia uma melodia em terças no agudo, como que o canto dos inconfidentes. Extravasada a voz de Tiradentes e seus companheiros, volta-se ao motivo da procissão e por fim aos sons surdos dos acordes iniciais.

As três obras, juntamente com a Sinfonia nº 2 – Brasília, de 1960, compõem um importante panorama histórico nacional na obra de Guerra-Peixe. A Inconfidência Mineira no século XVIII, a Guerra do Paraguai no século XIX e a construção de Brasília e o Movimento Armorial no século XX representam, cada um à sua maneira, momentos cruciais no processo de construção da consciência histórica nacional, fundamental para o projeto nacionalista a que o compositor se dedicou.

Marshal Gaioso Pinto

Abner Landim



Born in São Paulo, Abner Landim began his musical education with his father, luthier Jayme Landim, later studying with Cláudio Cruz, Pablo de León and Chaim Taub. He graduated from the Buchmann-Mehta School of Music (BMSM) at Tel Aviv University, receiving the diploma of honour for merit awarded to BMSM's most outstanding students in 2013. In the same year, as a member of the Tel Aviv Brazilian Quartet, he was awarded first place in the BMSM chamber music competition, subsequently performing with the ensemble in concert halls across Germany, Israel and Brazil. Landim has served as concertmaster of the Buchmann-Mehta School of Music Symphony Orchestra in performances at Carnegie Hall in New York, the Charles Bronfman Auditorium in Tel Aviv and on tour in Brazil under the conductor Zubin Mehta. As a member of the Israel Chamber Orchestra and the Tel Aviv Soloists Ensemble he participated in concerts in Israel and Russia. He was concertmaster of the São Paulo Municipal Symphony Orchestra from 2015 to 2018 and has been concertmaster of the Goiás Philharmonic Orchestra since 2015.

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'.

César Guerra-Peixe is one of the leading composers associated with musical nationalism in Brazil. *A Retirada da Laguna* is a programmatic suite that describes one of the most dramatic moments in the Paraguayan War of 1864–70, while his *Concertino* is a clever hybrid between folk music timbres and sophisticated high art ambitions. *Museu da Inconfidência* is one of the composer's most admired works, taking us through a museum of 18th-century rebellion and heroism. Guerra-Peixe's *Symphonic Suites Nos. 1 and 2* can be heard on Naxos 8.573925, acclaimed by *ClassicsToday.com* as 'absolutely world-class'.



César
GUERRA-PEIXE
(1914–1993)



A Retirada da Laguna
(The Retreat from Laguna)
(1971)

- | | | |
|-----------|---|-------------|
| 1 | I. Partida para os campos | 3:39 |
| 2 | II. Pantanais | 7:55 |
| 3 | III. Alegria em Nioaque | 3:27 |
| 4 | IV. Laguna | 4:13 |
| 5 | V. Uma noite calma | 5:06 |
| 6 | VI. Incêndio; depois o temporal | 2:44 |
| 7 | VII. Esperança no Campo das Cruzes | 2:59 |
| 8 | VIII. A morte do guia Lopes | 4:17 |
| 9 | IX. Regresso pacífico | 4:11 |
| 10 | X. Canção à fraternidade universal | 2:32 |

Concertino for Violin and Chamber Orchestra (1972) **12:54**

- | | | |
|-----------|----------------------------------|-------------|
| 11 | I. Allegro comodo | 5:18 |
| 12 | II. Andantino | 3:09 |
| 13 | III. Allegro un poco vivo | 4:27 |

Museu da Inconfidência
(Museum of the Inconfidência)
(1972) **17:23**

- | | | |
|-----------|---------------------------------------|-------------|
| 14 | I. Entrada | 1:55 |
| 15 | II. Cadeira de arruar | 3:27 |
| 16 | III. Panteão dos inconfidentes | 6:34 |
| 17 | IV. Restos de um reinado negro | 5:15 |

Abner Landim, Violin 11–13

Goiás Philharmonic Orchestra • Neil Thomson

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

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