

# Reminiscences of Brazil



Justin Badgerow piano

intangible classics

divine art

# Reminiscences of Brazil

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<b>Seis Preludios (Francisco Mignone)</b>		<b>10:48</b>
1 I <i>Andantino</i>	1:28	
2 II <i>Allegro</i>	0:58	
3 III <i>Allegro</i>	0:59	
4 IV <i>Calmo e sereno</i>	2:08	
5 V <i>Moderato</i>	2:03	
6 VI <i>Caiçaras: Solenne</i>	2:54	
<b>Bachianas Brasileiras No. 4 (Heitor Villa-Lobos)</b>		<b>19:45</b>
7 I Prelúdio (Introdução)	6:06	
8 II Coral (Canto do Sertão)	5:12	
9 III Aria (Cantiga)	5:13	
10 IV Dança (Miudinho)	3:03	
<b>Ciclo Brasileiro (Heitor Villa-Lobos)</b>		<b>10:04</b>
11 No. 1 Plantio do Cabocio	4:15	
12 No. 2 Impressoes Seresteiras	5:45	
<b>Saudades do Brasil, Op. 67 (Darius Milhaud)</b>		<b>9:05</b>
13 No. 4 Copacabana	2:59	
14 No. 1 Sorocaba	1:31	
15 No. 9 Sumare	2:27	
16 No. 5 Ipanema	1:58	
17 <b>Valse Éléante (Francisco Mignone)</b>		<b>2:33</b>
18 <b>Gingado de Bibi (Paulo Gondim)</b>		<b>1:24</b>
19 <b>Sonhando (Paulo Gondim)</b>		<b>3:01</b>
20 <b>Sapeca (Paulo Gondim)</b>		<b>1:14</b>
21 <b>Fim de tarde em Amargosa (Paulo Gondim)</b>		<b>2:20</b>
22 <b>Teimosia (Paulo Gondim)</b>		<b>3:25</b>
23 <b>Dansa Brasileira (Mozart Camargo Guarnieri)</b>		<b>2:21</b>
24 <b>Congada (Francisco Mignone)</b>		<b>3:21</b>
<b>Total duration</b>		<b>70:28</b>

# The Music

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The music of Heitor Villa-Lobos (1887–1959) is among the best known of Brazilian concert works. During his early years in his home country he took an active interest in popular music played by street musicians in Rio de Janeiro as well as indigenous music encountered during trips through the country. His earliest self-taught attempts at composition brought him to the attention of Artur Rubinstein and others, who supported extensive studies in Paris during the 1920s. His musical output for the remainder of his career reflected his simultaneous attraction to native Brazilian influences and the international traditions of pianism that he studied in Paris.

*Bachianas Brasileiras* was conceived as an ambitious series of suites exploring stylistic commonalities that Villa-Lobos perceived between the music of J. S. Bach and his native Brazil. Only No. 4 (1930–36) in the series of nine is for piano solo. Each of the four short pieces in the suite pairs a generic title reminiscent of those used by Bach with a Brazilian title drawing attention to the specific musical elements that are used. The “Prelúdio (Introdução)” features a slow-moving harmonic progression similar to those of Bach’s *Well-Tempered Clavier*. The “Coral (Canto do Sertão)” takes the listener to a very different place with a harmonic progression that evokes Brazilian popular music and bell tones in the treble. “Aria (Cantiga)” presents a simple folk-like melody that is subsequently embellished with virtuoso figuration and impressionistic textures. “Dança (Miudinho)” features driving syncopated rhythms and powerful bass ostinatos.

*Ciclo Brasileiro* (1936) was inspired by a trip through Brazil, and each piece evokes a specific region in the country. “Plantio do Caboclo” uses an imaginative texture in which the melody is played by left-hand block chords accompanied by broken chords in the treble. “Impressoes Seresteiras” clearly reflects the impressionistic textures that the composer admired during his years in France. Following the form of an expansive five-part waltz, the work develops a simple melody through multiple permutations of texture and harmony. Dramatic rhetorical gestures alternate with harp-like arpeggios and folk-inspired melodies to create a kaleidoscopic series of colors requiring virtuoso technique and dramatic flair.

The young French composer Darius Milhaud (1892–1974) worked for the French foreign ministry in Brazil during World War I, a visit that profoundly influenced his stylistic development. Like several of his French colleagues, Milhaud used American folk and popular music as an expression of modernism. In his case, the rhythms of Brazilian music (especially habanera and tango patterns) are combined with bitonality. In his writings about modernist harmony, he admired the atonality of Schoenberg but chose not to employ it in his own works; instead he embraced the simultaneous use of two or more keys as pioneered by Stravinsky.



The twelve pieces of *Saudades do Brasil* [Memories of Brazil], op. 67 (1920–21) reflect Milhaud's new-found interest in South American music. Each of the twelve movements is named after a different district in Rio de Janeiro. "Sorocaba" introduces a languid melody over persistent tango rhythms. "Copacabana" features parallel sixths and thirds, a characteristic common to both Spanish and Portuguese popular styles. "Sumare" has a left-hand accompaniment played mostly on the black keys in conjunction with right-hand stacked fourths on the white keys. This bitonal harmony is enlivened by syncopated tango rhythms. "Ipanema" features nervous (the composer's own term) syncopations and extreme dynamic contrasts.

Francisco Paulo Mignone (1897–1986) had a long and influential career in Brazilian music. His early studies in São Paulo were followed by a residency at the Milan Conservatory in Italy. He began his teaching career at the São Paulo Conservatory and subsequently taught at the University of Brazil in Rio de Janeiro from 1933 to 1967. Like Alberto Ginastera in Argentina, Mignone vacillated between a European (primarily Italian) style and a style that incorporated Latin American folk elements. The *Seis Preludios* of 1932 were transcribed from an earlier orchestral work. They employ impressionistic harmonies and sweeping arpeggios to create a serious, dramatic mood. *Valse élégante* and *Congada* represent perfectly the dual sides of Mignone's artistic personality. The graceful waltz evokes the atmosphere of the European salon with its lilting tempo and lush harmonies. By contrast, the congada is a vigorous dance infused with the syncopated rhythms of the Afro-Brazilian samba. It has been used for centuries in Brazil to accompany the symbolic crowning of a "King of the Congo."

Francisco de Paula Gondim (b. 1934) is the son of another renowned Brazilian composer, his mother Maria de Lourdes Gondim (1901–1987). He taught in the piano department of the University of Bahia from 1957 to 2005, exercising a strong influence on generations of Brazilian pianists. He performed extensively as a piano soloist and in contemporary chamber music. His works incorporate the elaborate syncopations of Afro-Brazilian folk music. "Sonhando" was composed in 1955, while the other three numbers were written between 2008 and 2010. "Gingado de Bibi" is named for the ginga, a characteristic move used in the Brazilian martial art of capoeira. "Sapeca" is a word meaning mischievous in Portuguese. "Sonhando" means dreaming, and "Teimosia" means stubbornness. "Fim de tarde em Amargosa" conveys the placid mood of late evening in the town of Amargosa, Bahia state, with gentle syncopations and muted harmonies.

Mozart Camargo Guarnieri (1907–1993) descended from Italian immigrants as did his older colleague Mignone. After a period of study with Nadia Boulanger in Paris in the late 1930s, he enjoyed noteworthy successes with performances and competition prizes in the United States. Throughout a long and fruitful career, he remained dedicated to the cause of nationalistic music. The early *Dansa brasileira* of 1928 illustrates this commitment.

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# The pianist

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**Justin Badgerow** enjoys a successful career as a solo and collaborative pianist as well as a pedagogue. Dr. Badgerow received his Doctor of Musical Arts degree from the University of Colorado at Boulder, the Masters degree in Piano Performance from the University of Texas at Austin and the Bachelor of Music in Piano from the University of Central Florida. Dr. Badgerow's primary teachers include Gary Wolf, Nancy Garrett, and Andrew Cooperstock with additional coaching by Robert Spillman and Anne Epperson.

Dr. Badgerow has performed as a soloist throughout the United States, including Colorado, New Mexico, Kansas, Kentucky, Michigan, Texas, Alabama, Florida, Georgia, Pennsylvania, New Hampshire, Delaware, and Vermont. He has performed as a concerto soloist with the Kennett Symphony and Imperial Symphony. A champion of Latin American piano music, Justin has performed at the International Joaquín Rodrigo Conference in El Paso, Texas and at the Southwest Council of Latin American Studies (SCOLAS) conference in Mérida, Yucatan, Mexico. In addition, he has also performed and lectured in Brazil and South Africa. As an avid collaborative pianist, Dr. Badgerow has a varied background including extensive experience as a répétiteur for numerous professional and collegiate operas and musical productions based in Texas, Pennsylvania, and Colorado. In addition, he has enjoyed collaborations in chamber music groups including performances with such musicians as James Bunte, Patrick Mason, and Eddie Daniels.

Justin is active in the field of piano pedagogy as he has been a featured performer and lecturer at regional, national, and international conferences including Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society. He is currently an Associate Professor of Music at Elizabethtown College in Elizabethtown, Pennsylvania, where he teaches piano, music theory and aural skills. Prior to this position, Dr. Badgerow was an Assistant Professor of Music at Sul Ross State University in Alpine, Texas where he was named as a finalist for the Outstanding University Teacher Award. Dr. Badgerow is a member of many prestigious academic and music societies including Pi Kappa Lambda national music honor society and Phi Kappa Phi honor society.

Dr. Badgerow serves in various roles within Music Teachers National Association, including as an accompanist for regional competitions, and on conference committees at the state level for Pennsylvania Music Teachers Association. Dr. Badgerow serves on the board of directors and in the artistic committee of Gretna Music, a non-profit performing arts organization in Central Pennsylvania.



[www.justinbadgerowpiano.com](http://www.justinbadgerowpiano.com)

# Thank you

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Thank you to my family; to my lovely wife Heather especially for her love and encouragement to me, to my kids Elise and Spencer that keep my youthful spirit, and to my mom, Sharon, for making me practice all those years. This album is dedicated to the memory of my late father, Gregory Badgerow, a kind and generous man who appreciated classical music, especially listening to recordings I sent him of me, who passed away of cancer in 2016.

*Justin Badgerow*

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Program notes by E. Douglas Bomberger

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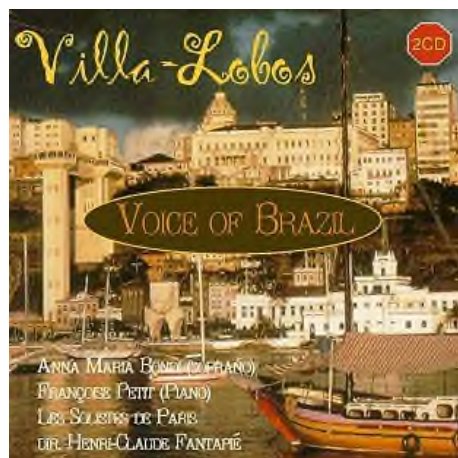
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