

NAXOS
THE MUSIC OF
BRAZIL

Francisco
MIGNONE

Concertos and Concertinos



Emmanuele Baldini, Violin • Fabio Zanon, Guitar
Ovanir Buosi, Clarinet • Alexandre Silvério, Bassoon
São Paulo Symphony Orchestra
Neil Thomson • Giancarlo Guerrero

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.



About The Scores

All scores published by Academia Brasileira de Música
(abmusica.org.br; requests at edicoes.abm@abmusica.org.br)

Francisco Mignone (1897–1986)

Concertos and Concertinos

Sentimental, dynamic, exuberant, multi-talented and extremely eclectic, Francisco Mignone was a leading figure on the Brazilian music scene in the last century. With enormous intelligence and unwavering good humour, he traversed countless compositional styles and genres, from serialism to polytonality, from works of deep-rooted nationalism to those with a European flavour.

His sizeable catalogue encompasses all forms of vocal and instrumental music. It includes large-scale works full of powerful imagery and brilliant orchestral writing, such as the opera *O Chalaça* and the ballet *Quincas Berro d'Água*, as well as *Festa das Igrejas* and *Maracatu de Chico-Rei*, both of which have been recorded by the São Paulo Symphony Orchestra. Mignone also wrote finespun miniatures such as the *12 Studies for Guitar* and the unforgettable *Valsas de Esquina*, for solo piano – works that reflect his intellectual relationship with Mário de Andrade, who eventually convinced him to embrace the aesthetic of musical nationalism.

Mignone studied at the São Paulo Conservatory, later going on to work with Vincenzo Ferroni at the Milan Conservatory. He moved to Rio de Janeiro in 1933, and began teaching conducting at the National Institute of Music (now the Federal University of Rio de Janeiro's School of Music) in 1939.

Ronaldo Miranda

Ronaldo Miranda is a composer and teaches composition at the University of São Paulo's School of Communications and Arts.

To appreciate Francisco Mignone's music it helps to know something of his background, education and career, in order to understand the elements that permeate his entire compositional output – namely his connections with European musical traditions, Brazilian musical modernism, international avant-garde trends and, in a broader sense, the Brazilian music scene as a whole, in which he participated for almost seven decades as both composer and performer. Born in São Paulo on 3 September 1897, the son of Italian flautist Alferio Mignone, who had come to Brazil the previous year, Francisco Paulo Mignone developed his musical talent in an environment that had much in common with his father's homeland. While Rio de Janeiro was, at that time, dominated by French musical influences, the Italian aesthetic prevailed in São Paulo. Logically enough, therefore, Mignone chose to continue his musical education at the Milan Conservatory. He spent nine years studying composition in Milan with Vincenzo Ferroni, who had links with other Brazilian musicians, having taught Alexandre Levy and, in his youth, been a classmate of Francisco Braga in Paris.

How then did this 'son of Italian parents, trained in a distinctly Italian style, with a background in Italian-French technique and an essentially Mediterranean feel for melody' succeed in 'capturing so effectively the African folk traditions that had been assimilated by Brazil' (to quote musicologist Vasco Mariz)? This happened, in fact, as a consequence of his relationship on his return from Europe with Mário de Andrade. Mariz also notes, however, that Mignone was a mature composer by this time, and that therefore there was 'a far more sophisticated and laborious intellectual approach' involved in his conversion to the doctrine of musical nationalism than there was in that of the younger and more suggestible Camargo Guarnieri. The early fruits of the discussions between Mignone and Andrade include the rhapsodic *Fantásias Brasileiras* for piano and orchestra, written between 1929 and 1936. For Andrade, these works were representative of a 'conceptual orientation in which nationality is not distorted by a concern for the universal', one which would enable Mignone 'to compose important works and nurture his artistic personality'. This seems particularly prophetic when we think of the music Mignone wrote between 1956 and 1960, a creative phase during which he returned to composing for solo instruments and orchestra – a 'conceptual orientation' very close to that perceived decades earlier by Andrade can be heard in works such as the *Burlesca e Toccata* for piano and orchestra, the clarinet and bassoon concertinos, and the piano and violin concertos.

João Vidal

João Vidal is a pianist and musicologist

English translation: Susannah Howe

Guitar Concerto

Francisco Mignone's *Guitar Concerto* dates from 1975 and was premiered by its dedicatee, Antônio Carlos Barbosa-Lima, in Washington, D.C. two years later. Elegantly constructed in three movements, the work is designed to allow the solo instrument to shine and therefore uses reduced orchestral forces. The opening *Allegro moderato* alternates dramatic passages in the lower register with a serenade-style melancholy, establishing lively contrasts between the different sound masses. The central *Lento e molto romantico*, in a pastoral G major, creates a fabric into which various musical echoes are woven, from Bartók to Gershwin. Full of rhythmic energy, the *Allegro non troppo* finale is characterised by the contemporary feel of its Brazilian elements – an imaginative blend of *choro*, *baião*, *xaxado* and *embolada*, revitalised by Mignone's skilful handling of his blocs of sound.

Ronaldo Miranda

Clarinet Concertino • Bassoon Concertino

Violin Concerto

Mignone himself conducted the premieres of the *Clarinet Concertino* and the *Bassoon Concertino* – the former in São Paulo in June 1957, the latter in Rio de Janeiro the following month. The two works have in common a nationalist idiom, reduced orchestral forces (strings, winds and brass in the *Clarinet Concertino*, strings and winds only in the *Bassoon Concertino*) and the close relationship between the composer and the original soloists, clarinetist José Botelho and bassoonist Noel Devos. Other parallels can be found in the way he treats his musical material: in the opening *Assai moderato* of the *Bassoon Concertino*, described at the time of its premiere as a 'mournful and nostalgic little *choro*', we encounter a constant dialogue between soloist and orchestra, and the same principle can be observed in the central movement of the *Clarinet Concertino*, *Toada* ('Melody'), but applied in the form of extended passages in which the solo clarinet launches into an expressive duet with the flute and, later, the bassoon. There is a similar connection between the *Final* of the *Clarinet Concertino* and the central *Allegro* of the *Bassoon Concertino*, both of which draw on the *embolada*, a Brazilian form of poetry and song, whose musical element is defined by Mário de Andrade in his *Dicionário Musical Brasileiro* as follows: 'in a fast tempo, with many repeated notes, constructed as a *perpetuum mobile* ... in semiquavers, and written in 2/4 time'. The result is intensified, in both cases, by the contrapuntal possibilities discovered by the composer, with abundant use of chromaticism and constant dialogue between the different sections of the orchestra.

The *Violin Concerto* of 1960, the last in this series of concertante works, reflects the start of a new phase in Mignone's career, one in which he began to adopt a more eclectic aesthetic that brought him closer to a modern international idiom. This change in direction often meant he was going against what he himself had set out in the late 1940s as his main aesthetic ambition: to write music that was 'technically more refined, but clear, sincere and easily understandable for the majority'. In this work, the traditional cadenza for the soloist is placed not at the end of the *Allegro moderato* first movement, as one might expect, but within the central *Lento*. An *Allegro con brio* brings to an end what critic José da Veiga Oliveira would call, in 1982, 'the greatest work of this challenging genre in the history of Brazilian music'.

João Vidal

English translation: Susannah Howe

Francisco Mignone (1897–1986)

Concertos e Concertinos

Sentimental, telúrico, exuberante, polivalente e extremamente eclético, Francisco Mignone foi uma das principais figuras da música brasileira no século XX. Com extrema inteligência e inabalável bom humor, Mignone percorreu inúmeros estilos e gêneros composicionais, do serialismo ao politonalismo, do nacionalismo arraigado à música de sabor europeu.

Seu catálogo de obras é caudaloso, incluindo todos os gêneros de música vocal e instrumental. Desse gigantesco painel criativo, é possível destacar obras de imagens fortes e orquestração brilhante, como a ópera *O Chalaça* e o balé *Quincas Berro d'Água*, além de *Festa das Igrejas* e o celebrado *Maracatu de Chico-Rei*, gravados e lançados em CD pela Osesp. É também possível apontar delicadas miniaturas, como os *12 Estudos para Violão* ou as inesquecíveis *Valsas de Esquina*, para piano, reflexos de seu relacionamento intelectual com Mário de Andrade, que o influenciou definitivamente a abraçar, em perspectiva estética, a causa da música brasileira.

Em sua juventude, Mignone estudou em São Paulo, no Conservatório Dramático e Musical, aperfeiçoando-se mais tarde em Milão, com Vincenzo Ferroni. A partir de 1933, passou a residir no Rio de Janeiro, onde se tornou — em 1939 — professor de regência do Instituto Nacional de Música, hoje Escola de Música da Universidade Federal do Rio de Janeiro.

Ronaldo Miranda

*Compositor e professor da Escola de Comunicações
e Artes da Universidade de São Paulo*

Apreciar a música de Francisco Mignone requer compreender alguns fatos básicos, embora não de todo óbvios, acerca de sua origem, formação e trajetória artística. Esses esclarecem, com efeito, aspectos que permeiam toda a sua obra, como a sua relação com as tradições musicais europeias, com o modernismo musical brasileiro, com tendências vanguardistas internacionais e, de maneira mais ampla, com o vasto panorama musical do país, com o qual colaborou ao longo de quase sete décadas como intérprete e compositor. Nascido em São Paulo em 3 de setembro de 1897, filho do flautista Alferio Mignone, imigrante italiano que chegara ao Brasil no ano anterior, Francisco Paulo Mignone desenvolveu seu talento musical em ambiente que pouco se distanciava da origem paterna. Ao contrário do Rio de Janeiro, dominado então pela influência francesa, em São Paulo prevalecia a estética italiana. Muito coerentemente, Mignone buscava aperfeiçoamento como compositor no Conservatório de Milão, estudando por nove anos com Vincenzo Ferroni, antigo professor de Alexandre Levy e colega de Francisco Braga, em Paris.

Como então, nas palavras de Vasco Mariz, “um filho de italianos, de formação nitidamente italiana, de preparo técnico ítalo-francês, de um melodismo essencialmente mediterrâneo” teria sido capaz de “captar tão eficazmente as constâncias folclóricas negras, aculturadas no Brasil”? Claramente, está em jogo nesse ponto a conversão de Mignone ao nacionalismo musical, relacionada por Mariz à influência de Mário de Andrade, e que teria exigido deste, em comparação com o caso de Camargo Guarnieri, “um *approach* intelectual muito mais sofisticado e trabalhoso”. Entre os primeiros resultados deste frutífero intercâmbio contam-se as rapsódicas *Fantasia Brasileira* para piano e orquestra compostas por Mignone entre 1929 e 1936, para Andrade representativas de uma “orientação conceitual em que a nacionalidade não se desvirtua pela preocupação do universal”, pela qual “Francisco Mignone poderá nos dar obras valiosas e fecundadas com a sua personalidade”. Podemos crer que a profecia de Mário de Andrade se concretizaria com especial nitidez no período de 1956 a 1960, quando Mignone volta-se novamente à composição para instrumentos solistas e orquestra. De fato, o que vemos nesta sua fase de criação — em obras como a *Burlesca e Toccata* para piano e orquestra, os concertinos para clarineta e para fagote, e os concertos para piano e para violino — é uma “orientação conceitual” muito próxima àquela percebida décadas antes por Andrade.

João Vidal

João Vidal é pianista e musicólogo

Concerto para Violão

Mignone compôs seu *Concerto para Violão* em 1975, dedicando-o a Antônio Carlos Barbosa-Lima, que o estreou dois anos mais tarde, em Washington, D.C., nos Estados Unidos. Construída delicadamente em três movimentos, a peça tem instrumentação pequena, com orquestração cuidadosamente planejada para fazer brilhar o violão solista. O “Allegro Moderato” inicial alterna baixos dramáticos com melancolia seresteira, estabelecendo vigorosos contrastes entre as massas sonoras. O segundo movimento — “Lento e Molto Romantico” — flutua num Sol Maior sertanejo, estabelecendo um painel sonoro de variadas reminiscências, de George Gershwin a Béla Bartók. Vigorosamente rítmico, o terceiro tempo — “Allegro Non Troppo” — caracteriza-se por sua contemporânea brasilidade, numa criativa mistura de choro, baião, xaxado e embolada, que aparece revitalizada por um hábil manejo dos blocos sonoros.

Ronaldo Miranda

Concertino para Clarinete • Concertino para Fagote • Concerto para Violino e Orquestra

Estreados em São Paulo e no Rio de Janeiro em junho e julho de 1957, sempre sob regência do próprio compositor, o *Concertino para Clarineta* e o *Concertino para Fagote* têm em comum a linguagem nacionalista, uma orquestração reduzida (cordas e sopros apenas — estes limitados às madeiras, no segundo) e sua origem na relação direta do compositor com seus primeiros intérpretes, o clarinetista José Botelho e o fagotista Noel Devos. Outros paralelos revelam-se no tratamento do material musical em si: se no primeiro movimento do *Concertino para Fagote*, “Assai moderato”, descrito à época da sua estreia como um “chorinho dolente e nostálgico”, encontramos um constante diálogo entre solista e orquestra, o mesmo princípio pode ser observado no segundo movimento do *Concertino para Clarineta*, “Toada”, aplicado porém na forma de longas passagens em que a clarineta solista se lança em expressivo dueto com flauta e, depois, com o fagote. De forma semelhante, Mignone explora também um mesmo princípio tanto o “Final” do *Concertino* para clarineta, quanto segundo movimento do *Concertino para Fagote*, “Allegro”, princípio derivado desta feita da “embolada” tal como descrita por Mário de Andrade em seu *Dicionário Musical Brasileiro*: “linha de andamento rápido, onde abundam as notas rebatidas, e construída num ‘perpetuum mobile’ [...] em semicolcheias. O compasso no 2/4 usual”. O resultado é intensificado, nos dois casos, pelas possibilidades contrapontísticas encontradas pelo compositor, com abundante uso de cromatismo e constante diálogo dos naipes.

Já o *Concerto para Violino e Orquestra*, composto em 1960 como a última dessa série de composições, ilustra também um outro desenvolvimento na trajetória criativa de Mignone, marcado por uma preocupação menor com fontes nacionais em favor de um ecletismo estético que o aproximou de uma linguagem moderna internacional. Reorientação que ocorre, não raro, em negação daquilo que o próprio compositor definira, no final da década de 1940, como sendo sua ambição estética central: uma música “tecnicamente mais refinada, mas clara, honesta e facilmente compreensível para a maioria”. A tradicional cadência do solista, aqui, localiza-se não ao final do “Allegro Moderato” inicial, como seria de se esperar, mas no segundo movimento, “Lento”. Um “Allegro con Brio” encerra este que seria definido pelo crítico José da Veiga Oliveira, em 1982, como “o maior concerto na música brasileira nesse difícil gênero concertante”.

João Vidal

Ovanir Buosi



Born in Americana, São Paulo, award-winning clarinetist Ovanir Buosi studied at the Universidade Estadual Paulista 'Júlio de Mesquita Filho', the Royal College of Music, London and the Universidade Federal da Bahia. He has been a member of the Royal Scottish National Orchestra and the Southbank Sinfonia, with which he performed as soloist, as well as the Curitiba Wind Quintet and London Winds, with which he toured the Netherlands and appeared at the Cheltenham Festival and the BBC Proms. He has been a member of Quinteto Zephyros since 2016, and also performs with Sexteto São Paulo. He teaches at the Osesp Academy of Music. His discography includes Guarneri: *Choros, Vol. 2* (Naxos 8.574403) and Santoro: *Fantasia Sul América* (Naxos 8.574407).

Alexandre Silvério



Principal bassoon of the São Paulo Symphony Orchestra (Osesp), Alexandre Silvério studied at the Hochschule für Musik Hanns Eisler Berlin on a scholarship from the Vitae Foundation and the Karajan Akademie of the Berliner Philharmoniker. He is currently a member of Camaleon Bassoons. His discography includes *Mágoas de fagote* (2008), *Entre mundos* (2015) and *Alexandre Silvério: Live Concerts* (2018), and he appears as a soloist on Villa-Lobos: *Bachianas Brasileiras Nos. 1, 4, 5 and 6* (BIS, 2007). He teaches at the Osesp music academy, and in 2016 created the Bassoon Lesson Online virtual teaching platform. He is the author of the book *The blues scales: A guide to practice and improvise for bassoon*.

www.alexandresilverio.com

Emmanuele Baldini

Photo: Fernando Ruz



Concertmaster of the São Paulo Symphony Orchestra (Osesp) since 2005, Italian violinist Emmanuele Baldini studied in Geneva, Berlin and Salzburg. He has also been concertmaster of the Orchestra del Teatro Comunale di Bologna, the Orchestra del Teatro alla Scala di Milano and the Orchestra del Teatro 'Giuseppe Verdi' di Trieste, and guest concertmaster of the Orquesta Sinfónica de Galicia. Baldini has performed as a soloist with various ensembles, including the Rundfunk-Sinfonieorchester Berlin, Wiener Kammerorchester and Osesp itself. He is currently principal conductor of the Conservatory of Tatuí symphony orchestra and music director of the Orquesta Sinfónica de Ñuble. He has recorded more than 40 albums, including Italian and Brazilian chamber works for Naxos, and virtuosic solo works for Sesc.

www.emmanuelebaldini.com

Fabio Zanon

Photo: Heloisa Bortz



Fabio Zanon has performed in over 50 countries, has appeared as a soloist with prestigious international orchestras and his vast repertoire includes numerous world premiere performances. He has been awarded first prizes at numerous international guitar competitions. His discography includes a critically acclaimed album of the works of Villa-Lobos, and he has written and broadcast the programme *The Art of the Guitar* at Rádio Cultura in São Paulo. He regularly appears as a soloist-conductor and is a visiting professor and fellow of the Royal Academy of Music.

www.fabiozanon.com

Neil Thomson



Photo: Katie Vandyck

Artistic director and principal conductor of the Goiás Philharmonic Orchestra since 2014, English conductor Neil Thomson was principal conductor of the Royal College of Music from 1992 to 2006, of which he is an honorary member. He has led concerts with the London, Tokyo, National Russian and BBC Philharmonic Orchestras and Yomiuri Nippon Symphony Orchestra, as well as the São Paulo Symphony Orchestra (Osesp) on several occasions. Thomson has taught at the Mozarteum in Salzburg, the Krakow Academy of Music and at various festivals. His recordings include albums with the Royal Liverpool Philharmonic and the London Symphony Orchestra, and he is currently recording all 14 of Santoro's symphonies and music by José Siqueira with the Goiás Philharmonic Orchestra for the Naxos Music of Brazil series. Other recordings for this series feature works by Edino Krieger and César Guerra-Peixe with the same orchestra, as well as Almeida Prado (with Osesp) and Romantic Brazilian music (with the English Chamber Orchestra).

www.neilwthomson.com

Giancarlo Guerrero



Photo: Kurt Heinecke

Six-time GRAMMY Award winner and music director of the Nashville Symphony and the NFM Wrocław Philharmonic, conductor Giancarlo Guerrero was born in Nicaragua and immigrated to Costa Rica as a child. He later studied percussion and conducting at Baylor University, and obtained his Master's degree in conducting at Northwestern University. Throughout his career, he has performed with prestigious North American orchestras such as the Baltimore, Dallas, Seattle and Washington, D.C. National Symphony Orchestras, Los Angeles Philharmonic and The Philadelphia Orchestra, as well as with various European groups such as the Frankfurt Radio Symphony and the London, Radio France and Netherlands Philharmonic Orchestras. Guerrero has recently returned to The Cleveland Orchestra, the Boston, Cincinnati and Queensland Symphony Orchestras, the Deutsches Symphonie-Orchester Berlin, Oper Frankfurt and the São Paulo Symphony Orchestra (Osesp), where he is a frequent guest.

www.giancarlo-guerrero.com

São Paulo Symphony Orchestra

Photo: Mario Daiola



The São Paulo Symphony Orchestra (Osesp) is one of the most significant symphonic groups in Latin America. Having undertaken 13 international tours and 4 national tours, recorded over 100 albums and performed an average of 120 performances per season, it continues to change the country's musical landscape and carve an acclaimed path outside Brazil, gaining recognition from the international press and awards such as the Latin GRAMMY for Best Classical Music Album (2007). In 2016 Osesp performed at three prestigious European summer festivals, and in 2019 became the first professional Latin American orchestra to tour China. The orchestra made its debut at Carnegie Hall, New York in 2022. Thierry Fischer has been principal conductor and music director since 2020, succeeding Marin Alsop, Yan Pascal Tortelier, John Neschling, Eleazar de Carvalho, Bruno Roccella and João de Souza Lima. Osesp also includes the Symphonic, Youth and Children's Choirs; Music Academy, digital label, publishing house and Discover the Orchestra. Founded in 1954, the orchestra has been managed by the Osesp Foundation since 2005.

www.osesp.art.br

Sentimental, dynamic, exuberant, multi-talented and extremely eclectic, Francisco Mignone, whose Italian background brought a sense of universality to his musical nationalism, was a leading figure in the Brazilian music scene during the 20th century. The *Clarinet Concertino* and *Bassoon Concertino* share a nationalist idiom: the dialogues between soloist and orchestra extend into expressive duets with the exciting use of rapid *embolada* – a Brazilian form of poetry and song. The elegant *Guitar Concerto* is filled with drama and vitality, while the *Violin Concerto* was summed up by one critic as ‘the greatest work of this challenging genre in the history of Brazilian music’.



Francisco
MIGNONE
(1897–1986)

Guitar Concerto (1975)*	22:31	Bassoon Concertino (1957)	9:04
① I. <i>Allegro moderato</i>	12:39	⑦ I. <i>Assai moderato</i>	4:18
② II. <i>Lento e molto romantico</i>	5:12	⑧ II. <i>Allegro</i>	4:40
③ III. <i>Allegro non troppo</i>	4:31	Violin Concerto (1960)*	30:03
Clarinet Concertino (1957)	10:22	⑨ I. <i>Allegro moderato</i>	9:55
④ I. <i>Lento – Moderato mosso</i>	4:23	⑩ II. <i>Lento</i>	12:09
⑤ II. <i>Toada: Andantino non troppo</i>	2:40	⑪ III. <i>Allegro con brio</i>	7:45
⑥ III. <i>Final: Allegro</i>	3:07		

***WORLD PREMIERE RECORDING**

Emmanuele Baldini, Violin ⑨–⑪ • Fabio Zanon, Guitar ①–③
Ovanir Buosi, Clarinet ④–⑥ • Alexandre Silvério, Bassoon ⑦–⑧
São Paulo Symphony Orchestra
Neil Thomson ①–③ • Giancarlo Guerrero ④–⑪

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

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