



Ronaldo
MIRANDA

Piano Concerto

Concertino • Horizontes • Variações Temporais



19.11.11
Miranda Concerto
Eduardo Monteiro, Piano
Minas Gerais Philharmonic Orchestra • Fabio Mechetti

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

About The Scores

Composer's manuscript 1–3, available from Editora da Osesp
www.osesp.art.br, requests to editora@osesp.art.br

Brazilian Academy of Music 4–8
www.abmusica.org.br, requests to edicoes.abm@abmusica.org.br

Editora da Osesp 9
www.osesp.art.br, requests to editora@osesp.art.br

Ronaldo Miranda (b. 1948)

The Composer and his Works

Ronaldo Miranda was born in Rio de Janeiro in 1948. He pursued his music studies in that city, at the Music School of the Federal University (UFRJ), working with Henrique Morelenbaum (composition) and Dulce de Saules (piano). His compositional career took off when *Trajatória*, for soprano and instrumental ensemble, won First Prize at the Second Biennial of Brazilian Contemporary Music in 1977. Since then he has earned a string of awards and accolades, both in Brazil and beyond, including a Golfinho de Ouro ('Golden Dolphin', awarded by the Rio de Janeiro State Government; 1981); the APCA Prize (awarded by the São Paulo Association of Art Critics; 1982, 2006, 2013); an appointment as Chevalier dans l'Ordre des Arts et des Lettres from France's Ministry of Culture (1984); First Prize in the Budapest International Composition Competition (1986); and the Carlos Gomes Prize (2001).

His works have been performed in prestigious venues in Brazil and around the world. Many have been commissioned by leading artists and institutions, from Antonio Meneses and the Erik Westberg Vocal Ensemble to the Brazilian Ministry of Culture, Rio de Janeiro City Hall, the Sala Cecília Meireles (Rio de Janeiro), São Paulo State Symphony Orchestra (Osesp), Rio de Janeiro Museum of Modern Art, Vitae Foundation, Funarte (Brazil's National Arts Foundation), Bank of Brazil Cultural Centre (CCBB), State of São Paulo Symphonic Wind Band, Camerata Antiqua de Curitiba, Petrobras Symphony Orchestra, Goiás Philharmonic Orchestra, Organisation of American States, Apollon Stiftung and Towson University, among others.

Ronaldo Miranda has also worked as a music critic for the *Jornal do Brasil*; deputy director of the Funarte National Music Institute; director of the Sala Cecília Meireles; and professor of composition at UFRJ and the University of São Paulo (USP). He is a member of the Brazilian Academy of Music.

Piano Concerto (1983)

Composed in response to an Osesp commission, the *Piano Concerto* was premiered in May 1983 at São Paulo's Teatro Cultura Artística, with Eleazar de Carvalho on the podium and the composer at the keyboard. The work is divided into three movements – *Tenso*, *Grave* and *Lúdico* – and is written in a freely atonal language which is structured, however, on conventional formal schemes. The opening movement employs an innovative version of sonata form. Theme A is vigorous and rhythmic, with a neo-Bartókian profile, highlighting the piano's percussive qualities. Theme B is lyrical and melodic, with unpredictable pointillist interventions that are deliberately used to interrupt and fragment the phrasal elements. In the second movement we hear the strings playing *fortissimo* and in unison, contrasting with the solo instrument whose music is *pianissimo* and *cantabile*. The model here was the pathos of the slow movement of Beethoven's *Fourth Piano Concerto*. The *Lúdico* ('Playful') finale is a theme-and-variations movement, presenting a very diverse set of variations. The coda is explosive and virtuosic, making the delicate final pizzicato all the more unexpected.

Horizontes (1992)

Winner of the UFRJ's 'America 500 Years' competition, *Horizontes* ('Horizons') is a three-movement symphonic poem that tells the story of Christopher Columbus's voyage to the New World. The first movement, *A Partida* ('Departure'), reveals the navigator's restless state of mind and the excitement of departure. Brief trumpet calls, amid harp glissandos, conjure an image of the caravels setting sail. *A Espera* ('Waiting') depicts the ships becalmed and the sailors suffering from homesickness. The music is extremely lyrical, nostalgic and melodic, with a particular focus on the strings. This movement leads straight into the final movement, *A Descoberta* ('Discovery'), which begins with an angular clarinet solo (this represents a bird with a twig in its beak, indicating the proximity of terra firma), punctuated by the vibraphone. This is followed by a powerful minimalist fragment that suggests the crew's sense of expectation and anxiety, before the trumpet motif from the first movement returns in chordal form in the brass. The ending evokes the impact on the sailors of the sight of new horizons as land hoves into view. As a whole, the work combines free atonality with minimalism and neo-tonality.

Concertino for Piano and Strings (1986)

Composed in 1986, and commissioned by the Federal University of Pernambuco, the *Concertino* was first performed at the Santa Isabel Theatre in Recife. It was conducted by Osman Gioia, with the composer again as soloist. Written in a neo-tonal idiom, this two-movement piece begins with an energetic and lyrical *Allegro* which includes frequent changes of tempo. It is very different in texture from the *Piano Concerto* – flowing scales and delicate horizontal patterns prevail here, in a transparent dialogue between the piano and the strings. The variations in dynamics, character and tempo of this first movement form a contrast with the uninterrupted fluency of the *Allegretto*. In rondo form, this alternates a melodic refrain (A) with a Bartókian first episode (B) and a second episode reminiscent of Piazzolla (C). The A–B–A–C–A structure is rounded off by a brilliant and virtuosic coda.

Varições Temporais (Beethoven Revisitado) (2014)

Commissioned by Osesp, *Temporal Variations (Beethoven Revisited)* received its premiere at the Sala São Paulo in 2014, under the baton of Marcelo Lehninger. Its original purpose was to act as a kind of prologue to Beethoven's *'Pastoral' Symphony*, but the final work expands considerably on that initial premise. The title ended up referring both to natural phenomena [when used as a noun, 'temporal' in Portuguese can mean 'storm'] and to time and tempo in a musical sense. The work alludes not only to storms and pastoral themes, but to the seasons and different times of day, by delving into the world of Beethoven's chamber music with brief quotations from the composer's *'Spring'*, *'Dawn'* (*'Waldstein'*) and *'Tempest'* sonatas. The initial theme, simple in its structure and with a pared-down orchestration, is composed in the melodic-harmonic manner of Beethoven, incorporating embryonic fragments of these three sonatas. The variations, however, are written in an entirely original idiom, and form part of a musical discourse which is more complex and, intentionally, more tense. This is punctuated by various oases on the sound horizon: the beautiful melody with which the violin begins the *'Spring' Sonata*; the second theme of the first movement of the *'Dawn' Sonata*; and the sinuously pianistic main theme of the third movement of the *'Tempest' Sonata*. Some of Beethoven's techniques – such as the canons at the unison in one of his *32 Variations on an original theme in C minor* – are incorporated into the writing, although the technical procedure is no more than a point of reference. The score begins in conventional quadruple metre but goes on to use a variety of rhythms and an eclectic succession of metres: regular, irregular, simple and compound. Together with the allusions to different phases of nature, this changing flow of musical tempo echoes and endorses the title of the work.

Ronaldo Miranda

English translation: Susannah Howe

Ronaldo Miranda (b. 1948)

O Autor e as Obras

Ronaldo Miranda nasceu em 1948 no Rio de Janeiro, onde estudou na Escola de Música da UFRJ com Henrique Morelenbaum (Composição) e Dulce de Saules (Piano). Intensificou seu trabalho como compositor a partir de 1977, quando obteve o 1º Prêmio no Concurso de Composição para a II Bienal de Música Brasileira Contemporânea da Sala Cecília Meireles, com a obra *Trajatória*, para soprano e conjunto instrumental.

Ao longo de sua carreira, Ronaldo Miranda recebeu vários prêmios no Brasil e no exterior, citando-se entre eles o Troféu Golfinho de Ouro (1981), o Prêmio APCA (1982, 2006, 2013), a Ordem das Artes e das Letras do Ministério da Cultura da França (1984), o Concurso Internacional de Composição de Budapeste (1986) e o Troféu Carlos Gomes (2001).

Suas obras têm sido executadas nas principais salas de concerto nacionais e internacionais. Muitas delas foram comissionadas por importantes instituições e solistas nacionais e estrangeiros, como o Ministério da Cultura do Brasil, Prefeitura da Cidade do Rio de Janeiro, Sala Cecília Meireles, Orquestra Sinfônica do Estado de São Paulo, Museu de Arte Moderna do Rio de Janeiro, Fundação Vitae, Funarte, Centro Cultural Banco do Brasil, Banda Sinfônica do Estado de São Paulo, Camerata Antiqua de Curitiba, Petrobras Sinfônica, Orquestra Filarmônica de Goiás, Organização dos Estados Americanos, Apollon Stiftung, Antonio Meneses, Towson University e Erik Westberg's Vokalensemble.

Ronaldo Miranda foi ainda crítico de música do Jornal do Brasil, Vice-Diretor do Instituto Nacional de Música da Funarte, Diretor da Sala Cecília Meireles, Professor de Composição da UFRJ e da USP. É membro da Academia Brasileira de Música.

Concerto para Piano e Orquestra (1983)

Composto por encomenda da Osesp, o Concerto para Piano e Orquestra estreou em maio de 1983, no Teatro Cultura Artística, sob a regência de Eleazar de Carvalho, tendo como solista o próprio compositor. A obra se divide em três movimentos – Tenso, Grave e Lúdico – e foi escrita em linguagem livremente atonal, embora apoiada em padrões formais consagrados. O primeiro movimento – Tenso – se estrutura a partir da Forma Sonata, usada com liberdade e inovação. O Tema A é vigoroso e rítmico, com um perfil neo-bartokiano, mostrando o piano atrelado à percussão. O Tema B é lírico e melódico, com intervenções pontilhistas não previsíveis, que entrecortam e fragmentam propositalmente os elementos fraseológicos. O segundo movimento – Grave – exhibe cordas vigorosas em fortíssimo e uníssono, contrastando com o instrumento solista em pianíssimo e cantabile. O modelo para inspiração foi o pathos do movimento lento do 4º Concerto de Beethoven para piano e orquestra. O terceiro tempo – Lúdico – tem o arcabouço formal de um Tema com Variações, essas bem contrastantes entre si. A Coda é explosiva e virtuosística, não fazendo prever o delicado pizzicato final.

Horizontes (1992)

Obra vencedora do Concurso América 500 Anos, da UFRJ, Horizontes (1992) é um poema sinfônico em três movimentos que conta a viagem de Colombo ao Novo Mundo. O primeiro tempo – A Partida – mostra o estado de espírito inquieto do navegador e a agitação da partida. Pequenas células no trompete, entre glissandos da harpa, traçam uma imagem sonora das caravelas que partem mar adentro. O segundo movimento – A Espera – é um momento de calma e saudade da terra natal. A música é extremamente lírica, nostálgica e melódica, explorando em especial o naipe de cordas. Este movimento se insere, sem interrupção, no terceiro tempo – A Descoberta - que começa com um anguloso solo de clarineta, pontuado pelo vibrafone (a clarineta representa o pássaro que traz um ramo de folhas, anunciando a proximidade da terra firme). Segue-se um vigoroso fragmento minimalista que sugere a agitação e o estado de expectativa da tripulação e, na sequência, a célula do trompete no primeiro movimento retorna encorpada em tríades pelos metais. O texto musical final sugere a eloquência que sublinha a aparição do novo continente, cujos horizontes se descortinam aos olhos dos navegadores. Musicalmente, no decorrer da obra, convivem livre atonalismo, minimalismo e neo-tonalismo.

Concertino para Piano e Orquestra de Cordas (1986)

Obra escrita em 1986, por encomenda da Universidade Federal de Pernambuco, o Concertino estreou no Teatro Santa Isabel de Recife, sob a regência de Osman Gioia, e novamente com o autor como solista. Em apenas dois movimentos, com linguagem neotonal, a peça começa com um Allegro inicial enérgico e lírico, com frequentes mudanças de andamento. Ao contrário do Concerto para Piano (1983), aqui a textura não é mais vertical, homofônica e atrelada à percussão. Prevaecem escalas fluidas e a delicadeza de desenhos horizontais, em transparente diálogo do piano com as cordas. As variações de dinâmica, caráter e andamento desse primeiro movimento (Allegro) contrastam com a ininterrupta fluência do Allegretto final, que se apoia na Forma Rondó. Com um refrão (A) extremamente melódico, esse Allegretto conclusivo apresenta um primeiro episódio (B) com ares bartokianos e um segundo episódio (C) que nos remete à música de Astor Piazzolla. A estrutura ABACA se insere numa Coda brilhante e virtuosística.

Variações Temporais (Beethoven Revisitado) (2014)

Encomendada pela Osesp, a obra estreou na Sala São Paulo em 2014, sob a regência de Marcelo Lehninger. Seu objetivo seria o de funcionar como um preâmbulo para a Sinfonia Pastoral, de Beethoven, mas os limites desse trabalho se expandiram para muito além dessa premissa. O título Variações Temporais passou a definir não apenas os fenômenos da natureza mas também o tempo musical. A peça foi além das tempestades e dos temas pastoris, ampliando o conceito de tempo para as estações do ano e as fases do dia, bem como mergulhando no universo beethoveniano camerístico. Dentro dessa temática, três sonatas do mestre de Bonn são brevemente citadas : Primavera, Aurora e Tempestade. No tema inicial, a estrutura musical é simples e a orquestração, singela. Do ponto de vista melódico-harmônico, o autor recria a linguagem de Beethoven, já com o embrião das obras a serem citadas. Nas variações, é a própria linguagem do compositor que aflora, tornando o discurso mais complexo e propositalmente mais tenso. Pontuando esse texto, alguns oásis surgem no horizonte sonoro : a bela melodia com que o violino inicia a Sonata Primavera; o segundo tema do primeiro movimento da Sonata Aurora; e o inciso principal – sinuosamente pianístico - do terceiro movimento da sonata A Tempestade. Técnicas de Beethoven – como os uníssonos em cânone numa das suas 32 Variações – também são utilizadas com a linguagem do autor. O procedimento técnico é por si só uma referência. A obra parte do clássico compasso quaternário para uma plêiade de ritmos e eclética sucessão de compassos : regulares, irregulares, simples e compostos. Juntamente com as fases da natureza, o fluir do tempo musical justifica e reitera o título desta obra : Variações Temporais – Beethoven Revisitado.

Ronaldo Miranda

Eduardo Monteiro



Photo: Ines Lampreia

Considered one of the great Brazilian pianists, Eduardo Monteiro gained international recognition when he won First Prize at the 1989 Cologne International Piano Competition. He was also a prizewinner of the 1991 Dublin and 1992 Santander International Piano Competitions. Monteiro has performed as a soloist with major orchestras in Brazil and abroad, collaborating with conductors such as Yuri Temirkanov, Mariss Jansons, Dmitrij Kitajenko, Philippe Entremont and Arnold Katz. He has a special interest in Brazilian music, and his interpretations are regarded as a benchmark of excellence. His album *Piano Music of Brazil* received enthusiastic reviews in major international specialist publications. From 2008 to 2010, he served on the advisory board of music for the State Council of Culture of São Paulo. He was vice-president of the Academic Activities Committee, and director of both the School of Communication and Arts at the University of São Paulo, and the institution's symphony orchestra. Monteiro is currently a piano professor at the University of São Paulo, and is the cultural director of the Fundação Maria Luisa e Oscar Americano.

Fabio Mechetti



Photo: André Fossati

Fabio Mechetti has been artistic director and principal conductor of the Minas Gerais Philharmonic Orchestra since its foundation. Under his leadership, the orchestra has received numerous awards, recorded nine albums, including several for Naxos, and undertaken a tour of South America. In 2014, he became the first Brazilian music director of an Asian orchestra when he was appointed principal conductor of the Malaysian Philharmonic Orchestra. In the US, Mechetti conducted the Jacksonville Symphony for 14 years and is now its conductor emeritus. He has also served as music director of the Syracuse Symphony Orchestra and Spokane Symphony; resident conductor of the San Diego Symphony; and associate conductor, under Mstislav Rostropovich, of the National Symphony Orchestra of Washington, D.C. As well as making his Carnegie Hall debut with the New Jersey Symphony, he has worked as guest conductor with a number of other North American and international orchestras. Born in São Paulo, he has a Master's in conducting and composition from The Juilliard School, and won the international Malko Competition for young conductors in Denmark in 1989.

www.fabiomechetti.com

Minas Gerais Philharmonic Orchestra

Photo: Eugenio Savio



The Minas Gerais Philharmonic Orchestra was established in 2008 and has become one of the most successful cultural institutions in Brazil. Led by artistic director and principal conductor, Fabio Mechetti, the orchestra comprises 90 musicians from across Brazil, Europe, Asia, and South and North America. The ensemble has received numerous accolades and awards, including the Grande Prêmio Concerto 2015, Prêmio Carlos Gomes de Melhor Orquestra 2012, and the Melhor Grupo Musical Erudito 2010 awarded by the Associação Paulista de Críticos de Artes. The orchestra presents a diverse range of performances, including educational concerts, open-air presentations, programmes that identify and develop new compositional and conducting talent, and national and international tours. The orchestra's discography includes an album featuring the works of Alberto Nepomuceno, part of The Music of Brazil series on Naxos, as well as various other releases. The ensemble is on track to become the first South American orchestra to record all of Mahler's symphonies. Minas Gerais Hall, the orchestra's headquarters, was inaugurated in Belo Horizonte in 2015, and is one of the main concert halls in South America. www.filarmonica.art.br

Ronaldo Miranda is a multi-award-winning Brazilian composer with works commissioned by leading artists and institutions. His music is regularly performed in prestigious venues in Brazil and around the world. Miranda's *Piano Concerto* is an exciting virtuoso blend of atonality alongside hints of Bartók, contrasting with the flowing scales and delicate patterns found in the *Concertino*. The prize-winning *Horizontes* is a symphonic poem that tells the story of Christopher Columbus's voyage to the New World, while *Variações Temporais (Beethoven Revisitado)* is an inventive set of variations on some of Beethoven's most famous motifs and themes.



Ronaldo
MIRANDA
(b. 1948)

	Piano Concerto (1983)*	22:29
1	I. Tenso	11:54
2	II. Grave	3:26
3	III. Lúdico	6:51
	Horizontes (1992)*	11:46
4	I. A Partida	4:17
5	II. A Espera	3:13
6	III. A Descoberta	4:07
	Concertino for Piano and Strings (1986)	16:28
7	I. Allegro (enérgico)	10:25
8	II. Allegretto	5:56
9	Variações Temporais (Beethoven Revisitado) (2014)*	9:06

***WORLD PREMIERE RECORDING**

Eduardo Monteiro, Piano 1–3 7 8

Minas Gerais Philharmonic Orchestra • Fabio Mechetti

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