

Brazilian Festival '88

A BRAZILIAN EXTRAVAGANZA

VILLA-LOBOS: Chôros No. 8 • Fantasia for Cello and Orchestra • Uirapurú • MARLOS NOBRE: Convergências

JANOS STARKER cello • ELEAZAR de CARVALHO cond. • ORQUESTRA SINFÔNICA DA PARAÍBA



DE 1017



DE 1017

0 13491 10172 9

From Alberto Nepomuceno, the "father of nationalism" in Brazilian music, to the wildly innovative Heitor Villa-Lobos, Brazilian composers have used the melodies and rhythms of their country to evoke the color and life of their land with startling originality. In August 1988, the Paraíba Symphony Orchestra, one of Brazil's most respected ensembles, celebrated this tradition in a concert organized by governor Tarcisio Burity and the great Brazilian cellist Aldo Parisot, as part of a music festival that also included three international string competitions. (The respective winners of the violin, viola, and cello competitions can be heard on DE 1018, "MASTERS & WINNERS.")

"The festival was like a ball, a party — so much excitement was generated for a month!" observed Aldo Parisot, who attributes much of the concerts' success to his friend, governor Burity. "The government of Paraíba is trying to reach out to the people, to educate with music. Most people would expect such a festival to take place in one of Brazil's big cities, Rio or São Paulo. But the governor of Paraíba made it possible for the finest musicians to come to João Pessoa, this little town of 450,000 — and the festival had an enormous impact all over the country."

Parisot is especially pleased that music of Villa-Lobos has been included on this first recording of the Paraíba Symphony by an American company. "Villa-Lobos represents the soul of Brazil. His is music that comes from the earth — from the people."

After the 1888 abolition of slavery in Brazil and the proclamation of the Brazilian Republic in 1889, its composers flourished in a new era of freedom as artists in all media moved away from European models toward a national style. Although not a founder of this school, **Heitor Villa-Lobos** (1887-1959) remains its most celebrated champion. Largely self-taught in music, Villa-Lobos cultivated a bohemian lifestyle in the early 1900s, travelling through the plains and jungles of his country, absorbing its then-undocumented folk music. By 1923 he was living in Paris, synthesizing European tradition with Brazilian folk music in radical, arresting fashion. (When once asked by a reporter to define folklore, Villa-Lobos' terse reply was, "I am folklore.")

The Villa-Lobos works recorded here date from three distinct periods in the composer's life, but all share qualities common to his almost-unclassifiable style. **Chôros No. 8** for two pianos and orchestra (1925) is part of a remarkable series that signaled the beginning of Villa-Lobos' nationalist work: "chôros" — literally a cry or lament — refers to a North

From Alberto Nepomuceno, the "father of nationalism" in Brazilian music, to the wildly innovative Heitor Villa-Lobos, Brazilian composers have used the melodies and rhythms of their country to evoke the color and life of their land with startling originality. In August 1988, the Paraíba Symphony Orchestra, one of Brazil's most respected ensembles, celebrated this tradition in a concert organized by governor Tarcisio Burity and the great Brazilian cellist Aldo Parisot, as part of a music festival that also included three international string competitions. (The respective winners of the violin, viola, and cello competitions can be heard on DE 1018, "MASTERS & WINNERS.")

"The festival was like a ball, a party — so much excitement was generated for a month!" observed Aldo Parisot, who attributes much of the concerts' success to his friend, governor Burity. "The government of Paraíba is trying to reach out to the people, to educate with music. Most people would expect such a festival to take place in one of Brazil's big cities, Rio or São Paulo. But the governor of Paraíba made it possible for the finest musicians to come to João Pessoa, this little town of 450,000 — and the festival had an enormous impact all over the country."

Parisot is especially pleased that music of Villa-Lobos has been included on this first recording of the Paraíba Symphony by an American company. "Villa-Lobos represents the soul of Brazil. His is music that comes from the earth — from the people."

After the 1888 abolition of slavery in Brazil and the proclamation of the Brazilian Republic in 1889, its composers flourished in a new era of freedom as artists in all media moved away from European models toward a national style. Although not a founder of this school, **Heitor Villa-Lobos** (1887-1959) remains its most celebrated champion. Largely self-taught in music, Villa-Lobos cultivated a bohemian lifestyle in the early 1900s, travelling through the plains and jungles of his country, absorbing its then-undocumented folk music. By 1923 he was living in Paris, synthesizing European tradition with Brazilian folk music in radical, arresting fashion. (When once asked by a reporter to define folklore, Villa-Lobos' terse reply was, "I am folklore.")

The Villa-Lobos works recorded here date from three distinct periods in the composer's life, but all share qualities common to his almost-unclassifiable style. **Chôros No. 8** for two pianos and orchestra (1925) is part of a remarkable series that signaled the beginning of Villa-Lobos' nationalist work: "chôros" — literally a cry or lament — refers to a North

Brazilian tradition of musicians who accompany one another in folk music; it also can refer to the music itself. Villa-Lobos uses the term more broadly, as a musical emotion melding Indian and popular music, "having as the principal elements typical rhythmic and melodic types of expression which appear now and then, accidentally, always transformed by the personality of the composer." His ten *chôros* works range in style from chamber-like pieces for voices and orchestra to the dense, violent color of No. 8, with its spontaneous dynamic eruptions, short, repeated themes, and flashes of atonality.

Uirapurú (1917), Villa-Lobos' earliest known ballet, makes extensive use of folk music compiled by the composer during his early travels through Brazil and Barbados. Here, primitive, even savage devices and rhythms are offset by seductive lyrical interludes. The **Fantasia for Cello and Orchestra** was written in 1945, the year Villa-Lobos founded the Brazilian Academy of Music in Rio de Janeiro; by this time he was his country's preëminent musician and teacher. In the *Fantasia*, as in many of his later works, Villa-Lobos focuses on instrumental virtuosity — especially in the difficult second movement — contrasted with rhapsodic passages of sonorous beauty.

Brazilian composer **Marlos Nobre** (b. Recife, 1939) is a graduate of the Pernambuco Conservatory and the Instituto Torcuato di Tella in Buenos Aires (where he studied with Messiaen and Malipiero). He has served as general coördinator of the Brazilian Music Council of UNESCO, and as director of the Radio Ministerio de Educacao. His **Concergências** received its premiere in Rio de Janeiro on June 11, 1968, and is representative of its composer's original musical vocabulary which combines serialism, aleatoric structures and native South American devices.

Steven C. Smith

Brazilian conductor **Eleazar de Carvalho** has long been a distinguished figure on the international symphonic stage. Noted for his work in opera and contemporary music as well as mainstream orchestral repertoire, and for guest conducting leading orchestras in Europe, Latin America and the United States, Carvalho was named Conductor Emeritus of the St. Louis Symphony in 1968 after having served as its Music Director for five years. He has recently served as Music Director of the Orquestra Sinfônica Estadual in São Paulo.

Long admired as a leading pedagogue and inspirational leader of young musicians, Maestro Carvalho joined the Yale School of Music as Professor of Music and Conductor in Residence in 1987. He has taught and conducted at Juilliard, Hofstra University and Tanglewood, in addition to his work as a major figure in Brazilian music education. A student of Serge Koussevitsky, Carvalho has, in turn, taught such distinguished conductors as Claudio Abbado, Seiji Ozawa, Charles Dutoit, David Zinman, Zubin Mehta, Gustav Meier and José Serebrier. An authority on the music of his native land, Carvalho is known for his evocative presentation of the rhythms which are the very heart of Brazilian music.

In the course of his celebrated concert and teaching career, Brazilian-American cellist **Aldo Parisot** has made many unique and important contributions to international musical life. His long list of honors from around the world include a United Nations Peace Medal. An alumnus — and presently Distinguished Professor of Music — of Yale University, Parisot is also Professor of Cello at the Juilliard School. Maestro Parisot can be heard as conductor in two Delos recordings featuring the Yale Cellos, a virtuoso group founded and directed by Parisot: *Bach/Bachianas*, including the Villa-Lobos Bachianas Brasileiras No. 5 with Arleen Auger as soloist (DE 3041) and *The Sound of Cellos* (DE 3042).

At the pinnacle of a long and unparalleled career, **Janos Starker** is recognized throughout the world as one of the great virtuoso cellists and indeed, as one of the outstanding musicians of this century. Born in Budapest to Russian emigre parents, Starker emigrated in 1948 to the United States where he held the post of principal cellist with the Chicago Symphony Orchestra under the late Fritz Reiner. In 1958, the same year he joined the faculty of Indiana University, he re-embarked on the solo career that has made his name a household word in music centers around the world. Other Starker performances on Delos include the Haydn Cello Concerto in C (DE 3062) and in D (DE 3063), *Romantic Cello Favorites – Janos Starker's Tribute to Cellist-Composer David Popper* (DE 3065), and the Kodaly Sonata for Unaccompanied Cello, and Duo for Violin and Cello [with Josef Gingold] (DE 1015).

Located on the mid-Brazilian shore of the Atlantic, João Pessoa is the capital city of the northern state of Paraíba and Brazil's third oldest city. With its 26 km. of beautiful, sandy beaches shaded by imposing coconut palms, João Pessoa encompasses the cultur-

ally diverse and historically important easternmost point of the western hemisphere.

In this city of 450,000, an exotic diversity of people of Indian, African and European extraction come together through their art and culture in *O Espaço Cultural Jose Lins do Rego*. Often likened to the Georges Pompidou Cultural Center, *The Espaço Cultural* (Cultural Center) is a bold structure designed by the architect Sergio Bernardes. An enormous covered People's Square is surrounded by a total complex housing the various aspects of the arts, including a classical theatre, cinema, art museum, public library, dance and rehearsal studios, amphitheatre, planetarium, educational television hall, historical archives and two large performance halls. The exciting potential of this dynamic space prompted the establishment of an important music festival, the Festival Internacional de Musica.

This Festival was created through the vision of the Governor of the State of Paraíba, Tarcísio de Miranda Burity, with the assistance of Aldo Parisot. The Festival features competitions for violin, viola and cello as well as master classes and concerts with both Masters and Winners performing with the State Orchestra of Paraíba. Contestants come from all continents for the chance to study with great string artists/judges such as Josef Gingold, Bruno Giuranna, Walter Trampler, Janos Starker and Aldo Parisot, and for the chance to compete for the generous prizes (First Prize: \$15,000; Second Prize: \$10,000; Third Prize: \$5,000) offered in each instrumental category.

For master cellist Aldo Parisot — a native of Brazil's Rio Grande do Norte, and a U.S. resident for over forty years — the modest-sized Paraíba was an ideal site for the festival. "Anyone would expect these concerts to take place in Brazil's big cities — Rio or São Paulo," he explains. "But I am glad that we insisted on Paraíba. People care very much about music here; and through television and radio coverage of the event, an enormous impact was felt across the entire country."

Executive Producer: *Amelia S. Haygood*

Recording Producer: *Bejun Mehta*

Recording Engineer: *Laura Wirthlin*

Technical Assistance: *Orley Nunesde Farias, Flavio Monteiro*

Production Associate: *Phyllis Bernard*

Monitor Loudspeakers: *JBL 4410 (recording); B & W Matrix 801 Series 2 (editing)*

Monitor Amplifiers: *JBL UREI 6290 (recording); Threshold S/500 (editing)*

Digital Recording and Editing: *Sony*

Microphones: *Sanken CU41, Sennheiser MDH20, Bruel & Kjaer 4003, Neumann KM84, Milab DC63*

Console: *Soundcraft Series 200B*

Instrument: *Chôros No. 8: Bösendorfer Imperial Grand Pianos*

Instrument Technician: *José Eduardo ("Balenga") Pimentel (piano tuning); Marcos Veruloet Dessauanae (piano voicing)*

Design: *Tri Arts, Inc.*

Ty Wood Printing

Recorded in João Pessoa, Paraíba, Brazil on August 10, 11 & 16, 1988

Special thanks to our translators: Alvarez Jorge O. Ribiero, Gerrmana Barros

Special thanks to Maestro Carvalho for the archival research which went into the programming of this disc.

For newsletter and catalog call Delos International, Inc.
(800) HI DELOS • (213) 962-2626 • FAX: (213) 962-2636, or write to the address below.

Printed in U.S.A.



*Espaço Cultural de João Pessoa —
festival auditoriums*



*Aldo Parisot, competition founder, with
Josef Gingold, violin master*



*Eleazar de Carvalho, conductor, and
Janos Starker, cello master*



*Tropical Hotel Tambaú —
competition headquarters*



© 2015 Delos Productions, Inc.,
P.O. Box 343, Sonoma, California 95476-9998
(800) 364-0645 • (707) 996-3844
contactus@delosmusic.com • www.delosmusic.com
Made in U.S.A.