

BRIEF NOTES

Heitor Villa-Lobos (1887-1967) does not need any introduction for he is Brazil's best known and most prolific composer. *Sentimental Melody* from *Forest of the Amazon* was his last orchestral work in which the guitar is very prominent. Again the contrapuntal texture prevails relating in a way to the style of the *Bachianas Brasileiras*.

Ernesto Nazareth (1863-1934) was a kind of Brazilian Scott Joplin, but his compositions have their own charm and with a subtle rhythmical characteristic. He was deaf in later life. *Brejeiro* (mischievous), originally written for piano, has a folkish quality with a lilting melody. *Odeón* was the name of a cinema in Sao Paulo where Nazareth played the piano as background for silent movies; it was composed in 1916.

Laurindo Almeida (1917-1993) was a classical performer who also played jazz as well as popular music. He brought the Brazilian samba and mixed it with the American jazz, and led the early *bossa nova* movement in the USA. *Batuque* was written in 1950 and is a *batucada*, a popularised form of a negro round-dance, accompanied by a great deal of percussive noise. Almeida's *batuque* ends with a brief recapitulation of the *chôro*.

Antonio Carlos Jobim (1927-1994) was a true genius who not only helped to create the much acclaimed *bossa nova*, but influenced more than one generation of composers. His music was incorporated by great jazz musicians into their repertoire. *Samba de uma nota so* (one note samba) was written in the early stage of the composer's life.

João Pernambuco (1883-1946) *Sons de Carrilhoes* known as "sounds of bells" was written in a *maxixe* form by João Pernambuco in honour of the town where he was born. Pernambuco played for a while in the band of Alfredo Vianna (*Pixinguinha*: meaning *good boy*). He was a skilful guitarist and composer.

Francisco Mignone (1897-1986) The set of *Twelve Studies* (1970) was dedicated to Carlos Barbosa-Lima. *Study No.5* has its theme presented twice, once on the bass and the other at the top, and the main focus of interest is the inventive and theatrical ornamentation which is framed by an inflicted introduction and soft setting of rolled chords.

Radamés Gnattali (1906-1998) was the son of a music teacher and was professionally active as a pianist, violist and conductor who crossed comfortably in many areas of music. *Alma Brasileira* (1950) *Canhoto* and *Pé-de-Moleque* are pieces that embrace the soul of Brazilian music where lively rhythms are contrasted with poetic moments.

Alfredo Vianna (1897-1973) was very influential in the overall development of Brazilian music, and was a flute and saxophonist player, he brought his African heritage into the white world, and was one of the most famous Brazilian composers of popular music. *Cochichando* (whispering) has an exciting rhythm quality ranging from *maxixe* to *ragtime*.

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(1887-1967)



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Laurindo Almeida
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Antonio Carlos
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