

BRAZIL

A Fully Welcoming Country



Christ the Redeemer
in Rio de Janeiro 1931



Oscar Niemeyer's house
in Rio de Janeiro



Manaus Opera Theatre house



Skyline of Sao Paulo



Brasilia Cathedral

BRIEF NOTES (BRAZILIAN COMPOSERS)

Joao Pernambuco (1883-1947) *Sons de Carrilhoes* (Sounds of Bells) was written by Joao Teixeira Guimaraes, who adopted the northern state name of Pernambuco from the place where he was born. He briefly played with the band of Alfredo Vianna and was a very skilful guitar player greatly admired by Villa-Lobos.

Luis Bonfá (1922-2001) guitarist and composer is remembered for some of the music he wrote for the Marcel Camus film *Black Orpheus*, especially for the melancholic *Manha de Carnaval* recognisable as a bossa nova classic and one of the most frequent songs played in this century. He studied guitar with Maestro Isaías Savio from the age of 12. He was a member of the group *Quitandina Serenaders* in the late forties and met Antonio Carlos Jobim and Vinicius de Moraes (songwriter) both behind the explosion of the fusion of Brazilian zamba and American jazz called *bossa-nova*. Bonfá lived in the USA from the early 60s until 1975 and recorded several albums. He died at 78 years old in Rio.

Laurindo Almeida (1917-1995) was born in Santos and later moved to Rio; his mother was a concert pianist but his sister Maria played the guitar and Laurindo, influenced by her, took up the instrument and was very successful as a performer and composer, who admired Django Reinhardt, jazz guitarist. By 1947 he had made his home in Los Angeles, USA. When writing he was a creative composer inspired by Brazilian traditional forms and his compositions were innovative and romantic. Encouraged by Laurindo, Carlos wrote *Choro E Batuque* arrangements. Laurindo is best known by his extensive recordings.

Heitor Villa-Lobos (1887-1959) was a self-taught musician. His first lessons were with his father Raúl who taught him to play the cello, later he took guitar lessons from a neighbour and was very good at improvising when accompanying *choros*. He wrote more than 2000 compositions. We will hear tonight *Sentimental Melody* and *Prelude No. 2* from the *Five Preludes*; of which a good copy for viola, updated and stamped by Eschig, has been kept in the Museo Villa-Lobos in Rio de Janeiro since December 1971. Villa-Lobos understood the guitar very well and when composing made detailed annotations with regard to fingerings to connect distant positions, slur markings of note prolongation, pitches and rhythms. The *Prelude No. 2* had only one amendment from the original manuscript, where at measure 34 a sharp is present in the second low E.

Alfredo Vianna (1898-1973) Alfredo de Rocha Vianna Jr. was not a guitarist, but a virtuoso flautist and saxophone player who was very much influenced by jazz music. He was an original arranger too, and was known as *Pixinguinha* and his presence was strongly felt when shaping the direction of Brazilian music, he managed to preserve and pass on his African roots. *Cochichando* is a classic Brazilian piece.

Antonio Carlos Jobim (1927-1995) Jobim had two uncles who were familiar with the guitar, one played folk music, choros and sambas, while the other was inclined to play classical music such as Bach, Sor, Albeniz, etc, and perhaps this was the reason why Jobim did not like to separate these forms and went to compose with innovative style and a broader range, creating a new vocal repertoire too, where words and music blended brilliantly. *Samba de uma Nota so* is from his early works.

Ary Barroso (1903-1964) was the first Brazilian composer of samba to gain international recognition. Barroso was an extraordinary man with an enormous talent working in several fronts as radio announcer, producer, piano player, interviewer, bachelor-in-law (although he never practised). A contemporary of Carmen Miranda he wrote sambas, sambas-canções and ballads for her to be sung in her many films. As a songwriter he advanced the samba rhythm to a high musical level. *Aquarela do Brasil* known as *Brazil* was first recorded in 1939 and is included in the Disney film, "Saludo Amigos" for which he received an Academy Award nomination in 1944.

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(1883-1947)



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