

The Flavor of Brazil: a lecture-recital on solo piano pieces for beginners and beyond by Brazilian composers

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Lorenzo Fernandez (1897-1948)

Born in Brazil but with Spanish descent, Lorenzo Fernandez was a student of Francisco Braga and Henrique Oswald in Instituto Nacional de Música (National Institute of Music) where he became a professor. He was director and one of the founders of Conservatório Brasileiro de Música (Brazilian Conservatory of Music). His works were genuinely nationalists but without any resemblance to folklore. He was characterized by particularly elegant harmonic writing.

He composed pieces for piano, voice, accordion, acoustic guitar, symphonic orchestra, and a combination of the above.

Claudio Santoro (1919-1989)

Claudio Franco de Sá Santoro (Manaus, 23-11-1919 - Brasília, 27-03-1989) was one of the most restless and versatile musicians of his time. Boy prodigy, inspired creator and brilliant interpreter, dynamic organizer, lucid educator and researcher, he developed national and internationally intense activity as a composer, conductor, professor, organizer, administrator, article writer, jury member, Brazilian representative in conferences and international organizations, being invited by several Governments and foreign institutions.

Camargo Guarnieri (1907-1993)

Mozart Camargo Guarnieri was born in the State of São Paulo, Brazil. He was the fourth child of a family wholly names in homage to great composers (Rossini, Bellini, and Verdi). He started music lessons with his father, and later at the Dramatic Conservatory of São Paulo. At age 21, he had Mário Andrade as his mentor for nationalistic aesthetics.

He became well known in different parts of the globe, and one of the people that enjoyed his works was Aaron Copland. He wrote:

"Camargo Guarnieri is in my opinion the most exciting 'unknown' talent in South America. His not inconsiderable body of works should be far better known than it is. Guarnieri is a real composer. He has everything it takes - a personality of his own, a

finished technique and a fecund imagination. His gift is more orderly than that of Villa-Lobos, though nonetheless Brazilian. [...] What I like best about his music is its healthy emotional expression - the honest statement of how one man feels. [...] He knows how to shape a form, how to orchestrate well, how to lead a bass line effectively. Most attractive in Guarnieri's music is its warmth and imagination, which are touched by a deeply Brazilian sensibility. At its finest, his is the fresh and racy music of a 'new' continent."

Other Relevant Composers:

Francisco Mignone (1897-1986)

Guerra-Peixe (1914-1993)

Henrique Morozowicz – “Henrique de Curitiba” (1934-2008)

Oswaldo Lacerda (1927-2011)

Almeida Prado (1943-2010)

Significant Living Composers:

Edino Krieger (1928-)

Ronaldo Miranda (1948-)

Edson Zampronha (1963-)

Marlos Nobre (1939-)

Heitor Villa-Lobos (1887-1959)

He is one of the foremost Latin American composers of the 20th century, whose music combines indigenous melodic and rhythmic elements with Western classical music. While traveling with his family to various regions of the vast country, he developed an interest in native Brazilian folk music. He was also interested in Brazilian Popular Music as well as classical music.

In 1919 he met the pianist Artur Schnabel, who helped advance Villa-Lobos's reputation by playing his music in concerts throughout the world. He composed ceaselessly (about 2,000 works are credited to him in all), and by the time of his first trip to Europe in 1923

he had produced a long list of compositions in every form, from solo pieces for guitar to trios, quartets, concerti, vocal music, and symphonies.

List of his piano solo works:

- *Celestial*, waltz (1904)
- *Tristorosa*, waltz (1910)
- *Ibericarabe* (1914)
- *Ondulando* (1914)
- *Danças Características Africanas* (1915)
- *Suíte Floral* (1918)
- *Histórias da Carochinha* (1919)
- *A Lenda do Caboclo* (1920)
- *Carnaval das crianças* (1920)
- *A Prole do Bebê*, first series (1920)
 - Branquinha (A Boneca de Louça) – Little White Doll (The Porcelain Doll)
 - Moreninha (A Boneca de Massa) – Little Brunette Doll (The Paste Doll)
 - Caboclinha (A Boneca de Barro) – Little Mestiza Doll (The Clay Doll)
 - Mulatinha (A Boneca de Borracha) – Little Mulatta Doll (The Rubber Doll)
 - Negrinha (A Boneca de Pau) – Little Black Doll (The Wooden Doll)
 - A Pobrezinha (A Boneca de Trapo) – The Poor Little Doll (The Rag Doll)
 - O Polichinelo – The Punch
 - A Bruxa (A Boneca de Pano) – The Witch (The Cloth Doll)
- *A Prole do Bebê*, second series (1921)
 - A Baratinha de Papel (The Paper Little Cockroach)
 - O Gatinho de Papelão (The Box-Paper Kitten)
 - O Camundongo de Massa (The Paste Mouse)
 - O Cachorrinho de Borracha (The Rubber Puppy)
 - O Cavalinho de Pau (The Wooden Little Horse)
 - O Boizinho de Chumbo (The Lead Little Bull)
 - O Passarinho de Pano (The Cloth Little Bird)
 - O Ursinho de Algodão (The Cotton Little Bear)
 - O Lobinho de Vidro (The Glass Little Wolf)
- *A Prole do Bebê*, third series (1926) now lost
- *A Fiandeira* (1921)
- *Rudepoêma* (1921–26)
- *Simples coletânea*, W134 (1922)
- *Sul America* (1925)
- *Cirandinhas* (1925)
 - Zangou-se o Cravo com a Rosa
 - Adeus, Bela Morena
 - Vamos, Maninha
 - Olha Aquela Menina
 - Senhora Pastora
 - Cai, Cai, Balão

- Todo Mundo Passa
- Vamos Ver a Mulatinha
- Carneirinho, Carneirão
- A Canoa Virou
- Nesta Rua tem um Bosque
- Lindos Olhos Que Ela Tem
- *Cirandas* (1926)
 - Terezinha de Jesus
 - A Condessa – (The Countess)
 - Senhora Dona Sancha
 - O Cravo Brigou com a Rosa – (The Carnation Fought The Rose)
 - Pobre Cega – (Poor Blind Woman)
 - Passa, Passa Gavião – (Go Away, Go Away, Hawk)
 - Xô, Xô, Passarinho – (Shoo, Shoo, Little Bird)
 - Vamos Atrás de Serra, Calunga – Let's Go to the Mountain, Calunga
 - Fui no Tororó – I went to Tororó
 - O Pintor de Cannahy – The Painter of Canai
 - Nesta Rua, Nesta Rua – In This Street
 - Olha o Passarinho, Dominé – Look at the Little Bird, Dominé
 - À Procura de uma Agulha – Looking for a Needle
 - A Canoa Virou – The Canoe Capsized
 - Que Lindos Olhos! – What Beautiful Eyes!
 - Có, Có, Có – Cheep, Cheep, Cheep
- *Saudades das selvas brasileiras* (1927)
- *Bachianas brasileiras* No. 4 (1930–41)
 - Preludio – (Introdução) – Prelude – (Introduction) (1941)
 - Coral – (Canto do Sertão) – Chorale – (Song of the Country) (1941)
 - Aria – (Cantiga) – Aria – (Song) (1935)
 - Dansa – (Miudinho) – Dance – (Miudinho) (1930)
- *Caixinha de Música Quebrada* (1931) – Little Broken Music Box
- ***Francette et Pià* (1932) ***
- *Valsa da dor* (1932)
- *Guia Prático* (1932–49)
- *Ciclo brasileiro* (1936–37)
 - Plantio do Caboclo – Native Planting Song
 - Impressões Seresteiras – Minstrel Impressions
 - Festa no Sertão – Jungle Festival
 - Dança do Índio Branco – Dance of the White Indian
- *As Três Marias* (1939)
- *New York Sky-Line Melody* (1939)
- *Poema Singelo* (1942)
- *Homenagem a Chopin* (1949)
 - Nocturne
 - Ballade

*The last movement of *Francette et Pià* is for piano four-hands

Some Reference Websites:

<http://institutopianobrasileiro.com.br/> - for bios in Portuguese (you can use google translate for English), for discography, for images, for sheet music, for a timeline of the Brazilian music for piano, and more. The founder of this institute told me that if you want to receive scores by Brazilian composers regularly, you just need contact him (Alexandre Dias) and subscribe to the website.

<http://institutopianobrasileiro.com.br/partituras> - for sheet music directly (just put the name of the composer)

<https://musicabrasilis.com/> - Information on composers and scores. The website says: “Musica Brasilis’s main goal is to make available Brazilian repertoires of all times and genres, mostly inaccessible due to the lack of editions.” (This website is in English)

http://www.claudiosantoro.art.br/San_Eng/open.html - Find information on Cláudio Santoro and obtain his pieces through contacting his son, Alessandro Santoro. Email available on the website.

<http://zampronha.com/> - Find information on Edson Zampronha’s life, works, publications, discography, etc. For scores, contact him directly on this website

For Ronaldo Miranda or Marlos Nobre email addresses (in case you want to buy his scores), please contact me.