



Cayambis Institute for Latin American Studies in Music
Latin American Classical Notes — Hosted by John L. Walker
Program 047, June 5, 2022

Heitor Villa-Lobos (BRA, 1945): Symphony No. 7, I, Allegro vivace. Villa-Lobos composed this symphony for a competition in Detroit. It was not awarded a prize. Written shortly after Germany's surrender on May 7, 1945, the symphony is subtitled, "Peace Odyssey." In Villa-Lobos' official catalog there is printed a short programmatic description.

- Stuttgart Radio Symphony Orchestra of the SWR / Carl St. Clair, "Heitor Villa-Lobos," Testigo.

Heitor Villa-Lobos (BRA, 1940): Prelude No. 1 in e. Villa-Lobos composed five preludes for the guitar in 1940. They were first performed by Abel Carlevaro in Montevideo in 1942. The first prelude follows a ternary form that consists of a more lively middle section which is in E major.

- Andrés Segovia. "Dedication," DG.

Heitor Villa-Lobos (BRA, 1942): Poema singelo. Brazilian Anna Stella Schic was a very important 20th century pianist. She was Villa-Lobos' favorite pianist, and in 1976 recorded the first complete cycle of his compositions for piano. She is also the author of a biography of Villa-Lobos.

- Anna Stella Schic, piano. "Villa-Lobos : Obra para piano, vol. 2," Estúdio Eldorado.

Heitor Villa-Lobos (BRA, 1943): 14 Serestas, "Vôo." Though considered by some to be a song cycle, there is no evidence that supports this conclusion. Considered today as Villa-Lobos' masterpieces for the voice, in many ways they can also be characterized as analogous to the German *lied*. The first 12 songs were composed between 1925 and 1926; the final two songs were added in 1943. The fourteenth song, "Vôo," is in 6/8 meter and is in a three section form in which the first of these is repeated two more times. The piano accompaniment features a rapid chromatic ostinato.

- Maria Lucia Godoy, soprano / Miguel Proença, piano. "14 Serestas de Villa-Lobos," Philips.

Heitor Villa-Lobos (BRA, 1942): String Quartet No. 7, I, Allegro. This is the longest of Villa-Lobos' seventeen string quartets.

- Cuarteto Latinamericano. "Villa-Lobos : The Complete String Quartets," Dorian.

Heitor Villa-Lobos (BRA, 1946): Divagação. This quirky piece includes ad lib percussive effects, and is remarkable for its jaunty rhythms, sparse allusions to tonality, and improvisatory, recitative-like writing for the cello.

- Hugo Pilger, cello / Lúcia Barrenechea, piano. "Presença de Villa-Lobos," Tratore.

Heitor Villa-Lobos (BRA, 1942): Bachianas brasileiras No. 7, II, "Giga." This is considered by some to be the weightiest of the nine *Bachianas*. Composed in 1942, it attempts a synthesis of Bachian and Brazilian traits and reinforces their equal relevance at a time of worldwide conflict. Its second movement is an attractive conflation of a Bachian gigue with the quadrille then popular across Brazil.

- São Paulo Symphony Orchestra / Roberto Minczuk. "Heitor Villa-Lobos," BIS.

Heitor Villa-Lobos (BRA, 1944): Symphony No. 6, "On the Outlines of the Mountains of Brazil," IV, Allegro. This symphony has a different structure than the previous five. First, it features a concentrated musical idiom that is also less directly nationalistic. At the same time, it is based on the melodic line of the mountains of Brazil, that is, taken from their contours in a process invented by Villa-Lobos by means of a graphic chart.

- São Paulo Symphony Orchestra / Isaac Karabtshevsky. "Heitor Villa-Lobos," Naxos.

Heitor Villa-Lobos (BRA, 1948): *Fantasia for Sax, 3 Horns and Strings, II, Lent.* The second movement prominently displays an “altered Lydian-Mixolydian scale,” with a major third, augmented fourth, minor sixth and minor seventh scale degrees.

• Orchestre de Chambre Paul Kuentz / Paul Kuentz. “Saxophone Concertos,” DG.

Heitor Villa-Lobos (BRA, 1952): *Symphony No. 10, “Ameríndia,” II, “War Cry.”* Villa-Lobos composed this symphony for the 400th anniversary of the founding of São Paulo. Scored for tenor, baritone, bass soloists, mixed choir and orchestra, Villa-Lobos used verses from *De Beata Virgine* of the Jesuit father José de Anchieta, who, in the 16th century, lived in Brazil and exercised a great influence there.

• São Paulo Symphony Orchestra / Isaac Karabtchevsky. “Heitor Villa-Lobos,” Naxos.

Heitor Villa-Lobos (BRA, 1952): *Cor dulce, cor amabile.* Villa-Lobos’ vocal music is perhaps his least-known genre. This work is based on a traditional Catholic hymn and adopts the manner of the old masters, Palestrina and Gabrieli. The treatment of the theme, initially imitative, becomes looser in the middle section before the opening theme is taken up again.

• SWR Vokalensemble Stuttgart / Marcus Creed, “Heitor Villa-Lobos : Choral Works,” SWR.

Heitor Villa-Lobos (BRA, 1953): *Alvorada na Floresta Tropical.* Villa-Lobos himself provided the liner notes from the original 1954 recording of this piece. In these, he says, that this work “is written based in the same musical form used in Beethoven’s overtures, but with less thematic and developmental material. The themes of this work are original and they are treated in the scales of certain Brazilian indians.”

• Jena Philharmonic Orchestra / David Montgomery. “Orchestral Works,” Arte Nova.

Heitor Villa-Lobos (BRA, 1950): *Assobio a jato (“The Jet Whistle”).* In three movements, this piece is primarily a musical joke, playing on the natural characteristics of both instruments. Divided into three short movements, the colorfully lyrical, bustling world of Villa-Lobos is encapsulated here in the fluid lines and virtuosity of both partners.

• William Bennett, flute / Charles Tunnell, cello, “Villa-Lobos : Music for Flute,” Helios.

Heitor Villa-Lobos (BRA, 1957): *String Quartet No. 17, III, Scherzo.* The composer had given a copy of the score to a Brazilian violinist in Paris before returning to Rio, gravely ill. He had repeatedly asked her to arrange a reading, but circumstances prevented this, and he died without even knowing that a premiere had taken place in Washington, DC.

• Cuarteto Latinoamericano. “Latin American String Quartets,” Elan.

Heitor Villa-Lobos (BRA, 1953): *Cello Concerto No. 2, III, Scherzo.* In this movement, the Brazilian sound environment changes into a reminiscence of Spanish music. This scherzo is unusual in that it contains a quite extended cadenza for the cello, both on materials taken from the concerto’s first three movements.

• Simón Bolívar Symphony Orchestra / Enrique Diemecke / Andrés Díaz, “Villa-Lobos,” Dorian.

Heitor Villa-Lobos (BRA, 1958): *Fantasia em tres movimentos (em forma de chãos), I, Andante quasi adagio.* Written in three sections, the first and last are characterized by the ostentatious repetition of a theme-like melody that is accompanied by figurations that are texturally modified by the use of various instrumental combinations.

• São Paulo Symphony Orchestra / Roberto Minczuk. “Heitor Villa-Lobos,” BIS

Heitor Villa-Lobos (BRA, 1958): *Bendita sabedoria, V, “Beatus homo.”* This is Villa-Lobos’ most significant work from his final period, and consists of six movements on Biblical texts. In his doctoral dissertation, Hoffmann Urquiza Pereira considers this work to be “one of the most beautiful representative of Villa-Lobos’ unaccompanied sacred music.” Though relatively brief, the work reveals an impressive number of simple vocal effects within the context of a clever setting of the Latin language. At the same time, there is both a large degree of rhythmic variety and harmonic complexity.

• SWR Vokalensemble Stuttgart / Marcus Creed, “Heitor Villa-Lobos : Choral Works,” SWR.