

By the 1940s Heitor Villa-Lobos was widely recognised as Latin America's greatest composer. Working in the United States gave him new perspectives, and his later symphonies move away from the folk influences and exotic effects of works written in the 1920s and 30s, such as the *Bachianas Brasileiras*, towards more concise, sometimes neo-classical, models. The *Eighth* and *Ninth* share a transparent lightness of touch while the *Eleventh*, described as a work of 'immediate charm', is the perfect introduction to the later work of Villa-Lobos.



Heitor  
**VILLA-LOBOS**  
(1887-1959)

**Symphony No. 8 (1950)**

- |   |                            |      |
|---|----------------------------|------|
| 1 | I. Andante                 | 7:05 |
| 2 | II. Lento assai            | 6:26 |
| 3 | III. Allegretto scherzando | 4:27 |
| 4 | IV. Allegro giusto         | 6:18 |

**Symphony No. 9 (1952)**

- |   |                      |      |
|---|----------------------|------|
| 5 | I. Allegro           | 4:25 |
| 6 | II. Adagio           | 6:49 |
| 7 | III. Scherzo: Vivace | 4:06 |
| 8 | IV. Allegro giusto   | 6:34 |

**Symphony No. 11 (1955)**

- |    |                            |      |
|----|----------------------------|------|
| 9  | I. Allegro moderato        | 8:47 |
| 10 | II. Largo                  | 7:19 |
| 11 | III. Scherzo: Molto vivace | 2:53 |
| 12 | IV. Molto allegro          | 8:34 |

**São Paulo Symphony Orchestra • Isaac Karabtchevsky**

Recorded at the Sala São Paulo, Brazil, from 10th to 13th February, 2015 (tracks 1-4), from 16th to 19th February, 2016 (tracks 5-8), and from 23rd to 26th February, 2016 (tracks 9-12)

Produced, engineered and edited by Ulrich Schneider • Booklet notes: Fábio Zanon

Publisher: Editions Durand-Salabert-Eschig (Universal Music Publishing Classical Group) Paris.

Represented by Melos Ediciones Musicales S.A., Buenos Aires [www.melos.com.ar](http://www.melos.com.ar)

Revision: Editora da Osesp (Osesp Music Publishing)

Cover: *Fundação Armando Álvares Penteado (FAAP), São Paulo, Brazil, 1961*  
by Otto Stupakoff (IMS Photography Archive)



8.573777

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Playing Time  
73:43



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