

At the time of his death in 2010, Almeida Prado was one of Brazil's most internationally admired composers, one who created music of unique sonority and colour, rooted in his native country. In *Aurora* ('Dawn') he employs his newly developed 'transtonality' to radiant effect, while the *Concerto Fribourgeois* features a collage technique. In his *Piano Concerto No. 1* Almeida Prado explores a cogent structure in which the soloist opens up, rips apart or transforms the theme and variations, in a work that is both grandiose and luminous.



José Antônio de
ALMEIDA PRADO
(1943–2010)

Piano Concerto No. 1
(1982–83)

- | | | |
|---|---|-------|
| 1 | Apelo I – | 25:43 |
| 2 | I. Heróico, épico (variações) – | 5:41 |
| 3 | Monólogo (cadência) – | 2:07 |
| 4 | Interlúdio – | 0:55 |
| 5 | II. Transparente floral | 4:13 |
| 6 | III. Granítico, intenso (tocata) | 5:29 |
| 7 | Interlúdio: Onírico, entre a realidade e a fantasia – | 0:46 |
| 8 | Memorial | 1:55 |
| 9 | Apelo II | 2:32 |

Aurora (1975)

Concerto Fribourgeois
(1985)

- | | | |
|----|-----------------|------|
| 10 | Introduzioni – | 0:17 |
| 11 | Recitativo I | 2:03 |
| 12 | Passacaglia – | 7:10 |
| 13 | Recitativo II – | 2:10 |
| 14 | Toccata furiosa | 4:18 |
| 15 | Recitativo III | 2:29 |
| 16 | Arioso | 5:35 |
| 17 | Moto perpetuo | 3:12 |

WORLD PREMIERE RECORDINGS

Sonia Rubinsky, Piano
Minas Gerais Philharmonic Orchestra
Fabio Mechetti

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Playing Time
72:02



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