

Carlos Gomes was not only Brazil's leading operatic composer, but he also helped pave the way for Italian *verismo* during the latter part of the 19th century. The preludes and overtures from his operas chart a course from early experimentation with orchestral sonority to a new conception of atmosphere and tension in his historically based dramas. In *Alvorada* ('Dawn') from *Lo schiavo* his descriptive writing comes close to the status of a symphonic poem. The music from his greatest artistic triumph, *Il Guarany*, weaves themes into an organic whole, while his final opera, *Condor*, is reminiscent of French orchestral music in its employment of whole-tone scales.



Carlos
GOMES
(1836–1896)

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| 1 | Il Guarany: Overture (1870) | 8:11 |
| 2 | Maria Tudor: Act I – Prelude (1878) | 7:26 |
| | Condor (1890) | 8:22 |
| 3 | Act I – Prelude | 4:35 |
| 4 | Act III – Nocturne | 3:47 |
| 5 | Fosca: Overture (1873) | 5:38 |
| 6 | Joana de Flandres: Act I – Prelude (1862) | 5:02 |
| 7 | Salvator Rosa: Overture (1874) | 6:44 |
| 8 | A noite do castelo: Act I – Prelude (1861) | 4:15 |
| | Lo schiavo (1889) | 11:35 |
| 9 | Act I – Prelude | 4:38 |
| 10 | Act IV – Prelude 'Alvorada' | 6:57 |

Minas Gerais Philharmonic Orchestra • Fabio Mechetti

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Cover: *Campo degli Aimoré* (1870) by Carlo Ferrario (1833–1907)

(Stage design for the first performance of *Il Guarany* at the Teatro alla Scala, Milan)



8.574409

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Playing Time
58:18



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