

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)

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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