

Henrique Alves de Mesquita was a prolific composer who defied Brazilian society's systemic exclusion of Black people to achieve prominence as one of the leading figures in the local musical scene of the 19th century. He was highly regarded for his sacred music and operas, which are rarely heard today. After study years in Paris, Mesquita turned his versatility and sophistication towards fashionable music theatre styles such as polkas, tangos and waltzes, conveying emotions ranging from contagious joy to gentle melancholy. It is these lighter pieces that are now considered by many scholars to be one of the main origins of modern Brazilian popular music.



Henrique Alves de MESQUITA

(1830-1906)

- 1 Quebra, quebra minha gente, Polka caterevê (1882)
- 2 A surpresa, Polka brilhante (1870s)
- 3 Revista de 1888, Tango (1888)
- 4 A Gata Borracheira, Polka (1884)
- 5 Laura, Polka (1886)
- 6 Ali-Babá ou Os quarenta ladrões: Tango (1872) (arr. for piano)
Yayá, Quadrilha (1899)
- 7 No. 1 in C major
- 8 No. 2 in G major
- 9 No. 3 in D minor
- 10 No. 4 in G major
- 11 No. 5 in D minor
- 12 A pera de Satanás, Tango dos pretos (1872)
- 13 Dolce ricordo, Intermezzo (1896)

- 14 Camões, Polka (1880) 3:05
- 2:31 15 A vaidosa, Toccata (1895) 3:58
- 3:00 16 Água do Vintém, Polka (1895) 2:50
- 2:19 Soirée Brésilienne, Quadrille (1862) 8:15
- 2:49 17 No. 1 in D major 0:58
- 5:55 18 No. 2 in D major 0:46
- 19 No. 3 in G major 2:03
- 1:39 20 No. 4 in D major 0:54
- 5:40 21 No. 5 in G major 3:34
- 0:45 22 Remissão dos pecados, Tango (probably 1870-77) 0:45
- 2:06 23 A oração da infância, Recitative (1870s) 1:16
- 1:23 24 O vampiro, ou Os demônios da meia-noite, Valsa brilhante (1873) 6:30
- 3:04 6:31 25 Batuque, Tango característico (1894) 6:19

Maria Teresa Madeira, Piano

The series *The Music of Brazil* is an initiative of the Brazilian Ministry of Foreign Affairs.

Recorded: 28, 30 March and 1 April 2022 at Arda Recorders Studio, Porto, Portugal

Producer, engineer and editor: Carlos Fuchs • Assistant engineer: Rui Rebelo

Booklet notes: Thadeu de Moraes Almeida • Publisher: Musica Brasilis

This recording was made possible with generous financial support from an anonymous donor.

Cover: *Retrato do Maestro Henrique Alves de Mesquita* (1862) by Victor Meirelles (1832-1903)

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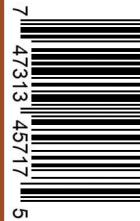
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Playing Time

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