

Sentimental, dynamic, exuberant, multi-talented and extremely eclectic, Francisco Mignone, whose Italian background brought a sense of universality to his musical nationalism, was a leading figure in the Brazilian music scene during the 20th century. The *Clarinet Concertino* and *Bassoon Concertino* share a nationalist idiom: the dialogues between soloist and orchestra extend into expressive duets with the exciting use of rapid *embolada* – a Brazilian form of poetry and song. The elegant *Guitar Concerto* is filled with drama and vitality, while the *Violin Concerto* was summed up by one critic as ‘the greatest work of this challenging genre in the history of Brazilian music’.



Francisco MIGNONE (1897–1986)

Guitar Concerto (1975)*

- 1 I. Allegro moderato
- 2 II. Lento e molto romantico
- 3 III. Allegro non troppo

22:31 Bassoon Concertino (1957) 9:04

- 12:39 7 I. Assai moderato 4:18
- 5:12 8 II. Allegro 4:40
- 4:31 9 Violin Concerto (1960)* 30:03
- 4:23 10 I. Allegro moderato 9:55
- 2:40 11 II. Lento 12:09
- 3:07 12 III. Allegro con brio 7:45

Clarinet Concertino (1957) 10:22

- 4 I. Lento – Moderato mosso
- 5 II. Toada: Andantino non troppo
- 6 III. Final: Allegro

Playing Time
72:23



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*WORLD PREMIERE RECORDING

Emmanuele Baldini, Violin 9–11 • Fabio Zanon, Guitar 1–3

Ovanir Buosi, Clarinet 4–6 • Alexandre Silvério, Bassoon 7–8

São Paulo Symphony Orchestra

Neil Thomson 1–3 • Giancarlo Guerrero 4–11

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