

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)*	22:31	Bassoon Concertino (1957)	9:04
1 I. Allegro moderato	12:39	7 I. Assai moderato	4:18
2 II. Lento e molto romantico	5:12	8 II. Allegro	4:40
3 III. Allegro non troppo	4:31	Violin Concerto (1960)*	30:03
Clarinet Concertino (1957)	10:22	9 I. Allegro moderato	9:55
4 I. Lento – Moderato mosso	4:23	10 II. Lento	12:09
5 II. Toada: Andantino non troppo	2:40	11 III. Allegro con brio	7:45
6 III. Final: Allegro	3:07		

***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]

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

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