



NAXOS
THE MUSIC OF
BRAZIL

PEDRO I OF BRAZIL

Te Deum
Credo



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Concentus Musicum de Belo Horizonte
Minas Gerais Philharmonic Orchestra
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PEDRO I of BRAZIL

(1798–1834)

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About This Series

The series The Music of Brazil is part of the project *Brasil em Concerto*, developed by the Brazilian Ministry of Foreign Affairs in order to promote music by Brazilian composers dating back to the 18th century. Around 100 orchestral works from the 19th and 20th centuries will be recorded by the Minas Gerais Philharmonic Orchestra, the Goiás Philharmonic Orchestra and the São Paulo Symphony Orchestra. Further recordings of chamber and vocal music will gradually be added to this collection.

The works were selected according to their historical importance for Brazilian music and the existence of recordings. Most of the works recorded for the series have never had recordings available outside Brazil; many others will have their world premiere recordings. An important part of the project is the preparation of new or even first editions of the works to be recorded, many of which, despite their relevance, have only been available in the composer's manuscript. This work will be carried out by the Brazilian Academy of Music, by the Instituto Musica Brasiliis and by musicologists working together with the orchestras.



MINISTRY OF FOREIGN AFFAIRS BRAZIL

About The Scores

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Pedro I (1798–1834)

Te Deum • Credo

Dom Pedro, fourth son of Prince João of Portugal and his wife Carlota Joaquina of Spain, was born in Lisbon on 12 October 1798. His musical talent was inherited from his Braganza ancestors, among them João IV (1604–1656), who was himself a composer and amassed the largest music library of its time in Europe. Pedro's father, the future João VI, appreciated music above all other art forms, and arranged for his son to be taught by the most famous Portuguese composer of the time, Marcos Portugal (1762–1830).

In 1808, the nine-year-old Pedro sailed to Brazil with the entire Portuguese court as it made a strategic retreat from the advancing Napoleonic forces. Marcos Portugal arrived three years later, in 1811, and resumed his teaching duties with the royal princes, for whose lessons he transcribed arias from his most famous operas.

According to contemporary sources, Pedro was a gifted singer and conductor, and played the piano, flute, clarinet, violin, double bass, trombone, harp and guitar. He received his earliest composition lessons from Haydn's favourite pupil, Sigismund von Neukomm (1778–1858), who reached Rio de Janeiro in 1816. In November of the same year, the Austrian composer made reference in his catalogue to fantasias inspired by waltzes written by Pedro, works that so far remain lost.

After proclaiming Brazil's independence on 7 September 1822, the prince ruled the country as Pedro I until April 1831, when he abdicated in favour of his son, Pedro II (1825–1891). Following the death of João VI, he had also briefly been King of Portugal, as Pedro IV, but here too had abdicated, in this case in favour of his eldest daughter, Maria da Glória (1819–1853).

Pedro died on 24 September 1834, aged 35, a few months after the end of the war he had waged to restore Maria to the throne, which had been usurped by his brother Dom Miguel. Having freed Portugal from the threat of absolutism, he re-established a constitutional monarchy, for which reason he became known as 'the Liberator'.

Although many monarchs have been performers or music lovers, few are known as composers. Matters of state and, of course, a premature death, prevented Pedro I

from building a large catalogue. In terms of scale, the most significant of his works are the Masses and his *Te Deum*, and he is also remembered for two patriotic songs – the *Hino da Independência* ('Independence Anthem') and the *Hino da Carta* ('Constitution Anthem'). The latter, which appeared in several publications of the day, was the official national anthem of Portugal between May 1834, when the war against Prince Miguel ended, and the proclamation of the First Portuguese Republic in 1910.

Credo

One of Pedro's most frequently performed works, this setting is known as the *Credo do Imperador* ('Emperor's Credo'), this being the title of the manuscript volume archived in the Metropolitan Cathedral of Rio de Janeiro which, as well as the *Credo*, contains the *Sanctus* and *Agnus Dei* movements of Pedro's *Missa de Nossa Senhora do Carmo* ('Mass of Our Lady of Mount Carmel'). A copy of the *Credo* was recently located in the Cathedral of Angra do Heroísmo in the Azores, as part of a bound volume entitled *Obras de D. Pedro* ('Works by Dom Pedro').

In November 1821, giving some clues as to the dates of these works, the *Gazeta do Rio de Janeiro* reported on a performance of the 'Music of the Mass and Te Deum' by Dom Pedro – in all likelihood including the *Credo* – at the church of São Francisco de Paula. The music was 'conducted by Father José Maurício Nunes Garcia, Master of the Royal Chapel, and performed by all the musicians of the Chapel'.

Overture

The *Overture* has survived in a manuscript copy housed in the archives of the Orquestra Lira Sanjoanense, in São João del Rey, one of the towns on the 'gold route' that led from Minas Gerais to Rio de Janeiro. The work is in E flat major, a key signature favoured by freemasons because its three flats form a triangle on the staff, symbolising the Trinity or the three stages of Masonic initiation: apprentice, journeyman and master mason. Dom Pedro's liberal ideas were in line with masonic and Enlightenment ideals, and he was installed as Grand Master of the Grand Orient of Brazil on 4 October 1822.

While he was in Paris in 1832, raising funds and organising troops to fight against his brother's armies, Pedro frequently attended performances at the Théâtre Italien. There he met Rossini (1792–1868), who was then director of the opera house and who asked the royal composer if he had a score that could be performed there. Writing to Pedro's son, Emperor Pedro II, years later (April 1866), Rossini mentioned this event:

'During the all too brief stay of His Majesty the Emperor Dom Pedro in Paris, I arranged the performance at the Théâtre Italien of a charming overture which he had written. It was a great success, and since, for reasons of discretion, I did not name the composer, a number of compliments came my way, maybe in the belief that I myself had written the aforementioned overture. That error will not displease his august son, who might perhaps, in his memory, send me a little of his country's justly celebrated coffee.'

The *Overture* was most likely written in 1821 and remains the only orchestral work by Pedro I to have been discovered to date. The work is sometimes referred to as *Independence Overture*, but the authenticity of that name is disputed.

Te Deum

The autograph manuscript of the *Te Deum*, composed in late 1820, bears the following unfinished dedication: '*Te Deum laudamus* for four voices and large orchestra presented to King João by his Son the Royal Prince Pedro d'Alcântara, Duke of Braganza, who composed it for the birth ...' This suggests that the text should have been completed with the date of birth of the future heir to the throne, Dom Pedro's eldest son, Dom João Carlos: 6 March 1821. And in fact we know from a report in the *Gazeta do Rio de Janeiro* that a *Te Deum* by Pedro was performed in the Royal Chapel on the occasion of the young prince's baptism on 27 March 1821, conducted by Marcos Portugal.

Shortly before this, in February 1821, Pedro's wife Leopoldina had written to her father Francis I (emperor of Austria): 'My husband, who is also a composer, sends you a

Missa solemnis, *Sinfonia* and *Te Deum* he himself has written; to speak frankly, the music is a little theatrical, which is the fault of its composer, but I can promise you that he had no help at all in writing it.' These scores have yet to be rediscovered in Austria, but given the date of the letter, it is plausible that Leopoldina was referring to the same *Te Deum*.

Her veiled criticism of Pedro's style reflects how alien northern Europeans found the customs of the Portuguese court, for whom church was a place of celebration, and its services occasions for social gatherings.

Hino da Independência do Brasil

Initially titled *Imperial and Constitutional Anthem*, the oldest manuscript version of this work is held in the archives of the Brazilian Historical and Geographical Institute (IHGB), in Rio de Janeiro, to which it was donated in 1861 by Francisco Manuel da Silva. The text is by the Brazilian journalist, politician and poet Evaristo Ferreira da Veiga (1799–1837), and was written in Rio on 16 August 1822:

*Children of our nation, at last
our gentle mother is happy.
Freedom has dawned
on the horizon of Brazil.
Freedom has dawned,
freedom has dawned
on the horizon of Brazil.*

*Brave people of Brazil!
Banish servile fear.
We must either defend our freedom,
or lay down our lives for Brazil.
We must either defend our freedom,
or lay down our lives for Brazil.*

Once again, the chosen key signature is E flat major. Still sung today, with some slight changes to the text, this is one of Brazil's best-loved anthems.

Rosana Lanzelotte

English translation: Susannah Howe

Pedro I (1798–1834)

Te Deum • Credo

D. Pedro, o quarto filho do príncipe D. João e de D. Carlota Joaquina, nasceu em Lisboa em 12 de outubro de 1798. O talento para a música foi herdado de seus antepassados Bragança, entre os quais o rei compositor D. João IV (1604–1656), que reuniu em sua época a maior biblioteca musical de toda a Europa. O pai de D. Pedro, o futuro rei D. João VI, apreciava a música sobre todas as artes, e cuidou para que a prole tivesse formação esmerada, pelas mãos do mais famoso compositor português da época, Marcos Portugal (1762–1830).

Em 1808, D. Pedro, então com 9 anos de idade, e todos os membros da corte portuguesa se transferiram para o Brasil, com o objetivo de evitar a tomada do trono por Napoleão. Marcos Portugal só chega três anos depois, em 1811, e retoma as funções de mestre dos príncipes reais, para cujas aulas transcreve árias de suas mais famosas óperas.

Segundo as fontes da época, D. Pedro era um bom cantor, regia, e tocava piano, flauta, clarineta, violino, baixo, trombone, harpa e violão. Inicia-se na composição pelas mãos de Sigismund von Neukomm (1778–1858), compositor e discípulo predileto de Joseph Haydn, que chega em 1816 ao Rio de Janeiro. Em novembro deste mesmo ano, o austríaco anota em seu catálogo as referências às fantasias inspiradas pelas valsas de D. Pedro, até hoje não localizadas.

Após proclamar a independência do Brasil, em 7 de setembro de 1822, D. Pedro governa o país, como D. Pedro I, até abril de 1831, quando renunciou à coroa em favor do filho, o futuro D. Pedro II (1825–1891). Reinou brevemente em Portugal, com o nome de D. Pedro IV, após a morte do pai, em 1826, mas também abdicou em nome da filha primogênita, D. Maria da Glória (1819–1853).

Faleceu, no dia 24 de setembro de 1834, com 35 anos, alguns meses após o fim da guerra que travou para recuperar a coroa portuguesa, usurpada pelo irmão D. Miguel. Tendo liberado Portugal do absolutismo, restabelece a monarquia constitucional, pelo que é justamente chamado de "o libertador".

Embora muitos monarcas tenham sido intérpretes ou

amantes de música, poucos também foram compositores. Assuntos de Estado, bem como a morte prematura, aos 35 anos, impediram D. Pedro I de compor um número maior de obras. Pela dimensão, as mais importantes são as missas e o Te Deum, bem como dois de seus hinos: o da Independência do Brasil e o Constitucional. Este último, perpetuado por diversas publicações à época, foi instituído oficialmente como hino nacional português entre maio de 1834, quando finda a guerra contra o irmão absolutista, até a Proclamação da República em 1910.

Credo

Trata-se de uma das obras mais executadas de D. Pedro, sendo vulgarmente conhecida como o "Credo do Imperador", título do volume manuscrito arquivado na Catedral Metropolitana do Rio de Janeiro, em que, além do Credo constam o Sanctus e Agnus Dei da Missa de Nossa Senhora do Carmo. Uma cópia do Credo foi recentemente localizada na Sé de Angra do Heroísmo (Açores, PT), parte de um volume encadernado com o título de "Obras de D. Pedro".

Em novembro de 1821, a Gazeta do Rio de Janeiro informa que a "Música da Missa, e Te Deum" de D. Pedro, incluindo provavelmente o Credo, foram executados na Igreja de São Francisco de Paula sob a regência do Padre José Maurício Nunes Garcia, "Mestre da Real Capela, e executada por todos os músicos da mesma", o que fornece indícios para uma possível datação.

Abertura

A *Abertura* sobreviveu em cópia manuscrita pertencente ao arquivo da Orquestra Lira Sanjoanense, em São João del Rey, um dos pontos da "estrada do ouro", que ligava as Minas Gerais ao porto do Rio de Janeiro. Foi escrita em mi bemol maior, tonalidade preferida dos maçons livres, em cuja armadura constam três bemóis em triângulo, que simbolizaria a santíssima Trindade, ou as três etapas da iniciação maçônica: aprendiz, companheiro, mestre. As ideias do liberal D. Pedro se alinhavam com os ideais maçônicos e iluministas, tendo

ele sido aclamado Grão-Mestre do Grande Oriente do Brasil em 4 de outubro de 1822.

Durante a estadia em Paris, em 1832, período em que angariava recursos e soldados para combater D. Miguel, D. Pedro frequentava assiduamente o Teatro dos Italianos. Ali se encontrava com Gioacchino Rossini (1792–1868), regente dos espetáculos, que lhe solicita uma partitura. A Abertura foi em seguida apresentada, sobre o que Rossini escreve ao filho do autor, o Imperador D. Pedro II, em carta datada de abril de 1866:

“Durante a estadia muito breve de Sua Majestade o Imperador Dom Pedro a Paris, fiz executar no Théâtre Italien uma abertura de sua composição que era adorável, ela teve grande sucesso, e como, por discricção, eu não nomeei o autor, os cumprimentos foram dados a mim, acreditando-se talvez que a dita abertura houvesse sido composta por mim, erro que não desagradará seu augusto filho, que poderia bem se lembrar de me enviar um pouco do café tão célebre de Vosso país”.

A *Abertura* foi provavelmente composta em 1821 e permanece a única obra orquestral instrumental de autoria de D. Pedro I encontrada até os dias de hoje. A obra é por vezes referida como *Abertura Independência*, mas a autenticidade dessa denominação é questionável.

Te Deum

No manuscrito autógrafo do Te Deum, composto em fins de 1820, consta a dedicatória inconclusa *“Te Deus laudamus a 4 vozes e Grande Orquestra Oferecido ao El Rei D. João por seu Filho o Príncipe Real D. Pedro d’Alcântara Duque de Bragança o compôs para o nascimento ...”*. Tudo indica que a dedicatória seria completada quando do nascimento do futuro herdeiro, o príncipe D. João Carlos, o primeiro filho varão de D. Pedro, nascido em 6 de março de 1821. De fato, a Gazeta do Rio de Janeiro documenta a execução de um Te Deum de D. Pedro, na Capela Real no batismo do príncipe, dia 27 de março de 1821, sob a regência de Marcos Portugal.

Um pouco antes, em fevereiro de 1821, D. Leopoldina escreve ao pai, Francisco I da Áustria: “Meu esposo, que

também é compositor, envia-lhe uma *Missa Solene, Sinfonia e Te Deum*, de autoria própria; falando sinceramente, é um tanto teatral, o que é falha do seu autor, mas o que posso garantir é que foi composto por ele sem ajuda alheia”. Tais partituras ainda estão por ser localizadas na Áustria, mas, pela proximidade de datas, é plausível que se trate do mesmo Te Deum.

A crítica velada ao estilo revela o estranhamento experimentado pelos europeus do norte quanto aos hábitos da corte portuguesa, para a qual a igreja era o local da festa, e a liturgia, a ocasião do encontro social.

Hino da Independência do Brasil

Inicialmente intitulado Hino Imperial e Constitucional, a versão manuscrita mais antiga é a depositada no arquivo do Instituto Histórico e Geográfico Brasileiro (IHGB), no Rio de Janeiro, a quem foi doada em 1861, por Francisco Manuel da Silva. O texto é do jornalista, político e poeta brasileiro Evaristo Ferreira da Veiga (1799–1837), escrito no Rio de Janeiro, em 16 de agosto de 1822:

“Já podeis, filhos da Pátria
Ver contente a mãe gentil
Já raiou a liberdade
No horizonte do Brasil
Já raiou a liberdade
Já raiou a liberdade
No horizonte do Brasil

Brava gente brasileira!
Longe vá, temor servil
Ou ficar a pátria livre
Ou morrer pelo Brasil
Ou ficar a pátria livre
Ou morrer pelo Brasil”

Mais uma vez, a tonalidade escolhida é a de mi bemol maior, com os três bemóis em triângulo. Cantado até hoje, com ligeiras adaptações no texto, este é um dos mais apreciados hinos brasileiros.

Rosana Lanzelotte

Credo

- ① Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis.
- ② Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.
- ③ Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est.
- ④ Et resurrexit tertia die, secundum Scripturas.

Et ascendit in caelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem: qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

⑤ Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Credo

- ① I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, consubstantial with the Father, by Whom all things were made. Who for us men, and for our salvation, came down from heaven.
- ② And was incarnate by the Holy Spirit, of the Virgin Mary: and was made man.
- ③ He was crucified also for us, suffered under Pontius Pilate, and was buried.
- ④ And on the third day He rose again, according to the Scriptures, and ascended into Heaven. He sits at the right hand of the Father, whence He will come again with glory to judge both the living and the dead. And of His kingdom there shall be no end. And in the Holy Spirit, the Lord and Giver of life, Who proceeds from the Father and the Son; Who together with the Father and the Son is no less adored and glorified, and Who spoke by the prophets. And in one, holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

⑤ Holy, holy, holy, Lord God of Hosts! Heaven and earth are filled with Thy glory. Hosanna in the highest!

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

③ Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Te Deum

④ Te Deum laudamus: te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli, tibi Caeli et universae Potestates.

Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,

Patrem immensae majestatis,
Venerandum tuum verum et unicum filium,
Sanctum quoque paraclitum Spiritum.

⑤ Tu Rex gloriae Christe;
Tu Patris sempiternus es Filius.

⑥ Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.

Tu, devicto mortis aculeo,
⑦ aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.

⑧ Judex crederis esse venturus.

⑨ Te ergo quaesumus tuis famulis subveni,
quos pretioso sanguine redemisti.

⑩ Aeterna fac cum Sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic haereditati tuae,
Et rege eos et extolle eos usque in aeternum.

③ Lamb of God, Who takes away the sins of the world,
have mercy on us.
Lamb of God, Who takes away the sins of the world,
have mercy on us.
Lamb of God, Who takes away the sins of the world,
grant us peace.

Te Deum

④ We praise thee, O God: we acknowledge thee to be
the Lord.

All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud : the Heavens,
and all the Powers therein.

To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.

The noble army of Martyrs: praise thee.
The holy Church throughout all the world:
doth acknowledge thee;

The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.

⑤ Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.

⑥ When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death:
⑦ thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of
the Father.

⑧ We believe that thou shalt come: to be our Judge.

⑨ We therefore pray thee, help thy servants:

⑩ whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints:
in glory everlasting.

O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them up for ever.

Per singulos dies benedicimus te;
Et laudamus nomen tuum
in saeculum et in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos custodire;
Miserere nostri, Domine,
15 fiat misericordia tua super nos,
quemadmodum speravimus in te.
In te, Domine, speravi.
Non confundar in aeternum.

16 Hino da Independência do Brasil

Já podeis da Pátria filhos
Ver contente a Mãe gentil;
Já raiou a Liberdade
No horizonte do Brasil.
Já raiou a Liberdade
Já raiou a Liberdade
No horizonte do Brasil.

Refrão:

*Brava gente brasileira
Longe vá, temor servil;
Ou ficar a Pátria livre,
Ou morrer pelo Brasil.
Ou ficar a Pátria livre,
Ou morrer pelo Brasil.*

Os grilhões que nos forjava
Da perfídia astuto ardil,
Houve mão mais poderosa,
Zombou deles o Brasil.
Houve mão mais poderosa
Houve mão mais poderosa
Zombou deles o Brasil.

(Refrão)

Day by day we magnify thee;
And we worship thy Name:
ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us:
15 have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted:
let me never be confounded.

16 Hymn to the Independence of Brazil

Children of our nation, at last
our gentle mother is happy.
Freedom has dawned
on the horizon of Brazil.
Freedom has dawned,
freedom has dawned
on the horizon of Brazil.

Chorus:

*Brave people of Brazil!
Banish servile fear.
We must either defend our freedom,
or lay down our lives for Brazil.
We must either defend our freedom,
or lay down our lives for Brazil.*

The people's hand was stronger
than the shackles forged for us
by the cunning ruse of perfidy,
and Brazil laughed off its chains.
The people's hand was stronger,
the people's hand was stronger,
and Brazil laughed off its chains.

(Chorus)

Não temais ímpias falanges,
Que apresentam face hostil:
Vossos peitos, vossos braços
São muralhas do Brasil.
Vossos peitos, vossos braços
Vossos peitos, vossos braços
São muralhas do Brasil.

(Refrão)

Parabéns, oh Brasileiros,
Já com garbo juvenil
Do universo entre as nações
Resplandece a do Brasil.
Do universo entre as nações
Do universo entre as nações
Resplandece a do Brasil.

(Refrão)

Fear not the pitiless troops
that turn in enmity against you:
your hearts and arms
are the ramparts of Brazil.
Your hearts and arms,
your hearts and arms
are the ramparts of Brazil.

(Chorus)

Congratulations, o Brazilians,
for clad in youthful pride
Brazil already shines brightly
among the nations of the world.
Brazil already shines brightly
among the nations of the world
among the nations of the world.

(Chorus)

Evaristo da Veiga (1799–1837)

English translation: Susannah Howe

Carla Cottini



Photo: Sergio Santolan

Brazilian soprano Carla Cottini has appeared at prestigious venues in Brazil and Europe, singing principal roles in operas by, among others, Mozart, Donizetti, Puccini, Massenet, Humperdinck and Richard Strauss. She has worked with many of the world's most eminent conductors and stage directors. Her recent engagements include role debuts as Adina in Donizetti's *L'elisir d'amore*, Gilda in Verdi's *Rigoletto*, Euridice in Gluck's *Orfeo ed Euridice* and, in 2022, Giulietta in Bellini's *I Capuleti e i Montecchi* in São Paulo.

Luisa Francesconi



Photo: Lincoln Iff

Luisa Francesconi is one of the leading Brazilian mezzo-sopranos of her generation. She is regularly invited to perform at the principal opera houses of Europe and South America, and has played over 50 different roles so far in her career, including Carmen, Cenerentola, Rosina and Isabella, among many others. In 2018, she was named opera singer of the year by two specialist classical music websites for her performances of Octavian in *Der Rosenkavalier* and Varvara in *Katya Kabanová*.

Cleyton Pulzi



Photo: Estúdio Aline Aquino

Renowned for his musicality and nobility of tone, Brazilian tenor Cleyton Pulzi has sung roles such as Ramiro, Parsifal, Arturo, Tamino and Count Almaviva with leading conductors including Roberto Minczuk, Luiz Fernando Malheiro, Michael Palmer, Leonardo Vordoni and Anton Coppola. He has performed Dvořák's *Stabat Mater* with Claudio Cruz, and has recorded Beethoven's *Ninth Symphony* with the São Paulo Symphony Orchestra and Roberto Tibiriçá. He graduated from the University of São Paulo and received a Master's degree from Georgia State University.

Licio Bruno



Photo: Ariana Rosa

Bass-baritone Licio Bruno is one of Brazil's most sought-after singers. Since completing his studies at the Franz Liszt Academy of Music and the Hungarian State Opera in Budapest, he has appeared in productions in opera houses in South America, Europe and Asia. He has played more than 80 roles in his career so far, and is still the only Brazilian singer to have played Wotan/Wanderer in a complete *Ring* cycle. In 2022 he directed and appeared in the title role of Guilherme Bernstein's *O caixeiro da taverna* ('The Innkeeper').

Concentus Musicum de Belo Horizonte



Founded by choral conductor Lara Fricke Matte, the Concentus Musicum de Belo Horizonte made its debut in 2016 with the Minas Gerais Philharmonic Orchestra in a performance of Mozart's *Requiem*. This led to a fruitful association, with further collaborations following in the 2017, 2018 and 2019 seasons. The Concentus now comprises two choirs and an orchestra, whose members are all highly qualified professional musicians united by their desire to give historically informed performances of both familiar and less well-known choral and instrumental works from the Renaissance, Baroque and Classical periods, as well as a select contemporary repertoire. The focus of their work lies in understanding a score and its relationship with the text it sets – the sound, articulation and rhythm of the words – as well as investigating its historical context. Projects include performances of works by J.S. Bach, his contemporary Zelenka, and colonial Brazilian composers; 18th- and early 19th-century music; and works for choir and organ by modern and contemporary composers. www.concentusmusicumbh.com

Lara Fricke Matte

Choral and orchestral conductor Lara Fricke Matte is dedicated to the study and performance of Renaissance, Baroque and contemporary works, as well as teaching conducting at the Federal University of Minas Gerais (UFMG). She is the founder and conductor of the Concentus Musicum de Belo Horizonte, which consists of three ensembles: two choirs and one orchestra. Formerly principal conductor and artistic director of the UFMG Ars Nova choir, with whom she performed in Brazil and beyond, she currently conducts the UFMG Symphony Orchestra.

Fabio Mechetti



Photo: André Fossati

Fabio Mechetti has been artistic director and principal conductor of the Minas Gerais Philharmonic Orchestra since its foundation. Under his leadership, the orchestra has received numerous awards, recorded nine albums, including several for Naxos, and undertaken a tour of South America. In 2014, he became the first Brazilian music director of an Asian orchestra when he was appointed principal conductor of the Malaysian Philharmonic Orchestra. In the US, Mechetti conducted the Jacksonville Symphony for 14 years and is now its conductor emeritus. He has also served as music director of the Syracuse Symphony Orchestra and Spokane Symphony; resident conductor of the San Diego Symphony; and associate conductor, under Mstislav Rostropovich, of the National Symphony Orchestra of Washington, D.C. As well as making his Carnegie Hall debut with the New Jersey Symphony, he has worked as guest conductor with a number of other North American and international orchestras. Born in São Paulo, he has a Master's in conducting and composition from The Juilliard School, and won the international Malko Competition for young conductors in Denmark in 1989.

www.fabiomechetti.com

Minas Gerais Philharmonic Orchestra



Founded in 2008 and based at the Sala Minas Gerais in Belo Horizonte, the Minas Gerais Philharmonic Orchestra has become one of Brazil's most successful cultural organisations, under the helm of artistic director and principal conductor Fabio Mechetti. Its 90 players come from Europe, Asia and the Americas as well as from all regions of Brazil itself. The orchestra has received numerous awards and accolades, including *CONCERTO* magazine's Grand Prize (2015, 2020), the Carlos Gomes Award for the best Brazilian Orchestra (2012), and being named classical music ensemble of the year (2010) by the São Paulo Association of Art Critics (APCA). It presents various concert series, educational events and open air performances, as well as undertaking regional, national and international tours, and runs development programmes for young conductors and composers. Its discography includes two previous recordings for the Naxos *Music of Brazil* series – albums of music by Nepomuceno (8.574067) and Almeida Prado (8.574225), the latter of which was nominated for a Latin GRAMMY in 2020 (Best Classical Album category). www.filarmonica.art.br

Also available



8.574067



8.574225



8.574402



8.574403



8.574404

DDD

Playing Time
63:18

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 Booklet notes in English
 Notas de programa do encarte em português
 Made in Germany
www.naxos.com

Dom Pedro I was the first Emperor of Brazil, proclaiming its independence from Portugal in 1822. A gifted musician, Pedro I is one of only a few monarchs to have become known as a composer. A performance of his *Overture* was organised in Paris in 1832 with some in the audience convinced that it had been composed by Rossini, while the *Hino da Independência do Brasil* ('Hymn to the Independence of Brazil') remains one of the country's best-loved anthems. Operatic in character, the *Te Deum* celebrated the baptism of Pedro's first son, and the joyous *Credo* is one of his most frequently performed works.



PEDRO I of BRAZIL

(1798–1834)

- | | | |
|------|-------------------------------------------------------------------------------------------------|-------|
| 1–6 | Credo (c. 1821) | 18:56 |
| 7 | Overture (c. 1821) | 7:37 |
| 8–15 | Te Deum (1820)* | 31:52 |
| 16 | Hino da Independência do Brasil (1822)
(Arr. Antônio de Assis Republicano, 1897–1960) | 4:34 |

*WORLD PREMIERE RECORDING

Carla Cottini, Soprano 2 10–11

Luisa Francesconi, Mezzo-soprano 4 13

Cleyton Pulzi, Tenor 4–5 13 • Licio Bruno, Bass-baritone 3 5

Concentus Musicum de Belo Horizonte 1 3–6 8–9 11–12 14–16

Iara Fricke Matte, Chorus master

Minas Gerais Philharmonic Orchestra • Fabio Mechetti

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

A detailed track list can be found inside the booklet.

Recorded: 23–27 May 2022 at Sala Minas Gerais, Belo Horizonte, Brazil • The Portuguese and Latin sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/574404.htm
 Producer, engineer and editor: Ulrich Schneider • Booklet notes: Rosana Lanzelotte • Publisher: Musica Brasilis
 Cover: *A Sagração e a Coroação de D. Pedro I* (1828) by Jean-Baptiste Debret (1768–1848)
 (Collection of the Ministry of Foreign Affairs, Palácio Itamaraty, Brasília-DF, Brazil)