

NAXOS  
THE MUSIC OF  
BRAZIL

José Antônio de  
**ALMEIDA PRADO**

Sinfonia dos Orixás  
Pequenos funerais cantantes



São Paulo Symphony Choir and Orchestra  
Neil Thomson

## 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 and by musicologists working together with the orchestras.



## MINISTRY OF FOREIGN AFFAIRS BRAZIL

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### About The Scores

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**Pequenos funerais cantantes ao poeta Carlos Maria de Araújo**  
**(‘Small Sung Obsequies for the Poet Carlos Maria de Araújo’) (1969)**

**20:22**

(Text: Hilda Hilst, 1930–2004)

1	Corpo de fogo (‘Body of Fire’)	1:48
2	Corpo de terra I (‘Body of Earth I’)	2:11
3	Corpo de terra II (‘Body of Earth II’)	3:50
4	Corpo de terra III (‘Body of Earth III’)	2:01
5	Corpo de terra IV (‘Body of Earth IV’)	2:35
6	Corpo de terra V (‘Body of Earth V’)	3:37
7	Corpo de terra VI (‘Body of Earth VI’)	2:12
8	Corpo de silêncio (‘Body of Silence’)	1:53

**Sinfonia dos Orixás (‘Symphony of the Orishas’) (1984–85)**

**49:56**

9	Saudação a Exu (‘Salutation to Eshu’)	1:39
10	I. Chamado aos orixás – Ritual inicial (‘Call to the Orishas – Initial Ritual’)	2:38
11	II. Manifestação dos orixás – 1. Obatolá – O canto do universo (‘Manifestation of the Orishas – Obatola – Song of the Universe’)	1:03
12	II. 2. Ifá – O canto da adoração (‘Ifa – Song of Worship’)	0:26
13	Interlúdio I – As águas do Rio Níger (‘Interlude I – The waters of the Niger River’)	1:37
14	II. 3. Oxalá I – O canto da luz (‘Oxala I – Song of the Light’)	1:36
15	II. 4. Xangô I – O canto das alturas e dos abismos (‘Shango I – Song of the Peaks and Chasms’)	0:42
16	II. 5. Oxalá II – O jogo dos búzios (‘Oxala II – Play of the Conch Shells’)	2:46
17	II. 6. Oxum – O canto dos lagos e dos rios (‘Oshum – Song of the Lakes and Rivers’)	4:06
18	Interlúdio II – As águas do Rio Níger (‘Interlude II – The Waters of the Niger River’)	0:49
19	II. 7. Ogum-Obá – A dança da espada e do fogo (‘Ogun-Oba – Dance of the Sword and Fire’)	2:56
20	II. 8. Ibejé – Cantiga para Cosme e Damião (‘Ibeji – Song for Cosmas and Damian’)	4:58
21	II. 9. Omulúm – O canto da noite e do mistério (‘Omolu – Song of Night and Mystery’)	1:55
22	II. 10. Oxalá III – O canto do amor e da alegria (‘Oxala III – Song of Love and Joy’)	3:01
23	II. 11. Oxosse-Ossãe – O canto das matas e florestas (‘Oshosi-Osanyin – Song of the Woods and Forests’)	7:50
24	II. 12. Iemanjá – O canto dos sete mares (‘Yemoja – Song of the Seven Seas’)	4:58
25	II. 13. Iansã – O canto da paixão (‘Oya – Song of Passion’)	1:59
26	II. 14. Xangô II – O canto das tempestades, raios e coriscos (‘Shango II – Song of Storms, Lightning and Thunderbolts’)	2:39
27	II. 15. Oxumarê – O canto do arco-íris (‘Oshunmare – Song of the Rainbow’)	0:46
28	III. Ritual final (‘Final Ritual’)	1:27

## José Antônio de Almeida Prado (1943–2010)

### Sinfonia dos Orixás · Pequenos funerais cantantes ao poeta Carlos Maria de Araújo

José Antônio Rezende de Almeida Prado (Santos, 1943–São Paulo, 2010) was one of the leading Brazilian composers of the late 20th and early 21st centuries. He wrote for a variety of forces, from solo guitar to large symphony orchestra, with a particular emphasis on his own instrument, although his output also includes choral and chamber works.

Almeida Prado's work can be divided into three broad periods.<sup>1</sup> His early pieces, clearly nationalistic in character, reveal the marked influence of Camargo Guarnieri, his composition teacher at the time. The second period began in 1965, when he broke away from Guarnieri and started to absorb and employ the trends of the European avant-garde. It was in these years that he made his name as a composer, especially after winning First Prize at the inaugural Guanabara Music Festival in 1969, with *Pequenos funerais cantantes*. He then moved to Paris, where he studied with Nadia Boulanger and Olivier Messiaen. The start of his third period dates from 1983, when he began to combine techniques and elements developed earlier with aspects of tonal music and references to the rhythms and modes of Brazilian music, as well as to draw on religious sources, notably Catholic texts and *candomblé* rhythms and melodies.

Separated by almost two decades, the works paired on this recording therefore represent two different creative periods in Almeida Prado's career. While they are stylistically diverse from one another, they are nevertheless structurally similar – each is divided into three parts, with an extensive central section framed by a brief introduction and conclusion.

#### **Pequenos funerais cantantes ao poeta Carlos Maria de Araújo (1969)**

*Pequenos funerais cantantes* ('Small Sung Obsequies [for the Poet Carlos Maria de Araújo]') for soloists, chorus and orchestra, sets material from the poem of the same name by Hilda Hilst. Although Almeida Prado employs a wide range of instruments here, he does so in order to

create timbral diversity – there are no *tutti* episodes. He makes versatile use of the chorus, too, moving beyond traditional choral writing to include elements such as monodic singing, declamatory style and syllabic utterances interspersed with rests and spoken text.

The piece consists of three parts: *Corpo de fogo*, *Corpo de terra* and *Corpo de silêncio*. *Corpo de fogo* is an instrumental introduction which presents a vivid depiction of a plane taking off and then crashing, in reference to the accident in which the Portuguese poet Carlos Maria de Araújo lost his life. Almeida Prado borrows the title *Corpo de terra* from the first half of Hilst's extended poem and turns the first six of its seven sections into brief movements for the central and longest part of his work.

The first of these movements opens with the sound of bells, after which we hear a unison choral lament, redolent of medieval liturgical music. The final sentence of this section ('Assim te lembro.' – 'This is how I remember you.') sets the scene for what follows. With their respective poems, movements II to VI highlight different facets of the poet in his eternal sleep: shepherd, innocent, prophet, singer, friend. Unique soundworlds emerge in each, forged from different combinations of choral and orchestral writing; only in movement V is the chorus replaced by a baritone soloist. This central part comes to an end with a solo for the mezzo-soprano, without orchestral accompaniment. The final part, *Corpo de silêncio*, uses very limited instrumentation – the cellos recall the monody of movement I, and the music fades away to the tolling of the bells.

#### **Sinfonia dos Orixás (1984–85)**

Composed between 1984 and 1985, to celebrate the tenth anniversary of the Municipal Symphony Orchestra of Campinas, the *Sinfonia dos Orixás* was originally cast in three movements: *Chamado aos orixás* – *Ritual inicial*, *Manifestação dos orixás* and *Ritual final*. The main section is the central movement, which is divided into 17 parts: 15 'songs' and 2 interludes. Despite these

divisions, however, the music runs without interruption from beginning to end. Many of its melodic and rhythmic motifs are based on themes passed on to the composer by his wife, Helenice Audi, who at the time was a follower of the Umbanda religion.

Almeida Prado's vision of orishas, or spirits, according to which for each orisha there was a corresponding saint, was full of syncretism with the Catholicism in which he himself believed. He did not include the figure of Exu ('Eshu') in his work to begin with because Catholics believe he represents the devil. In the Yoruba religion, however, an invocation to Eshu is fundamental to worship, since he establishes the connection between mankind and the orishas. At the symphony's premiere, therefore, the composer authorised an improvised tribute – played on small drums known as atabaques, this section remains an optional part of any performance of the work and forms part of this recording.

When we look at its overall structure, the *Sinfonia dos Orixás* resembles a suite, with its introductory and concluding movements. The thematic development constructed by Almeida Prado, however, justifies its categorisation as a symphony. Throughout the work, two main themes converse with one another. The theme of the female orishas grows from a three-note motif, played by horns and trumpets at the very beginning of the *Chamado aos orixás*, and gradually develops between here and the end of the work. That of the male orishas is treated the other way round: presented in full by cor anglais in *Oxalá I*, it is diluted over time and eventually reduced to just two notes in the *Ritual final*.

The symphony's easily recognisable melodies follow and overlap each other, but the main emphasis is on its rhythmic writing and comprehensive percussion section. The long central movement creates great atmospheric variety, from the sonorous *Obatolá* and short, almost static *Ifá* to the pulsating *Ogum-Obá*, lyrical *Ibeji* and dancelike *Iansã*. *Manifestação dos orixás* closes with the luminous *Oxumaré*, which prepares the ground for the *Ritual final*. In this vibrant conclusion, the instruments enter in sections: first the brass, then the strings, percussion and woodwind. Each repeats its own motif incessantly, until they all come together for one radiant, resounding final chord.

**Carlos Fiorini**

*Edited and revised by Igor Reyner*  
*English translation: Susannah Howe*

Conductor Carlos Fiorini also lectures in conducting at UNICAMP (the State University of Campinas). His doctoral thesis (UNICAMP, 2004) was entitled *Almeida Prado's Sinfonia dos Orixás: a study of the performance of this work based on a new revised critical edition*.

<sup>1</sup> As suggested by Fabio Scardueli in his doctoral thesis *Khmailôn: Fantasy for guitar and orchestra* by Almeida Prado (UNICAMP, 2009).

## José Antônio de Almeida Prado (1943–2010)

### Sinfonia dos Orixás · Pequenos funerais cantantes ao poeta Carlos Maria de Araújo

Nascido em Santos, em 1943, e falecido em São Paulo, em 2010, José Antônio Rezende de Almeida Prado foi um dos principais compositores brasileiros da segunda metade do século XX à primeira década do século XXI. Escreveu para diversas formações, com destaque para o piano, seu instrumento, mas conta também com incursões por uma gama que vai do violão solo à grande orquestra, passando pelo coro, diversos instrumentos solistas e música de câmara.

A obra de Almeida Prado pode ser dividida em três grandes períodos.<sup>1</sup> As peças de juventude, marcadamente nacionalistas, demonstram uma forte influência de Camargo Guarnieri, então seu professor de composição. O segundo período tem início em 1965, quando Almeida Prado rompe com Guarnieri e passa a absorver e utilizar as tendências da vanguarda europeia. Foram os anos em que conseguiu se projetar como compositor, principalmente após receber o primeiro prêmio do I Festival de Música da Guanabara, em 1969, com *Pequenos funerais cantantes*. Em seguida, mudou-se para Paris, onde estudou com Nadia Boulanger e Olivier Messiaen. A partir de 1983, tem início o terceiro período, em que o compositor passa a mesclar as técnicas e os elementos desenvolvidos anteriormente, em afinidade com as tendências vanguardistas, com elementos da música tonal e referências aos ritmos e modos da música brasileira, além de fontes religiosas, notadamente textos católicos e ritmos e melodias do candomblé.

#### Pequenos funerais cantantes

ao poeta Carlos Maria de Araújo (1969)

*Pequenos funerais cantantes* foi escrita para coro, solistas e orquestra, sobre o poema homônimo de Hilda Hilst. Embora Almeida Prado utilize uma ampla gama de instrumentos na formação orquestral, ele o faz a fim de criar timbres diversos — em momento algum ocorre um *tutti*. Versátil também é o emprego do coro para além da tradicional escrita coral, com elementos como o canto monódico, o estilo declamatório e sílabas entrecortadas por pausas e texto falado.

A obra estrutura-se em três partes: “Corpo de fogo”, “Corpo de terra” e “Corpo de silêncio”. A primeira é uma introdução instrumental que descreve sonoramente um voo de avião e sua queda, em referência ao acidente que vitimou o poeta português Carlos Maria de Araújo. “Corpo de terra” é o título que Almeida Prado tomou emprestado da primeira metade dos poemas de Hilda Hilst. Desta, ele aproveita os seis primeiros dos sete poemas e os transforma em breves movimentos para esta parte central, que é a principal e a mais extensa da obra.

Em “Corpo de terra I” ouve-se, introduzido pelos sinos, um lamento em canto monódico entoado pelo coro, que faz referência à música litúrgica medieval. A última frase deste poema (“Assim te lembro”) anuncia a atmosfera do que vem a seguir. Os movimentos II a VI, com seus respectivos poemas, destacam diferentes facetas do poeta em seu sono eterno: dorme o pastor, ... o inocente, ... o profeta, ... o cantor, ... o amigo. De cada um, surgem universos sonoros únicos, forjados a partir de combinações timbrísticas entre coro e orquestra; apenas em “Corpo de terra V”, o barítono solista substitui a formação coral. Após a mezo-soprano finalizar o movimento central em um breve solo sem a orquestra, “Corpo de silêncio” conclui a obra com poucos instrumentos: os violoncelos entoam a monodia de “Corpo de terra I”, enquanto a música se extingue apenas com os toques do sino.

#### Sinfonia dos Orixás (1984–85)

Composta entre 1984 e 1985, por ocasião da comemoração dos dez anos da Orquestra Sinfônica Municipal de Campinas, a *Sinfonia dos Orixás* foi construída originalmente em três movimentos: “Chamado aos orixás (Ritual inicial)”, “Manifestação dos orixás” e “Ritual final”. O corpo principal da obra é o movimento central, dividido em 17 partes, em que são ouvidos 15 cantos dos orixás e dois interlúdios. Apesar dessas divisões, a música transcorre sem interrupções do início ao fim. Muitos dos seus motivos melódicos e rítmicos

foram baseados em pontos recolhidos por sua mulher, Helenice Audi, que frequentava um centro de umbanda.

A visão de Almeida Prado sobre os orixás, segundo a qual para cada orixá há um santo correspondente, é carregada de sincretismo com o catolicismo, religião da qual era adepto. Com isso, deixou de incluir na obra Exu, pois, segundo os católicos, ele representaria o diabo. No entanto, para a crença iorubana, a invocação do Exu é fundamental para o rito, pois é ele quem faz a ligação entre os homens e os orixás. Assim, na estreia da *Sinfonia*, foi realizada uma improvisação com atabaques em homenagem a Exu, que foi autorizada pelo compositor e, cuja inclusão, permanece opcional nas execuções da obra.

Se observada em sua estrutura geral, a *Sinfonia dos Orixás* assemelha-se a uma suíte, com um movimento introdutório e outro conclusivo. No entanto, a maneira como o compositor construiu o desenvolvimento temático da peça justifica a denominação de “sinfonia”. Dois temas principais dialogam por toda a obra. O tema dos orixás femininos surge de um motivo de três notas, entoado pelas trompas e trompetes logo no início do “Chamado aos orixás”, e vai se construindo ao longo da *Sinfonia*. Já o tema dos orixás masculinos sofre o processo inverso: é apresentado como um tema completo pelo corne inglês em “Oxalá I” e se dilui até ser reduzido a apenas duas notas no “Ritual final”.

Fluem as melodias de fácil reconhecimento, que se sucedem e se sobrepõem, mas o destaque está na escrita rítmica e na ampla seção de instrumentos de percussão. O extenso movimento central apresenta uma

grande variação de ambientes, como o sonoro “Obatolá”, o breve e quase estático “Ifá”, o pulsante “Ogum-Obá”, o lírico “Ibeji” e o dançante “Iansã”. “Manifestação dos orixás” se encerra com o luminoso “Oxumaré”, preparando o “Ritual final”. Nessa vibrante conclusão, os instrumentos entram em grupos: primeiro os metais, seguidos das cordas, da percussão e das madeiras. Cada um deles toca um motivo e o repete incessantemente, até que todos se encontrem em um brilhante e sonoro acorde, que encerra a *Sinfonia*.

Separadas por duas décadas, essas obras são representativas de diferentes períodos criativos de Almeida Prado e apresentam estilos distintos, mas há um elo comum entre ambas: suas estruturas são tripartidas, com um corpo central extenso, ladeado por uma introdução e uma conclusão breves.

**Carlos Fiorini**

*Edição e Revisão: Igor Reyner*

Carlos Fiorini é regente e professor livre-docente do curso de regência do Departamento de Música da UNICAMP. Em 2004, apresentou a tese *“Sinfonia dos Orixás de Almeida Prado: um estudo sobre sua execução através de uma nova edição, crítica e revisada”*, em seu Doutorado, também pela UNICAMP.

1 Periodização proposta por Fábio Scarduelli em sua tese de doutorado *“Khamailéon: Fantasia para Violão e Orquestra de Almeida Prado”* (UNICAMP, 2009).

## Pequenos funerais cantantes ao poeta Carlos Maria de Araújo

### ① Corpo de fogo

O Avião transformou-se numa rosa de dor e fogo.\*

*\*Texto citado na partitura, mas não musicado.*

### ② Corpo de terra I

Chaga de sol, rosácea ardente  
Aqueles linhos de sangue, o peito  
Mais profundo, aberto, extenso,  
Toda a delicadeza do poeta  
Flui  
Exangue  
Num círculo de dor. Assim te lembro.

### ③ Corpo de terra II

Dorme o pastor. E sobre ele a pedra.  
E dentro dele, no coração, no ventre  
A primeira libélula. Dorme  
Recente de raízes, o poeta.

### ④ Corpo de terra III

No seu corpo de terra, dorme o inocente.  
Cantou a solidão, a salamandra  
E um cavalo e um cavaleiro de barro  
Carmezim. E teve amor ao medo e à centelha  
Que o fez cantar assim.

### ⑤ Corpo de terra IV

Dorme o profeta. E se não escuta o vento  
Ouve na minha boca o seu Ofício de Treva.  
Em aflição, em amor eu te celebro  
E na tua mão fechada está o meu grito:  
O que esperaste da minha boca aberta.

### ① Body of Fire

The plane is transformed into a rose of grief and fire.\*

*\*Text quoted in the score, but not sung.*

### ② Body of Earth I

Wound of sun, rose-pink, burning  
those blood-stained linens, your chest  
open, more widely, deeply,  
all the delicacy of the poet  
flowing,  
draining,  
into a circle of pain. This is how I remember you.

### ③ Body of Earth II

The shepherd sleeps. So too the stone above him.  
So too within him, in his heart, in his stomach,  
the first dragonfly. Recently  
rooted, the poet sleeps.

### ④ Body of Earth III

In his body of earth, the innocent sleeps.  
He sang of solitude, of the salamander  
And a horse and rider of clay,  
Carmezim. And he loved the fear and the spark  
that made him sing thus.

### ⑤ Body of Earth IV

The prophet sleeps. And though he listens not to the wind  
he hears me speak his poem 'Office of Tenebrae'.  
In grief, in love, I celebrate you.  
And in your closed hand lies my cry:  
the one you expected from my open mouth.

**6 Corpo de terra V**

Dorme o cantor: No dia de vossa ira  
Lembraí-vos, Senhor, do sal e do carvão  
Nas minas. E alguém há de calar os algozes

Do tempo, e há de nascer a flor sobre o teu sono  
E pelo teu lamento.

**7 Corpo de terra VI**

Dorme o amigo no seu corpo de terra.  
E dentro dele a crisálida amanhece:  
Ouro primeiro, larva, depois asa  
Hás de romper a pedra, pastor e companheiro.

**8 Corpo de silêncio**

*(sem texto)*

**6 Body of Earth V**

The singer sleeps: On the day of your wrath,  
remember, Lord, the salt and the coal  
in the mines. And one day someone will silence  
the executioners  
of time, and a flower will bloom over your sleep  
in mourning for you.

**7 Body of Earth VI**

My friend sleeps in his body of earth.  
And within him the chrysalis wakes:  
gold first, larva, then a wing,  
you will break through stone, shepherd and companion.

**8 Body of Silence**

*(no text)*

*Hilda Hilst*

*English translations: Susannah Howe*

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of Daniel Bilenky Mora Fuentes*

## Clarissa Cabral



Photo: Alessandra Fratus

Mezzo-soprano Clarissa Cabral was born in 1983 in the city of Santos, where she began her musical studies at the age of five. In 1993, she entered the São Paulo Municipal School of Music (EMMSP), where she studied piano, flute and harpsichord. She holds a degree in piano from the School of Communication and Arts at the University of São Paulo (ECA-USP), where she also obtained her Master's degree in music under the guidance of Amílcar Zani. She continued her studies with tenor and conductor Marcos Thadeu. She has been a member of the Osesp Choir since 2007 and, since 2017, has been professor of music theory at EMMSP.

## Sabah Teixeira



A member of the Osesp Choir since 2002, bass-baritone Sabah Teixeira was born in Natal and graduated from the Federal University of Rio Grande do Norte (UFRN), where he also taught history of music, singing and musical perception. As a soloist, he has performed with ensembles such as Audi Coelum and Madrigal da UFRN, in addition to the Rio Grande do Norte Symphony Orchestra, Paraíba Symphony Orchestra, Camerata Fukuda and Osesp itself. His repertoire includes *Messe de Requiem* by Campra, *Vespro della Beata Vergine* by Monteverdi, *Missa Brevis* by Kodály, *Rejoice in the Lamb* by Britten, *Mass in G major* by Schubert, *Te Deum* by Charpentier and Mozart's *Mass in C minor* and *Requiem*.

## Neil Thomson



Neil Thomson was born in 1966 and studied conducting at the Royal College of Music with Norman Del Mar and at Tanglewood Summer School with Leonard Bernstein. He has been principal conductor and artistic director of the Goiás Philharmonic Orchestra since 2014, leading the orchestra to national prominence with its championing of Brazilian and contemporary repertoire. He also enjoys a busy international career working with all the major UK orchestras and with the Yomiuri Nippon Symphony Orchestra, Tokyo Philharmonic Orchestra, Tokyo Symphony Orchestra, Russian National Orchestra, São Paulo State Symphony Orchestra, WDR Rundfunkorchester, Israel Symphony Orchestra, Lahti Symphony Orchestra, and the Romanian National Orchestra. He has performed with many distinguished soloists including Dame Felicity Lott, Sir Thomas Allen, Sir James Galway, Nelson Freire, Jean Louis Steurman and Antonio Meneses. From 1992 to 2006 he was Professor of Conducting at the Royal College of Music, London, the youngest person ever to hold this position. He was made an Honorary Member of the RCM in recognition of his services to the institution. [www.neilwthomson.com](http://www.neilwthomson.com)

## São Paulo Symphony Choir (Osesp Choir)



Founded in 1994 and now recognised as a benchmark for vocal music in Brazil, the São Paulo Symphony Choir's repertoire spans a variety of musical periods, with a particular emphasis on the 20th and 21st centuries and works by Brazilian composers. It has recorded several albums for Selo Osesp Digital, and the Biscoito Fino and Naxos labels. Between 1995 and 2015, the Osesp Choir was directed and conducted by Naomi Munakata. From 2017 until 2019, Valentina Peleggi was its chief conductor, with William Coelho serving as chorus master – a post he continues to hold. In January 2020, the Choir performed at the World Economic Forum in Davos, Switzerland, under the baton of Marin Alsop, honorary conductor of the São Paulo Symphony Orchestra.

## São Paulo Symphony Orchestra (Osesp)



Founded in 1954, the Orquestra Sinfônica do Estado de São Paulo (Osesp) has become an inseparable part of São Paulo and Brazilian culture. The orchestra has toured internationally, and also runs a large educational and outreach programme. Its discography contains over 80 recordings, and the ensemble performs over a hundred concerts every season for nearly 10,000 subscribers at its own concert hall, Sala São Paulo. In 2012, Marin Alsop was named principal conductor, and was appointed music director the following year. During her tenure, the orchestra made its fourth European tour, appeared at major European festivals, and in 2019, toured China and Hong Kong, becoming the first Latin American professional orchestra to perform there.

In 2020, Marin Alsop became conductor of honour, and was succeeded by Thierry Fischer. In 2018, Osesp began recording a series of albums for Naxos dedicated to Brazilian composers, and in the same year its recording of the symphonies of Villa-Lobos (Naxos 8.506039), conducted by Isaac Karabtshevsky, won *CONCERTO* magazine's Grand Prize and the Prêmio da Música Brasileira. [www.osesp.art.br](http://www.osesp.art.br)

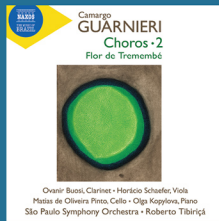
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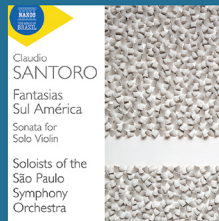
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José Antônio de Almeida Prado was one of the most admired Brazilian composers of his time. The two stylistically diverse works featured on this album exemplify different creative periods in the composer's life. The prize-winning *Pequenos funerais cantantes*, which was Almeida Prado's breakthrough as a composer, is a lament full of unique soundworlds forged from different combinations of choral and orchestral writing. The superbly orchestrated *Sinfonia dos Orixás* takes as its subject the *Orishas* (deities in the Yoruba religion) – and is a personal tribute to the rich Afro-Brazilian religious traditions, a sumptuous melodic and rhythmic feast celebrating the forces of nature.



José Antônio de  
**ALMEIDA PRADO**  
(1943–2010)

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São Paulo Symphony Orchestra • Neil Thomson

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The Portuguese sung texts and English translations are included in the booklet,  
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