

# RESTORING THE PIECE VILLA-LOBOS

and the neglected  
guitar manuscripts

Final Release



## VILLA-LOBOS

### The Guitar Manuscripts • 3

Tarantela  
Douze Études (1928)  
Fourteen folksong  
arrangements from  
*Guia prático*  
O papagaio do moleque

**Andrea Bissoli, Guitar**

**Ensemble Cirandinha**

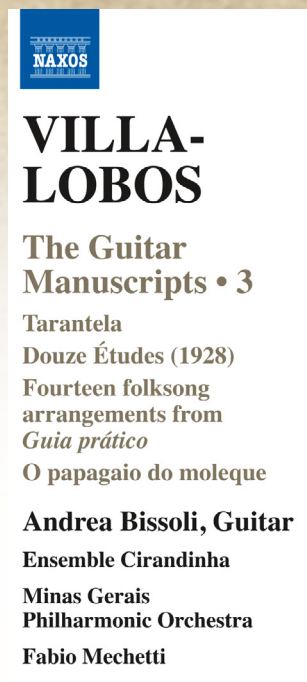
**Minas Gerais  
Philharmonic Orchestra**

**Fabio Mechetti**



Listen to an extract from  
*Étude No. 7*





INCLUDES  
WORLD PREMIÈRE  
RECORDINGS

8.573117



Playing Time  
69:33

7 47313 31177 4

## Heitor VILLA-LOBOS (1887–1959)

### The Guitar Manuscripts:

#### Masterpieces and Lost Works, Vol. 3

Tarantela (arr. A. Bissoli)<sup>†</sup> • Douze Études<sup>2</sup>

Fourteen folksong arrangements from *Guia prático*

(instr. A. Bissoli)<sup>3†</sup>

O papagaio do moleque<sup>4</sup>

Andrea Bissoli, Guitar<sup>1-3</sup>

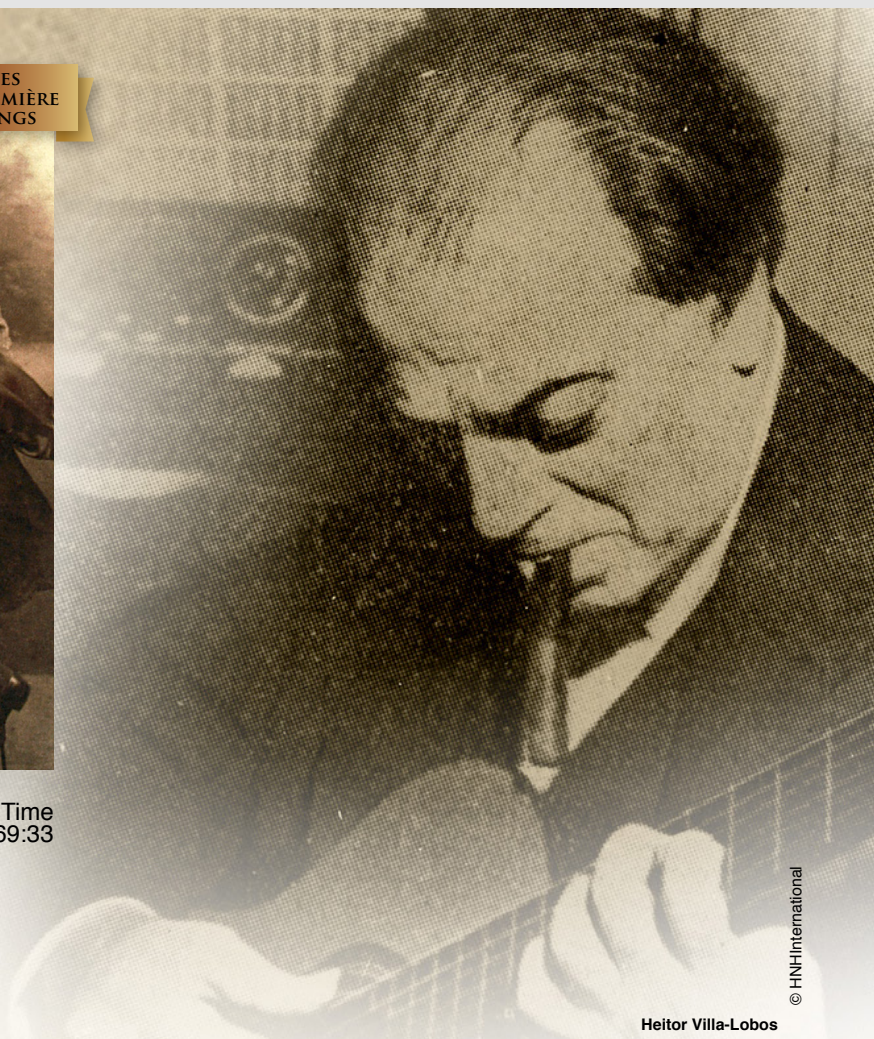
Ensemble Cirandinha<sup>3</sup>

Minas Gerais Philharmonic Orchestra<sup>4</sup>

Fabio Mechetti<sup>4</sup>

#### †WORLD PREMIÈRE RECORDING

The genesis of Heitor Villa-Lobos's *Études* goes back to his first meeting with the Andrés Segovia, at which the legendary guitarist asked for one *étude* and the composer ended up writing twelve. Andrea Bissoli returns to the original 1928 manuscript, restoring elements lost in later publication and reliving the magic of those times on an instrument almost identical to Segovia's. The *Tarantela* was probably also written guitar in hand. For his 'folk ensemble' instrumentation of the brightly coloured songs of the *Guia prático*, Bissoli has sought out traces of the guitar in the original and chosen a selection of pieces tailor-made for his instrument. The exciting story of *O papagaio do moleque* (The Little Boy's Kite) concludes this third and final volume of the series.



Heitor Villa-Lobos

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**Key Features** • This is the third and final volume of Andrea Bissoli's exploration and restoration of recently discovered or newly revived manuscripts by Heitor Villa-Lobos. The first two volumes of the series (8.573115 & 8.573116) have been widely praised, with *International Record Review* writing that "Bissoli's editorial enterprise is beyond praise. As a player, he presents his findings with reverence, on a cushion of delectable harmonies—technically most accomplished... both discs should be snapped up without hesitation." *MusicWeb International* said of volume 2 that it "conjoins Villa-Lobos's skills in virtuosic composition and musical arrangement. The two styles interweave seamlessly, forming a gossamer of Euro-Brazilian sounds", and *ClassicalCDReview.com* admired Andrea Bissoli's work, "whose devotion to the composer is obvious in these loving presentations", and Mechetti's "brilliant performance of *Choros No. 6*, perfectly capturing the many moods of the work", and praised the whole production: "It is a treasure indeed. Superb audio throughout—don't miss this captivating CD."

# ANDREA BISSOLI

“Villa-Lobos once said: “Brazil is a heart-shaped country and all Brazilians feel its vibrant rhythm”. You can feel that rhythm alive in all of his works. Amerindian dances, old tunes from the Continent, primitive African rites: Brazil’s different souls find their way into Villa-Lobos’ music. Each volume in this three-CD series provides a whole view of his artistic production, thus shedding light on the lesser known sides of it.

Villa-Lobos only learned to play the piano in his mid twenties so up to then he based himself only on the guitar. That is why the guitar transcriptions I made of *Dime perché* and *Tarantela* fit the instrument so well: they were composed guitar in hand! These two pieces open the second and third CDs of the series respectively, while the first volume features *Motivos Gregos*, my own reconstruction of a lost work for female choir, flute and guitar. All of these are world première recordings, along with the instrumentation I prepared of fourteen folksongs from the *Guia prático* collection.

The series offers the listener further rarities. We have some recently discovered works for solo guitar, three unpublished songs and a complete one-off for guitar and large orchestra: *Introdução aos Choros*. Of course, this ‘introduction’ is followed by the cult work *Choros No. 1*. Moreover, there are another two classics here: the *Concerto pour guitare et petit orchestre* and the first version of the *Douze Études*. The project also features two symphonic works without guitar, namely *Choros No. 6* and *O papagaio do moleque*: you will find that they share an intimate bond with the guitar and its significance in Villa-Lobos’ life. It is my personal homage to the poetic charm of his music.”

Andrea Bissoli

## About Andrea Bissoli

The Italian guitarist **Andrea Bissoli** studied with Stefano Grondona, Laura Mondiello, Paul Galbraith, Oscar Ghiglia and Alirio Díaz, and has won awards at several guitar competitions in his native Italy, including the Premio Città di Parma, Premio Nazionale delle Arti, Città di Voghera, Città di Arezzo, A.GI.MUS. and Rocco Peruggini. In 2006 he started the guitar duo Phèdre Adroit with Federica Artuso. Their repertoire includes an all-Villa-Lobos programme of unpublished transcriptions for two guitars made by Andrea Bissoli. He has studied the works of Villa-Lobos for some nine years, and has written articles for *Il Fronimo*.



## About Fabio Mechetti

**Fabio Mechetti** was born in São Paulo and has been Artistic Director and Principal Conductor of the Minas Gerais Philharmonic Orchestra since its formation in 2008. He has also been Music Director and Principal Conductor of the Jacksonville Symphony Orchestra (USA) since 1999. He was formerly the Conductor of the Syracuse Symphony Orchestra and the Spokane Symphony Orchestra, where he is now its Conductor Emeritus. He made his *début* conducting the New Jersey Symphony Orchestra at Carnegie Hall in New York. He holds a Master's degree in Conducting and in Composition from the prestigious Juilliard School in New York.

## About the Minas Gerais Philharmonic Orchestra

The **Minas Gerais Philharmonic Orchestra** was created in 2008 for the promotion of orchestral music in the State of Minas Gerais and elsewhere, nationally and internationally. Artistic excellence and dynamic programming are at the heart of the orchestra's work. With ninety musicians from all over Brazil, Europe, Asia and the Americas, the orchestra has won recognition, particularly through the 2012 Carlos Gomes Award for best Brazilian orchestra, and its selection in 2010 as the best classical music ensemble of the year by the São Paulo Art Critics Association (APCA). In 2009 its music director and principal conductor, Fabio Mechetti, was honoured with the Carlos Gomes Award for best Brazilian conductor.



## Previous Releases

**VILLA-LOBOS**  
The Guitar Manuscripts • 1  
Guitar Concerto  
Valse-Choro  
Floresta do Amazonas  
Andrea Bissoli, Guitar  
Serafini • Artuso • Brait  
Schola San Rocco Chorus  
Francesco Erle  
Minas Gerais Philharmonic Orchestra  
Fabio Mechetti



8.573115  
VILLA-LOBOS, H.: The Guitar Manuscripts  
Masterpieces and Lost Works, Vol. 1  
Bissoli

"This is a valuable release and belongs in the collection of any who likes Villa-Lobos." – *American Record Guide*

Listen to an extract from *Guitar Concerto: I. Allegro preciso*



More Info

**VILLA-LOBOS**  
The Guitar Manuscripts • 2  
Valsa Concerto No. 2 • Introdução aos Choros • Canção do Amor  
Andrea Bissoli, Guitar  
Gabriella Pace, Soprano • Ensemble Musagète  
Minas Gerais Philharmonic Orchestra • Fabio Mechetti



8.573116  
VILLA-LOBOS, H.: The Guitar Manuscripts  
Masterpieces and Lost Works, Vol. 2  
Bissoli

"The performances are uniformly captivating and the recording quality is excellent... Conductor Mechetti evidently knows and loves these scores, finding much variety and nuance." – *Fanfare*

Listen to an extract from *Introduction to the Choros*



Andrea Bissoli plays *Choros No. 1*



More Info