

Chiaroscuro

waltzes by Arrigo Barnabé

PAULO BRAGA

piano



ADS

- 1 **Sinhazinha em chamas** 2:15
Arrigo Barnabé
- 2 **Cidade Oculta** 8:29
Arrigo Barnabé / Eduardo Gudin / Roberto Riberti
- 3 **Londrina** 4:31
Arrigo Barnabé
- 4 **Luar** 2:42
Arrigo Barnabé
- 5 **Luzes e Sombras** 6:17
Arrigo Barnabé / Eduardo Gudin / Nelson Motta
- 6 **Vai, menina, vai (Anita)** 3:56
Arrigo Barnabé
- 7 **Todo Coração** 3:31
Arrigo Barnabé / Eduardo Gudin / Roberto Riberti
- 8 **Ano bom** 4:49
Arrigo Barnabé / Luiz Tatit
- 9 **Lenda** 6:06
Arrigo Barnabé / Eduardo Gudin / Hermelino Neder / Roberto Riberti

Total Timing: 42'36

This album of waltzes—compositions by the sensational musician and artist Arrigo Barnabé—is deeply connected to my personal journey. I had already admired him before, but since 1988, I have had the privilege of playing alongside him in countless projects: groups with two keyboards, bass, guitar, drums, and vocalists; piano duos; masses; operas; and film scores. Being immersed in such a vast, open, and original body of work has transformed my sonic horizons.

When recording a new solo work—the second of my career—I chose to delve into these waltzes. Although all of them have lyrics, many were born at the piano. In this solo piano format, they invite the listener to create their own imagery, free from the guidance of the text.

It is an immense pleasure to interpret these pieces and share my reading of this repertoire, which carries a unique lyricism and holds an essential place within Arrigo Barnabé's vast output. It is an honor to be able to record, through this album, my impression of these compositions that I so deeply admire.

Paulo Braga, October 2025



Regarding the waltzes

EN

Sinhazinha em Chamas (Little Mistress in Flames)

Music and Lyrics: Arrigo Barnabé

This is a sentimental waltz. I composed both the music and lyrics in 1981.

Cidade Oculta (Hidden City)

Music: Arrigo Barnabé / Eduardo Gudin

Lyrics: Roberto Riberti

Well, here we have another partnership from 1985. I wrote the first part, Eduardo Gudin the second, and Riberti added the lyrics. It was also for a film, "Cidade Oculta."

Londrina

Music and Lyrics: Arrigo Barnabé

This was my first attempt to engage with the Brazilian musical tradition; I composed it in 1978. It took me a long time to write, always working on the music and lyrics together. I didn't think about the harmony first—I kept searching for chords that would fit the melodic line, which was deeply connected to the lyrics. They emerged, squeezed between my childhood memories of Londrina and the anguish of trying to become a composer. When I showed Tom Jobim the recording by Tete Espindola with an arrangement by Claudio Leal Ferreira, he asked to hear it again. Afterwards, he asked me if he could keep the "little record" (it was a 7-inch single)...

Luar (Moonlight)

Music and Lyrics: Arrigo Barnabé

"Luar" was composed in early 1995, still under the shock of Tom Jobim's death. It was only in 2001 that I added the lyrics.

Luzes e Sombras (Lights and Shadows)

Music: Arrigo Barnabé / Eduardo Gudin

Lyrics: Nelson Mota

This was another commission for the cinema, for the film Oriundi, starring Anthony Quinn in 2000. I composed the first part for the duration the film needed. Very tonal, it made me think of Mozart or Satie. Later, the director decided to put a song in the closing credits, and I asked Eduardo Gudin to compose a second part. It's incredible how we developed this partnership—I always did the first part and he the second, with great mastery.

Vai, Menina, Vai (Go, Girl, Go)

Music and Lyrics: Arrigo Barnabé

From 2011. Composed for the film "Garibaldi in America"; I added the lyrics later. This is a sentimental waltz. I composed both the music and lyrics in 1981.

Todo Coração (Every Heart)

Music: Arrigo Barnabé / Eduardo Gudin

Lyrics: Roberto Riberti

"Todo Coração" has an interesting history. In 1983, I was invited to compose the soundtrack for Chico Botelho's film "Janete." There was a scene where a circus artist moved slowly on a safety net, heartbroken over a romantic situation. So, I wrote a very tonal waltz, working with arpeggios and chromaticisms. In my mind, it was that thing about Chopin's influence on Brazilian music. The waltz only had one part because that was the duration the scene required. In the film, it was a soprano sax solo.

About two years later, Riberti showed up at my house and asked to hear things I had composed that still lacked lyrics. He took this first part and added the lyrics. And the piece stayed like that. It was only in the 1990s that Eduardo Gudin composed the beautiful second part, which was later lyricized by Riberti.

Ano Bom (Good Year)

Music: Arrigo Barnabé

Lyrics: Luiz Tatit

“Ano Bom” is also from 2011, composed during the month of December. The story began with a show about Assis Valente and Nelson Cavaquinho. Luiz Tatit and I were part of the show, and backstage we started talking about how we had never collaborated until that point—after all, we were founders of the Vanguarda Paulista (or Paulistana; I always get confused with these labels).

In that show, I performed Nelson Cavaquinho’s “Luz Negra” and created an accompaniment in 6/8 using arpeggios with my left hand. It turned out very beautiful, and I decided to build a melody from that arrangement. I changed (or added) very few chords. (I was still under the impact of my brother Marcos’s passing in June of that year, and this song came out for him.) I sent it to Tatit, who very quickly wrote wonderful lyrics about the emptiness that takes over our hearts between Christmas and New Year’s.

Lenda (Legend)

Music: Arrigo Barnabé / Eduardo Gudín / Hermelino Neder

Lyrics: Roberto Riberti

“Lenda” also has a curious history. It was in 1982, during the Soccer World Cup. I think it was the first match, Brazil vs. Scotland. Brazil won, but it gave me a strange melancholy (I think I already had a feeling we would be eliminated by Italy). I went to the piano and wrote the first phrase of the music in A minor. At that time, I lived with Hermelino Neder; he heard it and wrote the second phrase. Then I wrote the third phrase, and Eduardo Gudín composed everything else. Later, around the same time as “Todo Coração,” Riberti added the lyrics.





Paulo Braga is a pianist, composer, and educator with a solid background in Brazilian instrumental music. He continuously researches the piano's role in jazz and Brazilian popular music, exploring its connections with the avant-garde. As a bandleader, he fronts the Paulo Braga Piano Trio with Edu Ribeiro and Bruno Migotto, and also performs in ensembles such as Trio Bonsai, his duo with Lupa Santiago, the Sexteto Mestre Negro, and his duo with Letícia Sabatella. He has maintained a significant artistic partnership with Arrigo Barnabé since 1988.

A native of Jundiaí, in the interior of São Paulo state, Braga earned his piano degree from the Conservatório de Tatuí. He founded the institution's Department of Popular Music, which he coordinated until 1994. Braga has served as a professor at UNICAMP and held the position of Artistic and Pedagogical Coordinator at EMESP – Tom Jobim (São Paulo State Music School) from 2009 to 2023. His educational work includes leading workshops at the Juilliard School in New York City as part of a Carnegie Hall program.

As a soloist, Braga has performed with several major orchestras and ensembles, including the Banda Sinfônica do Estado de São Paulo, Orquestra Jazz Sinfônica do Estado de São Paulo, the Royal Philharmonic Concert Orchestra, Camerata Villa-Lobos, Camerata Antiqua de Curitiba, Orquestra Sinfônica de Tatuí, Camerata de Cordas de Tatuí, Quarteto de Cordas da OSESP, Orquestra Sinfônica de Campinas, and Orquestra Sinfônica de Jundiaí.

His recent releases include the 2023 album *FAROL* with his trio, followed by the 2025 recording of a second solo album, dedicated to the waltzes of Arrigo Barnabé.

Este álbum de valsas — composições do sensacional músico e artista Arrigo Barnabé — tem tudo a ver com a minha trajetória. Eu já o admirava antes, mas, desde 1988, tive o privilégio de tocar ao seu lado em inúmeros projetos: grupos com dois teclados, baixo, guitarra, bateria e cantoras; duos de piano; missas; óperas; e trilhas para cinema. Conviver com essa produção tão ampla, aberta e original transformou meu horizonte sonoro.

Ao gravar um novo trabalho solo — o segundo da minha carreira — escolhi mergulhar nessas valsas. Embora todas tenham letra, muitas nasceram ao piano. No formato de piano solo, convidam o ouvinte a criar seu próprio imaginário, sem a orientação do texto.

É um enorme prazer interpretar essas peças e compartilhar minha leitura desse repertório, que carrega um lirismo singular e ocupa um lugar essencial dentro da vastíssima obra de Arrigo Barnabé. É uma honra poder registrar, através deste álbum, minha impressão sobre essas composições que tanto admiro.

Paulo Braga, Outubro 2025



Sobre as valsas

Sinhazinha em Chamas

Música e Letra: Arrigo Barnabé

Essa é uma valsa sentimental. Compus música e letra em 1981.

Cidade Oculta

Música: Arrigo Barnabé / Eduardo Gudin

Letra: Roberto Riberti

Bom, aqui temos outra parceria, de 1985. Eu fiz a primeira parte, o Eduardo Gudin a segunda, e o Riberti colocou a letra. Foi também para o cinema, para o filme “Cidade Oculta”.

Londrina

Música e Letra: Arrigo Barnabé

Essa foi a minha primeira tentativa de aproximação com a tradição musical brasileira; compus em 1978. Levei um bom tempo compondo, sempre com música e letra juntos. Não pensei primeiro na harmonia: ficava procurando acordes adequados para a linha melódica, que estava muito relacionada à letra. Ela ia saindo, espremida entre minhas lembranças de infância em Londrina e a angústia de tentar ser um compositor.

Quando mostrei para o Tom Jobim a gravação da Tete Espindola com arranjo do Claudio Leal Ferreira, ele pediu para ouvir de novo. Depois, me perguntou se eu podia deixar o “disquinho” (era um compacto simples) com ele...

Luar

Música e Letra: Arrigo Barnabé

“Luar” foi composta no início de 1995, ainda sob o choque da morte de Tom Jobim. Só em 2001 coloquei a letra.

Luzes e Sombras

Música: Arrigo Barnabé / Eduardo Gudin

Letra: Nelson Mota

Essa foi outra encomenda para o cinema, para o filme Oriundi, estrelado por Anthony Quinn, em 2000. Fiz a primeira parte na duração que o filme pedia. Bem tonal, me remetia a Mozart ou Satie. Depois, o diretor resolveu colocar uma canção nos créditos finais e pedi ao Eduardo Gudin que compusesse a segunda parte. É incrível como desenvolvemos essa parceria: sempre eu fazia a primeira parte e ele a segunda, com muita maestria.

Vai, Menina, Vai

Música e Letra: Arrigo Barnabé

De 2011. Compus para o filme “Garibaldi in America” e posteriormente coloquei a letra.

Todo Coração

Música: Arrigo Barnabé / Eduardo Gudin

Letra: Roberto Riberti

“Todo Coração” tem uma história interessante. Em 1983, me convidaram para fazer a trilha sonora do filme “Janete”, de Chico Botelho. Havia uma cena em que um artista circense se movimentava lentamente na rede de proteção, magoado por uma situação amorosa. Então, eu compus uma valsa bem tonal, trabalhando com arpejos e cromatismos. Na minha cabeça, era aquela coisa da influência de Chopin na música brasileira. A valsa só tinha uma parte, porque era o tempo de música que a cena exigia. No filme, era um solo de saxofone soprano.

Cerca de dois anos depois, o Riberti apareceu em minha casa e pediu para ouvir coisas que eu havia composto e que estavam sem letra. Ele pegou essa primeira parte e acrescentou a letra.

E a música ficou parada. Foi só nos anos 1990 que o Eduardo Gudin fez a belíssima segunda parte, posteriormente letrada pelo Riberti.

Ano Bom

Música: Arrigo Barnabé

Letra: Luiz Tatit

“Ano Bom” também é de 2011, composta durante o mês de dezembro. A história começou com um show sobre Assis Valente e Nelson Cavaquinho. Eu e o Luiz Tatit participávamos do espetáculo, e na coxia ficamos conversando sobre como ainda não havíamos feito nenhuma parceria até aquele momento — afinal, éramos fundadores da Vanguarda Paulista (ou Paulistana, sempre me atrapalho com esses rótulos).

Nesse show, eu interpretava “Luz Negra”, de Nelson Cavaquinho, e criei um acompanhamento em 6/8 usando arpejos na mão esquerda. Ficou muito bonito, e resolvi compor uma melodia a partir desse arranjo. Mudei (ou incluí) pouquíssimos acordes. (Ainda estava sob o impacto do falecimento do meu irmão Marcos, em junho daquele ano, e essa música saiu para ele.) Então, enviei para o Tatit, que fez muito rapidamente uma letra maravilhosa, falando sobre o vazio que acomete nossos peitos entre o Natal e o Réveillon.

Lenda

Música: Arrigo Barnabé / Eduardo Gudin / Hermelino Neder

Letra: Roberto Riberti

“Lenda” também tem uma história curiosa. Foi em 1982, durante a Copa do Mundo de futebol. Acho que foi o primeiro jogo: Brasil x Escócia. O Brasil venceu, mas me deu uma melancolia estranha — acho que já pressentia que iríamos ser desclassificados pela Itália —, e eu fui para o piano e compus a primeira frase da música, em lá menor. Naquela época, eu morava com o Hermelino Neder; ele ouviu e fez a segunda frase. Aí, eu fiz a terceira, e todo o resto foi composto pelo Eduardo Gudin. Depois, na mesma época de “Todo Coração”, o Riberti colocou a letra.

Arrigo Barnabé, Outubro 2025



ADS Immersive Discrete Array



ADS specializes in high-resolution recordings and immersive formats. We select exceptional acoustic environments, such as concert halls and large venues, to capture the purity and depth of musical performance. These venues are our blank canvases, where music comes to life with clarity and authenticity. We use state-of-the-art technology and advanced multi-channel recording techniques, such as surround sound and immersive audio, to create three-dimensional soundscapes. Each recording is meticulously planned to preserve the spatiality, dynamics and nuances of the environment, resulting in an experience that not only reproduces sound, but also conveys emotion and artistic intent. Our goal is to make the listener feel as if they are at the center of the performance, enveloped by every note and silence. Our process is guided by a delicate balance: the proximity of the instruments and the spatiality. It is in this delicate balance that the real magic of recording takes place. As producers and engineers, we act as interpreters of the artistic vision, where each project is a unique work, shaped by the interaction between the artist, the environment and the technology. Unlike traditional formats that confine music to a fixed plane, immersive audio creates a sonic universe for the listener to explore, feel and interact with. Imagine being able to walk between instruments, feel the distance between each note, and feel the music moving around you. This is the promise of immersive audio: an experience that redefines what is possible in music reproduction, transforming the listener into an integral part of the work.

Gustavo Cândido Recording producer, balance engineer & founder

Chiaroscuro

waltzes by Arrigo Barnabé

PAULO BRAGA

piano

Recording Producer and Balance Engineer GUSTAVO CÂNDIDO

Artistic Production & Arrangements PAULO BRAGA

Mix & Mastering GUSTAVO CÂNDIDO

Piano Technician DJALMA CARVALHO Steinway D-model

Produced by ADS with Co-producer Estúdio Monteverdi

Cover Art Image "FÁBRICA" (FACTORY) by ROGER BARNABÉ

Artist Photo HELOÍSA BORTZ

Session Photos & Graphic Design GUSTAVO CÂNDIDO

Executive Producer GUSTAVO CÂNDIDO

ADS⁰⁰⁷

Recorded at ESTÚDIO MONTEVERDI, São Paulo, Brazil
18-19 January 2025 by ADS | High Fidelity

ADS use for this recording Merging Technologies HAPI MKII Premium converters with preamps, Schoeps, DPA, Neumann and OKTAWA microphones, Van Den Hul INTEGRATION HYBRID and VAN DAMME cables, RME ADI-2 PRO FS and Sennheiser HD600 for monitoring recording, REAPER and PYRAMIX workstation on Ravenna AoIP and Dynaudio Contour S series (main speakers) & Dynaudio Emit 20 (height speaker) for immersive monitoring in mastering room.
Original recording format in immersive 5.0.4-channel, 24 bit at 176.4 kHz sampling rate and mastering for high definition DXD (Digital xTreme Definition) and DSD (Direct Stream Digital) with Sigma Delta Modulators by Merging Technologies.

- Immersive discrete 5.0.4 format (Embedded files in 5.1.4 but empty LFE channel)
- Dolby Atmos 5.0.4 format (Embedded files in 5.1.4 but empty LFE channel)
- Auro-3D 5.0.4 format (Embedded files in 5.1.4 but empty LFE channel)
- Surround 5.0 format (Embedded files in 5.1 but empty LFE channel)

