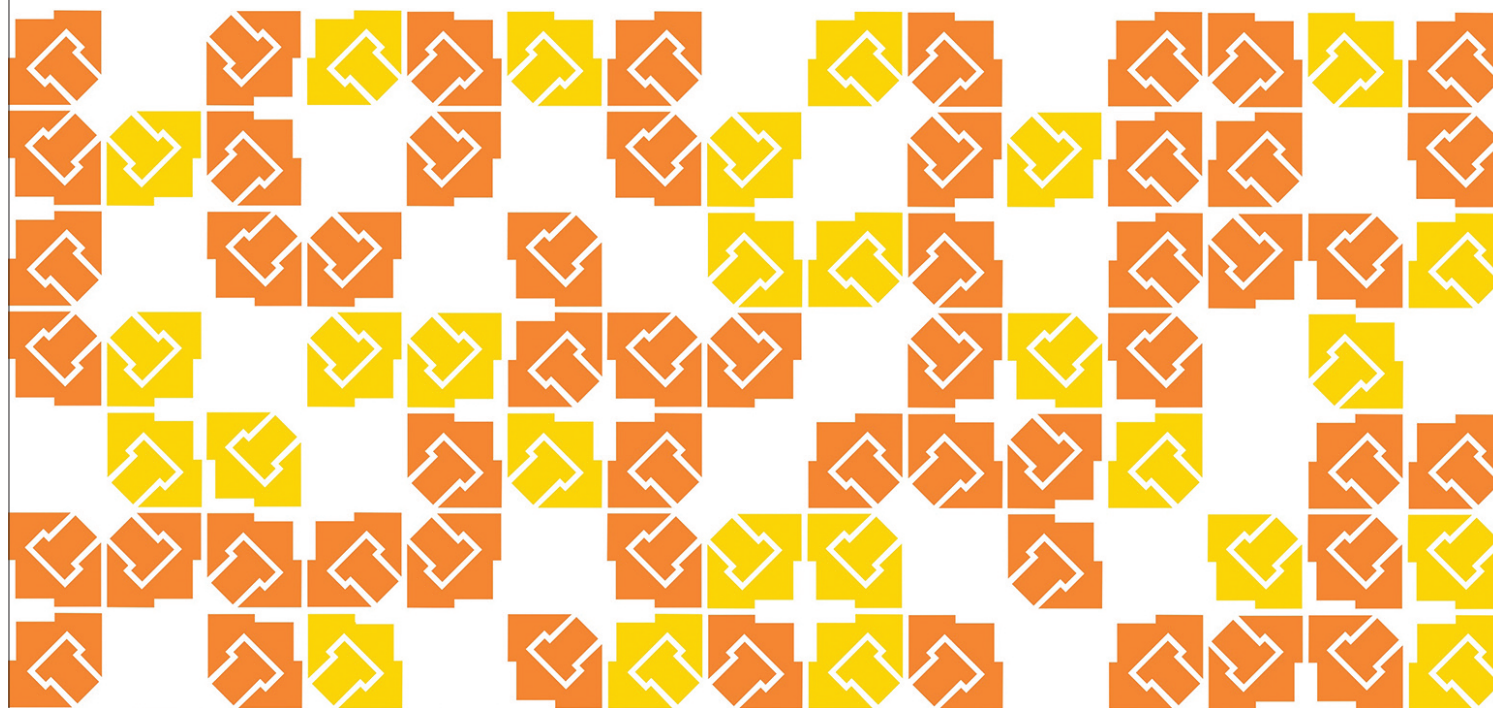




Claudio
SANTORO

Symphonies Nos. 11 and 12

Concerto Grosso • Three Fragments on BACH



Goiás Philharmonic 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

Cover: *Tile panel, Espaço Dercy Gonçalves, Teatro Nacional Claudio Santoro, Brasília, DF (1978)*
by Athos Bulcão (1918–2008)
Courtesy of Fundação Athos Bulcão (www.fundathos.org.br)



FUNDAÇÃO
A T H O S
B U L C Ã O

About The Scores

All scores published by Edition Savart (www.editionsavart.com);
requests at order@editionsavart.com

Claudio Santoro (1919–1989)

Symphonies Nos. 11 and 12 • Concerto Grosso • Three Fragments on BACH

Having spent almost a decade working in Germany as professor of conducting at the Heidelberg-Mannheim Staatliche Hochschule für Musik, Claudio Santoro returned to Brazil in 1978 when he was invited by Wladimir Murtinho, Education and Culture Secretary of the country's Distrito Federal, to set up the orchestra of Brasilia's Teatro Nacional, whose building was in the final stages of construction at the time. The orchestra was founded the following year, and Santoro became its first principal conductor. In parallel with this, he resumed his activities as professor of composition and conducting at the University of Brasília. The orchestra and his teaching work would both be of central importance to him during the last ten years of his life.

That last decade proved to be extremely prolific: six symphonies, an opera, three major symphonic-choral works and a sizeable number of chamber pieces all date from this period. After two decades of radical experimentation with idiom, moving between serialism, aleatory methods and even electroacoustic music, Santoro employed a more traditional style in his final years, adopting an eclectic and very personal language based on a kind of artistic synthesis of his previous experiences.

The *Concerto Grosso* for string quartet and string orchestra was one of the first pieces he wrote after returning to Brazil. It dates from 1980 and was commissioned by the cellist Aldo Parisot (for whom Santoro had written his *Cello Concerto* almost 20 years earlier), for an international music course Parisot was organising in the state of Paraíba. The *Concerto Grosso* was premiered in 1982, in Rio de Janeiro, with the composer himself at the helm of the Brazilian Symphony Orchestra. Although the work is more conventional in its structure and design, certain aspects – the use of tone clusters and aleatory elements, for example – are reminiscent of earlier phases in his career.

The texture introduced at the start of the work then permeates the entire first movement: melodic lines produced by the successive entries of different sections, which sustain the respective notes and create constantly shifting clusters. The quartet enters likewise, then plays in unison above rapid aleatory movements from the orchestra. Soloists and orchestra alternate unison fragments, and the dense orchestral textures return at the climax of the movement. In the second movement, the four quartet players enter one by one to present a lyrical theme. A short, more agitated central episode briefly revisits the textures of the *Andante* before a return to the opening material. The finale is full of energy and strong rhythms. Aleatory elements are again heard in the orchestra in the central section, and the movement then comes to a dynamic close.

In late 1981, Santoro was removed from his post at the Teatro Nacional because of disagreements with the local culture authorities, before he had had time to impose the level of quality and professionalism in the orchestra that he considered necessary. Relieved of his conducting duties, he dedicated himself to composition for the next three years, the most productive period of the entire decade. (He was reappointed principal conductor and artistic director of the Teatro Nacional orchestra in 1985.)

His *Symphony No. 11*, composed in 1984, was premiered by the Brazil Symphony Orchestra and Roberto Duarte as part of the Brazilian Contemporary Music Biennial in 1987. Despite being a relatively short work, especially in comparison with the monumental *Tenth Symphony*, this is one of the densest and most dramatic of the whole cycle. A desolate atmosphere prevails in the *Andante* introduction to the first movement, which opens with a long oboe solo, the other wind and brass gradually joining in, followed by the strings. The energetic central *Allegro* section forms a stark contrast, helped by the use of fast-moving unison playing from strings and winds, with incisive interventions from the brass. Here the discourse is predominantly linear, with constant tension stemming from angular lines and the intensity of the orchestration. The movement is briefly interrupted by a violin solo that echoes the atmosphere of the initial *Andante* and returns at the end so that the movement concludes in the same desolate fashion.

The second movement is a short, lively *scherzo*, whose virtuosic writing makes considerable demands on the winds and, in particular, the brass. The involvement of the entire orchestra is striking compared to the linearity of the first movement, whose atmosphere is briefly heard again in the central section, with the strings in unison.

The finale sees the conflict between the two previous movements explode. All the elements featured previously – the chromatic, desolate introduction, the dense or fast-moving string unisons, the angular lines, the ostinato rhythms in the percussion, the rapid brass calls – overlap and clash until we reach the dramatic *ffff* ending, with the timpani providing a heavy pulse while the various themes are heard in the brass and strings, before the orchestra suddenly disappears. The tragic feel of the finale instantly evokes the opening of the *First Symphony* of Brahms – one of Santoro’s favourite composers – and this will be no coincidence: the final bar in the manuscript is followed by these words: ‘Brahms House, 12–6–84, Baden-Baden, with anguish and longing ...’.

Anguish is also predominant in the *Three Fragments on BACH*, composed in 1985 (the 300th anniversary of the birth of Johann Sebastian Bach) to a commission from one of Santoro’s colleagues in Mannheim, Gerald Kegelmann. It was written for the local youth orchestra, but is unusually intricate and developed for a work of its kind. Santoro manipulates the B–A–C–H motif (in German musical notation: B flat, A, C, B natural) throughout the entire piece, not only as a straight melodic motif, but by applying the principles of serialism, using transposition, inversion and retrograde techniques, and even constructing harmonic entities on the basis of the motif and its variations.

In 1983, Santoro was invited to write the competition pieces for the second Sul América Young Musicians of Brazil Competition, in Rio de Janeiro. This commission led to a series of 15 *Sul América Fantasias* for solo instruments (‘*Sul América*’ refers not to the continent but to the insurance company that sponsored the competition). Santoro also wrote an optional orchestral accompaniment for each fantasia, probably so that the finalists or winners could perform them in that format. The works were composed in March and April 1983, and in May that same year Santoro completed the *Fantasia Concertante*, which essentially brought together elements of the solo works, with orchestra, using transitional bars to allow the music to flow without a break.

Never performed as he had envisaged it, this work eventually became the basis for Santoro’s *Symphony No. 12*, completed in 1987 and subtitled ‘sinfonia concertante for eight instruments and orchestra’ – the ninth soloist, the trombone, was added later. Borrowing from the material that several of the fantasias had in common (the works for strings are all adaptations of the same material, as are those for flute and clarinet), Santoro used the competition pieces as thematic material, expanding the orchestration and indeed the role of the orchestra in the work. The opening movement begins with the solo violin and cello, who are heard together at first, then alternate with one another. Flute and clarinet follow the same procedure in the following section. The recapitulation of the first theme is entrusted to the viola, which concludes the movement in dazzling style.

There follows a short, lively, rather martial-sounding *scherzo* for just one solo instrument – the trumpet. The third movement starts with the oboe solo which, initially upbeat, turns into the most lyrical episode in the symphony, with a discreet orchestral accompaniment. A cadenza introduces the horn solo, which opens the second part of this movement. The last soloist, the trombone, returns to the horn’s initial material, but develops it in more assertive and vibrant style.

Santoro made the final revisions to the symphony during his time as resident artist of the Brahms House in Baden Baden in the winter of 1988–89, but never heard it performed. The work finally received its premiere from the University of São Paulo Symphony Orchestra, under Catherine Larsen-Maguire, as part of the events organised in 2019 to mark the centenary of the composer’s birth.

Gustavo de Sá

English translation: Susannah Howe

Claudio Santoro (1919–1989)

Sinfonias nº 11 e nº 12 • Concerto Grosso • Três Fragmentos sobre BACH

Depois de quase uma década na Alemanha, onde atuou como professor titular de regência na *Staatliche Hochschule für Musik Heidelberg-Mannheim*, Santoro retornou ao Brasil em 1978, a convite do então Secretário de Educação e Cultura do Distrito Federal, Wladimir Murinho, com a incumbência de estruturar a orquestra sinfônica do Teatro Nacional de Brasília, cujas obras encontravam-se em fase de conclusão. A orquestra foi fundada no ano seguinte, e Santoro tornou-se seu primeiro regente titular. Paralelamente, Santoro retomou suas atividades como professor de composição e regência na Universidade de Brasília. A orquestra e as atividades didáticas seriam dois elementos centrais na sua vida pelos dez anos seguintes.

A última década de vida do compositor foi extremamente prolífica, tendo visto o aparecimento de seis sinfonias, uma ópera, três grandes obras sinfônico-corais e um volume considerável de música de câmara. Após duas décadas de radical experimentação de linguagens, transitando entre o serialismo, a aleatoriedade e mesmo a música eletroacústica, Santoro adota uma escrita mais tradicional nos seus últimos anos, com uma linguagem eclética e muito pessoal que faz uma espécie de síntese artística de suas experiências anteriores.

O Concerto Grosso para quarteto de cordas e orquestra de cordas foi uma das suas primeiras obras dessa última fase no Brasil, composto em 1980 por encomenda do violoncelista Aldo Parisot (para quem Santoro já havia escrito seu concerto para violoncelo, quase vinte anos antes), para um curso internacional de música que Parisot organizava na Paraíba. A obra seria estreada apenas em 1982, no Rio de Janeiro, pelo próprio autor à frente da Orquestra Sinfônica Brasileira. Embora mais tradicional na sua estrutura e concepção, a obra ainda guarda reminiscências das fases anteriores do compositor, como as construções de clusters e o uso de elementos aleatórios.

O concerto se abre com a apresentação de uma textura que permeará todo o primeiro movimento: linhas melódicas construídas pelos ataques sucessivos de várias vozes, que sustentam as respectivas notas e criam clusters em constante movimento. O quarteto faz sua entrada seguindo o mesmo procedimento, que se alterna com uníssonos sobre uma base de movimento aleatório rápido da orquestra. Solistas e orquestra se alternam em fragmentos em uníssono, as texturas fechadas da orquestra reaparecem no clímax do movimento. O segundo movimento apresenta um tema lírico pelos quatro solistas do quarteto, em entradas sucessivas. Um curto episódio central mais agitado retoma brevemente as texturas fechadas do primeiro movimento, antes de voltar ao material inicial. O terceiro movimento é enérgico e fortemente ritmado. Os elementos aleatórios reaparecem na orquestra na seção central, antes de um fecho vigoroso.

Santoro foi afastado da direção da orquestra no final de 1981 por desentendimentos com os órgãos locais de cultura, sem conseguir impor o nível de profissionalismo e qualidade que considerava necessário para a orquestra. Livre das funções de regente, dedica-se intensamente à composição pelos três anos seguintes, tendo sido esse o seu período mais fértil em toda a década. (Santoro reassumiria a posição de regente titular e diretor artístico do Teatro Nacional em 1985.)

A Sinfonia nº 11, composta em 1984, foi estreada em 1987, na Bienal de Música Brasileira Contemporânea, pela Orquestra Sinfônica Brasileira sob a regência de Roberto Duarte. Apesar de ser relativamente curta, sobretudo em comparação com a monumental Décima, é uma das sinfonias mais densas e dramáticas do ciclo. O Andante inicial abre-se com um longo solo a descoberto do oboé, ao qual se juntam gradualmente outros sopros e, finalmente, as cordas, num ambiente de desolação. O Allegro que se encadeia contrasta com a introdução do movimento por seu caráter enérgico, para o que contribuem o uso de grandes uníssonos velozes das cordas e das madeiras e as intervenções cortantes dos metais. O discurso dessa seção é predominantemente linear, e a tensão constante deriva das linhas angulares e da intensidade da orquestração. Um solo de violino que retoma a atmosfera do Andante inicial interrompe brevemente o movimento, e retorna ao final para concluir o movimento da mesma forma desolada.

O segundo movimento é um curto scherzo, muito vivo e de escrita altamente virtuosística, que impõe desafios consideráveis aos sopros, sobretudo aos metais. O envolvimento de toda a orquestra contrasta fortemente com o discurso linear do primeiro movimento, cuja ambientação se faz ouvir brevemente na seção central, com as cordas em uníssono.

O final é a explosão do conflito dos movimentos anteriores. Todos os elementos apresentados até então – a introdução cromática e desolada, os uníssonos velozes ou densos das cordas, as linhas angulares, o ritmo obstinado da percussão, as chamadas rápidas dos metais – se superpõem e entram em confronto até o final, dramático, em quádruplo fortíssimo, sobre uma pesada pulsação dos tímpanos, enquanto os temas do movimento se ouvem aumentados nos metais e nas cordas até o súbito desaparecimento da orquestra. A tragédia do final pode evocar imediatamente o início da primeira sinfonia de Brahms – um dos compositores preferidos de Santoro –, e não será por acaso: no manuscrito, após o último compasso, lê-se “Na casa de Brahms, 12-6-84, Baden-Baden, com angústia e saudade...”.

Angústia é também o sentimento predominante nos “Três Fragmentos sobre BACH”, compostos em 1985 (ano do 300º aniversário de Bach) por encomenda de Gerald Kegelmann, colega de Santoro em Mannheim. A obra foi escrita para a orquestra jovem local, mas com uma densidade e a elaboração incomum para obras do gênero. Santoro manipula o motivo B-A-C-H (si bemol, lá, dó, si natural) ao longo de toda a peça não apenas como motivo melódico direto, mas aplicando princípios de técnica serial, com transposições, inversões, retrogradações e mesmo construção de entidades harmônicas a partir do motivo e de suas variações.

Em 1983, Santoro foi convidado a escrever as peças de confronto para o II Concurso Sul América Jovens Concertistas Brasileiros, no Rio de Janeiro. Dessa encomenda nasceu a série das quinze Fantasias Sul América para instrumentos solo. (O nome não é uma referência ao continente, mas à companhia de seguros que patrocinava o concurso.) Santoro compôs também um acompanhamento orquestral opcional para cada fantasia, provavelmente com a intenção de que os finalistas ou vencedores do concurso pudessem apresentar-se dessa forma. As fantasias foram compostas entre março e abril de 1983, e, em maio do mesmo ano, Santoro terminava a “Fantasia Concertante”, que era essencialmente uma sugestão de combinação dos vários números solistas com orquestra, com compassos adicionais de transição para permitir a continuidade do discurso.

Essa obra, nunca executada como planejada pelo autor, acabou tornando-se o embrião da Sinfonia nº 12, concluída em 1987, com o subtítulo original de “sinfonia concertante para oito instrumentos e orquestra” – o nono solista, o trombone, seria incluído posteriormente. Aproveitando-se do material compartilhado entre algumas das fantasias (os números para cordas são todos adaptações do mesmo material, assim como são as fantasias para flauta e clarineta), Santoro usa as peças de confronto como material temático, ampliando também a orquestração e mesmo o papel da orquestra na obra. O primeiro movimento abre-se com os solos de violino e violoncelo, primeiro conjuntamente, depois alternando-se nas cadências e no tratamento do material. O procedimento se repete na seção seguinte, confiada ao duo de flauta e clarineta. A reexposição do primeiro tema é feita pela viola, que conclui o movimento com brilho.

Segue-se um curto scherzo, vivo e algo marcial, cujo único solista é o trompete. O terceiro movimento abre-se com o solo do oboé, que, após um início jocoso, torna-se o momento mais lírico da sinfonia, com acompanhamento discreto da orquestra. Uma cadência introduz o solo da trompa, que dá início à segunda parte do movimento. O trombone, último solista, retoma o material inicial da trompa, mas com desenvolvimento mais assertivo e vibrante.

Santoro fez ajustes finais na sinfonia na sua última estada na Casa de Brahms, no inverno de 1988/89, e nunca chegou a ouvi-la. A obra seria estreada em 2019, nas comemorações do centenário de nascimento do compositor, pela Orquestra Sinfônica da Universidade de São Paulo, sob a regência de Catherine Larsen-Maguire.

Gustavo de Sá

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

Soloists

Concerto Grosso: Abner Landim, Simone Elenciuc, Violin
Cleverson Cremer, Viola • Emerson Nazario, Cello

Symphony No. 12: Raul Menezes, Flute ¹⁰ • Josué Felipe, Oboe ¹² • Patrick Viglioni, Clarinet ¹⁰
Igor Yuri Vasconcelos, Horn ¹² • Mauro Stahl Junior, Trumpet ¹¹ • Hellington Gonçalves, Trombone ¹²
Abner Landim, Violin ¹⁰ • Luciano Pontes, Viola ¹⁰ • Emerson Nazario, Cello ¹⁰

Goiás Philharmonic Orchestra



Photo: Rafaella Pessoa

Since its creation in 1980 by the conductor Braz de Pina Filho, the Goiás Philharmonic Orchestra has committed itself to the democratisation of classical music in the Brazilian state of Goiás by placing particular emphasis on Brazilian music in its programmes. In 2012, the orchestra underwent a major restructure that ushered in its most fruitful and creative period and led to the appointment in 2014 of Neil Thomson as Principal Conductor and Artistic Director. Under Thomson's leadership the orchestra rapidly grew from its standing as an ensemble of local importance to one of national importance. Now widely regarded as one of the top three orchestras in Brazil, the Goiás Philharmonic Orchestra is known for its energetic and dynamic playing style and innovative approach to programming. The orchestra has given the South American premieres of Messiaen's *Des canyons aux étoiles*, Boulez's *Rituel in memoriam Bruno Maderna* and Nono's *Como una ola de fuerza y luz*. It is also engaged in a ten-year project to film the complete Haydn symphonies, 'Haydn no Cerrado'.

Claudio Santoro's prolific output includes a cycle of 14 symphonies that is widely recognised as the most significant of its kind from Brazil. All of the works in this programme come from Santoro's remarkable final decade, in which he allied more traditional and eclectic styles to his earlier experiments. Both the *Concerto Grosso* and the *Three Fragments on BACH* were written for student orchestras, but are nonetheless substantial pieces which show his command of writing for strings. The *Eleventh Symphony* is one of the densest and most dramatic of the cycle, its finale exploding into an evocation of the opening of Brahms' *First Symphony*, while the *Twelfth Symphony* is an unusual 'sinfonia concertante' for nine soloists and orchestra.



Claudio
SANTORO
(1919–1989)



<p>Concerto Grosso for string quartet and orchestra (1980)* 14:18</p> <p>1 I. Andante 7:05</p> <p>2 II. Lento molto 3:59</p> <p>3 III. Allegro vivo – Finale 3:02</p>	<p>Três Fragmentos sobre BACH ('Three Fragments on BACH') (1985) 12:13</p> <p>7 I. Adagio – Allegro moderato 4:03</p> <p>8 II. Lento 4:57</p> <p>9 III. Allegro vivo (ma non troppo) 3:05</p>
<p>Symphony No. 11 (1984)* 17:00</p> <p>4 I. Andante – Allegro 7:33</p> <p>5 II. Allegro 3:12</p> <p>6 III. Lento – Allegro vivo 6:02</p>	<p>Symphony No. 12 (1987, rev. 1988–89)* 25:20</p> <p>10 I. Andante 12:48</p> <p>11 II. Allegro 2:43</p> <p>12 III. Allegro – Moderato 9:37</p>

*WORLD PREMIERE RECORDING

Goiás Philharmonic Orchestra • Neil Thomson

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

Recorded: 27 November to 2 December 2019 at Centro Cultural Oscar Niemeyer, Goiânia, Brazil 1–3 7–9
and 25–30 April 2022 at Teatro Escola Basileu França, Goiânia, Brazil 4–6 10–12

Producer, engineer and editor: Ulrich Schneider • Booklet notes: Gustavo de Sá • Publisher: Edition Savart

The Goiás Philharmonic Orchestra is a body of the Goiás State Government,
under the Department for Development and Innovation • Sponsored by SEDI Goiás

Cover: Tile panel, *Espaço Dercy Gonçalves*, Teatro Nacional Claudio Santoro, Brasília, DF (1978)
by Athos Bulcão (1918–2008) • Courtesy of Fundação Athos Bulcão (www.fundathos.org.br)

© & © 2022 Naxos Rights (Europe) Ltd • www.naxos.com