

Joly BRAGA SANTOS

COMPLETE CHAMBER MUSIC, VOLUME TWO

SUITE OF DANCES, OP. 63, FOR PIANO, OBOE, VIOLA AND DOUBLE BASS

ADAGIO E SCHERZINO FOR WOODWIND QUINTET

SUITE FOR BRASS, FOR THREE TRUMPETS,

HORN, TWO TROMBONES AND TUBA

PIANO QUARTET, OP. 28

PIANO TRIO, OP. 64

Various Artists

FIRST COMPLETE RECORDING

JOLY BRAGA SANTOS Complete Chamber Music, Volume Two

[1] Piano Quartet, Op. 28 (1957)	14:41
<i>Suite of Dances, Op. 63, for piano, oboe, viola and double bass (1984)</i>	12:45
[2] I <i>Prelúdio</i>	4:29
[3] II <i>Sarabanda</i>	4:58
[4] III <i>Tarantella</i>	3:18
Piano Trio, Op. 64 (1985)	27:48
[5] I <i>Largo</i>	6:19
[6] II <i>Allegro</i>	6:19
[7] III <i>Lento</i>	15:10
<i>Adagio e Scherzino for woodwind quintet (1956)</i>	6:41
[8] I <i>Adagio</i>	3:44
[9] II <i>Allegretto</i>	2:57
<i>Suite for Brass for three trumpets, horn, two trombones and tuba (1985)*</i>	9:25
[10] I <i>Moderato</i>	3:13
[11] II <i>Allegro</i>	2:38
[12] III <i>Andante</i>	3:34

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*FIRST RECORDING
FIRST COMPLETE RECORDING

Jill Lawson, piano [1]–[7]
Eliot Lawson, violin [1], [5]–[7]
Natalia Tchitch, viola [1]–[4]
Catherine Strynckx, cello [1], [5]–[7]
Adriano Aguiar, double bass [2]–[4]
Ricardo Lopes, oboe [2]–[4] [8] [9]
Nuno Ivo Cruz, flute [8] [9]
António Saiote, clarinet [8] [9]

Carolino Carreira, bassoon [8] [9]
Paulo Guerreiro, horn [8]–[12]
Jorge Almeida, trumpet [10]–[12]
António Quítalo, trumpet [10]–[12]
Pedro Monteiro, trumpet [10]–[12]
Jarrett Butler, trombone [10]–[12]
Vítor Faria, trombone [10]–[12]
Ilídio Massacote, tuba [10]–[12]

A FOND MEMORY OF JOLY BRAGA SANTOS

by Alexandre Delgado

Joly Braga Santos, my teacher, was a *rara avis*. Neither conservative nor revolutionary, he was a composer whose overflowing musicality asserted itself in a Neo-Classical style at the beginning of the period after the Second World War and then in the 1960s showed itself capable of renewal without loss of identity. Whereas the avant-garde turned its back on the public, Joly wrote music appreciated by performers and music-lovers, which, since his death in 1988, has stood the test of time.

Joly received a 'humanist' training at the hands of Luís de Freitas Branco (1890–1955) that favoured analysis, reasoning and method as an alternative to the 'inspiration' of the Romantics, an objective and 'scientific' attitude that looked to mediaeval modes and Renaissance polyphony for possible solutions to the challenges of a worn-out tonal system. The grand symphony orchestra was the ideal vehicle for his expansive musical nature, which had an immediate impact on the music scene from the moment of the premiere of the *Abertura Sinfónica* ('Symphonic Overture') No. 1, Op. 8, in 1946. Four symphonies (Opp. 9, 13, 15 and 16) followed in a torrent, written between the ages of 22 and 26, works of modal language and cyclical form with the unmistakable marks of Joly's style: melodic élan, rhythmic power, architectural breadth, emotional force.

His musical output played an important role at a time when the taste for classical music in Portugal was expanding considerably, with the advent of radio and radio orchestras, concert societies and the Juventude Musical Portuguesa (of which Joly was a founder), the Portuguese branch of Jeunesses Musicales. From this first modal and Neo-Classical phase, which lasted through the 1950s, the works that stand out are the String Quartets Nos. 1 and 2, Opp. 4 and 27 (1945 and 1957),¹ the Piano

¹ Recorded by the Quarteto Lopes Graça in Volume One of this series (Toccata Classics TOCC 0207).

Quartet, Op. 26 (1957), the Concerto in D for strings, Op. 17 (1951), the orchestral *Variações Sobre um Tema Popular Alentejano*, Op. 18 (1951), and the operas *Viver ou Morrer*, Op. 19 (1952), and *Méroe*, Op. 28 (1958).

Contact with the new musical vanguard, during lengthy sojourns in Italy at the end of the 1950s, brought an evolution of his language towards free chromaticism and the emancipation of dissonance, opening up to new experiences but maintaining a melodic and rhythmic exuberance that has nothing to do with the Darmstadt generation and makes his music resistant to labels. The *Três Esboços Sinfónicos* ('Three Symphonic Sketches'), Op. 34 (1962), mark the turning point of this new phase, in which works such as the *Sinfonietta*, Op. 33 (1963), the *Requiem à Memória de Pedro de Freitas Branco*, Op. 36 (1964),² the Fifth Symphony, Op. 39 (1966), and the opera *Trilogia das Barcas*, Op. 43 (1968–70), all stand out. But a certain nostalgia for tonal/modal clarity, latent in parts of these and other scores from the 1960s and '70s, like the cantata *Dom Garcia*, Op. 44 (1971), or the Sixth Symphony, Op. 45 (1971–72), rose again to the surface in the 1980s, namely in works such as the cycle *Cantares Gallegos*, Op. 54 (1980), the cantata *As Sombras*, Op. 55 (1984), and the Cello Concerto, Op. 60 (1987).

In a time of exacerbated nationalism under the Salazar regime, Joly was by nature a citizen of the world who cared only about the quality of music, not its stamp of origin. Although he occasionally used popular themes, he was not a folklorist and he rebelled against what he saw as abuses in this area with a famous phrase: 'Deixem os saloios em paz!' ('Leave the (country) men³ in peace!').

Open and inquisitive, he was the antithesis of the artist locked in his ivory tower: he wanted to write music that was played and understood by many, not only a few. Like his teacher Freitas Branco, he sought to contribute to the artistic elevation of the public, through works that, "aiming at the general" but without disdaining the achievements of

² Pedro de Freitas Branco (1896–1963) was the younger brother of Luis de Freitas Branco and, as a conductor, one of the major figures in Portuguese musical life in the mid-twentieth century.

³ The word Braga Santos used – *saloio* – is a term for the native inhabitant of a rural district. One might use 'peasant' so long as it is devoid of any negative connotation.

the twentieth century, could speak to the common man with simplicity and clarity' (as he said, referring to his first four symphonies).⁴

Married and the father of two daughters whom he adored, Joly chose to live essentially from composition, a daring choice that never allowed him financial relief, but that contributed to the generous size of his catalogue, which encompasses all genres, including ballet, songs and choral and film music.

Typical of the artist who lives 'in another world', Joly is remembered fondly by all who knew him for his proverbial distraction, for his boyish laughter and for the mixture of ingenuity and intelligence that made him as special as his music.

Alexandre Delgado (born in Lisbon in 1965) is the composer of a vast instrumental and vocal output. Winner of the Prémio Jovens Músicos as a viola player, he graduated, taking first prize, from the composition class of Jacques Charpentier in Nice in 1990. In 1996 he created the programme 'A Propósito da Música' for Antena 2, and has produced and presented it since then. He is the author of A Sinfonia em Portugal (Editorial Caminho, Lisbon, 2001) and co-author of Luís de Freitas Branco (Editorial Caminho, 2007). He was a private student of Joly Braga Santos between 1981 and 1986.

JOLY BRAGA SANTOS: COMPLETE CHAMBER MUSIC, VOLUME TWO

by Bernardo Mariano

José Manuel Joly Braga Santos (born in Lisbon on 14 May 1924 and dying there on 18 July 1988) is one of the leading figures of twentieth-century Portuguese music, along with names like Luís de Freitas Branco (1890–1955), Fernando Lopes-Graça (1906–94) and Jorge Peixinho (1940–95). A prolific composer, he was also active as a conductor and music critic. Of precocious musical ability, he was a private student

⁴ In the programme of a concert in the Teatro de S. Luiz on 7 October 1978, with the Orquestra Sinfónica da RDP and Coral Púbia Horténsia.

of Luís de Freitas Branco, whose strong personality would mark his first creative phase, lasting until a period he spent in Italy (between 1957 and 1961).

Braga Santos' **Piano Quartet, Op. 28** (1957) [1], was dedicated to the Quarteto de Lisboa, who gave the first performance in Würzburg in May 1957, in the presence of the composer. A work of relatively modest dimensions (275 bars and around a quarter-hour in duration), it is cast in a single movement (with several internal variations in tempo), its condensation of form achieved by the cyclical recurrence of thematic material. It thus offers a renovation of sonata-form – an attempt at a personal synthesis of the Franckian model practised by his teacher, Luís de Freitas Branco, and possibly drawing on examples from late Mahler and Schoenberg.¹

The Quartet opens with a first thematic group (in D minor), impetuous and heroic, with a rhythm recalling the French 'Overture' of the Baroque. This section is opposed by a second thematic group (in the Lydian mode), first presented on the piano (*Meno mosso*), of a serene and lyrical character.² The elaboration of the material occurs through variation, reminiscence, textual recurrence and by interim developments, within a modal harmonic framework. The first recurrence of group 1 brings with it a secondary idea, as also happens a little later with group 2. The second recurrence of group 1 (with the secondary idea now aggregated) signals a final development to which Joly Braga Santos confers an eminently symphonic dimension that extends through the coda – a typical procedure in Bruckner, and one that Freitas Branco, too, used in his symphonies.

The piece demonstrates a constant care for balance: first, in the way it treats the instruments – whether in *concertante* or homophonic writing, in accompanied melody or in unison writing, it is always framed in clear, fluid, well-defined and clearly delimited textures; second, in the way it unfolds rhetorically, in a succession of tensive and distensive sections that give the work as a whole a wave-like shape.

The **Suite de Danças, Op. 63** (1984), owes its unusual instrumentation – it is scored for oboe, viola, double bass and piano – to the fact that it was written for (and dedicated to) the Opus Ensemble, which had that specific instrumental line-up. This

¹ Schoenberg's Trio, Op. 45, from exactly a decade earlier, illustrates this technique of formal condensation perfectly.

² One could also look at this work from a Schumannesque perspective, with the contrasting juxtaposition of Florestan and Eusebius.

group gave the premiere of the work on 18 May 1986, at the Centro de Arte Moderna da Fundação Gulbenkian. It is cast in three movements, like a concise Baroque suite. The Prelude [2] is an energetic *Allegro* (AA'-coda in form), in which the $\frac{5}{8}$ metre ensures rhythmic liveliness. The instrumental writing emphasises a *concertante* style, always idiomatic and cleverly crafted for the 'personality' of each of the instruments, whereby the predominant *cantabile* of viola and oboe is occasionally disturbed by more angular exploration from the piano.

The Sarabanda (*Lento*) [3], in a characteristic $\frac{3}{2}$ metre, immediately establishes a very different type of material (chromatic) and atmosphere. The oboe responds to the initial atonal chant of the viola (*piano espressivo*) with material that has an intervallic profile (almost) symmetrical with the viola line. The piano then leads the discourse towards more sharply contrasted atmospheres, before the oboe, recovering the initial theme, restores the opening mood, to which the coda lends a quality of undisturbed serenity.

In total contrast, the Tarantela (in the usual $\frac{6}{8}$ metre) [4], marked *Vivacissimo*, has inexhaustible energy and momentum. The rhythmic impulse typical of this dance is at once splendidly presented by the early interventions of the viola, with the oboe in imitation (or vice versa), and with the piano meddling thematically here and there in the frantic race. The condensed recapitulation offers no respite and instead rushes into a brilliant coda, marked by an ever thicker pianistic texture.

The **Piano Trio, Op. 64** (1985), commissioned by the Fundação Gulbenkian, was completed in August 1985 and premiered in the Grand Auditorium of the Fundação on 20 May 1986 by its dedicatees, the US-based Mirecourt Trio. Tonally free, it inverts the traditional fast-slow-fast sequence to present a *Largo-Allegro-Lento* sequence somewhat reminiscent of a Baroque *sonata da chiesa* – although one deprived of its typically lively final movement.

The relatively brief first movement, *Largo* [5], is presented in the form of an initial 'portico', with the strings in harmonics (a perfect fifth, then an octave apart) over a pentatonic melody in the piano. In the central section, violin and cello unveil spacious song-like phrases, supported by the piano, which introduces two separate 'fractures' (the placing of which has a structural function). The initial melodic material returns in

the strings, unison, in the closing 'portico', cut short with a new 'fracture' from the piano and echoed by the strings until it fades away on a *pp* unison A.

The central *Allegro* [6] is one of the major achievements of Braga Santos' chamber music. One could almost label it an *Allegro barbaro*, such is the indomitable character and inexorable momentum of this *moto perpetuo*, which is predominantly in ⁴/₄. Rhapsodic (with thematic recurrences) in form and nature, it presents practically all the motivic material (mainly rhythmic cells) in its first 30 bars, after which it treats them freely, by varying textures (including types of articulation), introducing new types of accompaniment, metric alteration, renewing the harmonic substrate, or modifying the character. The form conforms to the Golden Section, with the culminating point falling just before a polymetric section (with strings and piano operating in different bar-lengths).

The concluding *Lento* [7] is longer than the two other movements combined. Initially it presents a rarefied landscape (harmonics on the strings) – as if suggesting the vast Alentejo plains on a hot summer afternoon. An atonal litany then rises in the strings, sad and (in)tense. A more conversational intermediate section precedes the return of the initial atmosphere (with the original material modified), again followed by the litany, from there evolving through the acquisition of diatonic reminiscences, over a G sharp 'ostinato' figuration undulating melodically over five different octaves on the piano. An intermediate coda (*Meno mosso*) precedes a preparation of the real coda, with the function of reinstating the soulful rarefaction of the beginning. The coda itself (*Più lento*) is signalled by the reintroduction of harmonics on the strings, until everything fades into silence.

Braga Santos' *Adagio e Scherzino*, dated March 1956, was dedicated to the wind quintet of the Portuguese National Broadcasting Service of the day, the Emissora Nacional. The first performance, however, took place only on 29 June 1989, at the Sociedade Portuguesa de Autores, in Lisbon, given by the Quinteto Solistas de Lisboa. The title immediately indicates the structure: it is a contrasting diptych, of modal character in its melodic and harmonic profile, with both pieces in tripartite form.

The *Adagio* [8] starts as if it were imitative polyphony, led by the bassoon, *molto espressivo*. The theme (the pitch collection of which points to an octatonic scale) has an elastic turn suggestive of a slow dance. A brief central episode, dominated by the flute, bears the influence of traditional Portuguese folk melody and is followed by a return of the A section. The *Scherzino* [9] is an *Allegretto* enlivened by the $\frac{3}{4}$ metre and the rhythmic patterns. It attests to the influence of traditional Portuguese music, with the oboe acting as the protagonist both thematically (with the main theme shaped AAB) and leading the discourse, although the flute is given more prominence in the middle section. The movement revolves around the tonal areas A/E (section A) and D/A (section B), ending on an A major chord, confirmed by the French horn.

The *Suite para instrumentos de metal* ('Suite for Brass') is a curious and rare example of *Harmoniemusik* in Portuguese classical music. Originally intended for the Grupo de Metais de Lisboa, it is scored for septet (three trumpets, horn, two trombones and tuba). It was completed in autumn 1985 and premiered the following May, at the Encontros Gulbenkian de Música Contemporânea, by the Ensemble de Sopros de Lisboa.

The Suite consists of three brief movements, with the fastest in the middle. The opening *Moderato* (in ABA form) [10] is driven melodically by the trumpets (with an initial theme marked *piano* and *con sordino*) and the horn, along with material of a chromatic nature, formed of small 'incisions', exploring contrasts (timbre, dynamics) in a nocturnal and mysterious atmosphere. The *Allegro* [11] is more clearly modal in nature. It is divided into two halves, with an introduction and coda, and a short intermezzo-like section opening the second part. The Introduction (separated from the rest by a general pause) presents the material that will be explored in the rest of the movement, with the exception of the intermezzo, which is dominated by a whole-tone horn theme with a Gregorian profile. The concluding *Andante* [12] is the most interesting and elaborate of the three movements, in that it synthesises the chromatic (from the first movement) and the modal (from the second) within a formal organisation governed by the Golden Section. It ends in a series of chords culminating in an A flat major chord.

Bernardo Mariano is a musicologist, artistic programmer and music critic. He teaches at the Escola Superior de Artes Aplicadas in Castelo Branco in central Portugal, and is a member of the musicology research group Centro de Estudos de Sociologia e Estética Musical (CESEM), affiliated to the Universidade Nova in Lisbon. He writes frequently about music and is an annotator for several leading Portuguese music institutions and festivals. He is also active as a choral singer.

Jill Lawson, Luso-American pianist, was born in Mexico in 1974 and grew up in Belgium. She won second prize at the International Viana da Motta Competition in Macau in 1997, was a finalist at the Classical Fellowship Awards of the American Pianists Association in 2003 and gained fourth prize at the International Schubert Competition in Dortmund in 2001. Besides recitals and solo performances with orchestras, she is also very fond of chamber music. Together with her brother Eliot, she forms The Lawson Duo. She is a faculty member at the Escola Superior de Artes Aplicadas in Castelo Branco. Her piano education began in Antwerp with Heidi Hendrickx and Levente Kende; she later studied in Amsterdam with Jan Wijn. In 2004 she obtained her Masters in Music at the Peabody Conservatory in Baltimore under Leon Fleisher and Ellen Mack. In 2001 she took part in an award-winning Dutch documentary made during a workshop with Maria João Pires. She has several recordings to her credit, among them the music for violin and piano of the Portuguese composers António Frago and Frederico de Freitas (Brilliant Classics, released in 2013 and 2015) and the Hindemith Sonatas for violin and piano (Brilliant Classics, 2014).

Eliot Lawson, born in Brussels in 1978, is of Luso-American nationality. He studied the violin with Leon Souroujon, Thomas Krebbers, Igor Oistrakh, Ilya Grubert, Jean-Jacques Kantorow and Nelli Shkolnikova. The titular holder of a master's degree in music, awarded 'with greatest distinction' by the conservatoires of Brussels and Rotterdam, he also obtained the Artist Diploma of Indiana University in Bloomington and a soloist's diploma from the Fiesole Music School in Italy. A laureate and finalist of several national and international competitions, Eliot Lawson has given many concerts in Europe, Asia, South America and the United States as a soloist and chamber musician, appearing on numerous important stages and invited by radio and television channels. He teaches violin at the University of Minho and at the conservatoire of Amsterdam and teaches regular master-classes at the

Scuola de Musica di Porortogruaro and the conservatoire in Mons. He is often invited to give master-classes in Belgium, Luxembourg, France, Portugal, Italy, Turkey and the United States. He has recorded a number of albums, for labels which include Brilliant Classics, Cypres, Fuga Libera, Phaedra and Zed Classics receiving excellent reviews in magazines such as *The Strad*, *Diapason* (5/5) and *Crescendo*. With his sister Jill Lawson, he forms The Lawson Duo.



*Performing the Piano Quartet, from the left, Eliot Lawson, violin;
Jill Lawson, piano; Natasha Tchitch, viola; Catherine Strynckx, cello*

The Russian-born **Natalia Tchitch**, viola, studied in the Central Music School and Tchaikovsky Conservatoire in Moscow and at the Reina Sofia Music School in Madrid. As a soloist she has appeared on the stages of the Montpellier Festival of Radio France, the Festival Sully on the Loire and the Festival of Santander, among others. The musicians with whom she has performed chamber music include Augustin Dumay, Isabelle Faust, Philippe Graffin, David Grimal, Alain Meunier, Pascal Moragues, Gordan Nikolic and Maria João Pires. She frequently performs with younger musicians in France and Spain and is a member of the BandArt Orchestra and Ensemble Les Dissonances. In 2003 she was appointed assistant in the viola class of Gerard Caussé at the Conservatoire Supérieur de Paris, and since 2007 she has been a professor of viola at the Academy 'Musikene' in San Sebastian, in the Basque country.

Catherine Strynckx, a French cellist, studied in Paris, Prague, Basel and at the Menuhin Academy in Switzerland, and was tutored by musicians such as Radu Aldulescu, György Kurtág, Reinhardt Latzko, Alberto Lysy, Nikita Magaloff, Yehudi Menuhin and Boris Pergamentchov. Her chamber ensembles have taken First Prize at the Caltanissetta and Trapani International Chamber Music Competitions (Italy), and Fourth Prize at the competition in Firenze. She was a founding member of the Serenade String Trio, the Sirius Ensemble and the clarinet trio A Piacere, and has performed in the USA, throughout Europe, in Oman, Thailand and Argentina. She has made recordings for radio and television, and multiple albums, including Messiaen's *Quatuor pour la fin du temps* (for Numérica), works for strings and clarinet by Françaix, Penderecki and Martinů (Gallo), and recordings of the complete chamber music of both Fernando Lopes-Graça and Joly Braga-Santos with the Lopes-Graça String Quartet (Toccata Classics). She has taught at the conservatoires of Besançon and Belfort in France, and has given courses in Brazil, Germany, Portugal, Switzerland and Thailand. She is professor of cello at the Escola Superior de Artes Aplicadas in Castelo Branco, and at the National Conservatoire in Lisbon.

Adriano Aguiar, double bass, was a member of Orquestra Sinfónica da RDP in Porto and since 1996 has been assistant soloist at the Orquestra Sinfónica Portuguesa in Lisbon. He studied at the Conservatório de Música do Porto, C.N.L, E.S.M.L (for his Bachelor's degree) and the University of Évora (for his doctorate), with Augusto Fortuna, Alejandro Erlich Oliva and Yuri Aksenov. In 1993, with the cellist Miguel Rocha, he formed the Duo Contracello, which has released four CDs and one DVD. He taught at the Escola Profissional de Música de Espinho and the Academia Nacional Superior de Orquestra, and since 2012 has been a professor at the Escola Superior de Artes de Castelo Branco.



*Recording the Suite of Dances, from the left, Natasha Tchitch, viola;
Jill Lawson, piano; Adriano Aguiar, double bass; Ricardo Lopes, oboe*

Ricardo Lopes has been principal oboe of the Portuguese Symphony Orchestra for more than twenty years, making solo appearances with some of the leading orchestras in the country. In 1995 he started teaching at the School of Music and Performing Artes in Porto, consolidating a teaching project now widely acknowledged. He is frequently invited to give master-classes throughout Portugal, as well as in Germany and the Netherlands.

Nuno Ivo Cruz, born in Lisbon into the third generation of a family of professional musicians, is the first flute of the Portuguese Symphony Orchestra and a member of the Flamen Quintet. He has performed in the main Portuguese festivals and in others in Brazil, Germany, Italy, Macau and the Netherlands. A graduate of the Royal Conservatoire of The Hague, he was a soloist with the European Communities Philharmonic Orchestra, based in Brussels. He recently recorded *Faceira – Música Brasileira na Belle Epoque*, an album of nineteenth-century Brazilian repertoire, with the singer Luiza Sawaya. He has to his credit many appearances as a soloist with the Portuguese Symphony Orchestra, the Régie Sinfonia and the Gulbenkian Orchestra. He currently teaches flute at the Escola Superior de Música.

António Saiote, clarinet, born in Loures, is an artist and educator with an international reputation. He studied with Guy Deplus, Jacques Lancelot, Gerd Starke, Arthur Tamayo and George Hurst. He obtained a M.Phil. in Orchestral Conducting from the University of Sheffield. As a clarinetist, he has performed with the Gulbenkian Orchestra, Portuguese Symphony, Classical Orchestra of Porto, Régie Orchestra and the orchestras of Radio Lisbon and Porto, São Paulo, Shanghai, the Philharmonic of Beiras, Orquestra do Norte, the Symphony Orchestra of the Algarve, and the Zurich Symphony Orchestra. Since 1998 he has developed a fruitful parallel conducting career and is currently the artistic director of the symphony orchestra of the Escola Superior de Artes in Castelo Branco. He has been a jury member in prestigious competitions and was co-founder of and mentor at the 2009 Clarinet World Congress in Oporto. He often works with the *Sistema* organisation of youth orchestras in Venezuela as a teacher, soloist and conductor. He has performed and taught in more than thirty countries in America, Asia, Europe and North Africa, and has several recorded albums to his credit.

Carolino Carreira, bassoon, began his musical studies at the Conservatório Nacional de Lisboa, graduating in 1987. He obtained a postgraduate degree at the Royal Northern College of Music in Manchester in 1988–89. Between 1987 and 1992 he was a member of the Orquestra Sinfónica do Teatro Nacional de S. Carlos. He is Professor of Bassoon and Chamber Music at the Escola Superior de Artes de Artes Aplicadas in Castelo Branco. He has been Solo Bassoon of the Orquestra Sinfónica Portuguesa since 1993.



Performing the Adagio e Scherzino, from the left, Nuno Ivo Cruz, flute; António Saiote, clarinet; Paulo Guerreiro, horn; Carolino Carreira, bassoon; Ricardo Lopes, oboe

Paulo Guerreiro, a graduate of the Escola Superior de Artes Aplicadas (ESART) in Castelo Branco, is first horn of the Portuguese Symphony Orchestra and a member of the Baroque orchestra Divino Sospiro. He is also a member of the Flamen Quintet, with which he participated in the Macau International Music Festival. He has performed as a soloist with several orchestras in Portugal and abroad, playing modern and natural horn. He has recorded several albums with natural and modern horn and has taught at the Instituto Piaget, at the Escola Superior de Artes Aplicadas in Castelo Branco and at the Escola Superior de Música de Lisboa.

Jorge Almeida, trumpet, was born in Santa Maria da Feira, near Porto, in 1971. In 1987 he won first prize in Portugal's national competition for young musicians. In 1995 he enrolled at the Academia Nacional Superior de Orquestra in Lisbon, studying with David Burt, Robert Chambers III, Philip Navat and Douglas Stephenson. In 1998 he joined the Portuguese Symphonic Orchestra. He is currently Professor of Trumpet at the University of Aveiro and has held positions with the Espinho Professional School, the Academia Nacional Superior de Orquestra and the Institute Piaget. He has appeared as soloist with the Portuguese Symphony Orchestra, Beiras Philharmonic Orchestra, Madeira Classical Orchestra, University of Tatuí Symphony Orchestra in Brasil, the Portuguese Symphonic Band and the Utopía Orchestra. He is a member of the the Lisbon Underground Music Ensemble (LUME). He has been a jury member for various competitions and festivals. He was the artistic director of the trumpet ensemble Mates Gang at the 2012 International Trumpet Guilds conference in the USA.

António Quitalo, trumpet, was born in Palmela in 1974. He started his musical studies at age five with his grandfather. Later his teachers were José Augusto Carneiro (Academia Luísa Tody), Kevin Wauldrom (Porto High School of Music, ESMAE) and Steve Mason (Lisbon High School of Music, ESML). He was awarded first prize in the most prestigious national competitions: Juventude Musical Portuguesa (1988) and Young Musicians' Prize PJM (1989). In 1990 he was Portuguese representative at the European Competition for Young Musicians in London and that same year he was the representative of Portuguese television in the fifth Eurovision prize for young soloists held in Vienna. Since 1993 he has been the First Solo Trumpet in the Portuguese Symphony Orchestra of the S. Carlos National Opera House and, since 2002, professor of trumpet at the Escola Superior de Artes Aplicadas in Castelo Branco.

Pedro Monteiro, trumpet, graduated from Escola Superior de Música de Lisboa. In 1996 he joined the Academia Nacional Superior de Orquestra and in late 1997 he obtained third place in the International Competition for Young Trumpeters in Germany. In 1998 he joined the Youth Orchestra of the Mediterranean, performing in several countries and recording a CD. He is a founding member of the Lisbon Underground Music Ensemble (LUME), with whom he has recorded several albums. Currently he is a trumpet teacher at the University of Évora, works frequently with several Portuguese orchestras and is developing his masters' work on the trumpets of the 'Charamela Real', the trumpeter corps of the royal court in eighteenth-century Lisbon.



Recording the Suite for Brass, from the left: Paulo Guerreiro, horn; Jarrett Butler, first trombone; Vítor Faria, second trombone; Ilídio Massacote, tuba, Pedro Monteiro, third trumpet; António Quítalo, second trumpet; Jorge Almeida, first trumpet

Jarrett Butler, trombone, was born in 1968 in Mansfield, in the UK, attending the Royal Northern College of Music in Manchester, at the age of eighteen, in 1988, and graduating four years later with a Gmus RNCM (Hons). His teachers there included Andrew Berryman, Peter Gane and Chris Houlding. He has worked with the Hallé Orchestra, City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales, Opera North, Royal Liverpool Philharmonic, BBC Philharmonic and the Orchestra of Scottish Opera. He played Solo Trombone with

the Grimethorpe Colliery Brass Band from 1991 to 1993. Since 1994 he has been Principal Trombone of the Portuguese Symphony Orchestra. He is Professor of Trombone and Chamber Music at the University of Aveiro, the University of Evora and Academia Nacional Superior de Orquestra (Metropolitana de Lisboa). He regularly gives master-classes in Europe and South America. He is a member of Lisbon Brass and an arranger/composer for Scherzo Editions. He plays on Conn 8H and 88H Elkhart trombones. In January 2020 he performed Andrew Cadimas' *Dream* for trombone and strings with the Portuguese Symphony Orchestra at the São Carlos National Theatre.

Vitor Faria, trombonist, graduated from ESMAE. He won the Third Prize in the Young Musicians Competition in the Chamber Music Category at medium and higher levels. He has appeared as a soloist and currently performs as a freelancer with several Portuguese and foreign orchestras, such as the Filarmonia das Beiras, Royal Philharmonia of Galicia and Gulbenkian Orchestra. He has recorded for RTP, RDP – Antena 2, TSF and R.T.V.E. He is a member of the Portuguese Symphony Orchestra, and an invited assistant professor at the University of Minho and at the Piaget Institute of Almada, and a PhD student at the Faculty of Fine Arts. He is also developing his activity as a composer and arranger

Ilídio Massacote studied tuba at the National Conservatoire of Music in Lisbon and received a scholarship from the Calouste Gulbenkian Foundation to pursue his studies in Paris. He has worked on a freelance basis with the Silesia Orchestra, the Warsaw Symphony, the Porto National Orchestra, the Lisbon Symphony, the Metropolitan Orchestra and the Gulbenkian Orchestra. He is tuba soloist in the Portuguese Symphony Orchestra and a founding member of the Hot Brass of Portugal quintet, Portuguese Brass Decatet and the Portuguese Association of Percussionists and Wind Instrumentalists. He is currently Professor of Tuba and Chamber Music at the Escola Superior de Artes Aplicadas in Castelo Branco and at Aveiro University and director at the Montijo Regional Arts Conservatoire.

Critical Reaction to Volume One of this series

‘it is excellent that this fine recording [...] has appeared. The three works included cover a wide chronological range: the String Quartet No. 1 is from 1945, No. 2 from 1957 and the Sextet from 1986. [...] Vaughan Williams is certain to come to mind on beginning to listen to the first and third movements in particular of the Quartet No. 1, but there is also a Bartókian grit that becomes more evident as the work progresses and is especially evident in the fiery fourth movement, *Allegro molto energico ed appassionato*. [...] for a 21-year-old composer it is a major statement indeed. [...] For me, the cherry on the cake is the Sextet, in which the composer’s modal lyricism has been enriched by new harmonic thinking and employment of chromaticism [...]. All three works are superbly performed, with energy and true passion. The booklet includes a biographical note by the composer’s eldest daughter, Piedade Braga Santos, and an excellent analytical essay by Bernardo Mariano. I look forward to future volumes with keen anticipation.’

—Ivan Moody, *Gramophone*

‘an excellent start to another series from this exploratory label. The performances are idiomatic and generous as one could hope for and the notes finely argued. [...] I can’t really imagine anyone impervious to Braga-Santos’s warmth and wisdom.’

—Jonathan Woolf, *MusicWeb International*

‘bristling with energy and exceedingly well played’

—Lynn René Bayley, *artmusicroom*

‘Este é um documento essencial para continuar a descobrir a extensa e incontornável obra do autor que o musicólogo João de Freitas Branco definiu como “o inverso do artista que se dirige apenas a minorias privilegiadas. Ele queria que muitas pessoas viessem a usufruir da sua arte”.

—Glam Magazine



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