

The NAXOS logo is a blue circle with the word "NAXOS" in white, serif, all-caps font. Above the text are three stylized white musical notes. Below the text, it says "THE MUSIC OF BRAZIL" in a smaller, white, sans-serif font. The logo is set against a yellow background that tapers to a point on the right.

NAXOS

THE MUSIC OF
BRAZIL

Claudio
SANTORO

Fantasias
Sul América

Sonata for Solo Violin

Soloists of the
São Paulo
Symphony
Orchestra



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

About The Scores

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

Claudio
SANTORO
(1919–1989)

1	Fantasia Sul América for Solo Flute (1983)	3:35
2	Transições para um Encontro de Três Fantacias – No. 1. Andante (1984)*	0:16
3	Fantasia Sul América for Solo Oboe (1983)*	4:32
4	Transições para um Encontro de Três Fantacias – No. 2. Expressivo lento (1984)*	0:37
5	Fantasia Sul América for Solo Clarinet (1983)	2:59
6	Transições para um Encontro de Três Fantacias – No. 3. Lento (1984)*	0:34
7	Fantasia Sul América for Solo Bassoon (1983)	3:01
8	Transições para um Encontro de Três Fantacias – No. 4. Final: Allegro (1984)*	0:17
9	Fantasia Sul América for Solo Guitar (1983)	2:27
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11	Fantasia Sul América for Solo Trumpet (1983)*	2:53
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14	Fantasia Sul América for Solo Piano (1983)*	3:33
15	Fantasia Sul América for Solo Violin (1983)	3:53
16	Fantasia Sul América for Solo Viola (1983)*	3:08
17	Fantasia Sul América for Solo Cello (1983)*	4:03
18	Fantasia Sul América for Solo Double Bass (1983)*	2:51
19	Fantasia Sul América for Voice and Piano (1983)	3:53
	Sonata for Solo Violin (1940)	7:11
20	I. Prelúdio	1:29
21	II. Allegro com brio	1:42
22	III. Lentamente	1:35
23	IV. Allegro gracioso	2:23

*WORLD PREMIERE RECORDING

Claudio Santoro (1919–1989)

Fantasia Sul América • Sonata for Solo Violin

In 1983, Claudio Santoro was invited to write the competition pieces for the second Sul América Young Musicians of Brazil Competition, in Rio de Janeiro. This apparently conventional commission resulted in the composer's 15 *Fantasia Sul América* for solo instruments, which became the most significant set of works of their kind in Brazil. (The name '*Sul América*' refers not to the continent of South America but to the almost century-old Brazilian insurance company that sponsored the competition.) Santoro had wide-ranging experience in this sort of work, having composed several short audition pieces for orchestral players over the course of his career – he is even known on occasion to have written these at the auditions, in the candidates' presence – but the *Fantasia*s proved to be different from any previous such pieces.

These works are fascinating examples of the output of the last ten years of Santoro's life, whose idiom is based on a synthesis of all his previous experiences, a synthesis that appears in each of these pieces in highly condensed form. The language is freely atonal, and Santoro frequently draws on almost complete twelve-note sequences. He does not, however, make any attempt at serial structuring: even in the 1940s, when he joined the 'Música Viva' movement (led by German musician and teacher Hans-Joachim Koellreutter, the man primarily responsible for the introduction of serialism to Brazil), it was notable that rather than following Schoenberg's principles to the letter he worked within the same aesthetic environment to find an alternative use of twelve-note material, in order to resolve the harmonic issues he believed were imposed by serial composition. In the *Fantasia Sul América*, his writing is characterised by the creation of multiple fleeting tonal centres, embedded in a more complex chromatic discourse, with incomplete twelve-note series enabling us to perceive successive moments of a broader, more flexible tonal discourse.

The first pieces were composed within a week, in late March 1983. Flute and clarinet share the same material, as do oboe and bassoon. He went on to produce the pieces for violin, viola and cello, all based on the same material, minimally adapted to suit the characteristics of each individual instrument. After this, a change of direction is discernible, with the later pieces appearing over a longer period of time and using more varied ingredients, suggesting that Santoro's ideas about the project gradually altered as he went along.

The pieces for brass differ from one another, but do have elements in common: the *Fantasia*s for horn and trombone begin with the same material, but each develops it in its own way. Those for trumpet and for tuba, the latter being the last of the *Fantasia*s to be composed, again employ some of the same elements. This is not immediately obvious on listening but becomes clear if we analyse the score, which treats them as a kind of variation on the previous material. The same is true of the *Fantasia* for double bass, another of the later works, which begins with the same material as the other string pieces, but soon sets off along a very different path.

Finally, the three pieces for solo instruments that do not form part of standard orchestral forces are the most revealing of Santoro's compositional language and process of the period. The *Fantasia* for piano is a toccata built on chords in alternating hands, reminiscent of certain episodes in the *Fourth Sonata* of 1957 and of other works from the same period, while its central section is very similar in aesthetic to the later piano preludes, as well as anticipating the *Fifth Sonata* of 1987. Santoro only composed a small number of works for guitar but his *Fantasia* is as idiomatically written as any of those for other instruments. It also seems to be linked to the *Fantasia*s for horn and trombone in that it uses the same descending motif heard at the start of the latter two works. Finally, the only piece in the series to have piano accompaniment, the *Fantasia* for voice is an extended vocalise with a soundscape similar to that of Santoro's songs, a genre he touched on throughout his career, but particularly focused on in the late 1950s. It has clearer, if still unusual, harmonic profiles, as is common in his vocal music, and includes a brief cadenza that can be omitted when the work is performed by lower voices.

The *Fantasias* soon became fixtures in the Brazilian instrumental repertoire, because they present considerable technical and artistic challenges, and are often included in conservatory curricula as major additions to the sometimes scarce solo literature for the instruments in question. In 1984, at the request of three professors at the University of Brasília, Santoro wrote four short movements for oboe, clarinet and bassoon, which he entitled 'Transitions to connect three fantasias'. These link together the works for those three instruments, with an introduction and coda as well. As the *Fantasias* for oboe and bassoon share the same material, just transposed, the final result is effectively a single-movement, ternary-form work for wind trio, with the section for clarinet providing the contrasting episode between the exposition and recapitulation featuring the other two instruments.

Santoro also composed an optional orchestral accompaniment for each fantasia, probably to enable the competition finalists or winners to perform them in that format. The works were written in March and April 1983, and in May of the same year, Santoro completed the *Fantasia Concertante*, which essentially brought together elements of the various solo works, with orchestra, using transitional bars to allow the music to flow without a break. Never performed as originally envisaged by the composer, this work eventually became the basis for his *Symphony No. 12*, completed in 1987, for nine solo instruments (flute, oboe, clarinet, horn, trumpet, trombone, violin, viola and cello) and orchestra. Taking advantage of their shared elements, Santoro used the competition pieces as thematic material, expanding the orchestration, and indeed the role of the orchestra in the work.

Santoro's works for solo instruments effectively bookend his career. One of his earliest compositions, the *Sonata for Solo Violin*, dates from 1940, when he was only 21 years old. Cast in four short movements, this is a work of extraordinary density, dedicated to Santoro's first wife Maria Carlota, and premiered by the composer himself the following year, in Rio de Janeiro. It is also one of his first forays into twelve-note composition, but even at this very early stage we can already see that his need to experiment outweighed rigid adherence to any set of rules. Years later, Santoro explained that nothing he wrote in this period was based on a series, but that he would identify a series as a work developed and continue the composition process using that material. The dialogue between this first sonata and the *Fantasias* written more than 40 years later, towards the end of his life, reveals the consistency of the aesthetic ideal of a composer for whom the technical aspects of music were always secondary to its power of expression.

Gustavo de Sá

English translation: Susannah Howe

Claudio Santoro (1919–1989)

Fantasia Sul América • Sonata Para Violino Solo

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 aparentemente corriqueira nasceu a série das quinze Fantasia Sul América para instrumentos solo, que viria a tornar-se o mais importante conjunto de obras do gênero no Brasil. (O nome das peças não é uma referência ao continente sul-americano, mas à já então quase centenária companhia de seguros brasileira que patrocinava e dava nome ao concurso.) Santoro tinha larga experiência nesse tipo de trabalho, tendo escrito diversos trechos para audições de concursos para instrumentistas de orquestra ao longo da vida – são conhecidos episódios em que os trechos foram escritos até mesmo durante as audições, diante dos candidatos –, mas o conjunto das Fantasia revelou-se diferente dos trabalhos anteriores.

As Fantasia são interessantes exemplos da produção da última década de vida de Santoro, em que ele parece fazer uma síntese de todas as suas experiências anteriores, síntese essa que aqui aparece de forma muito condensada em cada peça. A linguagem é livremente atonal, e Santoro com frequência apela a sequências quase completas dos doze sons, sem qualquer tentativa, porém, de estruturação serial: mesmo na década de 1940, quando Santoro integrou o grupo Música Viva (grupo formado em torno do alemão Hans-Joachim Koellreutter, principal responsável pela introdução do dodecafonismo no Brasil), suas composições se destacam por não seguirem à risca os preceitos de Schoenberg e por buscarem, dentro do mesmo ambiente estético, um uso alternativo do material de doze sons, para solucionar o que considerava problemas harmônicos impostos pelo dodecafonismo. A escrita das Fantasia Sul América, por sua vez, caracteriza-se pela criação de múltiplos centros tonais fugidios, embutidos num discurso cromático mais complexo, em que séries de doze sons incompletas induzem à percepção de momentos sucessivos de um discurso tonal mais amplo e flexível.

As primeiras peças foram compostas no espaço de uma semana, no final de março de 1983. Flauta e clarineta dividem o mesmo material, assim como oboé e fagote. Na sequência, foram produzidas as peças para violino, viola e violoncelo, todas com o mesmo material, com pequenas adaptações para adequar-se às características de cada instrumento. A partir daí, percebe-se uma mudança de rumo na composição das Fantasia, que começa a ficar mais espaçada no tempo e com maior diversidade de material, o que permite imaginar que Santoro mudou gradualmente de ideia a respeito do conjunto de obras à medida em que trabalhava nele.

As peças para metais são diferentes entre si, mas têm elementos em comum: as Fantasia para trompa e trombone começam com o mesmo material, que é desenvolvido de forma totalmente diferente por cada instrumento. As Fantasia para trompete e para tuba – essa, a última a ser composta – retomam alguns dos mesmos elementos, de forma menos evidente à audição, mas claras na análise do texto, o que já as situa como espécie de variação do material anterior. Esse também é o caso da Fantasia para contrabaixo, também uma das últimas, que começa com o mesmo material das outras fantasia para cordas, mas que em pouco tempo segue um caminho muito diverso dos outros instrumentos.

Finalmente, as três peças para solistas de fora da composição habitual da orquestra são as mais reveladoras da linguagem e do processo composicional do período. A Fantasia para piano é uma tocata construída sobre acordes em mãos alternadas, que remete em muito a momentos da Sonata nº 4, de 1957, e a outras peças do mesmo período, ao mesmo tempo em que a seção central se aproxima em muito da estética dos prelúdios para piano mais tardios, renunciando também o que seria a Sonata nº 5, de 1987. A Fantasia para violão é uma das poucas obras que Santoro deixou para o instrumento, nem por isso menos idiomática na sua escrita. Nota-se também aqui o uso do mesmo motivo descendente que inicia as fantasia para trompa e trombone, que parece conectar as obras. Finalmente, a única peça da série escrita com acompanhamento de piano, a Fantasia para voz, é um longo vocalise, no mesmo ambiente sonoro das canções, um gênero que atravessa toda a obra de Santoro, mas que é mais concentrado no final da década de 1950. A peça tem contornos harmônicos mais definidos, mas ainda assim surpreendentes, como é comum na sua música vocal, e inclui uma breve cadência que pode ser suprimida na execução por vozes graves.

As obras rapidamente tornaram-se peças obrigatórias do repertório instrumental brasileiro, pelos desafios técnicos e artísticos que impõem aos intérpretes, e são particularmente presentes nos programas de escolas de música, por representarem importantes contribuições para o repertório normalmente escasso de obras solo para a maioria dos instrumentos. Em 1984, a pedido de três professores da Universidade de Brasília, Santoro escreveu quatro curtos movimentos para oboé, clarineta e fagote, que intitulou “Transições para o encontro de três fantasias”. São movimentos que conectam as fantasias para os três instrumentos, além de uma introdução e uma coda. Como as fantasias para oboé e fagote compartilham o mesmo material, apenas transposto, tem-se como resultado final um trio de palhetas em movimento único e em forma ternária, sendo a peça para clarineta a seção de contraste entre a exposição e a reexposição pelos dois outros instrumentos.

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, para nove instrumentos solistas (flauta, oboé, clarineta, trompa, trompete, trombone, violino, viola e violoncelo) e orquestra. Aproveitando-se do material compartilhado entre algumas das fantasias, Santoro usou as peças de confronto como material temático, ampliando também a orquestração e mesmo o papel da orquestra na obra.

As obras para instrumentos solo estão presentes em dois momentos da carreira de Claudio Santoro, curiosamente no início e no fim. Uma de suas primeiras obras, a Sonata para violino solo, data de 1940, quando o compositor tinha apenas 21 anos. É uma peça em quatro movimentos curtos, de extraordinária densidade, dedicada à sua primeira esposa, Maria Carlota, e estreada pelo próprio compositor no ano seguinte, no Rio de Janeiro. É também uma de suas primeiras incursões no dodecafonismo, mas percebe-se já ali uma necessidade de experimentação que não se deixa limitar pelas regras. Anos mais tarde, Santoro diria que nunca compôs suas obras desse período a partir de uma série, mas que identificava uma série a partir do desenvolvimento da obra e seguia a composição com esse material. O diálogo entre essa primeira sonata e as Fantasias do fim da vida, compostas com mais de quarenta anos de diferença, mostra a consistência do ideal estético de um compositor que nunca permitiu que a técnica se sobrepusesse à expressividade.

Gustavo de Sá

Natália Áurea



Soprano Natália Áurea studied with Andrea Kaiser, Neyde Thomas and Lenine Santos, and participated in masterclasses with Anna Korondi, Nathalie Stutzmann, Susan Bullock and Ulrich Messthaler. In addition to Osesp (São Paulo Symphony Orchestra), she has appeared as a soloist with Camerata Fukuda, Orquestra de Câmara Engenho Barroco, Camerata Antiqua de Curitiba, Camerata Aberta and Orquestra Jovem Tom Jobim. She studied singing, speech therapy and pedagogy, and teaches courses, masterclasses and workshops. She has been a member of Osesp's choir since 2006.

superiusopranos.blogspot.com/p/biografia.html

Claudia Nascimento



Principal flute of Osesp and a member of the orchestra since 2015, Claudia Nascimento was born in São Paulo. She holds a Bachelor's degree from São Paulo State University and received a grant from the Vitae Foundation (a programme by the former Brazilian Ministry of Culture) to study in Paris with Philippe Pierlot and Michel Moraguès. She has worked with eminent artists such as Lorin Maazel, Kurt Masur and Semyon Bychkov, and performed as a soloist with the Brazilian Symphony Orchestra, Experimental Repertory Orchestra, São Paulo State Youth Orchestra and Osesp. She has been awarded various prizes and was a member of the Brazilian Symphony Orchestra from 2008 to 2014.

www.claudianascimentoflute.com

Arcádio Minczuk



Photo: Alessandra Fratus

Arcádio Minczuk has been principal oboe of Osesp since 1981. He undertook postgraduate studies at the Oberlin Conservatory, and holds a Master's degree from São Paulo State University (UNESP) and a PhD from the Pontifical Catholic University of São Paulo. He has worked as a teacher at the music festivals of Londrina and Itu, and was pedagogical director of the Campos do Jordão Winter Festival from 1998 to 2008, where he still serves as a tutor and collaborator. Minczuk is on the faculty of the Instituto de Artes at UNESP and teaches at the Osesp Music Academy.

Ovanir Buosi



Photo: Silvia Constanti

Principal clarinet of Osesp since 1997, Ovanir Buosi began his studies at the age of 12 with Luis Afonso Montanha. Having graduated from São Paulo State University, where he was taught by Sérgio Burgani, he continued his studies with Michael Collins at the Royal College of Music in London. As well as winning the Weril Wind Prize, he has received awards in the Osesp Young Soloists Competition, the Rádio MEC performers competition, and the tenth edition of the Prêmio Eldorado de Música. He is a dedicated chamber musician and his discography includes a recording of works for wind quintet by composers of North and South America as a member of Quinteto Zephyros, and the album *Retrato das Américas* with pianist Horácio Gouveia. Buosi is on the staff at the Osesp Music Academy, teaches the Alexander Technique, and is regularly invited to perform and teach at festivals around Brazil. He is a Buffet Crampon and Vandoren artist.

Alexandre Silvério



Principal bassoon with Osesp since 2004, Alexandre Silvério was born in Osasco, Brazil. He began studying the bassoon at the age of 15, and received funding from the Vitae Foundation to study in Berlin with Klaus Thunemann and later at the Karajan Academy of the Berliner Philharmoniker. During that period, he had the opportunity to perform with the Berliner Philharmoniker under conductors such as Simon Rattle, Pierre Boulez and Seiji Ozawa. Alongside performing with Osesp, Silvério teaches at the São Paulo State Music School, and is a member of the group Camaleon Bassoons.

www.alexandresilverio.com

Luiz Garcia



Luiz Garcia studied horn at the Tatuí Conservatory, The Juilliard School and the New England Conservatory. A former member of Empire Brass, he has appeared as first horn with the Berliner Philharmoniker, Chicago Symphony, Bavarian Radio Symphony and Staatskapelle Berlin orchestras, among others. Garcia was principal horn of Osesp from 1997 to 2001, returning in 2014. He has also been a member of the Brazilian Symphony Orchestra and the Orquestra Sinfônica Municipal de São Paulo. He has taught at Festival de Campos do Jordão, Boston University Tanglewood Institute and the Pacific Music Festival.

Davi Graton



Photo: Ricardo de Vicq

Born in São Paulo, violinist Davi Graton is a former member of the Camerata Fukuda, in which he began his career as leader of the orchestra – a position he also held at the Orquestra Sinfônica da Universidade de São Paulo (OSUSP) and the Experimental Repertory Orchestra (OER). He has won various competitions in Brazil, including the Osesp Young Soloists Competition and the IX Prêmio Eldorado de Música. As a soloist, he has performed with Osesp, OSUSP and OER, among many others. He is currently associate concertmaster of Osesp, teaches at the Osesp Music Academy and is a member of the Osesp Quartet and Trio São Paulo.

www.ospa.org.br/convidados/davi-graton

Emmanuele Baldini



Photo: Fernando Ruz

Emmanuele Baldini was born in Trieste, Italy. After studies in his hometown, he furthered his violin training in Geneva, Salzburg and Berlin, studying conducting with Isaac Karabtchevsky and Frank Shipway. From an early age, Baldini garnered prizes from countless international competitions, and has performed as a soloist or recitalist across the globe. He has performed in all the major European concert halls, in addition to those in Latin America and especially in Brazil, where he has lived since 2005. Following a highly successful career as a violinist, Baldini has embarked on new musical ventures as a conductor. He founded the Osesp Quartet, and has collaborated with internationally renowned artists such as Maria João Pires, Jean-Philippe Collard and Jean-Efflam Bavouzet. Baldini has been concertmaster of the Orchestra del Teatro Comunale di Bologna, the Orchestra del Teatro alla Scala di Milano and the Orchestra del Teatro 'Giuseppe Verdi' di Trieste, and since 2005 has been concertmaster of Osesp. He has also acted as guest concertmaster of the Orquesta Sinfónica de Galicia. As of 2017, he is the musical director of the Orquesta de Cámara de Valdivia in Chile.

www.emmanuelebaldini.com

Horácio Schaefer



Photo: Archive

Principal viola of Osesp since 1998, Horácio Schaefer began his musical education in São Paulo and completed his studies with Max Rostal in Germany. While there, he became a member of the Deutsche Bachsolisten chamber orchestra, performed with the Frankfurt Radio Symphony, and was appointed principal viola of the Essen Philharmonic. He has taught in the music department of São Paulo University and at the School of Music and Fine Arts of the State of Paraná (Curitiba). Between 1995 and 1998 he was principal viola of the orchestra of the Municipal Theatre in São Paulo.

Rodrigo Andrade



Photo: Reinaldo Canato

Award-winning cellist Rodrigo Andrade studied at the Institute of Arts of the Federal University of Rio Grande do Sul, The Hartt School and The Juilliard School, where he was principal cello of the Juilliard Orchestra. As a chamber musician, he has been a member of Quarteto Cordis and Quarteto Porto Alegre. He has appeared in numerous prestigious international concert halls, including Carnegie Hall and the Musikverein Wien. He has been cello concertino of Osesp since 2008, and is a member of the Osesp Quartet, as well as a professor at the Osesp Music Academy and the Baccarelli Institute.

Pedro Gadelha



Photo: Heloisa Bortz

Pedro Gadelha has been principal double bass of Osesp since 2008, having previously been a member of the Frankfurt Opera orchestra. He studied at the Pernambuco Conservatory of Music, the University of São Paulo and the Universität der Künste Berlin, and was also a fellow of the Karajan Academy of the Berliner Philharmoniker. He has taught at São Paulo State Music School, EMESP Tom Jobim, Osesp Music Academy and at numerous festivals. He is a frequent guest with orchestras such as the WDR Symphony Orchestra Cologne, Deutsches Symphonie-Orchester Berlin, Ensemble Modern and the Deutsche Kammerphilharmonie Bremen, among others.

Fernando Dissenha



Photo: Rawziski Registros Musicais

Osesp's principal trumpet since 1997, Fernando Dissenha holds postgraduate degrees from The Juilliard School and the University of São Paulo. He has appeared as a soloist at Carnegie Hall with the New York String Orchestra, and as a chamber musician is currently a member of the Quinteto de Metais São Paulo and has performed with the American Brass Quintet. Dissenha has taught at Cantareira College and the School of Music and Fine Arts of Paraná (EMBAP), and has led courses and masterclasses at the universities of Maryland and Eastern Michigan, in Medellín and at music festivals across Brazil. He currently teaches at the Osesp Music Academy.

Wagner Polistchuk



Wagner Polistchuk has been principal trombone of Osesp since 1985. Born in Santo André, the award-winning trombonist trained at the Faculdade Mozarteum de São Paulo and in Germany with Branimir Slokar, and also studied conducting with Eleazar de Carvalho, Roberto Tibiriçá and Kurt Masur among others. In 1999, he released his album *Collectanea*, featuring world premiere recordings of works for trombone and piano by Brazilian composers, and in 2007 appeared on *Versos Brasileiros*, conducting the Camerata Antiqua de Curitiba. In 2016 he released a double album of Brazilian works for trombone quartet with his ensemble Grupo Trombonismo.

Filipe Queirós



Filipe Queirós studied in Portugal and France with Mel Culbertson. In Portugal, his native country, he was part of the contemporary music group Remix Ensemble Casa da Música. A promoter of the tuba as a solo instrument, he has given recitals and solo concerts with orchestras in Portugal, Spain, France, Germany, Luxembourg and Brazil. Prior to joining Osesp, he was a member of the Brazilian Symphony Orchestra and the Orquestra Sinfônica Municipal de São Paulo. A tuba professor at the universities of Minho and Aveiro, he also teaches at the Osesp Music Academy and music festivals across Brazil.

Fábio Zanon



Fábio Zanon has performed in over 50 countries, has appeared as a soloist with prestigious international orchestras and his vast repertoire includes numerous world premiere performances. He has been awarded first prizes at numerous international guitar competitions. His discography includes a critically acclaimed album of the works of Villa-Lobos, and he has written and broadcast the programme *The Art of the Guitar* at Rádio Cultura in São Paulo. He regularly appears as a soloist-conductor and is a visiting professor and fellow of the Royal Academy of Music.

www.fabiozanon.com

Olga Kopylova

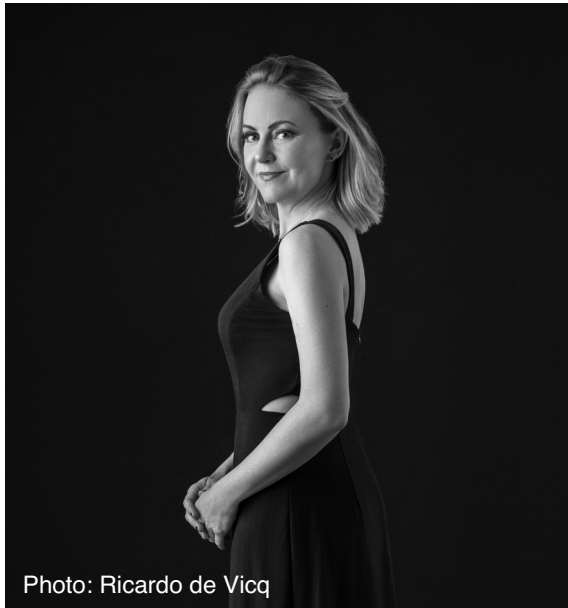


Photo: Ricardo de Vicq

Pianist with Osesp since 1999, Olga Kopylova was born in Uzbekistan and studied at the Moscow State Tchaikovsky Conservatory. Her solo album *Estrela da Manhã* (2006) features works by Prokofiev, Rachmaninov, Medtner and Scriabin. As a soloist, she has performed with Osesp, the Campinas Symphony Orchestra and the Curitiba Chamber Orchestra, among others. She performs chamber music at Osesp's series of chamber concerts and with her own ensembles, such as the Sexteto São Paulo and Duo Virtuose. She also teaches at the Osesp Music Academy.

São Paulo Symphony Orchestra (Osesp)



Founded in 1954, the orchestra has been run by the Osesp Foundation since 2005. Thierry Fischer has been principal conductor and music director since 2020, succeeding Marin Alsop (2012–19). In 2016, the orchestra performed at major European festivals, and in 2019 toured China and Hong Kong. In the same year it launched Carnegie Hall's *All Together: A Global Ode to Joy* project, performing Beethoven's *Ninth Symphony* with a new Portuguese translation of the *Ode to Joy*. In 2018, its recording of the symphonies of Villa-Lobos (Naxos 8.506039), conducted by Isaac Karabtchevsky, won *CONCERTO* magazine's Grand Prize and the Prêmio da Música Brasileira.

www.osesp.art.br

Claudio Santoro was one of Brazil's leading composers, having written a considerable amount of solo, chamber and orchestral music, including arguably the most important symphonic cycle ever written in that country. The fifteen *Fantásias Sul América*, composed as competition pieces for individual instruments, represent fascinating syntheses of his style heard in compressed form. Freely atonal and highly virtuosic, these pieces are now standard repertoire for Brazilian soloists, and were even used later by Santoro as material for his *Symphony No. 12* (Naxos 8.574406). The youthful *Sonata for Solo Violin* is a work of extraordinary density and experimentation that reveals an aesthetically consistent dialogue with the much later *Fantásias*.



Claudio
SANTORO
(1919–1989)



1–19 Fantásias Sul América (1983–84)*

51:00

20–23 Sonata for Solo Violin (1940)

7:11

***FIRST RECORDING OF COMPLETE COLLECTION**

WORLD PREMIERE RECORDINGS 2–4 6 8 10 11 14 16–18

Soloists of the São Paulo Symphony Orchestra

Natália Áurea, Soprano 19

Claudia Nascimento, Flute 1 • Arcádio Minczuk, Oboe 2–4 6 8

Ovanir Buosi, Clarinet 2 4–6 8 • Alexandre Silvério, Bassoon 2 4 6–8

Luiz Garcia, Horn 10 • Fernando Dissenha, Trumpet 11

Wagner Polistchuk, Trombone 12 • Filipe Queirós, Tuba 13

Davi Graton 15, Emmanuele Baldini 20–23, Violin • Horácio Schaefer, Viola 16

Rodrigo Andrade, Cello 17 • Pedro Gadelha, Double Bass 18

Fábio Zanon, Guitar 9 • Olga Kopylova, Piano 14 19

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A detailed track list can be found inside the booklet.

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13 7 and 28 2 4–6 8 September; 11 9 and 12 19 October 2019 at Sala São Paulo, Brazil

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