

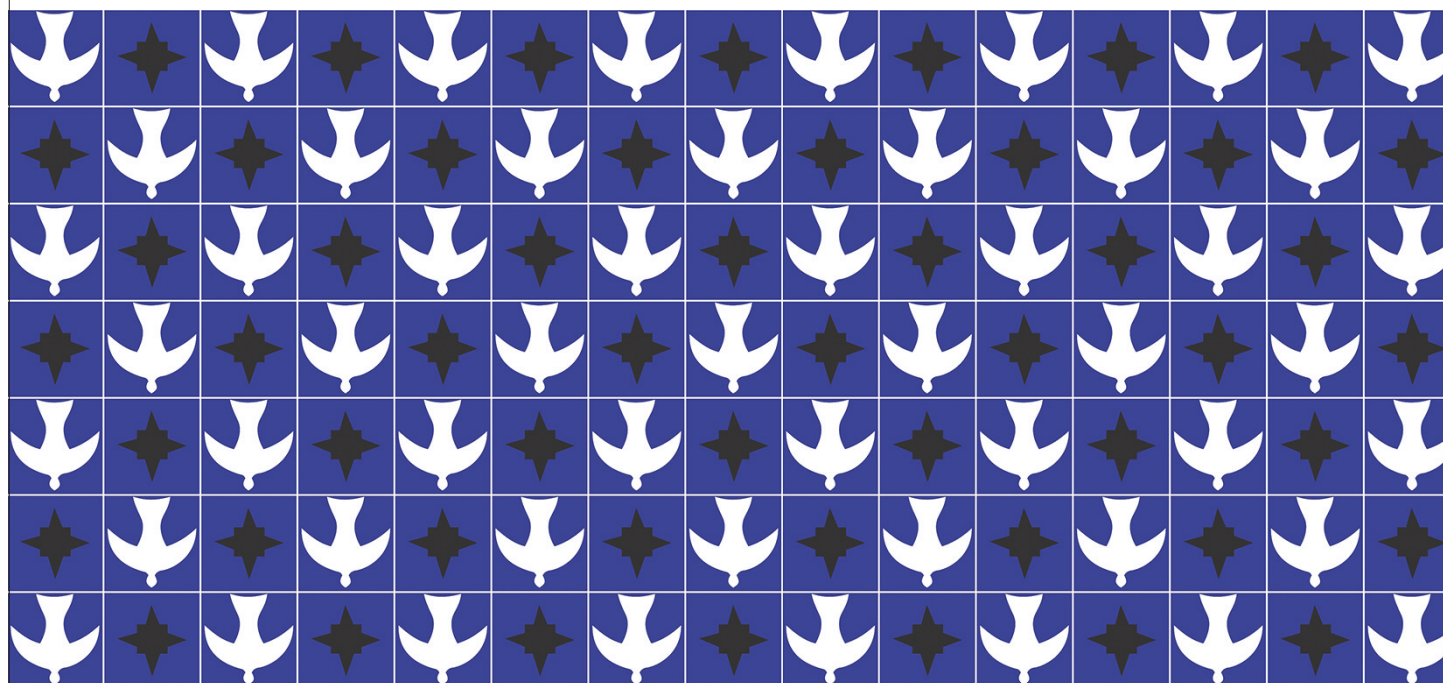


Claudio

SANTORO

Symphony No. 5

Symphony No. 7 'Brasília'



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

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About The Scores

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Claudio Santoro (1919–1989)

Symphonies No. 5 and No. 7 ‘Brasília’

Claudio Santoro’s fourteen symphonies represent the largest and most significant set of works in the genre ever composed in Brazil. Written between 1940 and 1989, they cover most of the composer’s different aesthetic phases, and offer a comprehensive and detailed survey of the way in which his music evolved over the years.

Santoro began his musical training in his native city of Manaus. An extremely talented violinist, he received a local government scholarship to continue his studies in Rio de Janeiro, and his earliest works date from this period. His *First Symphony*, written in 1940 when he was just 21 and had not yet begun to study composition in any formal way, impressed the German musician and teacher Hans-Joachim Koellreutter, leader of the ‘Música Viva’ movement, made up of young composers seeking out new directions in which to take Brazilian music, in line with the European avant-garde of the time.

In the late 1940s, however, Santoro’s music took a radical turn, as a result of his political-ideological convictions and his role as the Brazilian delegate to the 1948 Prague Congress of Progressive Composers, whose final manifesto urged composers to avoid excessive subjectivity and look to their national folk traditions for inspiration. The works Santoro wrote during the 1950s were influenced by his search for a more direct and immediately communicative idiom, an effect he achieved by using nationalist elements. During that decade, he composed four symphonies, of which the *Fifth* and *Seventh* were the most imposing in scale.

His *Fifth Symphony* was composed in 1955 and premiered the following year by the Rio de Janeiro Orquestra Sinfônica do Theatro Municipal, under the baton of the composer. Although this is one of the central works of Santoro’s Brazilian phase and draws on folk-based material, his way of using this material is very different from the solutions employed by other composers of the same period, in that he applies a more abstract approach, with no thought of reproducing traditional music or recreating the atmosphere of folk or other traditional forms.

The opening movement is a good example of this. One of the elements most frequently used by composers of the nationalist school to incorporate a folk-based feel to their music was the Lydian-Mixolydian mode, which has an augmented fourth and minor seventh and is typically used in the traditional music of northeastern Brazil. Santoro, however, uses the same material to construct a tense, mysterious discourse, dominated by the tightly woven counterpoint in the strings, with no direct reference to folk music.

The second movement, which acts as the scherzo here, is a lively and colourful dance, using a lot of typical Brazilian percussion. The main theme is built on repeated notes, a device which can be seen in the most overtly nationalist passages of various works of this period, including the *Piano Concerto No. 1*, *Toccata* for piano and *Sonata No. 3* for cello and piano.

This is followed by the *Lento*, a theme and variations on the *Xangô* chant, part of the Afro-Brazilian *candomblé* religious rites, material previously drawn on by composers such as Villa-Lobos or Mignone, who used it in one of the movements of his ballet *Maracatu de Chico Rei*. This is a very rare example of the direct use of folk material in Santoro’s work generally – as we saw with the first movement of this symphony, he tends to employ it in more abstract fashion, eliminating direct references to traditional Brazilian elements. Here, after the first few variations, a rhythmic ostinato of indigenous character emerges and gradually acquires the role of second theme, sharing the limelight with the first theme through to the end of the movement.

The fourth movement opens with a low, syncopated theme in the winds, the sole material for this section, which is characterised by constantly changing harmonisations of the theme and by majestic orchestral unisons. Drawing broadly on imitations and sequences, the energetic final section explores a syncopated theme that appears to be derived from the first movement’s second subject and features lively writing for the strings, who lead the music into a dazzling coda where the theme is presented once more as a brass chorale.

Santoro's nationalist decade was essentially rounded off by his *Seventh Symphony*, written in London in 1959 for a contest sponsored by Brazil's Ministry of Education and Culture to commemorate the completion of the construction of the country's new capital, Brasília, officially inaugurated in April 1960. One of the longest and most complex of all Santoro's symphonies, this was also one of the composer's own favourite works and seems to point to the importance the city went on to have in his life in the decades to come. Although it is not programmatic as such, the symphony does reflect with great intensity the historic moment at which it was composed and, above all, the visions of modernity associated with the building of the new capital city.

The first movement is entirely built on a four-note motif, presented by the strings in the opening bar of the introductory *Andante*. The following section, marked *Allegro*, begins with the same motif, now heroically enunciated by the horns, which set in motion a vigorous episode in which growing blocks of sound are built on rhythmic ostinatos for strings and percussion. The movement's contrasting sections make use of the same four-note motif in lyrical passages set out by the clarinet and strings. The blocks of sound follow one after another as far as the long coda, in which we hear the initial theme expounded by the trombones above frenetic orchestral writing, gradually incorporating the brass into a great chorale that brings the movement to a grandiose conclusion.

The *Adagio* rigidly adheres to its *quasi recitativo* marking: in complete contrast to the previous movement, it sets out a long contemplative discourse, entrusted mainly to the strings, with occasional solos from the oboe and clarinets. This is intermittently interrupted, especially towards the end, by *fortissimos* for the whole orchestra, to great dramatic effect.

The third movement is a scherzo, very similar in several respects to that of the *Fifth Symphony*, although its structure is more developed, and it is even more richly orchestrated. Here too, Santoro employs as source material a four-note motif – this is introduced by the oboe, with a second, contrasting repeated-note theme presented by the trumpet. The themes overlap at the climax of the movement, which has a strong dance-like character.

The finale, for its part, represents a definite break with the previous movements – and indeed with all of Santoro's output of the previous decade. Once again the main material is a four-note motif, which is presented by the horns, then runs through and drives forward this bold movement, notable for rapid bursts in the strings, wide interval leaps in the melodic material and a violent alternation of timbres, dynamics and isolated blocks of sound. If the first movement evokes monumental images of the capital that sprang from the ground in Brazil's then isolated interior, the finale can be seen as representing the notions of cutting-edge modernity that had inspired its building in the first place.

The *Seventh Symphony* was premiered in 1964 in Berlin, with Santoro himself at the helm of the Berlin Radio Symphony Orchestra. In the short space of time since its composition, however, as with the transitions between the previous decades – and as would also be the case with each of those to come before his death – Santoro had already gone through another turbulent period, experiencing a series of events that would have a profound impact on his music: the building of the Berlin Wall, the founding of the University of Brasília, whose music department he established in 1962, the military coup in Brazil in early 1964... By that point, his music – as foreshadowed in the finale of the *Seventh Symphony* perhaps – was already heading in new directions, as can be seen in the radical writing of his *Sonata No. 4* for cello and piano and *Symphony No. 8*, both composed in 1963. The rest of the decade would lead him into uncharted territory for any Brazilian composer.

Gustavo de Sá

English translation: Susannah Howe

Claudio Santoro (1919–1989)

Sinfonias nº 5 e nº 7 ‘Brasília’

As quatorze sinfonias de Claudio Santoro representam o maior e mais significativo conjunto do gênero composto no Brasil em qualquer tempo. Escritas entre 1940 e 1989, elas atravessam quase todas as fases estéticas do compositor e fornecem o panorama mais completo e preciso da evolução do seu pensamento musical.

Santoro começou sua formação musical em Manaus, sua cidade natal. Tendo-se revelado um jovem prodígio do violino, recebeu bolsa do governo local para continuar os estudos no Rio de Janeiro. É nessa fase que compõe suas primeiras obras: sua primeira sinfonia, composta aos 21 anos, em 1940, sem estudos prévios formais de composição, impressionou Hans-Joachim Koellreutter, o músico e professor alemão líder do movimento “Música Viva”, que reuniu jovens compositores em busca de novos caminhos para a música brasileira em sintonia com as vanguardas europeias da época.

No final dessa década, porém, sua música passaria por uma guinada radical, fruto de suas convicções político-ideológicas e sua participação como delegado brasileiro ao Congresso Internacional de Compositores de Praga de 1948, cujo manifesto final exortava os compositores a evitarem excessos de subjetividade e a procurarem maior alinhamento com o folclore nacional. Suas obras da década de 1950 seriam marcadas pela busca de uma linguagem mais direta e imediatamente comunicativa por meio do emprego de elementos de caráter nacional. Nessa década, Santoro compõe quatro sinfonias, sendo a Quinta e a Sétima as obras mais imponentes desse período.

A Sinfonia nº 5 foi composta em 1955 e estreada no ano seguinte pela Orquestra Sinfônica do Teatro Municipal do Rio de Janeiro sob a regência do compositor. Embora seja uma obra central dessa fase nacionalista, o uso de elementos folclóricos ou diretos da música brasileira por Santoro difere em muito das soluções encontradas por compositores da mesma época, na medida em que esse material é frequentemente trabalhado de forma mais abstrata, sem intenção de reproduzir manifestações musicais típicas ou criar ambientações folclóricas ou populares.

O primeiro movimento é um bom exemplo dessa prática. Um dos elementos mais empregados pelos compositores da escola nacionalista com esse objetivo de ambientação popular foi o modo lídio-mixolídio, com quarta aumentada e sétima menor, característico do folclore nordestino. Santoro, porém, constrói com o mesmo material um discurso tenso e misterioso, dominado pelo denso contraponto das cordas, onde não se nota qualquer intenção folclorista.

O segundo movimento, que faz as vezes de scherzo, é uma dança muito viva e colorida, com muito uso de percussão típica brasileira. O tema principal é construído com o uso de notas repetidas, recurso que se verifica em diversas obras desse período nas passagens de caráter nacional mais vigoroso, como no Concerto para piano nº 1, na Tocata para piano ou na Sonata nº 3 para violoncelo e piano.

Segue-se o *Lento*, um tema e variações sobre o canto de Xangô, material do candomblé afro-brasileiro empregado anteriormente por compositores como Villa-Lobos e Francisco Mignone, que usou o tema num dos movimentos do seu bailado “Maracatu de Chico Rei”. É um caso muito raro de uso direto de material folclórico na obra de Santoro, que, assim como no primeiro movimento, é empregado de forma mais abstrata, eliminando as referências diretas a elementos tradicionais brasileiros. Após algumas primeiras variações, ouve-se surgir um ostinato rítmico, de caráter indígena, que avança aos poucos à condição de tema secundário e divide com o primeiro as atenções até o fim do movimento.

O quarto movimento se abre com um tema grave e sincopado nos sopros, que serve como único material dessa seção, caracterizada pelas constantes rearmonizações do tema e pelos grandes uníssonos orquestrais. O final, muito enérgico, explora, com amplo uso de imitações e sequências, um tema sincopado que parece derivado do segundo tema do primeiro movimento, com uma escrita muito vigorosa para as cordas, que conduzem a uma coda brilhante com o tema reapresentado como coral pelos metais.

A década nacionalista da produção de Santoro encerra-se praticamente com a composição da Sinfonia nº 7, escrita em Londres em 1959 para um concurso de sinfonias promovido pelo Ministério da Educação e Cultura para comemorar a construção de Brasília, a nova capital brasileira, que seria inaugurada em abril de 1960. Santoro tinha nessa sinfonia, uma das mais extensas e complexas da série, uma de suas obras preferidas, que já parece indicar a relevância que essa cidade viria a ter na sua própria vida nas décadas seguintes. Embora a sinfonia não tenha um programa associado, ela reflete com muita intensidade o momento histórico em que foi composta e, sobretudo, as visões de modernidade associadas à construção da nova capital.

O primeiro movimento é inteiramente construído sobre um motivo de quatro notas, anunciado pelas cordas logo no primeiro compasso do *Andante* introdutório. O mesmo motivo abre a seção seguinte, *Allegro*, enunciado agora de forma heróica pelas trompas, que dão a partida a uma seção vigorosa, em que blocos crescentes de som se constroem sobre ostinatos rítmicos das cordas e percussão. As seções contrastantes do movimento fazem uso do mesmo motivo de quatro notas, em trechos líricos enunciados pela clarineta e pelas cordas. Os blocos crescentes de som se sucedem até a longa coda do movimento, em que se ouve o tema inicial aumentado nos trombones sobre um movimento frenético da orquestra, progressivamente incorporando os metais num grande coral que conduz o movimento a um desfecho grandioso.

O *Adagio* a seguir cumpre à risca a indicação de *quasi recitativo*: em total contraste com o movimento anterior, esse movimento é um longo discurso contemplativo confiado principalmente às cordas, com solos ocasionais do oboé e das clarinetas, interrompidos em alguns momentos, sobretudo próximo ao final, por fortíssimos em toda a orquestra, de grande efeito dramático.

O terceiro movimento é um scherzo, em vários pontos muito aparentado ao da Quinta Sinfonia, muito embora seja mais desenvolvido na sua estrutura, fazendo uso de uma orquestração ainda mais rica. Também aqui, Santoro emprega como material de partida um motivo de quatro notas enunciado pelo oboé, com um segundo tema contrastante em notas repetidas, apresentado pelo trompete. Os temas se sobrepõem no clímax do movimento, de forte caráter dançante.

O final, por sua vez, representa uma ruptura total com os movimentos anteriores – e até mesmo com toda a produção anterior de Santoro nessa década. Também aqui o material principal é um motivo de quatro notas, apresentado pelas trompas, que atravessa e impulsiona um movimento arrojado, marcado por rápidas rajadas nas cordas, por grandes saltos intervalares no material melódico e pela alternância violenta de timbres, dinâmicas e blocos sonoros isolados. Se é possível ver no primeiro movimento um reflexo das imagens monumentais da capital que brotava do chão no então isolado interior do Brasil, pode-se ler esse final como uma representação do discurso de modernidade, voltado para o futuro, que inspirou a construção da capital.

A obra seria estreada em 1964, na Alemanha, com Santoro à frente da Orquestra Sinfônica da Rádio de Berlim. Nesse curto espaço de tempo, porém, assim como nas transições entre as décadas anteriores – e como seria sempre a cada uma das décadas seguintes até o fim da vida –, Santoro já havia passado por mais um período turbulento, com um conjunto de experiências que deixaria marcas profundas na sua música: a construção do Muro de Berlim, a fundação da Universidade de Brasília, cujo departamento de música ele criou em 1962, o golpe militar no Brasil no início de 1964... Já naquela altura, sua música, talvez como renunciado no final da Sétima Sinfonia, também já havia tomado outros rumos, como se depreende da escrita radical da Sonata nº 4 para violoncelo e piano e da Sinfonia nº 8, ambas compostas em 1963. Era apenas o começo de uma década que o conduziria a paragens até então inéditas para um compositor brasileiro.

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 Steuerman 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

Goiás Philharmonic Orchestra



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 was one of Brazil's most eminent and influential composers. Over a 50-year period, he wrote a cycle of 14 symphonies that is widely acclaimed as the most significant cycle of its kind ever written in Brazil. The two selected works in this inaugural volume of the first complete recording of his symphonies focus on the 1950s, a period when Santoro sought a more direct and communicative idiom using Brazilian elements. His use of folk-based material is nonetheless highly creative, sometimes indeed abstract, as in key moments of *Symphony No. 5*. *Symphony No. 7* is one of his most complex and intense works, a celebration of his country's new capital Brasília in music of striking modernity.



Claudio
SANTORO
(1919–1989)



Symphonies Nos. 5 and 7 'Brasília'

Symphony No. 5 (1955) 33:16

- 1 I. Andante mosso – Allegro moderato 12:53
- 2 II. Allegro molto assai 5:31
- 3 III. Lento. Tema con variazioni 6:08
- 4 IV. Moderato – Allegro vivo 8:23

Symphony No. 7 'Brasília' (1959–60) 37:36

- 5 I. Andante – Allegro 13:58
- 6 II. Adagio (quasi recitativo) 7:36
- 7 III. Vivo (scherzo) 5:10
- 8 IV. Allegro molto 10:36

Goiás Philharmonic Orchestra • Neil Thomson

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

Recorded: 1–6 October 2018 at Centro Cultural Oscar Niemeyer, Goiânia, Brazil

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.

Cover: *Tile panel, Igreja N.S. de Fátima, Brasília, DF* (1957) by Athos Bulcão (1918–2008)

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