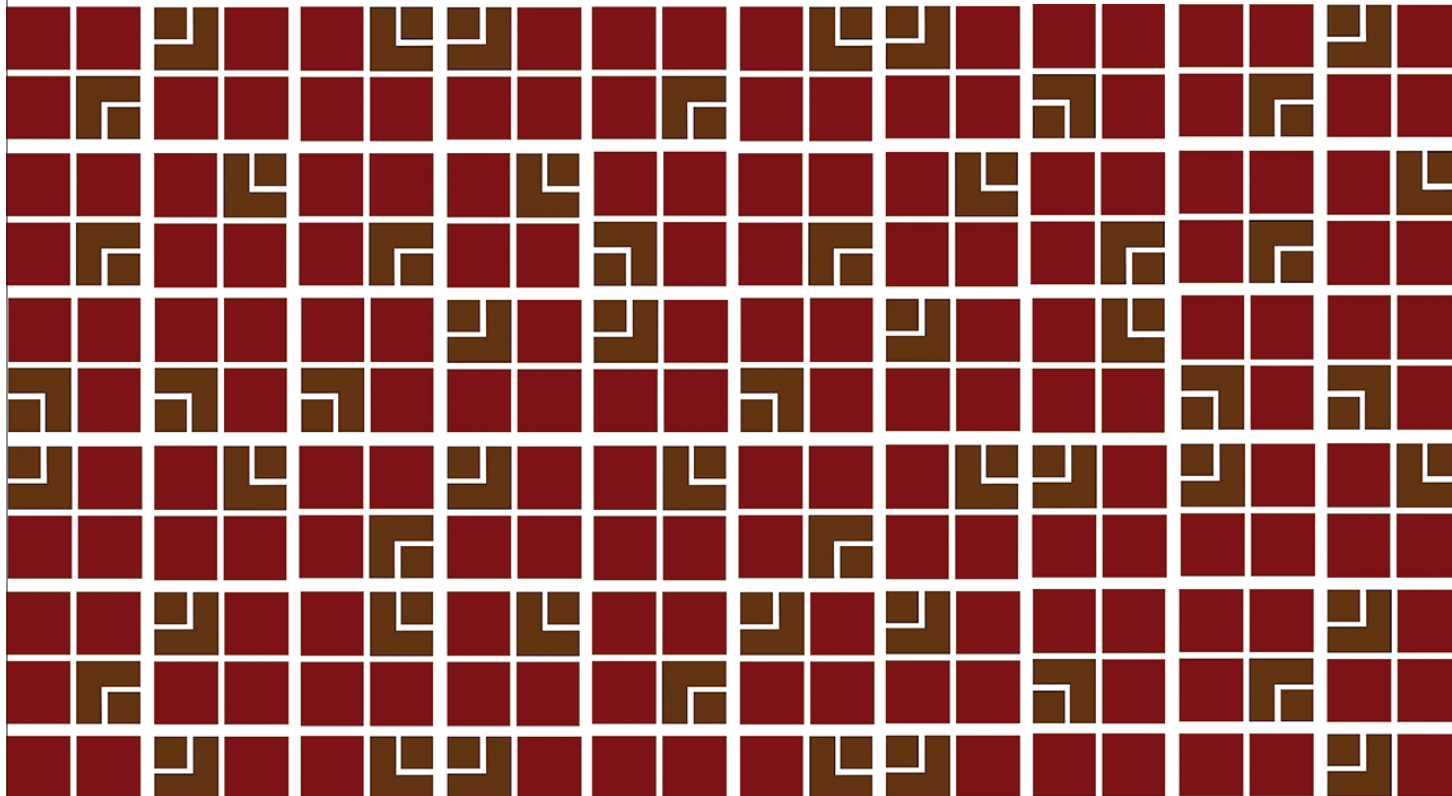




Claudio
SANTORO

Symphonies Nos. 4 and 6

Choro Concertante for Saxophone • Fantasia for Violin



Pedro Bittencourt • Emmanuele Baldini • Goiânia Symphony Choir
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, by the Instituto Musica Brasilis and by musicologists working together with the orchestras.



MINISTRY OF FOREIGN AFFAIRS BRAZIL

Poema da Paz ('Poem of Peace') 4 by Antonieta Dias de Moraes (1915–1999).
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Claudio Santoro (1919–1989)

Symphonies Nos. 4 and 6 • Canto de Amor e Paz • Choro Concertante • Fantasia

In 1948, Claudio Santoro was living in Paris, having been awarded a study grant by the French government. The young composer had already written three symphonies and a good number of orchestral and chamber works by this time, and had found his own path to follow through the forest of twelve-note technique, which was at the heart of the avant-garde debate in Brazil in the 1940s. He was also, however, beginning to chafe at the limits imposed by the technique and to look for aesthetic alternatives to that chosen path.

It was in this context that Santoro attended the Second International Congress of Composers and Music Critics as the Brazilian delegate. Held in Prague in May 1948, the Congress concluded with the formulation of a manifesto calling on composers to avoid excessive subjectivism, focus on their own national musical traditions, and produce works that could help educate the masses. Santoro, who at the time was a member of the Brazilian Communist Party, found in this manifesto a set of aesthetic, political and philosophical principles that would guide his work for the next decade.

The first major work he composed after the Congress was *Canto de Amor e Paz* ('Song of Love and Peace') for string orchestra (1950). While it was still abstract and made no direct use of nationalist elements, it marked Santoro's relinquishing of atonal idioms and acts as a kind of transition between one compositional phase and the next. Set out right at the start by the strings in unison, its generative theme immediately establishes the reflective atmosphere that characterises the work as a whole. Its initial figuration, made up of arpeggios and repeated cells, is the driving force behind that reflectiveness and is explored from every angle as the piece goes on. *Canto de Amor e Paz* was premiered in Rio de Janeiro in 1951 by the Orquestra Sinfônica Brasileira and Eleazar de Carvalho. The following year, it was awarded the International Peace Prize by the World Peace Council in Vienna.

The theme of pacifism permeated Santoro's entire career, from the unfinished *Ode a Stalingrado* of the immediate post-war period (1947), to the oratorios *Berlim, 13 de agosto* of 1961, written in response to the construction of the Berlin Wall, and *Os Estatutos do Homem* ('The Statutes of Man') of 1984. His greatest success in this vein, however, was his *Fourth Symphony*, composed in 1953 and known as the *Sinfonia da Paz* ('Symphony of Peace').

Dedicated to the 'Soviet composers', this is one of Santoro's most accessible works, and one of the most influential in terms of building his international reputation, especially in Eastern Europe in the 1950s. The symphony was published and recorded in the USSR (with the final chorus sung in Russian) and was enthusiastically received by composers such as Khachaturian and Kabalevsky. Santoro himself indicated that it was a programmatic work: the first movement represented the people's struggle for peace; the second, the contrast between the joy of living and a reflection on life's dramas; and the third was a popular peace demonstration: 'I wrote the finale as if it were a joyful carnival parade, with people waving flags and banners ... that was the idea, which is why it uses typical Brazilian percussion, redolent of Rio de Janeiro, where I imagined people on the [Avenida] Rio Branco calling for peace.'

The opening *Allegro* is lively and compact, and based on two themes. The first of these, full of energy, has the feel of a military call, with its arpeggiated intervals and repeated notes, while the second is more lyrical, unfolding above a gently syncopated rhythm in the strings. The movement concludes with a return to the initial motif.

The second movement begins with a cor anglais solo which becomes the basis for an extended meditation, flowing and uninterrupted. A bassoon solo, more upbeat and dance-like in character, marks the start of the *Allegro* central section, providing a contrast with the predominantly melancholic atmosphere of this movement. This section has much in common with the *scherzo* movements in the other symphonies Santoro wrote during this decade, especially as regards its Brazilian rhythms and abundant use of percussion. The fact that it is integrated into the slow movement may explain why the *Fourth* is the only symphony of his nationalist period to have only three movements.

The finale opens with a string motif reminiscent of the symphony's opening theme, but more solemn in tone. The first part is purely orchestral but brings together various elements that are then reintroduced by the chorus, which enters after a string fugato on that initial motif. The song of the people builds in intensity, culminating in the carnivalesque and radiant coda with its repeated cries of 'Paz!' ('Peace!'). The work was premiered in Rio de Janeiro in 1954 by the Teatro Municipal Chorus and Symphony Orchestra, conducted by Pablo Komlós.

Peace was in short supply in Santoro's own life at this point – married with three children, he was juggling several jobs in order to support himself and his family. In 1950, having returned to Rio de Janeiro, he was both leader of the Orquestra Sinfônica Brasileira and a violinist in the Rádio Tupi orchestra, which played primarily popular music. Before long, he also began composing pieces for the radio station's children's programmes and background music for some of its other output. His success at Rádio Tupi led to invitations to write film scores, for which he won several prizes. Despite all his recognition, however, Santoro continued to complain of not having any time to work on his own projects.

In 1951 he was appointed musical director of Rádio Clube do Brasil, establishing the radio station's orchestra and, finally, getting the chance to perform some of his own works. It was during this period that he made the first sketches for a concerto for tenor sax and orchestra. Next to the title on the draft score are the words 'for radio', suggesting that Santoro conceived the work for his newly formed orchestra, with which he gave the premiere of his *Choro Concertante* in 1953, with saxophonist Joaquim Gonçalves (known as 'Quincas').

Cast in a single movement, the work opens with a theme set out by solo trombone which is then used for a series of free variations. This is followed by a very typically Brazilian *più mosso* section – Santoro even leaves one of the percussion parts to be improvised, simply marking it *ritmo de baião*, 'in *baião* rhythm', [the *baião* being a genre of music and dance from Northeastern Brazil with a distinctive duple-metre rhythm], knowing that his musicians would need no further explanation. After a short cadenza for the soloist, the music alternates between episodes comprising variations on the initial theme and others featuring Brazilian dance elements until it reaches its vibrant conclusion.

The next few years were filled with intense compositional activity. As well as writing film soundtracks and music for recordings aimed at children, Santoro continued to produce concert works at the same frenetic pace. In 1957, he began work on the *Sixth Symphony*, completing it the following year. It is the shortest and most lightly orchestrated of the symphonies written in his nationalist period, but it is also, in various respects, one of the most original.

The first movement switches between two very clearly defined themes: the first is nervous and agitated, full of staccato notes, presented in a particularly transparent, chamber-like orchestration, dominated by the woodwind; the second features a long melody in the strings above a halting motif for clarinet, which itself becomes a secondary driving force in the movement. The development section is extremely compact, making surgical use of the different themes.

Next comes an *Andante molto* entirely based on a four-note motif which is introduced *pianissimo* by solo violin and whose expressive potential is fully explored throughout the rest of the movement. The short *scherzo*, in clearly nationalist style, is based on an ostinato rhythm set out by the clarinets, with contrasting themes then entrusted to oboe and strings.

It is in the final *Allegro* that the most dramatic moments of the symphony are focused, creating something very different from the luminous nature of the previous movements and, in a way, establishing the link between the *Fifth Symphony* and the *Seventh*. In this movement, dominated by an agitated flow of semiquavers in the strings, contrast comes from a sombre and slow central section and from the coda, unique in the entire cycle of symphonies, in which the orchestra seems to gradually fade away, the music ending on a long suspended *pianissimo* chord. The symphony was premiered in Paris 1963 by the Orchestre Philharmonique de Radio France, with Charles Bruck at the helm.

Over the course of his life, Santoro composed three concertos for piano, one for cello and one for viola, but, curiously, never wrote one for his own instrument, the violin. In addition to a *Concerto for Chamber Orchestra* with obbligato violin, composed in 1943, he made sketches for two violin concertos in the 1950s, both of which were left unfinished. The material for the second of these was, however, transformed into the *Fantasia for Violin and Orchestra*, which was written between 1959 and 1960, making it an exact contemporary of the *Seventh Symphony*. The work was orchestrated in 1980 and premiered in Rio de Janeiro in 1982, with the composer conducting the Orquestra Sinfônica Brasileira and soloist Elisa Fukuda. Santoro revised the ending in 1985, and it is this version that is performed nowadays. It comprises two linked movements: the initial *Andante* features a long, lyrical melody for the soloist heard throughout most of the movement; this is followed by a tauter, virtuosic *Allegro molto* which brings the *Fantasia* to a brilliant close.

Gustavo de Sá

English translation: Susannah Howe

Claudio Santoro (1919–1989)

Sinfonia nº 4 • Sinfonia nº 6 • Canto de Amor e Paz • Choro Concertante • Fantasia

Em 1948, Santoro encontrava-se em Paris, com uma bolsa de estudos do governo francês. O jovem compositor, então já autor de três sinfonias e um bom número de obras orquestrais e de câmara, havia encontrado um caminho pessoal dentro da floresta da técnica de doze sons, que ocupava o centro do debate da vanguarda musical no Brasil da década de 1940; ao mesmo tempo, já manifestava descontentamento com os limites impostos pela técnica e procurava alternativas estéticas a esse caminho.

É nesse contexto que Santoro participa como delegado brasileiro no Segundo Congresso Internacional de Compositores e Críticos de Música, realizado em Praga em maio de 1948. O manifesto final do congresso conclama os artistas a evitarem o subjetivismo excessivo e a voltarem-se para as expressões populares nacionais, produzindo música que possa contribuir para o desenvolvimento da coletividade. Santoro, à época membro do Partido Comunista Brasileiro, encontra no Manifesto as bases estéticas, políticas e filosóficas que orientariam o seu trabalho pela década seguinte.

A primeira grande obra composta nessa orientação seria o *Canto de Amor e Paz*, para orquestra de cordas, de 1950. Ainda abstrata e sem emprego direto de elementos nacionais, a obra já marca o abandono das linguagens atonais, servindo como uma espécie de transição entre fases. O tema gerador, enunciado logo no início pelas cordas em uníssono, cria imediatamente a atmosfera reflexiva que caracterizará toda a obra; o gesto inicial, em arpejos e células repetidas, é o motor dessa reflexão, e será explorado em todas as suas possibilidades ao longo da peça. A obra foi estreada no Rio de Janeiro, em 1951, pela Orquestra Sinfônica Brasileira regida por Eleazar de Carvalho; no ano seguinte, ela receberia o Prêmio Internacional da Paz, concedido pelo Conselho Mundial da Paz, em Viena.

O pacifismo é um dos grandes temas que permeiam todo o percurso artístico de Santoro, desde o imediato pós-guerra, com a inacabada *Ode a Stalingrado* (1947) até os oratórios *Berlim, 13 de agosto* (1961), composto sob o impacto da construção do Muro de Berlim, e *Os Estatutos do Homem* (1984). O grande êxito, porém, coube à sua Sinfonia nº 4, composta em 1953 e intitulada “Sinfonia da Paz”.

Dedicada “aos compositores soviéticos”, é uma das obras mais imediatamente acessíveis do compositor, e uma das que mais contribuíram para a construção da sua reputação internacional, sobretudo no Leste Europeu, na década de 1950. A obra foi editada e gravada na URSS (com o coro final em tradução russa) e obteve reações entusiasmadas de compositores como Khatchaturian e Kabalevsky. Santoro indicou em algumas ocasiões tratar-se de obra programática: o primeiro movimento representaria a luta do povo pela paz; o segundo, o contraste entre a alegria de viver e a reflexão sobre os dramas da vida; finalmente, o terceiro seria uma manifestação popular pela paz: “fiz um final como se fosse uma passeata carnavalesca, alegre, o povo com bandeiras, cartazes... era essa a minha ideia, por isso que tem aquela percussão bem brasileira, bem carioca, em que eu imaginava o povo na [Avenida] Rio Branco defendendo a paz.”

O primeiro movimento é vigoroso e compacto, construído sobre dois temas: o primeiro, enérgico, com o caráter de um toque marcial, com seus intervalos arpejados e notas repetidas; e o segundo, em contraste, mais lírico, sobre um ritmo suavemente sincopado das cordas. O movimento se conclui com a retomada do motivo inicial.

O segundo movimento abre-se com um solo do corne inglês, que servirá de base para uma longa meditação, fluida e contínua. Um solo do fagote, de caráter mais jocoso e dançante, abre o Allegro central, que faz o contraste com a melancolia geral do movimento. A seção tem um caráter de scherzo, e guarda fortes semelhanças com os movimentos correspondentes das demais sinfonias dessa década, sobretudo no caráter rítmico brasileiro e no amplo emprego da percussão. Esse scherzo integrado ao movimento lento pode explicar a peculiaridade de a Quarta ser a única sinfonia da fase nacionalista em apenas três movimentos.

O final, a festa popular, abre-se com um motivo das cordas que guarda semelhanças com o primeiro tema da sinfonia, mas com contornos mais solenes. A primeira parte do movimento, puramente orquestral, reúne diversos elementos que serão reapresentados pelo coro, que entra após um fugato das cordas sobre o primeiro tema do movimento. O canto popular cresce em intensidade até a coda carnavalesca e radiante com os apelos de “Paz!”. A obra foi estreada no Rio de Janeiro, em 1954, com o Coro e a Orquestra Sinfônica do Theatro Municipal regidos por Pablo Komlós.

Paz, porém, era o que menos havia na vida pessoal de Santoro, que, àquela altura, casado e pai de três filhos, desdobrava-se entre vários empregos para sustentar-se. Em 1950, de volta ao Rio de Janeiro, Santoro equilibrava as posições de spalla da Orquestra Sinfônica Brasileira e de violinista da Orquestra da Rádio Tupi, onde se tocava sobretudo música popular. Em pouco tempo, passou a compor música para programas infantis e música de fundo para outros programas da emissora. O sucesso no rádio gerou convites para a produção de trilhas para cinema, que lhe renderam diversos prêmios. Apesar de todo o reconhecimento, Santoro queixava-se de não ter tempo para trabalhar em projetos próprios.

Em 1951, assumiu a direção musical da Rádio Clube do Brasil, onde formou a orquestra da emissora e pôde finalmente apresentar algumas obras de sua autoria. É nesse período que faz os primeiros esboços para um concerto para sax tenor e orquestra. O rascunho traz, ao lado do título, a anotação “para rádio”, o que indica que Santoro concebeu a obra para a orquestra que acabara de formar, e com a qual faria a estreia da obra, já com o nome de *Choro Concertante*, em 1953, com o saxofonista Joaquim Gonçalves (“Quincas”) como solista.

A obra, em um só movimento, abre-se com um tema exposto pelo trombone solo que serve para uma série de variações livres, ao que se segue um *Più mosso* de forte caráter brasileiro (Santoro chega a deixar uma das partes de percussão livre para improvisação, apenas com a indicação “ritmo de baião”, que seria naturalmente entendida pelos músicos da orquestra da rádio). Após uma curta cadência do solista, alternam-se episódios com variações sobre o tema inicial e os elementos dançantes brasileiros até a conclusão vibrante.

Os anos seguintes são de intensa atividade composicional. Além das trilhas sonoras para cinema e música para discos infantis, Santoro continua a produção de música de concerto no mesmo ritmo frenético. Em 1957, chega a vez da Sinfonia nº 6, concluída no ano seguinte. É a menor das sinfonias da fase nacionalista, tanto em duração quanto na orquestração, mas é também uma das mais originais da série em vários aspectos.

O primeiro movimento alterna dois temas muito claramente definidos: o primeiro, nervoso e agitado, em notas em staccato, apresentado numa orquestração particularmente transparente e camerística, com predomínio dos sopros; o segundo, uma longa melodia nas cordas sobre um motivo claudicante da clarineta, motivo esse que será um motor secundário do movimento. O desenvolvimento é extremamente compacto, com emprego cirúrgico dos diversos motivos.

Segue-se um Andante Molto inteiramente construído sobre um motivo de quatro notas enunciado em pianissimo pelo violino solo e que será esgotado em suas possibilidades expressivas ao longo do movimento. O breve scherzo, de cores nitidamente nacionalistas, se constrói a partir de um ritmo ostinato exposto pelas clarinetas, com temas contrastantes expostos pelo oboé e pelas cordas.

É no Allegro final que se concentram os momentos mais dramáticos da sinfonia, em total contraste com a luminosidade dos movimentos anteriores e, de certa forma, estabelecendo a ligação entre a Quinta e a Sétima sinfonias. Nesse movimento dominado pelo fluxo nervoso de semicolcheias nas cordas, o contraste se faz por uma sombria seção lenta central e pela coda, única em todo o ciclo das sinfonias, em que a orquestra parece esvair-se lentamente, deixando a sinfonia terminar num longo acorde suspenso em pianissimo. A sinfonia foi estreada em 1963, em Paris, com a Orquestra Filarmônica da Radiodifusão Francesa regida por Charles Bruck.

Ao longo da vida, Santoro compôs três concertos para piano, um para violoncelo e um para viola, mas, curiosamente, não contemplou o seu próprio instrumento, o violino. Além de um Concerto para orquestra de câmara com violino obbligato, composto em 1943, Santoro fez esboços para dois concertos para violino na década de 1950, ambos inacabados. O material do segundo concerto, no entanto, foi transformado na Fantasia para violino e orquestra, composta entre 1959 e 1960 e, portanto, contemporânea exata da Sétima Sinfonia. A obra foi instrumentada em 1980, tendo sido estreada no Rio de Janeiro em 1982, com o compositor à frente da Orquestra Sinfônica Brasileira e Elisa Fukuda como solista. Santoro reviu o final da obra em 1985, e é nessa versão que ela é executada atualmente. São dois movimentos encadeados: o Andante inicial é uma extensa e lírica melodia entoada pelo solista quase ininterruptamente durante todo o movimento, ao qual se segue um Allegro molto mais tenso e virtuosístico que encerra a Fantasia de forma brilhante.

Gustavo de Sá

Pedro Bittencourt



Pedro Bittencourt (b. Rio de Janeiro, 1975) is a saxophonist, teacher and researcher dedicated to concert and contemporary music. He has performed at festivals in Brazil, France, Germany, Switzerland, Portugal, Spain, Greece, Slovenia, Canada, Mexico, Cuba and China. He has been assistant professor of saxophone at the wind department of the School of Music of the Federal University of Rio de Janeiro (UFRJ) since 2012. He is also the director of the UFRJ Sax Ensemble, and founder, director and saxophonist of the ABSTRAI ensemble (contemporary chamber music, with electronics). He regularly performs as a soloist and musician with the National Symphony Orchestra (Mexico) (OSN), UFRJ Symphony Orchestra (OSUFRJ), Brazilian Symphony Orchestra (OSB) and the orchestra of the Theatro Municipal do Rio de Janeiro. Bittencourt studied for his PhD in aesthetics, sciences and technologies of the arts/music at the Centre de recherche Informatique et Création Musicale (CICM) at the University of Paris 8, with research on mixed music for saxophones under the guidance of composer Horacio Vaggione.

Emmanuele Baldini



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. Baldini is a prize-winning violinist who has performed in all the major European concert halls, in addition to those in Latin America and Brazil. Following a highly successful career as a violinist, Baldini has embarked on new musical ventures as a conductor. He founded the Orquestra Sinfônica do Estado de São Paulo (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 the Osesp. He has also acted as guest concertmaster of the Orquesta Sinfónica de Galicia. Between 2017 and 2020 he was music director of Valdivia Chamber Orchestra in Chile and from 2022 he is principal conductor of the Symphonic Orchestra of Tatui's Conservatory in Brazil. In October, 2023 Emmanuele Baldini was appointed music director of the new Ñuble Symphonic Orchestra in Chile.

Goiânia Symphony Choir



Founded in October 1999, the Goiânia Symphony Choir is the result of the merger of two previously existing groups: the Municipal Choir and the Camerata Vocal de Goiânia. It is part of the Goiânia Symphony Orchestra, maintained by the city hall of the capital of Goiás. Comprising professional singers, its repertoire is broad, ranging from a cappella choral works to great choral-symphonic works, always seeking to value Brazilian choral literature alongside international repertoire. The mission of the Goiânia Symphony Choir is to spread and promote choral music in the capital of Goiás, performing in theatres, schools and churches, among other venues. Throughout its history, the choir has collaborated with several orchestras, and has been led by renowned conductors such as Isaac Karabtchevsky, Neil Thomson, Abel Rocha, Benoît Fromanger and Fabio Zanon, among others. In recent years, the choir's focus has turned to a cappella repertoire of the 20th and 21st centuries, as well as performances of sacred works from different eras alongside orchestras.

Neil Thomson



Photo: Rafaella Pessoa

Neil Thomson (b. 1966) 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 the Yomiuri Nippon Symphony Orchestra, Tokyo Philharmonic Orchestra, Tokyo Symphony Orchestra, Russian National Orchestra, São Paulo State Symphony Orchestra (Osesp), WDR Rundfunkorchester, Lahti Symphony Orchestra and the Romanian National Orchestra, among others. 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.

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'.

The fourth volume in this series explores a pivotal decade in Claudio Santoro's compositions. In the 1950s he moved from serialism towards nationalism starting with the transitional, reflective *Canto de Amor e Paz* ('Song of Love and Peace') and continuing with *Symphony No. 4* which proved to be one of his most accessible and influential works. His *Symphony No. 6* of 1958 is short but original, luminous and sombre by turns. The concertante works for saxophone and violin show Santoro's command of dance rhythms, colourful lyricism and virtuosity.



Claudio
SANTORO
(1919–1989)

SECTI
Secretaria de
Estado de Ciência,
Tecnologia e Inovação



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|----------|---------------------------------------------------|------------------------------------------------|
| 1 | Canto de Amor e Paz (1950) 10:04 | Symphony No. 6 (1957–58) 18:40 |
| | Symphony No. 4 | 6 I. Allegro giocoso 4:32 |
| | 'Sinfonia da Paz' (1953–54) 24:05 | 7 II. Lento 5:18 |
| 2 | I. Allegro 6:25 | 8 III. Scherzo 2:41 |
| 3 | II. Lento – Allegro – Lento 9:45 | 9 IV. Allegro 6:09 |
| 4 | III. Allegro moderato e deciso 7:55 | |
| 5 | Choro Concertante for | 10 Fantasia for Violin and |
| | Tenor Saxophone | Orchestra (1959–60/1980) 11:13 |
| | and Orchestra (1951) 8:26 | Andante – Allegro molto |

Pedro Bittencourt, Tenor saxophone 5 • Emmanuele Baldini, Violin 10

Goiânia Symphony Choir 4

Goiás Philharmonic Orchestra • Neil Thomson

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

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