

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Alexandre Delgado (1965-?)

Alexandre Delgado is a violist and musicologist beside a Composer. He presents a weekly radio program called "Regarding Music" in the portuguese public radio.

Camonian Trio

01 Calmo (With what voice shall I lament)	2'56"
02 Agitato (My mistakes, bad fortune)	2'36"
03 Lento (Memory of my love, carved in flowers)	3'53"

Adolfo Rascón Carbajal (violin)

Teresa Valente Pereira (cello)

Bruno Belthoise (piano)

This trio is dedicated to Luís Vaz de Camões (ca. 1524-1580), Portugal's greatest poet, sometimes compared to Shakespeare or Dante, best remembered for his epic work 'The Lusiads'.

Alfredo Keil (1850-1907) & Luís Pipa (1960-?)

Alfredo Keil composed late romantic songs and Operas but is better known as the author of the portuguese national anthem.

My Beautiful Blue Country 3'54"

Luís Pipa (piano)

This piece is an adaptation of the anthem written by the portuguese pianist Luís Pipa.

Alfredo Napoleão (1852-1917)

Although born in Oporto (Portugal), Alfredo Napoleão lived 10 years of his childhood in London and another 16 years in Rio de Janeiro (Brazil), Buenos Aires (Argentina) and Montevideo (Uruguai) before returning to his hometown in Portugal. He was a late romantic composer and an excelent pianist, touring throughout the world.

Piano Concerto nr. 2 in Eb minor

01 Andantino maestoso	19'53"
02 Scherzo - Allegro vivace - Più lento - Tempo I	4'11"
03 Allegro - Più vivo	12'55"

Artur Pizarro (piano)

BBC National Orchestra of Wales (Martyn Brabbins, conductor)

Artur Pizarro (1968-?) is now considered one of the best and most International portuguese pianists, playing usually in the United Kingdom, namely several times at the Proms for thhe BBC.

António Fragoso (1897-1918)

António Fragoso was one of the most promissing and creative portuguese composers of the begining of the 20th Century. He died at the age of 21, victim of the spanish flu.

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

His music is mainly melancholic and shows some influence by Debussy and Fauré music.

Trio in C Sharp minor for violin, cello and piano

I Allegro moderato	10'36"
II Molto lento	6'10"
III Scherzo - Molto vivace	2'41"
IV Allegro vivo	6'13"

Carlos Damas (violin)
Jian Hong (cello)
Jill Lawson (piano)

António Marques Lésbio (1639-1709)

The adopted surname of this portuguese Composer ('Lésbio') derived from the greek island Lesbos, due to its association as the origin of lyric poetry. He was chapel master of the portuguese king Peter II and composed mainly sacred music, namely Vilancicos. Some of his music has Castilian lyrics due to the Spanish rule in Portugal right before his lifetime (the so called Philippine dynasty).

<i>Tened, tened humanos</i>	4'32"
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Vozes Alfonsinas (Manuel Pedro Ferreira, conductor)

António Pinho Vargas (1951-?)

Pinho Vargas is better known in Portugal as a jazzmen then as a contemporary music Composer. In his twenties he had a notable success as a jazz pianist, but he shifted at the age of 36, studying music at the Rotterdam Conservatory and becoming an influent teacher of musical composition at the Lisbon Music Highschool.

De Profundis

01 De profundis	2'26"
02 Domine	1'24"
03 Si iniquitates	1'12"
04 Quia apud	2'26"
05 Sustinuit	1'01"
06 Speravit	0'52"
07 A custodia matutina	2'26"
08 Quia apud Dominum	1'35"
09 Et ipse redimet	1'37"

Gulbenkian Choir (Paulo Lourenço, conductor)

Magnificat

01 Introitus	1'11"
02 Magnificat	2'29"
03 Et exultavit	1'53"
04 Quia respexit	2'22"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

05 Quia fecit	3'56"
06 Et misericordia	1'23"
07 Fecit potentiam	3'01"
08 Deposuit	3'50"
09 Esurientes	3'05"
10 Suscepit Israel	2'49"
11 Gloria	2'02"
12 Exodus	2'23"

Gulbenkian Orchestra (Cesário Costa, conductor)
Gulbenkian Choir (Paulo Lourenço, director)

António Victorino D'Almeida (1940-?)

Victorino D'Almeida is one of the most prolific Portuguese Composer of the last Century. He's a pianist, conductor, and also a writer, a moviemaker and a TV Music Programs director. He's the father of the actress Maria de Medeiros (Pulp Fiction, Henry & June, etc.). He lived for 20 years in Vienna (Austria). He's one of the few Classical music portuguese pianists able to fully improvise an entire concert, and also ready to read almost any piano score at first sight. He's influenced by modern music, as much as contemporary, romantic period music, jazz, traditional portuguese fado or by composers such as Kurt Weill, Bartók, Nino Rota or Stravinsky.

Classic Overture, Op. 87 11'48"
Bruckner Orchestra Linz (António Victorino D'Almeida, conductor)

Lisbon Through the Key Hole

01 Fado of the Lusitanian Soul	1'44"
02 Song of traditions and good behaviour	1'10"
03 Hommage to Morse	0'30"
04 Parisian dream	3'08"
05 Waltz of the Illiterate	1'56"
06 Dialogue between triumphalism and moderation	1'18"
07 Hommage to Pedro Álvares Cabral	1'01"
08 Solidarity with the Malvinas	1'09"
09 Tea-time in the Casino	0'59"
10 Revolutionary agitation	1'02"
11 Inebriated intellectuals in a vegetable market at sunrise	1'50"
12 Apotheosis of a chorus-girl	3'59"

Lisbon Wind Quintet & 9 Guests (António Victorino D'Almeida, conductor)

Piano Sonata nr. 4 Sonata Buffa 16'29"
Ingeborg Baldaszi (piano)

Septet "A Non-Hero's Life", Op. 35

I Allegro vivo	4'29"
II Moderato cantabile	4'27"
III Allegro assai	7'24"

Lisbon Wind Quintet & 2 Guests

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Symphony for a Good Man, Op. 146 12'40"
Santa Maria da Feira Youth Symphony Orchestra (Paulo Martins, conductor)

Symphony nr. 1, Op. 21 (dedicated to Benfica Football Club)
I 1st Movement 7'12"
II 2nd Movement 8'36"
III 3rd Movement 5'45"
IV 4th Movement 6'30"
Bulgarian Symphony Orchestra (António Victorino D'Almeida, conductor)

The Cherry-orchard, Op. 60
01 The ball's overture 2'17"
02 Nostalgic chanter 2'06"
03 The principle of inquietude 2'17"
04 Dance of rage and bitterness 5'03"
05 Magic's numbers 4'17"
06 Final despair 5'00"

João José Gomes dos Santos (piano)
Evandra Gonçalves (violin)
Vítor Pereira (clarinet)
Paulo Jorge (accordion)
António costa (horn)
João Azevedo (bassoon)

The Circus trapezium number (for Piccolo and tuba), Op. 73 2'36"
José Barrocas (piccolo)
Ilídio Massacote (tuba)
A contrast between two instruments with completely different tessituras.

The Jew, Op. 34 18'08"

Portuguese New Filarmonia (Álvaro Cassuto, conductor)
This piece evokes the portuguese jewish dramatist António José da Silva (1705-1739), known in his lifetime as "The Jew". He was born in Brazil but lived mainly in Portugal as a lawyer and above all as an author of corrosive satires aiming some high society and powerful characters and therefore pursued by the portuguese Inquisition, subjected to torture and ultimately convicted to death by fire in a dramatic ending witnessed by his wife.

To the memory of my Attic (for harp, percussion and celesta), Op. 120 10'27"

Carlos Seixas (celesta)
Carmen Cardeal (harp)
Elizabeth Davis (percussion)
Carlos Almeida (percussion)
Lídio Correia (percussion)
Abel Cardoso (percussion)
Pedro Silva (percussion)

Uneasiness on the tambourine, Op. 122 4'53"
Elizabeth Davis (marimba)
Carla Seixas (piano)
Carmen Cardeal (harp)
Carlos Almeida (tambourine)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

<i>Variations on a Revue Theme, Op. 61</i>	17'44"
Lisbon Wind Quintet & 9 Guests (António Victorino D'Almeida, conductor)	
Revue is a popular style of Portuguese Theater based on comic short sketches.	
 <i>Wind Quintet, Op. 66</i>	 9'32"
Lisbon Wind Quintet	

Armando José Fernandes (1906-1983)

Armando José Fernandes was a neoclassical Portuguese Composer that made part of the "group of four" (with Jorge Croner Vasconcelos, Fernando Lopes-Graça, and Pedro do Prado) who dominated mid-20th-century Portuguese music. After studying at the National Conservatory of Lisbon, he won a three-year scholarship to Paris and became a pupil of Nadia Boulanger.

Sonata for Viola and Piano

01 Allegro com spirito	3'57"
02 Quasi allegretto	4'10"
03 Presto assai	3'59"

Alexandre Delgado (viola)

Bruno Belthoise (piano)

Sonatina

01 Allegretto grazioso	2'36"
02 Tempo de folia	2'58"
03 Allegro non tropo	1'34"

Nella Maissa (piano)

Nella Maissa lived 100 years (1914-2014) and played publicly almost until her death. She was one of the most important pianists in Portugal during the 20th Century. She was of jewish origin and came to Portugal in 1939 as a war refugee from Italy. She had piano lessons with Alfredo Casella and recorded Classical and Modern Portuguese repertoire and premiered many works.

Three Pieces

01 Study	2'16"
02 Hommage to Fauré (Nocturne)	4'52"
03 Fandango	2'01"

Bruno Belthoise (piano)

Violin Concerto in E

01 Allegro assai	13'30"
02 Scherzo - Allegretto	4'44"
03 Andantino sostenuto	11'30"
04 Finale - Molto vivace	6'23"

Carlos Damas (violin)

Mission Chamber Orchestra of San Jose (Emily Ray, conductor)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Carlos Marques (1971-?)

Carlos Marques was born in Venezuela as son of a portuguese family. He moved to Portugal at the age of 10 and studied clarinet and composition at Aveiro's University. The Sonata Mari's refers to the latin term "from the Sea".

Sonata Mari's

01 Energico	4'04"
02 Adagio	3'48"
03 Andante e Allegro vivo	3'11"

António Rosa (clarinet)

António Oliveira (piano)

Carlos Seixas (1704-1742)

Carlos Seixas was the most famous Portuguese composer of the 18th century. An accomplished virtuoso of both the organ and the harpsichord, Seixas succeeded his father as the organist for Coimbra Cathedral at the age of 14. In 1720, he departed for the capital, Lisbon, where he was to serve as the organist for the royal chapel. He met Italian composer Domenico Scarlatti, who was working in Portugal from 1719 to 1728 as appointed director of the court cathedral. The king's brother, Dom António, arranged for Scarlatti to give Seixas harpsichord lessons. Scarlatti heard Seixas playing, and according to a court witness, he commented "I have nothing to teach you, in fact you could give me lessons". Seixa's Concerto in A major and his Bb Symphony became probably the most famous music pieces of the portuguese baroque period.

Concerto in A major for Harpsichord and Strings

01 Allegro	2'03"
02 Adagio	3'30"
03 Giga. Allegro	2'32"

János Sebestyén (harpsichord)

Liszt Ferenc Chamber Orchestra Budapest (János Rolla, conductor)

Harpsichord Sonata nr. 47 in G major

4'02"

Ketil Haugsand (harpsichord)

Symphony in Bb major

01 Allegro	3'35"
02 Adagio	2'56"
03 Minuet - Allegro	2'11"

Norwegian Baroque Orchestra (Ketil Haugsand, conductor)

Cláudio Carneiro (1895-1963)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Cláudio Carneiro was pupil of Charles-Marie Widor and Paul Dukas in Paris, and was one of the most well respected Portuguese composers of his time, living in Oporto, the second major city in Portugal, known for its rich musical environment.

Portugalesas

- 01 Our Lady of Carmo
- 02 The Holy Spirit at Dawn
- 03 Thistle I
- 04 Thistle II
- 05 Malhão Dance and Our Lady of Almutão

RDP Symphony Orchestra (Silva Pereira, conductor)

Daniel Davis (1990-?)

Daniel Davis was born in Oporto (Portugal) within a family of english origin. He studied in Lisbon Music Highschool and some of his works won already major prizes in Portugal. In 2020 he became one of the Young Composers in Residence for the London Philharmonic Orchestra and Composer in Residence of the World New Music Days 2020 in New Zealand.

Travels

- | | |
|--------------------|-------|
| 01 I Moderato | 2'26" |
| 02 II Lento | 3'11" |
| 03 III Prestissimo | 2'48" |
| 04 IV Presto | 1'04" |

Ensemble Darcos (Nuno Côrte-Real, conductor)

Daniel Schvetz (1955-?)

Daniel Schvetz was born in Buenos Aires (Argentina). He took piano and composition courses at the Buenos Aires Catholic University. He participated as a composer in several theatre plays, having written music for many Spanish speaking poets, namely Federico García Lorca, Jorge Luís Borges and Pablo Neruda. He also composed music for different chamber ensembles, solo piano, choir and orchestra. He lectured at the Danzas National School nr. 2 in Buenos Aires and moved to Portugal, Lisbon, in 1990. He's presently teaching composition at the Lisbon's National Conservatory.

Moderato Tangabile

4'48"

Sérgio Carolino (tuba)

Daniel Schvetz (piano)

Sérgio Carolino (1973-?) is actually the most notable portuguese tuba player with international recognition, multiple prizewinner, soloist member of the Oporto Casa da Música Symphony Orchestra, playing with equal mastery both classical music and jazz repertoire.

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

David de Souza (1880-1918)

David de Souza was a cellist composer. He studied for 6 years in Leipzig Conservatory with Julius Klengel, and returned to Portugal to teach at the National Conservatory. He composed mainly chamber pieces and died at the age of 38 victim of the spanish flu.

Russian Rhapsody 7'34"
Pedro Neves (cello)
António Ferreira (piano)

Eurico Carrapatoso (1962-?)

Carrapatoso is one of the most well-respected portuguese composers nowadays. He teaches composition at the National Conservatory in Lisbon. His works are mainly neo-classical and sometimes based on popular music.

Seven Epigrams to Francisco de Lacerda

01 Ex abrupto (allegro marcatissimo e un poco brutale)	2'12"
02 Ex nihilo (largo, addolorato e molto semplice)	2'24"
03 Ostinato (allegro giocoso)	0'41"
04 Ballo (vivo)	1'43"
05 Ostinato II (allegro, ossessivo)	1'00"
06 Ex nihilo II (lento, molto flessibile, onirico)	2'27"
07 Ex abrupto (allegro ritmico e molto feroce)	1'45"

Opus Ensemble

(Ana Bela Chaves, viola; Olga Prats, piano; Alejandro Erlich Oliva, double bass)

This work pays homage to the portuguese composer Francisco de Lacerda (1869-1934)

Seven Pieces in a Boomerang Shape

01 Abrupt I - Loving I - Hasty I	5'31"
02 Rude	1'08"
03 Hasty II - Loving II - Abrupt II	5'41"

Lisbon Sinfonietta (Vasco Pearce de Azevedo, conductor)

This piece has a symetrical structure evoking a boomerang trajectory.

Ten Vocalises for Leonor and Bows

01 The Chorinho (Baby Crying) of My Son Antônio	2'17"
02 Adagietto for Olarinda	1'31"
03 What the Breeze of Évora Tells Me	2'36"
04 Slowly Rodriguez El Messicano	1'56"
05 Vocalise with the Shape of Alvites	1'29"
06 Vocalise with the Shape of Escalhão	1'55"
07 Silvester, The Pizzicat	1'13"
08 What the Breeze of Beja Tells Me	2'13"
09 Adagietto with the Shape of a Gondola	4'15"
10 Nô-Nô's (Leonor) Christmas	2'37"

Lisbon Sinfonietta (Vasco Pearce de Azevedo, conductor)

This work is like a puzzle, reflecting many personal views of the composer, expressing namely the love for his wife and children (Leonor and António), evoking his parents

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

birthplaces, the funny cartoons of his childhood, and the inspiring Southern Portugal villages and landscapes with its breezy plains.

What The Tropical Wind Tells Me

01 Tiko funa	1'35"
02 Sapo cululú	2'24"
03 Tuendi oko komunda	1'51"
04 Nanguiriche	3'42"
05 Vangelo	2'04"

Lisbon Chamber Choir (Teresita Gutierrez Marques, conductor)

Pieces inspired by traditional songs of Mozambique and Angola.

Fernando de Almeida (1600-1660)

Fernando de Almeida was pupil of the renowned portuguese polyphonist Duarte Lobo (1565-1646). Fernando worked as a composer in some Convents, namely in Lisbon and Tomar. King John IV loved his music but this didn't saved him of being jailed and accused of offending the Master Priest of the Convent. At the end, he was sentenced 10 years in prison, losing his status and being strictly fed with bread and water. He was also forced to take part in a repentant procession carrying a lit candle pouring hot wax in his hands. He didn't lived long enough to surpass all these punishments. He died one year later and was buried in a mass grave without any funeral rite.

Feria Quinta in Coena Domini, Ad Matutinum (Matins for Maundy Thursday)

Responsorium I In monte oliveti	3'07"
Responsorium II Tristis est anima mea	3'39"
Responsorium III Ecce vidimus eum	4'55"
Responsorium IV Amicus meus	3'31"
Responsorium V Judas mercator pessimus	2'13"
Responsorium VI Unus ex discipulos	3'25"
Responsorium VII Eram quasi agnus	3'40"
Responsorium VIII Una hora	3'29"
Responsorium IX Seniores populi	3'37"

Capella Patriarchal (João Vaz, conductor)

Fernando Lopes-Graça (1906-1994)

Lopes-Graça was one of the major and most prolific portuguese composers ever. He was influenced by Portuguese popular music and by modern composers such as Bela Bartók (1881-1945) or Igor Stravinsky (1882-1971) and by the portuguese Composer Francisco de Lacerda (1869-1934). He made part of the "group of four" (with Armando José Fernandes, Jorge Croner Vasconcelos, and Pedro do Prado) who dominated mid-20th-century Portuguese music. Lopes-Graça was a member of the Portuguese Communist Party and strenuously opposed the portuguese far right dictatorship and its

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

leader António Oliveira Salazar. He was arrested several times for his active role protesting against the regime during his studies not only in music but also in History and Philosophy in Lisbon University. Some of his musical works, namely the *Heroic Songs*, were banned. Later, already as a music teacher, he was expelled from public service due to his political beliefs. He engaged anyway in political activity against the regime until the Revolution of 1974, keeping his job as musicologist writer and private teacher. The new Democratic regime recognized the cultural contribution of Lopes-Graça rewarding him with a honorary degree and with the highest national cultural distinction, the Order of Prince Henry.

Concertino for Piano, Strings, Brass and Percussion 15'15"
Helena Sá e Costa (piano)
Budapest Philharmonic Orchestra (János Sándor, conductor)

Divertimento for Wind Instruments, Timpani, Percussion, Cellos and Double Basses

01 I Opening	2'52"
02 II Country Break	3'00"
03 III Choral	2'54"
04 IV Intermezzo	2'44"
05 V Fandango	2'22"
06 VI Eclogue	2'58"
07 VII Finale	3'59"

Budapest Philharmonic Orchestra (János Sándor, conductor)

Heroic Songs

01 Acordai (Wake up)	1'48"
02 Jornada (Journey)	1'10"
03 Combate (Combat)	1'53"

Ricercare Choir (Pedro Teixeira, conductor)

In Memoriam Béla Bartók, Op. 126 Suite nr. 7

01 Prelude	1'14"
02 Nocturne	2'43"
03 Rythmic Scherzo	1'03"
04 Serenade	2'33"
05 Pastoral	2'33"
06 Treno	3'00"
07 Toccata	1'36"

António Rosado (piano)

Portuguese Regional Songs

01 O milho da nossa terra (The maize of our Land)	1'37"
02 Eu venho da macelada (I come from Camomile harvest)	1'44"
03 A moda da Rita (Rita's song)	3'00"
04 Quatro laços da dança dos paulitos (Four loops from sticks dance)	1'56"
05 Camponeza, camponeza (Peasant woman, peasant woman)	1'34"

Ricercare Choir (Pedro Teixeira, conductor)

Symphony for Orchestra

01 Rhapsodic Allegro - Allegro non troppo	12'12"
02 Intermezzo - Allegretto, quasi andantino	8'15"
03 Passacaglia - Moderato	16'31"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Polish Baltic Philharmonic Orchestra in Gdansk (Mário Mateus, conductor)

Filipe da Madre de Deus (1630-1688)

Filipe da Madre de Deus was born in Lisbon, during the philippine (spanish) rule. He was a skilled composer and vihuelist at the court of Philip IV of Spain (Philip III of Portugal until 1640). In 1654, John IV of Portugal heard about the notoriety of Madre de Deus in Madrid and hired him for the Portuguese court. His successor King Afonso VI nominated Madre de Deus as master of the royal chamber music, but as the king was later considered insane and replaced by a regent, all his employees were taken off the royal payroll. Thus, Filipe da Madre de Deus had to return to Spain in 1668 and retired to the monastery of the barefooted Mercedarians of San Laureano in Seville. He continued as chapel master of this monastery until at least 1688, the year of his last known work.

Antonya Flaciquia Gasipà is a negro for five voices evoking an african maid in charge of three little rowdy white children, two girls and a boy, called Antonia, Francisca and Gaspar (which in creoule are named as Antonya, like little Antonia, Flaciquia, like little Francisca, and Gasipà, like Gaspar). The children cause constant headache to the african maid. The text is quite theatrical, sounds like a comedy and includes many open vowels as a sound complement to the percussion, favoring rhythm dynamics.

Antonya Flaciquia Gasipà 17'40"
Huelgas Ensemble (Paul Van Nevel, conductor)

Filipe de Magalhães (1571-1652)

Filipe de Magalhães studied polyphonic music at the famous Évora's Cathedral School with Manuel Mendes (1547-1605) where he was a colleague of the equally renowned polyphonists Duarte Lobo (1565-1646) and Manuel Cardoso (1566-1650). He was considered by his master Manuel Mendes as his favourite student; the latter left his own manuscripts to Magalhães. In 1589 Magalhães replaced Manuel Mendes as master of the Cathedral's Cloister. Later, he went to Lisbon to become a member of the Royal Chapel's choir and then chapel master, a position he held until 1641. While at Évora, he was the teacher of Estêvão Lopes Morago (1575-1630), Estêvão de Brito (1570-1641) and Manuel Correia (1600-1653), who carried on with the music school of Évora's Cathedral in the 16th and 17th centuries. He died in Lisbon.

Mass O Sovereign Light

01 Kyrie	3'31"
02 Gloria	3'33"
03 Credo	4'57"
04 Sanctus	1'19"
05 Benedictus	1'41"
06 Agnus Dei	4'02"

Ars Nova (Bo Holten, conductor)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Francisco António de Almeida (c. 1700-1755)

Due to his noble origins, Francisco António de Almeida got from King John V a scholarship to study music in Rome from 1722 to 1726. Pier Leone Ghezzi drew his caricature, describing him as "a young but excellent composer of concertos and church music who sang with extreme taste". He returned to Portugal in 1726, where he became organist of the Royal and Patriarchal Chapel. His comic opera *La Pazienza di Socrate* was performed at the royal palace in 1733. It was the first Italian opera staged in Portugal. A contemporary diarist states that Almeida also composed music for the popular performances of Nativity scenes in a Lisbon historic neighborhood. He composed also important sacred music, namely a Te Deum. He probably died in the Lisbon giant earthquake of 1755.

La Spinalba (The Mad Old Man)

01 Overture - I Presto	1'18"
02 Overture - II Andantino a mezza voce	3'18"
03 Overture - III Minuet	1'05"
04 Act 1, Scene 1 Recitativo - Ferma Spinalba	3'59"
05 Act 1, Scene 1 Aria - Com quante lusinghe l'infido inconstante	6'10"
06 Act 1, Scene 2 Recitativo - Lode al ciel che pur giunsi	1'56"
07 Act 1, Scene 2 Aria - Quando m'avrai perduta	5'37"
08 Act 1, Scene 3 Recitativo - Veramente m'avvedo	2'21"
09 Act 1, Scene 3 Aria - Eh, t'accheta, t'accheta	1'42"
10 Act 1, Scene 4 Recitativo - Vespina, che ti par?	0'56"
11 Act 1, Scene 5 Recitativo - Fermati Elisa	0'35"
12 Act 1, Scene 5 Aria - Degn'è d'affetto la tua costanza	4'34"
13 Act 1, Scene 6 Recitativo - Che bárbaro rigor!	1'28"
14 Act 1, Scene 6 Aria - Siete voi della signora	1'38"
15 Act 1, Scene 7 Recitativo - Non lo diss'io?	0'35"
16 Act 1, Scene 7 Aria - Lieve fiamma, che semplice e cheta	4'38"
17 Act 1, Scene 8 Aria - Dicea la madre di me zelosa	2'25"
18 Act 1, Scene 8 Recitativo - Poi tutti uniti...	1'26"
19 Act 1, Scene 8 Aria - Dille che'l primo oggetto	6'19"
20 Act 1, Scene 9 Recitativo - Prima d'andar, vediam se mi sovviene	0'40"
21 Act 1, Scene 10 Recitativo - Buon'uomo t'aiuti il Cielo	0'59"
22 Act 1, Scene 11 Recitativo - Di grazia galantuomo	0'38"
23 Act 1, Scene 12 Recitativo - Chi sta là nel giardin?	1'54"
24 Act 1, Scene 13 Recitativo - Altolà traditor	0'28"
25 Act 1, Scene 13 Recitativo e Aria - E vuoi ammazzarmi signor	2'13"
26 Act 1, Scene 14 Recitativo - Ma, mi scusa signor, donde tant'ira?	2'10"
27 Act 1, Scene 14 Duetto - Son questi i giuramenti?	3'59"
28 Act 2, Scene 1 Recitativo - Oh disperata me, oh me infelice	1'36"
29 Act 2, Scene 1 Aria - Tu l'consola, tu l'invola del sentier	4'16"
30 Act 2, Scene 2 Recitativo - Quanto mi fa pietà	1'01"
31 Act 2, Scene 3 Recitativo - Vaga Elisa	0'44"
32 Act 2, Scene 3 Aria - Sia ver che si desti fra voi tal cimento?	3'20"
33 Act 2, Scene 4 Recitativo - Che intesi!	1'04"
34 Act 2, Scene 4 Aria - Volle talor per gioco	5'44"
35 Act 2, Scene 5 Recitativo - E sai ver, che l'ingrata	1'43"
36 Act 2, Scene 5 Aria - Detesto il momento, in cui la mirai	2'49"
37 Act 2, Scene 6 Recitativo - O cieli, o stelle, o numi	4'35"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

38 Act 2, Scene 6 Aria - Re di Cocito grave, e severo	2'15"
39 Act 2, Scene 7 Recitativo - Grazie al Ciel, che partì	1'02"
40 Act 2, Scene 7 Aria e Recitativo - Va' sprofonda nell'Averno	0'46"
41 Act 2, Scene 8 Recitativo - A dispetto della terra, del mare	4'19"
42 Act 2, Scene 8 Aria - Tu sei'l desio di questo petto	2'52"
43 Act 2, Scene 9 Recitativo - Dunque restiam così	1'06"
44 Act 2, Scene 9 Aria - Come gira a gonfie vele	6'25"
45 Act 2, Scene 10 Recitativo - L'antiche mie proteste	1'48"
46 Act 2, Scene 10 Aria - Se tanto t'adoro	5'40"
47 Act 2, Scene 11 Recitativo - Ah che quell'incostanza	0'23"
48 Act 2, Scene 11 Aria - Un cor, ch'há per costume	6'45"
49 Act 2, Scene 12 Recitativo - Il ciel già s'oscuro & Scene 13 Recitativo - Quest'è l'ora opportuna di parlar	3'05"
50 Act 2, Scene 13 Quartetto - Non fuggirmi o sposo amato	2'52"
51 Act 3, Scene 1 Recitativo - Ma qual sarà 'l motivo	1'42"
52 Act 3, Scene 1 Aria - Quello sdegno, ch'è figlio d'amore	8'09"
53 Act 3, Scene 2 Recitativo - Oh, che vada un po' lui	1'55"
54 Act 3, Scene 2 Aria - Basta porsi la goniglia	4'36"
55 Act 3, Scene 3 Recitativo - Ah, cada Elisa	3'08"
56 Act 3, Scene 3 Aria - Con innocente abbraccio	7'39"
57 Act 3, Scene 4 Recitativo - Lodato il Ciel	1'53"
58 Act 3, Scene 4 Aria - Veggio ben'io, per mia sventura	6'21"
59 Act 3, Scene 5 Recitativo - Mi trovo sì confuso, che resolver non so	0'43"
60 Act 3, Scene 5 Aria - M'accenni ch'io speri	4'52"
61 Act 3, Scene 6 Aria - Luminose superbe procelle	2'30"
62 Act 3, Scene 6 Recitativo - Oh che diletto, oh che piacer	1'15"
63 Act 3, Scene 7 Recitativo - Ars longa, vita brévia, occasio praeces	3'39"
64 Act 3, Scene 8 Recitativo - Insomma mi muta a discrezione	4'14"
65 Act 3, Scene 8 Duetto - Perché così sdegnato	3'54"
66 Act 3, Scene 9 Recitativo - Ferma, t'ho giunto al fin	3'18"
67 Act 3, Scene 9 Aria - Io farò ch'ai piedi tuoi	3'28"
68 Act 3, Scene 10 Recitativo - Tutto è disposto già	3'25"
69 Act 3, Scene 10 Vespina - Io bramo il cor contento	2'43"
70 Act 3, Scene 11 Recitativo - Ma perche tanto tempo celarti a lui & Scene 12 Recitativo - Eccola, non la vedi & Last scene Recitativo - T'ho colto traditor	5'21"
71 Act 3, Last scene Coro - Fugga il duol, regni la pace	1'00"

Os Músicos do Tejo - The River Tagus Musicians (Marcos Magalhães, conductor)

Arsenio, a merchant, Spinalba's father - Luís Rodrigues (bass)

Dianora, Spinalba's step-mother - Cátia Moreso (mezzo-soprano)

Spinalba - Ana Quintans (soprano)

Ippolito, Spinalba's faithless lover - Fernando Guimarães (tenor)

Elisa, Arsenio's niece - Inês Madeira (mezzo-soprano)

Vespina, a servant - Joana Seara (soprano)

Leandro, Elisa's lover - Mário Alves (tenor)

Togno, a servant - João Fernandes (bass)

La Spinalba (The Mad Old Man) is a comedy opera (dramma comico) in three acts to an Italian-language libretto whose author is unknown. It was premiered in 1739 in Lisbon. It shows the influence of Giovanni Battista Pergolesi, whose *La Serva Padrona* was written six years earlier. The orchestra was similar to that of Alessandro Scarlatti, and, unusually for the time, none of the male roles in the opera were sung

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

by castrati. *La Spinalba*, along with other works by the composer, was thought to have been lost in the 1755 Lisbon terrible earthquake, but it was rediscovered in the 1960s.

Synopsis

Act 1

Dianora asks Spinalba to explain why she had dressed up as a man and left home for two weeks. Spinalba's reply is that she wanted to spy on Ippolito, whom she had met in Florence but is now in Rome. She still loves him, but he has forgotten and abandoned her, and has fallen for her cousin Elisa. Dianora is apprehensive about the possible reaction of Arsenio when he hears Spinalba's story.

Aria (Spinalba): "Con quante lusinghe l'infido incostante".

She departs. When Arsenio arrives, Dianora tells him that her daughter was visiting Elisa on her own, and had disguised herself as a man to protect herself. Arsenio is angry - Spinalba has brought shame on the family and it is Dianora's fault.

Aria (Dianora): "Quando m'avrai perduta".

Dianora leaves. Elisa arrives with Vespina, and denies that Spinalba had recently visited her, whether or not in disguise.

Aria (Arsenio): "Eh, t'accheta, t'accheta".

He leaves. Elisa now confesses to Vespina that she is passionate about Florindo (Spinalba in disguise) and that she feels nothing for either Ippolito or Leandro. Ippolito reaffirms his love for Elisa and tries to make Vespina an ally, but the maid refuses to do anything to help him.

Aria (Vespina): "Siete voi della Signora".

She departs, leaving Ippolito alone.

Aria (Ippolito): "Lieve fiamma, che semplice e cheta".

Leandro and Togno arrive by boat.

Duet (Leandro and Togno): "Dicea la Madre di me zelosa/Poscia la nonna, la vecchia accorta".

Leandro, nervous about courting Elisa, instructs Togno to take a message to her. He leaves.

Aria (Leandro): "Dille che'l primo oggetto fu".

Dianora arrives and asks Togno whether he has recently seen a girl dressed as a man. No, he hasn't. She leaves and Arsenio appears, asking exactly the same question. This time, Togno pretends that he has, to Arsenio's bewilderment. After Arsenio has left, Vespina arrives and Togno tells her about the trick that he has played on Arsenio. They laugh so much that Togno forgets what he was supposed to say to Elisa. Ippolito appears, takes Togno to be a rival suitor of Elisa and challenges him. Now Spinalba (disguised as Florindo) arrives in time to save Togno, and he escapes.

Recitative and Aria (Togno): "E vuoi ammazzarmi, Signor, e perché?".

"Florindo" tries to convince Ippolito that Elisa is not for him - how can she love him if she discovers that he has abandoned Spinalba?

Duet (Spinalba and Ippolito): "Son questi i giuramenti?".

Act 2

Dianora describes Arsenio's madness to Elisa and Vespina: the loss of his daughter has led him to go away with only some food wrapped in a handkerchief. She asks Elisa to convince Arsenio that Spinalba will return soon.

Aria (Dianora): "Tu'l consola, tu l'invola del sentier".

Elisa asks Vespina to help, but she has nothing to say. Leandro and Ippolito challenge each other to a duel over Elisa, but she appears and calms them down.

Aria (Elisa): "Sia ver che si desti frà voi tal cemento?".

Ippolito departs.

Aria (Ippolito): "Volle talor per gioco".

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Togno joins Leandro and tries to tell him that Arsenio is coming, but Leandro ignores him and goes away.

Aria (Leandro): "Detesto il momento, in cui la mirai".

Arsenio, increasingly upset, confuses Togno with Charon, the mythological boatman who transports the souls of the dead across the Styx. He goes off to dress for the journey, first drawing a magic circle around Togno to stop him running away - if he does, he will be pursued by demons.

Aria (Arsenio): "Re di Cocito, grave e severo".

Togno, mesmerised, thinks that Vespina, who now arrives, is one of the Furies.

Aria and recitative (Togno and Vespina): "Và sprofonda nell'inferno".

He asks her to help him to escape from the circle, but she makes fun of him. However, she takes pity on him, and they arrange to meet in the garden in the evening. Arsenio, still deluded, returns dressed as a sailor, and confuses Vespina with Calliope, a muse who will accompany him to the underworld.

Aria (Vespina): "Tu sei'l desio di questo petto".

Aria (Togno): "Come gira a gonfie vele".

Elisa naively declares her love for "Florindo". The disguised Spinalba dare not reveal her secret, and urges Elisa to return to Leandro.

Aria (Elisa): "Se tanto t'adoro".

She departs.

Aria (Spinalba): "Un cor, ch'ha per costume".

Night falls. Vespina, waiting for Togno, meets Dianora, who is looking for her husband. They hide as Togno and Arsenio arrive. Arsenio, now completely demented, mistakes Dianora for Proserpina, the goddess of the underworld.

Quartet (Dianora, Vespina, Togno, Arsenio): "Non fuggirmi, o sposo amato".

Act 3

Spinalba sends a message via Togno to ask Leandro not to leave the city. In due course, she will be compelled to reveal her true identity, and then Elisa will need her real suitor.

Aria (Spinalba): "Quello sdegno, ch'è figlio d'amore".

Dianora, Elisa and Togno agree that the latter, disguised as a doctor, will try to cure Arsenio.

Aria (Togno): "Basta porsi la gogniglia".

Elisa is still enamoured of "Florindo", but Dianora finally reveals that not only is he Spinalba in disguise but also that Spinalba loves Ippolito. Elisa decides to return to Leandro.

Aria (Elisa): "Con innocente abbraccio vò stringerla al mio petto".

Ippolito and Leandro, agitated, ask Dianora about Elisa's intentions. Dianora tells them that one of them will be happy.

Aria (Ippolito): "Veggio ben' io, per mia sventura".

Leandro is in despair.

Aria (Leandro): "M'accenni ch'io speri, mi scemi l'affanno".

Arsenio imagines that he is surrounded by a storm. When Togno and Dianora appear, he thinks that Togno, now disguised as a doctor, is Pluto and angrily refuses to take any medicine. Togno throws it in his face and Arsenio flees. Vespina pretends not to recognise the disguised Togno and starts flirting with him, then tells him that Togno does not love her. Togno throws off his disguise, and a furious row develops.

Duet (Vespina and Togno): "Perché così sdegnato, se l'amor mio tu sei?".

Dianora finds Arsenio and tells him that his daughter will soon arrive.

Aria (Dianora): "Io farò ch'ai piedi tuoi".

Togno and Vespina are reconciled.

Aria (Vespina): "Io bramo il cor contento".

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

In the final scene, Arsenio gradually returns to his senses, and when Spinalba removes her disguise and apologises to him, he becomes his old self. Leandro is taken back by Elisa, Ippolito asks Spinalba to forgive him, and Vespina accepts Tognò's marriage proposal.

Ensemble (all): "Fugga il duol, regni la pace".

Te Deum

01 Te Dominum Confitemur	8'38"
02 Te Gloriosus	3'51"
03 Te Martyrum	3'08"
04 Te Per Orbem Terrarum	2'38"
05 Venerandum	3'23"
06 Tu Ad Liberandum	2'48"
07 Tu Devicto	4'14"
08 Tu Ad Dexteram	2'18"
09 Te Ergo	2'34"
10 Aeterna Fac	5'43"
11 Dignare	1'52"
12 Miserere	3'36"
13 Fiat Misericordia	1'26"
14 In Te Domine Speravi	3'22"

Flores de Música & Capella Joanina (João Paulo Janeiro, conductor)

Orlanda Velez (soprano)

Noa Frenkel (alto)

Marcel Beekman (tenor)

Hugo Oliveira (bass)

Francisco Martins (1617-1680)

Francisco Martins was chapel master of Évora's Cathedral from 1647 until his death. Little is known about his life.

Responsories

01 Omnes amici mei	2'00"
02 Velum templi	2'33"
03 Vinea mea electa	2'15"
04 Tamquam ad latronem	2'35"
05 Tenebrae factae sunt	2'51"
06 Animam meam	2'35"
07 Tradiderunt me	1'46"
08 Iesum tradidit	2'25"
09 Caligaverunt	2'28"

Olisipo Vocal Group

Frederico de Freitas (1902-1980)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Beside composing, Frederico de Freitas was also a known conductor namely of the Portuguese Radio Symphony Orchestra and also of the new Lisbon Orchestra in the first concert broadcasted live by the portuguese public radio in 1930 (playing Beethoven's 5th Symphony). He composed many different genres including music for movies. His music ranges from polytonal to nationalist and pictorial character. His works include a radio opera, ballets, and many other orchestral compositions, in addition to vocal, chamber music, and piano pieces.

Concertante Quartet

01 I - Allegro	8'49"
02 II - Adagio	14'01"
03 III - Allegro molto vivace	11'34"

Gábor Bohus (violin)

István Párkányi (violin)

Tamás Koó (cello)

J. Kiss-Domonkos (cello)

Budapest Philharmonic Orchestra (Gyula Németh, conductor)

Dance of the Foolish Girl

24'00"

Ploiesti Philharmonic Orchestra (Carol Litvin, conductor)

Flute Concerto

01 I - Allegro vivo	12'39"
02 II - Larghetto	10'43"
03 III - Allegro animato e molto gioviale	13'53"

Carlos Franco (flute)

Budapest Philharmonic Orchestra (Gyula Németh, conductor)

Medieval Suite

01 Bailia	3'57"
02 Serena	2'29"
03 Serranilla	4'02"
04 Cantar de Amigo	6'19"
05 Cantarcillo	4'49"
06 Jogralesca	5'29"

Ploiesti Philharmonic Orchestra (Carol Litvin, conductor)

Quintet

01 Allegro com spirito	6'34"
02 Andante	6'38"
03 Allegro gracioso	2'36"
04 Allegro (fugue)	4'03"

Lisbon Soloists Quintet

Ribatejo

8'52"

RDP Symphony Orchestra (Silva Pereira, conductor)

A piece dedicated to a portuguese province in the northern river bank of Tagus River.

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Ivan Moody (1964-?)

Ivan Moody is an English composer living in Portugal since 1984. He studied composition at London University and privately with John Tavener. He also studied Orthodox theology at the University of Joensuu in Finland. Moody is active as a conductor and as a widely published musicologist. His research interests include the music of Eastern Europe, contemporary music of the Orthodox Church (of which he is a member as a presbyter) and the musical culture of the Mediterranean. Moody's compositions show influences of Eastern liturgical chant. His *Canticum Canticorum I*, written for the Hilliard Ensemble, achieved enormous success and remains his most frequently-performed work. The work *Genesis* uses biblical texts exploring dichotomies like shadow and light, earth and sky.

Genesis I-III

01 Genesis I	2'31"
02 Genesis II	6'18"
03 Genesis III	4'09"

Sete Lágrimas (Filipe Faria & Sérgio Peixoto, directors)

Sete Lágrimas (which means "Seven Tears") takes its name from the innovative collection of dances by the Renaissance composer John Dowland (1563-1626). The group performed all over the world and has also worked with folk, jazz and world-music musicians.

João de Sousa Carvalho (1745-1799)

João de Sousa Carvalho was the foremost Portuguese composer of his generation. He studied music at the Naples Conservatory in Italy. In 1766 his setting of Metastasio's operatic libretto *La Nitteti* was performed in Rome. The following year, he was appointed professor of counterpoint in the Lisbon Patriarchal Seminary where he served as *chapel master* (1773–1798). In 1778 he became music teacher to the royal family. His numerous church works are written in a style similar to that of Niccolò Jommelli and, sometimes, Haydn.

Te Deum laudamus 1769

01 Sinfonia - Allegro assai	2'10"
02 Sinfonia - Andante com moto	2'09"
03 Sinfonia - Allegro assai	1'20"
04 O salutare hostia	4'35"
05 Te Deum	0'09"
06 Te Dominum confitemur	1'24"
07 Tibi omnes angeli	4'40"
08 Tibi Cherubim et Seraphim	0'17"
09 Sanctus sanctus sanctus	2'35"
10 Pleni sunt caeli et terra	0'15"
11 Te gloriosus	3'07"
12 Te Prophetarum	0'12"
13 Te martyrum	3'42"
14 Te per orbem	0'15"
15 Patrem imensae majestatis	2'58"
16 Venerandum tuum verum	0'15"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

17 Sanctum quoque	4'31''
18 Tu Rex gloriae Christe	0'07''
19 Tu Patris	2'44''
20 Tu ad librandum	0'16''
21 Tu devicto mortis	5'17''
22 Tu ad dexteram Dei sedes	0'12''
23 Judax crederis	2'00''
24 Te ergo	2'44''
25 Aeterna fac	0'14''
26 Salvum fac	4'10''
27 Et rego eos	0'12''
28 Per singulus dies	1'45''
29 Et laudamus	0'15''
30 Dignare Domine	4'36''
31 Miserere nostri Domine	0'10''
32 Fiat Misericordia tua	2'06''
33 In te Domine speravi	3'22''
34 Tantum ergo	2'45''

Arte Real Ensemble (Ketil Haugsand, conductor)

Ricercare Choir (Paulo Lourenço, director)

Helen Moen (soprano)

Alexandra do Ó (soprano)

Lori Liebelt (contralto)

Frédéric Meylan (countertenor)

Mário Alves (tenor)

Bernardo cabral (tenor)

António Wagner Diniz (bass)

Stephen Screckenberger (bass)

Nicholas McNair (organ)

Ayres Nunes (harpsichord)

João Domingos Bomtempo (1775-1842)

Bomtempo is often considered the most importante portuguese Composer of the classical and romantic period. He was the son of an Italian musician in the Portuguese court orchestra. Unlike most of his contemporaries, he was not interested in opera and, in 1801, instead of going to Italy, he traveled to Paris, where he started a career as a virtuoso pianist. He moved to London in 1810 and became acquainted with liberal circles. During 1822 he returned to Lisbon, and founded there a Philharmonic Society to promote public concerts. After the Portuguese civil war between liberals and absolutists (which resulted in a liberal victory), Bomtempo became a music teacher to the young Queen Mary II of Portugal and first Director of the National Conservatory, created in 1835 to replace the old Patriarchal Seminary, which had been abolished by the new liberal regime. Bomtempo composed a vast number of concertos, sonatas, variations and fantasies for the piano. His two known symphonies are the first to be produced by a Portuguese composer.

Gloria

01 Gloria

6'49''

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

02 Laudamus Te	8'51"
03 Domine Deus	9'12"
04 Qui tollis peccata mundi	16'34"
05 Qui sedes ad dexteram Patris	7'08"
06 Cum Sancto Spiritu	1'51"

Gulbenkian Choir & Orchestra (Michel Corboz, conductor)

Piano Concerto nr. 3 in G minor, Op. 7

01 Allegro moderato	7'30"
02 Largo	5'53"
03 Rondo - Allegro	5'48"

Nella Maissa (piano)

Nürnberg Symphony Orchestra (Klauspeter Seibel, conductor)

Nella Maissa lived 100 years (1914-2014) and played publicly almost until her death. She was one of the most important pianists in Portugal during the 20th Century. She was of Jewish origin and came to Portugal in 1939 as a war refugee from Italy. She had piano lessons with Alfredo Casella and recorded Classical and Modern Portuguese repertoire and premiered many works.

Piano Sonata in Ab major Op. 15, nr. 1

01 Allegro	7'22"
02 Andante sostenuto	4'29"
03 Rondo - Allegro moderato	4'01"

Luísa Tender (piano)

Symphony nr. 1, Op. 11

01 Largo - Allegro vivace	7'30"
02 Minuetto	5'53"
03 Andante sostenuto	5'48"
04 Presto	5'24"

Algarve Orchestra (Álvaro Cassuto, conductor)

João Madureira (1971-?)

João Madureira studied composition with Pinho Vargas and Christopher Bochmann in Lisbon Music Highschool and also with Franco Donatoni in Siena (Italy). The text of his work *Passio* come from the Gospel of Luke.

Passio I-III

01 Passio I Pater	2'31"
02 Passio II Et egressus	6'43"
03 Passio III Erat	5'07"

Sete Lágrimas (Filipe Faria & Sérgio Peixoto, directors)

Sete Lágrimas (which means "Seven Tears") takes its name from the innovative collection of dances by the renaissance composer John Dowland (1563-1626). The group performed all over the world and has also worked with folk, jazz and world-music musicians.

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

João Pedro Oliveira (1959-?)

João Pedro Oliveira began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he moved to the United States where he completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, and mainly electroacoustic music. He has received over 50 international prizes and awards for his works, including the Giga-Hertz Award and the Magisterium Prize from the IMEB (Bourges). His music is played all over the world.

The Narrow Ladder

8'28"

Jorge Correia (flute)

João Pedro Oliveira (electronics)

This work was inspired by a poem of the portuguese poet Antero de Quental (1842-1891) and relates to the idea of the necessity of living some wishes and old ambitions behind in order to become a happy peron. It's a difficult process described as a step by step descending of a narrow staircase aiming to find the truly essencial reasons for life.

Towards the Future

15'05"

João Pedro Oliveira (electronics)

This work was comissioned as the music backgorund of the Pavillion of the Future in Universal Expo 98 held in Lisbon. The spoken texto transmit a main message for the future of mankind: "One Earth, One Ocean, One Life".

Joaquim Casimiro Júnior (1808-1862)

Joaquim Casimiro was a musician, organist and Composer for the Royal Chapel in Lisbon, writing almost hundred sacred music pieces. During the Civil War (1832-1834) he supported the party of the absolutist throne Pretender, Dom Miguel, composing the Hymn of his movement. But Miguel was defeated and Joaquim Casimiro was arrested losing his position at the Royal Chapel. In the meantime he wrote more than 200 works, dramas, comedies, and theatre music pieces. In 1857 he got back his position as organist and Chapel master.

Libera Me

01 Larghetto	1'05"
02 Allegro	0'36"
03 Andante	0'42"
04 Larghetto	2'04"
05 Allegro	0'36"
06 Maestoso	1'18"
07 Andante	0'43"
08 Largo	1'24"
09 Larghetto	1'05"
10 Allegro	0'39"

Gulbenkian Choir & Ensemble (Jorge Matta, conductor)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Joly Braga Santos (1924-1988)

Joly Braga Santos was one of the most important portuguese composers of the 20th Century and one of the most well-respected symphonists (he wrote six). Having studied violin and composition at the National Conservatory of Lisbon, he became a disciple of Luís de Freitas Branco (1890–1955), the leading Portuguese composer of the preceding generation. After the Second World War, he was able to go abroad, having studied conducting with Hermann Scherchen. In 1945 he visited England where he met Ralph Vaughan Williams, who encouraged him to use his native folksong in his symphonic music. Apart from an innate sense of orchestration, his musical language is based on a strong musical architecture as well as drama, with long melodic phrases. In his first works, Joly showed a modal tendency motivated by the desire to establish a connection between contemporary music and the golden age of Portuguese music: the Renaissance. We also find a melodic outline of some old portuguese folk songs. The first four symphonies, which followed each other quite rapidly (between the ages of 22 and 27), were immediately performed by the Portuguese Radio Symphony Orchestra in Lisbon, and met great success. The conductor of the Portuguese Radio Symphony Orchestra was Pedro de Freitas Branco, a friend of Maurice Ravel, Manuel de Falla, and former director of the Orchestre Lamoureux. Pedro de Freitas Branco early recognised his brother's pupil's talent and launched Joly Braga Santos's international career during the 1950s, conducting several international premieres of his works around Europe. Following closely the works of post-war European composers, Joly's style became, from 1960 onwards, more chromatic. Joly Braga Santos also wrote three operas, chamber music for a wide variety of instruments and ensembles, film scores, and several choral works based on poems from the great classical and modern Portuguese and Spanish poets. He lectured on composition at the National Conservatory of Lisbon. He was also director of the Oporto Symphony Orchestra and one of the founders of the Portuguese Musical Youth. He worked also at the Portuguese public radio as music director.

Concerto for Strings in D

01 Largamente maestoso - Allegro	7'00''
02 Adagio non troppo	6'14''
03 Allegro bem marcato	6'23''

Northern Sinfonia (Álvaro Cassuto, conductor)

Quartet with Piano Op. 26

15'29''

Aníbal Lima (violin)
Leonor Braga Santos (viola)
Paulo Gaio Lima (violoncelo)
António Rosado (piano)

Symphony nr. 1

01 Molto sostenuto - Allegro energico	13'37''
02 Andante, molto tranquillo	10'46''
03 Allegro assai	11'49''

Portuguese Symphony Orchestra (Álvaro Cassuto, conductor)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Jorge Croner Vasconcelos (1910-1974)

Croner Vasconcelos was a neo-classical composer that made part of the "group of four" (with Armando José Fernandes, Fernando Lopes-Graça, and Pedro do Prado) who dominated mid-20th-century Portuguese music. He studied in Paris at the École Normale with Paul Dukas, Nadia Boulanger, Igor Stravinsky and Alfred Cortot. In 1938 he returned to Portugal to take place as teacher at the National Conservatory of Lisbon.

Partita

01 Animado	2'07"
02 Vivo	1'25"
03 Lento	3'04"
04 Animado	1'10"
05 Moderado	1'35"
06 Vivo	1'35"

Nella Maissa (piano)

Nella Maissa lived 100 years (1914-2014) and played publicly almost until her death. She was one of the most important pianists in Portugal during the 20th Century. She was of Jewish origin and came to Portugal in 1939 as a war refugee from Italy. She had piano lessons with Alfredo Casella and recorded Classical and Modern Portuguese repertoire and premiered many works.

Jorge Salgueiro (1969-?)

Jorge Salgueiro is one of the most prolific Portuguese composers of the beginning of the 21st Century. He wrote more than 300 works including 7 symphonies, 12 operas, chamber music, and music for theatre, ballet and cinema. He's known as one of the most talented composers for Brass bands. He worked as resident Composer for the Portuguese Navy Band for a decade and is currently Artistic Director of O Bando Theatre and Setúbal Opera Company.

<i>Concerto for Saxophone Quartet, Op. 160</i>	11'44"
Oporto Saxophone Quartet	
Portuguese Symphonic Band (Avelino Ramos, conductor)	

José Vianna da Motta (1868-1948)

Vianna da Motta is widely considered as the most important Portuguese pianist of all time. He was one of the last pupils of Franz Liszt and played for the first time in Portugal the Complete Beethoven Piano Sonatas in a series of concerts in 1927. He was close to his fellow virtuoso Ferruccio Busoni (1866-1924), and wrote the programme notes for Busoni's major series of piano concerts in Berlin. Vianna da Motta was also a composer in his own right, including orchestral works (like his Symphony To The Homeland) as well as piano pieces. He was Director of the Lisbon National

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Conservatory from 1919 to 1938. Amongst his pupils there was the pianist Sequeira Costa (1929-2019), founder of the Vianna da Motta International Music Competition and teacher of the portuguese pianist Artur Pizarro.

Ballad, for solo piano, Op. 16 9'18"
Artur Pizarro (piano)

Piano Concerto in A major
I Moderato 9'43"
II Largo 1'45"
III Variation 1 1'33"
IV Variation 2 1'52"
V Variation 3 - Vivace - Tranquillo 3'19"
VI Variation 4 - Lento 4'38"
VII Variation 5 - Coda (molto vivace) 3'13"
Artur Pizarro (piano)
Gulbenkian Orchestra (Martyn Brabbins, conductor)

Symphony Op. 13 To The Homeland
I Allegro eroico 9'40"
II Adagio molto 13'51"
III Vivace 6'14"
IV Decadence - Fight - Resurgence 13'38"
Royal Liverpool Philharmonic Orchestra (Álvaro Cassuto, conductor)

Luís Cardoso (1974-?)

Luís Cardoso is a saxophonist beside a Composer, and Instructor at the Aveiro's University. He wrote more than 50 works and won several prizes as a composer. His music for brass band is widely played and recorded in Portugal.

Double Concertino for Tenor Saxophone, Tuba and Symphonic Band, Op. 22
01 Praeludium - Motus Perpetus 4'12"
02 Melos 5'19"
03 Pugna 6'35"

Portuguese Symphonic Band (Francisco Ferreira, conductor)
Mário Marques (tenor saxophone)
Sérgio Carolino (tuba)

Sérgio Carolino (1973-?) is actually the most notable portuguese tuba player with international recognition, many times prizewinner, soloist member of the Oporto Casa da Música Symphony Orchestra, playing with equal mastery both classical music and jazz repertoire.

Paso Quebrado 6'38"
Portuguese Symphonic Band (Francisco Ferreira, conductor)

Luís Carvalho (1974-?)

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Beside a composer Luís Carvalho is also a clarinetist and a conductor. He played in recitals all over Europe, Middle-east and Asia. He studied in Oporto Conservatory and teaches at Aveiro's University.

Fantastic Variations

14'15"

Portuguese Symphonic Band (Luís Carvalho, conductor)

Luís de Freitas Branco (1890-1955)

Luís de Freitas Branco is probably the most important and influent portuguese Composer of the 20th Century, the main introducer of modernism in Portuguese music. He was born into an aristocratic family who for centuries had close ties to the royal family in Portugal. He had a cosmopolitan education, studied piano and violin since his childhood and began composing at a precocious age. He studied music in Berlin and Paris, where he worked with Engelbert Humperdinck and other composers. He returned to Portugal and became professor of composition starting in 1916 at the Lisbon Conservatory of Music, where he became a leading force in restructuring musical education. There he taught, among many others, Joly Braga Santos (1924-1988). During the 1930s he increasingly encountered political difficulties with the authorities (under the dictatorship of Oliveira Salazar) and was finally forced into retirement from his official duties in 1939. He continued to compose, however, and pursue his research into Portuguese early music, publishing several books and numerous articles. His book about the musical works of King John IV of Portugal (1603–1656), an accomplished composer who introduced new music to Portugal, was published only after Branco's death. Luís was the brother of the main Portuguese conductor Pedro de Freitas Branco (1896-1963). Luís de Freitas Branco's works reflect the crossing of folk traditional music and modern concepts, quite experimental in his time (listen to the end of Vathek as an exemple of atonal music, written in 1913 not long after Arnold Schönberg exploring atonal concepts).

Alentejo Suite nr. 1

01 Prelude	9'18"
02 Intermezzo	6'31"
03 Finale	8'47"

Hungarian State Orchestra (Gyula Németh, conductor)

Artificial Paradises

11'51"

Hungarian Symphonic Orchestra (Gyula Németh, conductor)

This work is inspired by the the book *Les Paradis Artificiels* (Artificial Paradises) by the French poet Charles Baudelaire, first published in 1860, about the state of being under the influence of opium and hashish. Baudelaire describes the effects of the drugs and discusses the way in which they could theoretically aid mankind in reaching an "ideal" world. The text was influenced by Thomas de Quincey's *Confessions of an English Opium-Eater*. Baudelaire analyzes the motivation of the addict, and the individual psychedelic experience of the user.

Symphony nr. 1 in F major

01 I Adagio - Allegro molto	11'17"
02 II Andante	10'43"
03 III Allegro vivace	8'50"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Budapest Philharmonic Orchestra (András Kórodi, conductor)

Trio 19'05"
Adolfo Rascón Carbajal (violin)
Teresa Valente Pereira (cello)
Bruno Belthoise (piano)

Vathek

01 Introduction Call	2'09"
02 Theme and prologue	4'19"
03 Variation I	1'55"
04 Variation II	3'45"
05 Variation III	1'03"
06 Variation IV	4'51"
07 Variation V	4'07"
08 Epilogue	4'32"

Budapest Philharmonic Orchestra (András Kórodi, conductor)

This work is inspired by the Gothic novel written by William Beckford at the end of the 18th Century. It's about a Caliph called Vathek, who renounces Islam and engages with his mother, Carathis, in a series of licentious and deplorable activities designed to gain him supernatural powers. At the end of the novel, instead of attaining these powers, Vathek descends into a hell, ruled by the fallen angel Eblis, where he is doomed to wander endlessly and speechlessly. The work by Freitas Branco, composed in 1913, expresses the exotic orientalism that fascinated European intellectuals throughout the 18th and 19th Centuries. The music, like the text, is full of erotic scenes evocations, with seductive odalisques in luxurious environments, describing the five palaces built by the Caliph, each one dedicated to a pleasure, related with one of the five human senses. The abyss of all the sins is reflected on the Variation III, when the orchestra ends up with a terrible and chaotic chord. At the end, Vathek is punished, guilty of his immoral wishes. The music is quite impressionist, although sometimes expressionist too.

Violin Concerto

01 Allegro	11'16"
02 Andante	7'55"
03 Allegro	13'39"

Vasco Barbosa (violin)

RDP Symphony Orchestra (Silva Pereira, conductor)

Luís Tinoco (1969-?)

Luís Tinoco is one of the most important Portuguese composers nowadays. He got a master degree in composition at the Royal Academy of Music in London and at the University of York. He's the director of the Young Musicians Prize in Portugal and presenter of a contemporary music program in the Portuguese National public radio since 2000. He teaches composition at the Lisbon Music Highschool. Tinoco's compositions include *Evil Machines* (2008), a music theatre project with libretto and stage direction by the former Monty Python Terry Jones, and the chamber opera *Paint Me* (2010), with the setting of a libretto by Stephen Plaice. Tinoco had orchestral works commissioned by Radio France and the Seattle Symphony Orchestra. His music

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

is influenced by different composers like John Adams, Ravel or Einojuhani Rautavaara and also by jazz and world music.

Round Time

14'38''

Gulbenkian Orchestra (David Alan Miller, conductor)

Manuel Cardoso (1566-1650)

Manuel Cardoso represents with Duarte Lobo (1565-1646) the "golden age" of Portuguese polyphony. Cardoso attended the College Moços do Coro, a choir school associated with the Évora cathedral, studying with Manuel Mendes (1547-1605) and Cosme Delgado (1530-1596). In 1588 he joined the Carmelite order. In the early 1620s he was resident at the ducal household of Vila Viçosa, where he was befriended by the Duke of Barcelos - later to become King John IV. For most of his career he was the resident composer and organist at the Carmelite Convento do Carmo in Lisbon. Cardoso's works are models of Palestrinian polyphony, and are written in a refined, precise style which completely ignores the development of the Baroque idiom elsewhere in Europe. His style has much in common with Tomás Luis de Victoria, in its careful treatment of dissonance, occasional polychoral writing, and frequent cross-relations, which were curiously common among both Iberian and English composers of the time. Three books of masses survive; many of the works are based on motets written by King John IV himself, and others are based on motets by Palestrina. Cardoso was widely published, often with the help of King John IV to defray costs. Many of his works - especially the elaborate polychoral compositions, which probably were the most progressive - were destroyed in the Lisbon earthquake and fire of 1755.

Lamentations for Maundy Thursday (Feria quinta in Coena Domini)

01 Lectio 2 - Vau. Et egressus est a filia Sion omnis decor eius 5'47''

02 Responsory 1 In monte Oliveti 2'11''

03 Responsory 2 Tristis est anima mea 2'25''

Cupertinos (Luís Toscano, conductor)

Magnificat secundi toni a 4

8'09''

Cupertinos (Luís Toscano, conductor)

Manuel Machado (1590-1646)

Manuel Machado was a Composer and a harpist, mostly active in Spain, as he was born in Lisbon when the kingdoms of Portugal and Spain were in a dynastic union. He studied with the renowned composer Duarte Lobo (1565-1646). Later he moved to Spain becoming a musician of the royal chapel in Madrid, where his father, Lope Machado, was already a harpist. In 1639, he became a musician in the palace of Philip IV of Spain, and in 1642, he was rewarded "for his long years of service". Machado composed several sacred works, but he is better known for his secular vocal songs and romances in a Mannerist style. Unfortunately, very few of his works have survived (most of them were destroyed during the 1755 Lisbon earthquake). His secular music is characterised by great skill in the flexible use of the meter and harmony to reflect the

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

content of the poems. Machado's highly expressive word-painting, with rich chromatism, unexpected modulation and dissonant chords (such as augmented chords or inverted seventh chords, which would have caused considerable impact in his own time), associated with typical Petrarchan love lyrics, make his romances comparable in style and quality to the Italian late-period madrigals, such as those of Marenzio or Monteverdi. His known compositions are found in the most important songbooks of his time, such as the *Cancionero de la Sablonara*, which indicates that he probably enjoyed a considerable popularity. He died in Madrid.

Romances and songs

01 Dos estrellas le siguen	6'29"
02 Qué bien siente Galatea	1'53"
03 A ti digo, ampo de fuego	3'23"
04 En tus brazos una noche	3'10"
05 Avejuela que al jazmín	1'25"
06 Qué entonadilla que estaba	1'17"
07 Afuera, afuera	3'17"

Sete Lágrimas (Filipe Faria & Sérgio Peixoto, directors)

Sete Lágrimas (which means "Seven Tears") takes its name from the innovative collection of dances by the renaissance composer John Dowland (1563-1626). The group performed all over the world and has also worked with folk, jazz and world-music musicians.

Manuel Rodrigues Coelho (1555-1635)

Rodrigues Coelho is the first important Iberian keyboard composer since Antonio de Cabezón (1510-1566). Coelho probably received early education at the Elvas Cathedral. He may also have studied at the Badajoz Cathedral, where he worked as organist from 1573 to 1577. At some point during the 1580s Coelho returned to Elvas and worked at the cathedral there. He left the post in 1602 after becoming court organist at Lisbon. The composer's surviving works are preserved in a 1620 print dedicated to Philip II of Portugal, as the earliest surviving Portuguese keyboard print. Coelho's most important compositions are his *tientos*, which are very long (200–300 bars on average), multi-sectional pieces. The harmonic language is simple and clear in sharp contrast to the contemporary Italian composers (like Ascanio Mayone and Girolamo Frescobaldi); the contrapuntal techniques are reminiscent of Sweelinck.

Second Tiento (Fantasia) of the 2nd Tone 8'28"

João Vaz (organ)

João Vaz is probably the main and most active organist in Portugal nowadays.

Marcos Portugal (1762-1830)

Marcos Portugal achieved great international fame for his operas. He's the most important portuguese operatic composer ever and he was the only one who, having established himself in Italy, developed a legitimate international career, becoming a leading figure of the international operatic scene of the late 18th and

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

19th Centuries. He composed about fifty operas. He was born in Lisbon and studied music at the Patriarchal Seminary where, as a 14 year-old student, he wrote his first work, a *Miserere*. He later worked as composer and organist at the Patriarchal Cathedral, and was *maestro* at the Theatre of Salitre in Lisbon. He lived in Italy from late 1792 to 1800. Back in Portugal, he became *maestro* at the São Carlos National Theatre in Lisbon and was appointed music master at the Patriarchal Seminary in Lisbon. He continued to write operas and a large number of religious works, until the Prince Regent summoned him to the Portuguese colony of Brazil in 1811. Upon arriving, Marcos was appointed music master to the sons and daughters of the Prince Regent and became the official Royal Composer. He remained in Rio de Janeiro when the Portuguese Court returned to Portugal in 1821. He worked for his pupil, the First Emperor of Brazil, Dom Pedro, as he had previously served his father, King John VI of Portugal. He died as a Brazilian citizen in Rio de Janeiro in 1830.

Le Donne Cambiate (The Mistress and the Maid or The Triumph of Humility)

Libretto by Giuseppe Maria Foppa (1760-1845)

01 Overture - Sinfonia	4'15"
02 Act I - Terzetto (Conte, Lucindo, Biagio)	5'22"
03 Act I - Aria (Ernesta)	4'12"
04 Act I - Quartetto (Lucindo, Ernesta, Biagio, Conte)	5'32"
05 Act I - Recitativo e Duetto (Conte, Ernesta)	7'02"
06 Act I - Cavatina (Carlotta)	2'55"
07 Act I - Recitativo e Menuetto (Pellegrino)	2'48"
08 Act II - Recitativo ed Aria (Biagio)	4'13"
09 Act II - Duetto (Ernesta, Biagio)	5'36"
10 Act III - Aria (Carlotta)	3'13"
11 Act III - Aria (Conte)	4'32"
12 Act III - Recitativo ed Aria (Ernesta)	5'14"
13 Act III - Finale (Ernesta, Conte, Lucindo, Carlotta, Biagio, Pellegrino)	14'10"

Contessa Ernesta - Ana Paula Russo (soprano)

Carlotta - Ana Ferraz (soprano)

Conte Fricandò - Jorge Vaz de Carvalho (baritone)

Biagio - Luís Rodrigues (baritone)

Lucindo - Alberto Lobo da Silva (tenor)

Pellegrino - Nuno de Villalonga (baritone)

City of London Sinfonia (Álvaro Cassuto, conductor)

Synopsis

Le Donne Cambiate (literally "The Switched Ladies") is an opera in three acts.

Act 1: In the garden outside the Count's Palace Count

Fricandò is desperate about the demands made by his wife, Countess Ernesta, and tells Lucinda (his wife's gentleman-servant) and Biagio (the shoemaker) of his dilemma. He threatens to flee to America, following her latest whim – a six-yard train for her dress. Biagio brings the shoes the Countess ordered from him the day before and declares that the only way to tame her is to beat her with a stick. The Count asks Biagio to pardon the way she is bound to treat him when he delivers the shoes and offers a ducat for each time she insults him. The three of them hide as the Countess comes out of the palace. Countess Ernesta sings of her frustration with her husband, whom she regards as old, jealous, wearisome and constantly whining. How good it would be to have a young husband, but that is out of the question. Unseen by the Countess, the Count asks Lucinda to go and talk to her. In the Quartet that follows Lucinda tries to act as negotiator between them. The

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Count promises her all she wants except the six-yard train. She insists on the train and argues with the Count about its length. Biagio encourages the Count to stick to his guns, while Lucindo tries to find a compromise. Lucindo cautions both to be prudent but neither will yield. Lucinda departs and Biagio gives the Countess her new shoes to try on. Finding them rather tight, she flings them at him. In the course of their exchange, she insults him six times, for which he afterwards receives six ducats from the Count. The Count tries to get round the Countess but she rejects his overtures. He begins by trying to establish that it is he who should govern the household. She clarifies who governs by giving him a slap. He then suggests going out for a walk and having dinner with her, but she is not the least bit interested. All he suggests, the Countess declines. The Count capitulates entirely to her demands. He sings of how women blind men into contentment; she about how to catch a man and keep him. The Count departs. A pilgrim appears and asks the Countess for alms. She refuses arrogantly and leaves the scene. Biagio's wife, Carlotta, enters peddling pigeons and other simple fare. The pilgrim asks her for alms. As she has no money, Carlotta gives him two eggs from her basket. The pilgrim promises that she will go up in life. While Carlotta imagines how life would be as an aristocrat, miming airs and graces, Biagio appears and thinks she is drunk. Both leave. It turns to night. During a Minuet, the pilgrim casts a spell on the two women, so that the Countess is transformed into Carlotta and vice versa.

Act 2: In Biagio's workshop

Countess Ernesta, with the appearance of Carlotta, is asleep. Biagio enters, wondering how he himself got drunk and fell asleep. Though aware of Carlotta's qualities, he sings of women's cunning and trickery. He calls Ernesta, believing from her appearance that she is his wife, to bring him a drink. She is at a loss. Biagio thinks that she is still drunk and begins to beat her. Ernesta brings him the drink but is livid and almost uncontrollable.

Act 3: In a room at the Count's Palace

Carlotta, with the appearance of the Countess, does not understand how she comes to be so well dressed. She is terrified that Biagio will find her like that and tries to run away from Lucinda, who believes she is the Countess and treats her with all due respect. Carlotta sings of her confusion. The Count enters and is greatly surprised by the humility of the woman he believes is his wife. He sings of his own surprise and contentment. Ernesta enters, insisting that she is the real Countess, but, since she looks like Carlotta, the Count and Lucindo are convinced she is mad. Ernesta is full of repentance. As the *Finale* begins, Ernesta and Carlotta are both dumbfounded at the situation. Biagio enters in fury at Carlotta's (actually Ernesta's) running out of the house, threatening to beat her when they are alone again back home. When Biagio asks her for a kiss, she insists on her fidelity to her husband, the Count. The confusion reaches a climax, when the pilgrim enters and calls for silence. He asks for all to remain still, while he turns the ladies back into themselves. All are stupefied and ask how such a thing could have happened. The pilgrim explains that his magic wand was responsible for everything. The ladies curse the wand, while the gentlemen bless it. It is Humility that governs. All rejoice.

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Maria de Lourdes Martins (1926-2009)

Maria de Lourdes was born in Lisbon, Portugal, the daughter of Lisbon Conservatory teacher. She studied at the Lisbon Conservatory with Santiago Kastner and continued her studies in composition with Jorge Croner de Vasconcellos. After completing her studies, Martins took a position teaching at the Lisbon Conservatory. She introduced the Orff-Schulwerk system from the Salzburg Mozarteum in Portugal, and won the Calouste Gulbenkian Foundation Composition Award two times.

3 Waltzes 5'28"
Erzsébet Tusa (piano)

Sonatina for Wind Quintet

01 Vivo 1'32"
02 Calmo 2'07"
03 Scherzo 1'32"
Lisbon Soloists Quintet

Miguel Azguime (1960-?)

Miguel Azguime was born in Lisbon. Distinguished for originality and diversity, his musical world reflects an approach that relies on his multifaceted capabilities as composer, performer and poet. From 1975 to 1982 he studied percussion and founded various groups performing jazz and improvised music. In 1984 he went to Darmstadt, where he studied percussion with James Wood and composition with Brian Ferneyhough. In 1985, together with Paula Azguime, he founded the Miso Ensemble, a duo recognized by the public and critics alike as one of the most important Portuguese contemporary music ensembles. Miguel Azguime has composed music for diverse formations - instrumental and/or vocal with or without electronics, tape music, sound poetry, and also music for exhibitions, sound installations, electroacoustic theatre, dance and cinema. The multimedia opera *Salt Itinerary* (2003/06) was his major success, reflecting on art and madness, revolving words as sources of sound mixed with video. Miguel Azguime was the founder and is still the director of the Miso Music Portugal, artistic director of the independent record label Miso Records and of the SOND'AR-TE Electric Ensemble. Since 1995 he has been developing the first Portuguese Loudspeaker Orchestra dedicated exclusively to the performance of electroacoustic music. As researcher he has been working on the development of real time computer music.

Beyond The Seas

01 Sea 1'15"
02 Origin 3'12"
03 Mats 2'03"
04 Amazement 3'17"
05 Scriptures 4'03"
06 Journey 2'44"
07 Metamorphosis 2'58"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

08 Diffraction	7'10"
09 Bottomless	2'42"
10 Clues	3'13"
11 Communications	4'49"
12 Beliefs	1'43"
13 Lament	1'32"
14 Machination	1'31"
15 Port	4'32"
16 Vessel	8'54"
17 Invocation	4'32"

Alain Neveux (piano)

Paula Azguime (flutes)

Erica Mandillo (soprano)

Perseu Mandillo (cello)

Miguel Azguime (percussion & electronics)

This work was commissioned as the music background of the Pavillion for the Knowledge of the Seas in Universal Expo 98 held in Lisbon.

Nuno Côrte-Real (1971-?)

Nuno Côrte-Real studied piano, guitar and composition at the Lisbon Music Highschool. He lived in the Netherlands from 1996 to 2002, graduating in the Rotterdam Conservatory with Klaas de Vries. He is also conductor and founder of the Ensemble Darcos, a very active portuguese chamber music group. He taught composition at the Oporto Music Highschool.

Voluptuousness Op. 35

8'22"

Filipe Quaresma (cello)

Mats Lidström (cello)

Helder Marques (piano)

Pedro de Escobar (c. 1465-1535)

Pedro de Escobar was born at Oporto, in Portugal, but nothing is known of his life until he entered the service of Isabella I of Castile in 1489. His surname is of Castilian origin, and maybe he was born to Castilian immigrants, or descendants, established in Oporto. But Castilians regarded him as Portuguese. He was a singer in the Catholic Queen's chapel for ten years, and clearly was working as a composer as well; in addition he was the only member of her chapel described in court records as Portuguese. In 1499 he returned to his native Portugal, but in 1507 he went back to Spain as chapel master at the cathedral in Seville. While there he had charge of the choirboys, having to take care of their room in addition to having to teach them to sing; he complained of low pay, and eventually resigned. In 1521 he was working in Portugal, as chapel master for prince Dom Afonso, son of King Manuel I of Portugal. His career seems to have ended badly, however. In the final record of his life there is a mention in a document of 1535 that he was an alcoholic and living in squalor. He died in Évora (Portugal).

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Clamabat autem mulier

3'08"

Ars Nova (Bo Holten, conductor)

Pedro Faria Gomes (1979-?)

Pedro Faria Gomes studied composition with Eurico Carrapatoso at the Lisbon Music Highschool. He won several prizes and was commissioned to create the music representing Portugal at the Universal Expo 2008 at Zaragoza (Spain). Later he graduated at the Royal College of Music in London with Mark-Anthony Turnage. He teaches composition at the Cardiff University (UK).

Two Fantasies

01 I About Mozart

3'35"

02 II About Copland

2'18"

António Rosa (clarinet)

António Oliveira (piano)

Ruy Coelho (1889-1986)

Ruy Coelho was a conductor, pianist and music critic beside a Composer, and was quite forgotten probably due to some controversy and stands against some other composers, and mainly for supporting the regime under the rule of the dictator Oliveira Salazar. He studied in the Lisbon Conservatory but also abroad with Engelbert Humperdinck, Max Bruch, Arnold Schönberg and Paul Vidal. He equally admired composers like Manuel de Falla and Igor Stravinsky. He composed operas, music for ballets and movies, and also some concertos and chamber music. He adopted a nationalistic approach regarding music, claiming for instance that operas should be written and sung in Portuguese instead of Italian. The strong public controversy opposing him to progressive composers such as Luís de Freitas Branco, Lopes-Graça or Vianna da Motta harmed his reputation although his music is now under a better scrutiny since it reveals a rich musical underground beside all the fuss generated in the prior confrontations.

Sonata for Violin and Piano nr. 2

01 I Recitative

5'15"

02 II Poco lento

6'06"

03 III Allegro deciso

6'17"

Vasco Barbosa (violin)

Grazi Barbosa (piano)

The Princess With The Iron Shoes

11'16"

RDP Symphony Orchestra (Silva Pereira, conductor)

This ballet piece was written in 1912, and starts with the figure of a little princess with beautiful blond hair looking at a mirror. Suddenly comes an old ugly woman asking her to let her comb the princess hair since it was so beautiful. The little girl, quite frightened, refused. And so the witch cursed the Princess: "You will have to dance every night with the Devil in hell until you have worn out seven pairs of iron shoes!"

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

And that very night, on the last stroke of midnight, as the Princess was sleeping, she was snatched away by the Devil!

Sérgio Azevedo (1968-?)

Sérgio Azevedo was born in Coimbra, and studied composition with Fernando Lopes-Graça before graduating at the Lisbon Music Highschool. He won several composition prizes and published quite a lot of tonal music, showing influences of composers like Poulenc, Britten or Bernstein with some jazz and world music inputs.

Sinfonietta Semplice

01 I Allegro vivace	2'48"
02 II Nach Mahler - Quase Minueto	3'02"
03 III-IV Pastoral-Festivo	6'56"

Mahler Chamber Orchestra (Nuno Côrte-Real, conductor)

This work shows a neo-classical approach to music, much like Britten Simple Synmphony.

Trio for Oboe, Bassoon and Piano (Homage to Raoul Duffy)

01 I Pas tès vif	5'00"
02 II Intermède	2'39"
03 III Rigaudon	6'24"

Guilherme Sousa (oboé)

Paulo Ferreira (bassoon)

Pedro Costa (piano)

This work evokes the french fauvist painter Raoul Duffy (1877-1953) which developed a colorful, decorative style that became fashionable for designs of ceramics and textiles, as well as decorative schemes for public buildings. He is noted for scenes of open-air social events. He was also a draftsman, printmaker, book illustrator, scenic designer, a designer of furniture, and a planner of public spaces.

Telmo Marques (1963-?)

Telmo Marques studied piano at Oporto Conservatory and Highschool and got a Master of Arts degree at the Surrey University (UK). He wrote music for movies, theater and commercials. He teaches piano jazz and composition at the Oporto Music Highschool.

Guide to the Glory

4'35"

Sérgio Carolino (tuba)

Portuguese Symphonic Band (Francisco Ferreira, conductor)

This piece evokes the power of fanfares throughout History, announcing battles and funerals but also triumphs and simple games. The soloist, Sérgio Carolino (1973-?) is actually the most notable portuguese tuba player with international recognition, many times prizewinner, soloist member of the Oporto Casa da Música Symphony Orchestra, playing with equal mastery both classical music and jazz repertoire.

AUDIOTECA CLÁSICA DEL CENTENARIO – ARGENTINA

Tiago Derrica (1986-?)

Tiago Derrica studied cello and later composition with Pedro Faria Gomes, Pinho Vargas, João Madureira, Luís Tinoco and Sérgio Azevedo at the Lisbon Music Highschool. He's a skillful arranger and quite solicited to collaborate with popular singers.

Sonata for Saxophone and Piano

01 Scherzo Under the Sun	4'00"
02 Night Song	4'02"
03 The Fiesta	2'14"

Hélder Alves (alto saxophone)

Cândido Fernandes (piano)

This piece evokes a Southern latin holiday ambience, hot during the daytime and cheerful by night.

Vasco Pearce de Azevedo (1961-?)

Pearce de Azevedo is much better known as a conductor although he writes too, either arranging vocal harmonies or composing in first hand. He taught composition in the Lisbon National Conservatory and founded several orchestras including the Musical Youth Portuguese Orchestra and the Lisbon Sinfonietta. He also sang at the Gulbenkian Choir, the most renowned choir in Portugal.

Trois Chansons (Three Songs)

01 Le pont de Mirabeau (The Bridge of Mirabeau), G. Apollinaire	3'06"
02 Pour vivre ici (To live here), P. Eluard	3'26"
03 Automne malade (Autumn Disease), G. Apollinaire	4'31"

Chamber Choir (Jorge Carvalho Alves, conductor)

These songs reveal the preferences of the Composer for french literature in general and even more for french poetry from the beginning of the 20th Century. The music reflects partially the tonal style of some french composers of that time.