

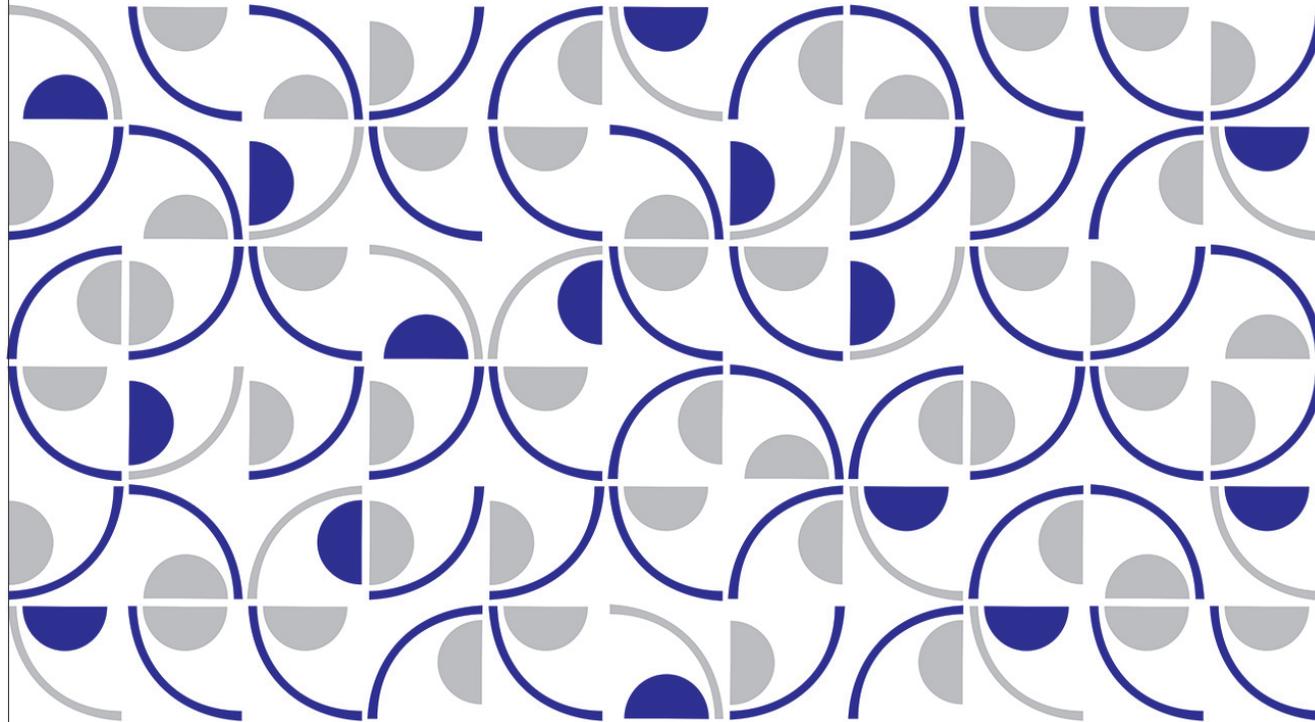


Claudio

SANTORO

Symphonies Nos. 13 and 14

Viola Concerto • Concerto for Chamber Orchestra



Gabriel Marin, Viola

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

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## Claudio Santoro (1919–1989)

### Symphonies Nos. 13 and 14 • Viola Concerto • Concerto for Chamber Orchestra

In early 1988, Claudio Santoro was attempting to juggle his work as a composer with his roles as a professor at the Universidade de Brasília and as principal conductor of the Orquestra Sinfônica do Teatro Nacional (a post to which he had been reappointed three years earlier). Various celebrations were in the pipeline around the world for his forthcoming 70th birthday (in 1989), but 1988 had dawned amid various controversies generated by the new leadership of the city's Cultural Foundation, which was in charge of the Orquestra Sinfônica. The crisis affected all aspects of culture in the country's new capital city, but the Teatro Nacional, its orchestra and Santoro, in particular, were among the epicentres of a conflict that raged on throughout the year.

In mid-May, still in dispute with the Foundation's leadership, Santoro completed his *Viola Concerto*, one of the few works of the kind to have been written in Brazil. The circumstances surrounding its composition are not well documented – there is no dedication on the manuscript score, and we do not know whether the concerto was written to commission or on Santoro's own initiative. In common with all the works composed in the final phase of his career, it is notable for its concision and its considerable emotional density.

The first movement opens energetically, with a rhythmic theme which is then followed by a more expressive second theme. After an intermediate purely orchestral episode, the return of the first theme gives rhythmic impetus to the movement, until it ends in an abrupt coda. The second movement is a lyrical meditation, led by an expansive melody for the viola above a subtle accompaniment of harp, celesta and strings. The peaceful mood is briefly interrupted by a more agitated passage for the soloist (almost a cadenza), but the movement ends quietly. By complete contrast, the third movement begins with an anguished orchestral *tutti* which introduces the main theme – this is then taken up by the viola on its first entry. The most essentially orchestral of the three movements, the *Allegro moderato deciso* still provides the soloist with opportunities for technical display. The concerto ends with an allusion to the final moments of the first movement. The work was premiered in São Paulo on 20 April 1989 by Marie-Christine Springuel and the Orquestra Sinfônica Municipal, conducted by Silvio Barbato.

The *Viola Concerto* seems to have awakened a sense of urgency in Santoro, who composed almost non-stop from that moment onwards. His next works were the *Suite for Solo Cello*, based on a competition piece he had written in 1984, and the song cycle *O Soldado* ('The Soldier'), which sets texts by the poet Alexis Zakythinos, who was Greek ambassador to Brazil at the time – all nine songs were composed in the space of just ten days.

In July 1988, Santoro wrote his *Concerto for Chamber Orchestra* to a commission from the pianist Miguel Proença, who was then Culture Secretary of the Prefecture of Rio de Janeiro. It was premiered on 13 August, with Santoro himself conducting the Orquestra de Câmara da Cidade do Rio de Janeiro. A short work for strings, it was originally written for 16 solo instruments, probably reflecting the make-up of the Rio de Janeiro chamber orchestra at the time. The first movement (*Andante*) is meditative, with broad phrases and intense dynamic contrasts. The second (*Moderato*) is built on a main motif of strongly accented notes in leaps of great intervals and with very divided parts, calling to mind Santoro's *Concerto Grosso* of 1980. The work closes with a brief epilogue (*Lento*), in a lyrical but extremely desolate atmosphere, which prevails despite the gentle final F major chord.

Santoro had been planning his *Symphony No. 13* since 1987, but only found sufficient time to write it in August 1988, when he took a year-long leave of absence from his university work to devote himself to composing. This is one of the key works produced during the final phase of his career, especially because it was not written to commission and he therefore had complete freedom of expression. Even more dramatic than his *Symphony No. 11*, it also stems from a period of personal crisis and is notable for the vehemence of its statements and motifs.

Although the *Thirteenth* is cast in the conventional four movements, Santoro conceived it as a single arc-like structure, making it a one-off in his cycle of symphonies. The opening movement acts as a kind of prologue to the work as a whole – relatively concise, it begins with a mysterious introduction, which leads to a first climax in which the driving rhythmic cell of the movement is presented. The music here is furiously energetic, unfolding in an atmosphere of violence without parallel in the rest of the cycle. The orchestra plays at *forte* for almost the entire movement, which is full of very demanding writing for the strings. The final bars come as a surprise – just as the climax appears to have been reached, the violins continue, alone, in their upper register, gradually fading away, like a sentence ending in an ellipsis.

The second movement is not formally linked to the first, but the sense of suspense at the conclusion of the latter gives the sense of an uninterrupted flow. We do not, however, get the traditionally expected calm after the storm. The initial solos, in a constant and moderate 6/8, suggest a kind of barcarolle, but the full orchestra soon returns to the extreme dynamics of the first movement, while retaining the lilting rhythm. What seems like a moment of repose actually generates even more tension and discomfort.

The third movement is yet another example of Santoro's talent for writing scherzos: brilliantly orchestrated and energetic, it is certainly the symphony's most light-filled moment, dark clouds making just occasional appearances. By contrast, the finale is predominantly gloomy, picking up on previous ideas, from the first movement in particular: the introduction with the brass harks back to the climaxes of that movement, whose driving cell generates the first theme of the intermediate *Allegro* episode and is quoted literally throughout the development section. After a more reflective moment, the orchestra revisits the end of the opening movement, finally giving it a long-awaited resolution and solving the mystery of the prologue. Santoro never heard the symphony performed – in fact its premiere took place years later, on 16 July 2025, in Goiânia, courtesy of the orchestra and conductor heard on this recording, which predates that performance.

*Symphony No. 14* was commissioned by Funarte (Brazil's National Arts Foundation) in 1988 for the Eighth Brazilian Contemporary Music Biennial, which was due to take place the following year and would coincide with the composer's 70th birthday. In January 1989, Santoro returned to the Brahms House in Baden-Baden for what would be his last, short stay there. While in Germany, he made his final revisions to *Symphony No. 12* and the opera *Alma*, and, in the space of just two weeks, composed *Symphony No. 14*. A note on the first page of the manuscript reads 'Begun at the Brahms-Haus, January 1989', and the last page gives a completion date of 19 January. One of the shortest in the cycle, *No. 14* is more conventional in form than its immediate predecessor, and its concision is surprisingly effective. It consists of three movements of more or less equal length.

Of all Santoro's symphonies, the *Fourteenth* opens with the most energy: powerfully articulated notes in the violins, with attacks punctuated by percussion and winds, syncopations, minor second intervals, and volleys of semiquavers. The strings then present an expressive second theme. This alternates with the first various times throughout the movement until an unexpected and original contrast in dynamics brings the work to its somewhat startling conclusion. The lyrical central movement is followed by a finale built entirely on the motif introduced in its very first bar by the lower instruments of the orchestra. This motif undergoes various transformations (inversions, rhythmic variations) and makes a series of appearances in the different sections of the orchestra as the movement goes on. A family anecdote may explain the symphony's rather precipitate ending – as Santoro was nearing the end of his time in Germany he was apparently also running out of manuscript paper. Unable to purchase further supplies, he decided instead to condense the finale so that he could complete the work before returning to Brazil. On the last blank page of his score, Santoro also wrote a note to his wife Gisèle, to whom he dedicated the work: 'I hope you like this 14th symphony. It's one too many... I really mustn't write any more.'

On 27 March 1989, Santoro left home to lead a rehearsal for the inaugural concert of the Orquestra Sinfônica do Teatro Nacional's season, due to take place the following day, and never returned. Having suffered a massive heart attack while on the podium, he died shortly after reaching hospital. His death was widely reported in the press at the time, and public statements were made by various leading figures of the Brazilian music world attributing his death to the harassment to which he had been subjected by the leadership of the Cultural Foundation, citing letters from and phone conversations with a man under pressure and at the end of his tether. In September 1989, the Teatro Nacional was officially renamed the Teatro Nacional Claudio Santoro in the composer's honour. His *Symphony No. 14* was premiered on 23 November 1989 in Rio de Janeiro by the Orquestra Sinfônica Brasileira and Ricardo Prado as part of a concert originally planned as a 70th-birthday celebration.

The *Fourteenth*, however, was not Santoro's last work. According to friends and family, in the final weeks of his life he mentioned that he had ideas for two further symphonies, and complained of having no time to sit down and write them. Instead, he left one last, short song, dated 8 February 1989. In what with hindsight seems a prescient choice of text, he set the words of Goethe's second *Wandrer's Nachtlied* ('Wanderer's Nightsong'):

Über allen Gipfeln  
Ist Ruh,  
In allen Wipfeln  
Spürest du  
Kaum einen Hauch;  
Die Vögelein schweigen im Walde.  
Warte nur, balde  
Ruhest du auch.

*Johann Wolfgang von Goethe (1749–1832)*

*O'er all the hill-tops  
Is quiet now,  
In all the tree-tops  
Hearest thou  
Hardly a breath;  
The birds are asleep in the trees:  
Wait, soon like these  
Thou too shalt rest.*

*English translation: Henry Wadsworth Longfellow (1807–1882)*

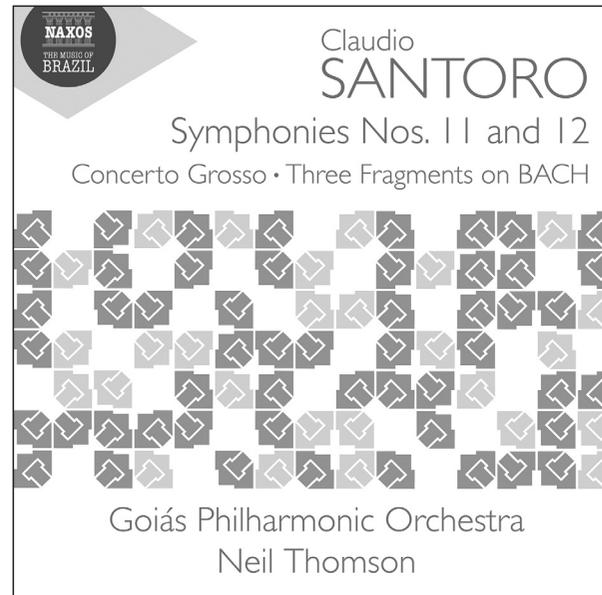
**Gustavo de Sá**

*English translation: Susannah Howe*

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## **Claudio Santoro (1919–1989)**

### **Sinfonia nº 13 • Sinfonia nº 14 • Concerto para viola e orquestra • Concerto para orquestra de câmara**

No começo de 1988, Claudio Santoro tentava equilibrar as posições de professor da Universidade de Brasília e de regente titular da Orquestra Sinfônica do Teatro Nacional de Brasília, à qual retornara três anos antes, com a atividade de compositor. Aproximava-se o seu aniversário de 70 anos, no ano seguinte, e, com ele, comemorações previstas em várias partes do mundo. O ano, porém, começara sob o signo das polêmicas geradas pela recém-empossada nova direção da Fundação Cultural de Brasília, à qual era subordinada a orquestra sinfônica. A crise atingiu todo o meio cultural da cidade, mas o Teatro Nacional, sua orquestra e Santoro, em particular, estiveram entre os principais centros do conflito ao longo do ano.

Em meio às disputas com a direção da Fundação, em meados de maio de 1988, Santoro concluía o concerto para viola e orquestra, um dos poucos do gênero compostos no Brasil. As circunstâncias de sua composição não estão bem documentadas, não se sabendo se foi uma obra de encomenda ou de iniciativa do compositor; o manuscrito também não tem dedicatória. Como todas as obras da última fase de Santoro, o concerto prima pela concisão do seu discurso e pela alta densidade emocional.

O primeiro movimento se abre de forma vigorosa, com um tema de caráter rítmico, que logo dá lugar a um segundo tema mais expressivo. Após um episódio intermediário puramente orquestral, o retorno do primeiro tema dá impulso rítmico ao movimento, até a coda abrupta. O segundo movimento é uma meditação lírica, conduzida por um longo canto da viola sobre um acompanhamento discreto de harpa, celesta e cordas. Apenas um momento de inquietação do solista (quasi cadenza) interrompe esse ambiente, mas o movimento se encerra tranquilamente. O terceiro movimento começa em contraste total com o anterior, num tutti orquestral angustiado que apresenta o tema principal, retomado pela viola solista em sua primeira intervenção. O movimento é o mais essencialmente sinfônico dos três, o que não retira do solista a possibilidade de exibição técnica. O concerto se encerra com uma alusão ao gesto do fim do primeiro movimento. A obra foi estreada em São Paulo, em 20 de abril de 1989, por Marie-Christine Springuel como solista da Orquestra Sinfônica Municipal, regida por Silvio Barbato.

O concerto parece ter despertado um sentido de urgência para Santoro, que começa a produzir quase ininterruptamente a partir de então. Seguem-se a Suíte para violoncelo solo, composta a partir de uma peça de confronto composta em 1984 para um concurso, e o ciclo de canções O Soldado, sobre textos do poeta Alexis Zakythinos, então embaixador da Grécia em Brasília - as nove canções do ciclo foram compostas num espaço de apenas dez dias.

Logo a seguir, em julho de 1988, Santoro compõe o Concerto para orquestra de câmara por encomenda do pianista Miguel Proença, então Secretário de Cultura da Prefeitura do Rio de Janeiro, e estreada pouco depois, em 13 de agosto, pelo próprio Santoro regendo a Orquestra de Câmara da Cidade do Rio de Janeiro. É uma obra curta para orquestra de cordas, escrita originalmente para 16 instrumentos solistas, provavelmente atendendo ao efetivo da composição da orquestra à época. O primeiro movimento (Andante) é meditativo, com frases amplas e grandes contrastes dinâmicos. O segundo movimento (Moderato) é construído sobre um gesto principal de notas fortemente marcadas em saltos de grandes intervalos e com partes muito divididas, o que o faz dialogar fortemente com o Concerto Grosso, de 1980. A obra se encerra com um breve epílogo (Lento), numa atmosfera lírica, mas de enorme desolação, que o suave acorde final de fá maior não consegue disfarçar.

Santoro fazia planos para a sua Sinfonia nº 13 desde 1987, mas só conseguiu escrevê-la de fato em agosto de 1988, ao tirar licença de suas atividades na universidade para dedicar-se à composição por um ano. A obra é um dos principais documentos dessa fase final, sobretudo por não ter sido fruto de encomenda, mas uma expressão livre do compositor. É uma obra ainda mais dramática do que a Sinfonia nº 11, também obra de um período de crise pessoal, e surpreende pela veemência dos gestos e afirmações.

A sinfonia tem os quatro movimentos convencionais; no entanto, Santoro constrói a obra como um grande arco do começo ao fim, o que dá a esta sinfonia características únicas no ciclo. O primeiro movimento funciona como uma espécie de prólogo para a sinfonia inteira: relativamente breve, abre-se com uma introdução misteriosa, que conduz a um primeiro clímax em que se apresenta a célula rítmica motriz do movimento. O discurso é furioso, numa atmosfera violenta que não encontra paralelo no restante do ciclo. A orquestra mantém-se durante praticamente todo o movimento nas dinâmicas fortes, com uma escrita muito exigente para as cordas. O desfecho é surpreendente: quando se parece ter atingido o ponto culminante, os violinos são deixados sós na região aguda, decrescendo até desaparecer, como se fossem reticências de uma frase.

O segundo movimento não é formalmente encadeado ao primeiro, mas o desfecho em suspenso do anterior acaba conduzindo a uma percepção de continuidade. No entanto, o movimento não oferece o repouso esperado em contraste ao anterior. Os solos iniciais, num ritmo moderado e invariável de 6/8, parecem indicar uma espécie de barcarola: no entanto, a orquestra rapidamente retoma as dinâmicas extremas do primeiro movimento, sem jamais abandonar o balanço. O que parece repouso gera ainda mais desconforto e tensão.

O scherzo é mais um exemplo da habilidade exímia de Santoro na composição desses movimentos: brilhantemente orquestrado e vigoroso, é certamente o momento mais luminoso da sinfonia, apesar das nuvens negras que surgem ocasionalmente ao longo da peça. O final, por sua vez, é predominantemente sombrio, e retoma ideias anteriores, sobretudo do primeiro movimento: a introdução com os metais remete aos pontos culminantes daquele movimento, cuja célula motriz dá origem ao primeiro tema do Allegro intermediário é retomada literalmente ao longo do desenvolvimento. Após um momento mais reflexivo, a orquestra retoma o final do primeiro movimento e dá a ele finalmente a resolução tão aguardada, solucionando o mistério do prólogo. Santoro não ouviu a execução da sinfonia, que foi estreada apenas em 16 de julho de 2025, em Goiânia, pelos mesmos intérpretes desta gravação, produzida antes da estreia em concerto.

A Sinfonia nº 14 foi encomendada pela Funarte em 1988 para a VIII Bienal de Música Brasileira Contemporânea, a ser realizada no ano seguinte, coincidindo com os 70 anos do compositor. Em janeiro de 1989, Santoro voltou à Casa de Brahms para mais uma curta temporada. Nessa última passagem pela casa, fez a revisão da Sinfonia nº 12 e da ópera Alma, e escreveu a Sinfonia nº 14 em apenas duas semanas. O manuscrito indica na primeira página “Começada na Brahms-Haus, janeiro de 1989” e, na última, a data de 19 de janeiro para a conclusão. É uma das mais curtas do ciclo; em comparação com a sua antecessora, a 14ª é mais convencional na forma, mas surpreende pela eficiência da concisão do discurso. São três movimentos equilibrados em dimensões.

Este é o começo mais vigoroso de todas as sinfonias do ciclo: notas fortemente articuladas nos violinos, com ataques pontuados pela percussão e pelos sopros, síncopes, intervalos de segunda menor, rajadas de semicolcheias. Um segundo tema expressivo é apresentado pelas cordas logo a seguir. Os dois temas se alternam algumas vezes ao longo do movimento, até a conclusão algo surpreendente, com um inesperado e original contraste dinâmico. Após um lírico segundo movimento, segue-se o final, totalmente construído a partir do motivo apresentado logo no primeiro compasso pelos graves da orquestra, que passa por sucessivas transformações (inversões, variações rítmicas) e aparições nos diversos naipes ao longo da peça. O desfecho algo repentino e abrupto da sinfonia tem um contexto anedótico: segundo relatos da família, Santoro chegava ao fim do seu período na Alemanha e também... do papel pautado. Não encontrando mais papel disponível para compra, optou por condensar o final para terminar a obra ali, antes de voltar ao Brasil. Na última página livre do manuscrito, Santoro escreveu ainda um recado para sua esposa Gisèle, a quem dedicou a sinfonia: “Espero que você goste desta 14ª. Já é demais... Não devo escrever mais sinfonias.”

Em 27 de março de 1989, Santoro saiu de casa para o ensaio do concerto de abertura da temporada da orquestra do Teatro Nacional, que seria no dia seguinte, e não voltou. Durante o ensaio, enquanto regia a orquestra, sofreu um enfarte fulminante no pódio e morreu pouco depois de chegar ao hospital. A morte do compositor foi amplamente noticiada pela imprensa à época, com depoimentos de várias personalidades do meio musical apresentando cartas e relatando telefonemas de um Santoro exasperado e pressionado pelo embate com a Fundação, e publicamente atribuindo a sua morte à perseguição imposta pela direção. O Teatro Nacional de Brasília foi batizado com seu nome no fim do mesmo ano, e a Sinfonia nº 14 foi finalmente estreada no Rio de Janeiro, pela Orquestra Sinfônica Brasileira, regida por Ricardo Prado, no concerto originalmente previsto para ser a comemoração do aniversário de 70 anos do compositor, em 23 de novembro de 1989.

A sinfonia, porém, não foi sua última obra. Amigos e familiares relatam que, nas últimas semanas de vida, Santoro já dizia ter concebido o material para mais duas sinfonias, mas queixava-se de não ter tempo para as escrever. Em vez delas, Santoro ainda deixou uma última e breve canção, datada de 8 de fevereiro, sobre o segundo *Wandrer's Nachtlied*, de Goethe, numa escolha de texto que parece mesmo premonitória:

Über allen Gipfeln  
Ist Ruh,  
In allen Wipfeln  
Spürest du  
Kaum einen Hauch;  
Die Vögelein schweigen im Walde.  
Warte nur, balde  
Ruhest du auch.

*Johann Wolfgang von Goethe (1749–1832)*

*Sobre todos os picos  
A paz,  
Em todas as copas  
Não mais  
Que um sopro manso;  
Silêncio das aves na floresta.  
Espera, que pouco resta  
Para o teu descanso.*

**Gustavo de Sá**

## Gabriel Marin



Born in Piracicaba, Gabriel Marin studied in Denmark with Rafael Altino, and was also awarded a full scholarship by The Heinemann Foundation to participate in the Verbier Festival and Academy in Switzerland, where he studied with Nobuko Imai and Roberto Diaz. Upon his return to Brazil he was principal viola of the Orquestra Sinfônica Brasileira (OSB) for six seasons. He has performed as a soloist with several Brazilian orchestras, including the OSB as well as the Paraíba, Sergipe and Campinas symphony orchestras, and has also played with the Orchestre national d'Auvergne Rhône-Alpes in France. He is frequently invited to teach at many festivals in Brazil, such as Londrina, Gramado, Curitiba and Campos do Jordão, and is the founder and creator of the Encontro Campestre de Violas. In addition to his engagements with Quarteto Carlos Gomes and the Orquestra Sinfônica da Universidade de São Paulo, Marin is a viola professor and chamber music coordinator at the Instituto Baccarelli.

## Neil Thomson



Photo: Rafaella Pessoa

Artistic director and principal conductor of the Goiás Philharmonic Orchestra since 2014, English conductor Neil Thomson was principal conductor of the Royal College of Music from 1992 to 2006, of which he is an honorary member. He has led concerts with the London, Tokyo, Russian National and BBC Philharmonic Orchestras and Yomiuri Nippon Symphony Orchestra, as well as the São Paulo Symphony Orchestra (Osesp) on several occasions. Thomson has taught at the Mozarteum in Salzburg, the Kraków Academy of Music and at various festivals. His recordings include albums with the Royal Liverpool Philharmonic and the London Symphony Orchestra, and he is currently recording all 14 of Santoro's symphonies and music by José Siqueira with the Goiás Philharmonic Orchestra for the Naxos Music of Brazil series. Other recordings for this series feature works by Edino Krieger and César Guerra-Peixe with the same orchestra, as well as Almeida Prado (with Osesp) and Romantic Brazilian music (with the English Chamber Orchestra). [www.neilwthomson.com](http://www.neilwthomson.com)

## 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'.

Claudio Santoro's late works are marked by great concision and considerable emotional density. The music on this album was written in the last months of his life. The *Viola Concerto* and the *Concerto for Chamber Orchestra* juxtapose restless energy and expansive – if at times desolate – lyricism. The powerful *Symphony No. 13* shows Santoro's mastery of orchestration and form at its peak, and the compact *Symphony No. 14* was to be the last in a cycle widely acclaimed as the most significant of its kind ever composed in Brazil.



Claudio  
**SANTORO**  
(1919–1989)

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<b>Viola Concerto (1988)</b>	<b>15:51</b>	<b>Concerto for Chamber Orchestra (1988)</b>	<b>10:38</b>
1 I. Allegro	5:49	8 I. Andante	3:20
2 II. Andante	5:29	9 II. Moderato	4:34
3 III. Allegro moderato deciso	4:33	10 III. Epílogo: Lento	2:44
<b>Symphony No. 13 (1988)</b>	<b>22:13</b>	<b>Symphony No. 14 (1989)</b>	<b>16:02</b>
4 I. Tempo ♩ = 60 – Allegro	5:01	11 I. Allegro	5:33
5 II. Moderato quasi andante	4:16	12 II. Andante (Lento) quasi adagio	4:29
6 III. Allegro	5:09	13 III. Moderato con anima	6:00
7 IV. Grave – Allegro	7:47		

**WORLD PREMIERE RECORDINGS**

Gabriel Marin, Viola 1–3

**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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