

Joly BRAGA SANTOS

COMPLETE CHAMBER MUSIC, VOLUME THREE

ARIA A TRE CON VARIAZIONE, OP. 62

TEMA E VARIAÇÕES, OP. 12

IMPROVISO, OP. 70

NOCTURNO, OP. 1

THREE ARIAS

MELODIA

CANÇÃO

PIECE

Nuno Ivo Cruz, flute

António Saiote, clarinet

Carolino Carreira, bassoon

Luís Pacheco Cunha, violin

Leonor Braga Santos, viola

Irene Lima, cello

Catherine Strynckx, cello

Olga Prats, piano

JOLY BRAGA SANTOS, A HAPPY AND GENEROUS MUSICIAN

Testimony by Olga Dowens Prats

I remember Joly Braga Santos as someone who lived within the world of his own music, as if he fed on it exclusively. He looked at us performers with an admiring eye, with a light that transmitted the enormous generosity of that very special human being – as if he were receiving a precious legacy from us, instead of the other way around.

I was connected with Joly for many years, at the Lisbon Conservatoire, where we were colleagues – I, at the age of 30, inherited the chair of my professor, João Abreu e Motta, and Joly, the music-analysis class of the great Luiz de Freitas Branco – but also in rehearsals, in studios and concerts.

The primary characteristic that I would attribute to Joly's music, and it is one that his peers agree upon, is that he was a first-class orchestrator, or, as Lopes-Graça used to say, a musician who deeply understood timbre. And that is perhaps the aspect that most enchants me in his music: the possibility of breathing with the strings, with the woodwinds or the brass – my whole search for musical fulfilment manifests itself in the fusion of timbre, which Joly's scores achieve so well.

Hence, perhaps, it was this perfect, wordless, understanding that we always had that provided me with an intrinsic comprehension of his artistic message. When we finished the first rehearsal, in his presence, of the *Suite of Dances*, Op. 63 (1984),¹ which was dedicated to my group, the Opus Ensemble, his only comment, which we were anxious to hear, was: 'Very good, let's go for a coffee!' That satisfaction would manifest itself again when the work was premiered at Acarte, the Modern Arts Centre of the Fundação Gulbenkian, in Lisbon, on 1 January 1986 – the joy that his music had been understood.

¹ Scored for piano, oboe, viola and double bass and recorded on Volume Two of this series, Toccata Classics TOCC 0428.

What perhaps stimulates me most in Joly's chamber music is this capacity for fusion and the use of the piano as an orchestra, in all its expressiveness and colour, in perfect symbiosis with each instrument with which it interacts. That same extraordinary ability allowed him, as an orchestral conductor, to hear every detail of each instrument of that huge collective.

In this recording it was particularly pleasing to play his flute piece [4] with a former student, Nuno Ivo Cruz, as well as to play the *Aria* in its two versions, cello [5] and bassoon [3], which have such diverse resonances. I loved the *Nocturno* for violin [10], which I didn't know and which turned out to be a work of real dramatic intensity. The Trio (*Aria a tre*) [1], the premiere of which I attended, is written in a masterly manner, in particular the viola part, to which Leonor brings a special candour. *Aria* No. 2 [8], a major work of advanced and complex writing, explores harmonics on the piano. In short, this recording was a very important project for me, a corollary of my relationship with Joly and fundamental in the revelation of the quality inherent in Portuguese chamber music, which is still unknown to the general public.

I had the privilege of being the dedicatee, with António Saiote, of the *Improviso*, the last work that Joly Braga Santos composed: it was completed on 9 July 1988, nine days before he died. We played it many times, but Joly never heard it.... When, now, we were rehearsing the work, for this recording, it felt as if it hadn't been so many years since we did it last: everything was there, the wonderful clarinet *cantabile* and the depth and diversity of the piano/orchestra. The music was within us still (though, to begin with, more in the head than in the fingers!).

In conclusion, I remember Joly as a musician of real generosity, a man at one with life, with a very open outlook, as if he was astonished to be alive – alive with and for music.

Transcribed by Luís Pacheco Cunha

JOLY BRAGA SANTOS, AN UNFORGETTABLE CHARACTER OF ENDURING EXCELLENCE

by Alejandro Erlich-Oliva

From the time of my arrival in Portugal in 1976 until the death of JBS in 1988, I had the opportunity to experience at first hand the multifaceted artistic personality of this great creator.

His symphonic music occupied my attention, and his chamber music was promoted in the international activity of the Opus Ensemble, of which I was co-founder and in which I played double bass. His musical criticisms in the *Diário de Notícias* included articles about the Opus Ensemble and its members, and his virtually unfiltered sincerity afforded me the good fortune of receiving, in person, encouraging comments about my own music. These experiences made me the beneficiary of an enriching relationship that I will never forget.

Joly Braga Santos progressed simultaneously on all fronts with an exemplary sense of coherence. His broad worldview, his compositions, his musical journalism, the training of important students (such as António Victorino d'Almeida and Alexandre Delgado, among others) and the technical responsibilities for symphonic recording at the Emissora Nacional, the national broadcaster, were not for him merely randomly cultivated specialities, but rather different perspectives of an approach to music as a complex and indivisible reality to which he dedicated his life.

Alejandro Erlich-Oliva was the principal solo double bass of the Gulbenkian Orchestra and, in 1980, a founding member of the Opus Ensemble. As a composer he has written mainly chamber music. He was also a musical adviser for this series of recordings.

JOLY BRAGA SANTOS: COMPLETE CHAMBER MUSIC, VOLUME THREE

by Bernardo Mariano

The chamber music of Joly Braga Santos (1924–88) has traditionally been considered of secondary importance to his symphonic and other orchestral output, given the more immediate appeal of those larger-scale works – and yet it occupies an important space in his catalogue, with a total of eighteen works. Alongside historically established genres, such as the string quartet and sextet, and the piano trio and piano quartet, he used a wide variety of alternative forms, including smaller ones, usually motivated by close friendships, requests or tributes, and it would often happen that the personality of the dedicatees would ‘spill’ into the very character of the pieces. This third and final instalment of the complete chamber music highlights this smaller-scale and often quite intimate side of his work.

The combination of clarinet, viola and piano in the *Aria a tre con variazione* [1] immediately recalls Mozart’s ‘Kegelstatt’ Trio and Schumann’s *Märchenerzählungen*. The work begins with a brief Introduction (*Andante*), followed by a section dominated thematically by the viola. Then comes a more rhythmic passage, led by Prokofiev-like piano-writing. The end of this material yields a new section, now with the clarinet in relief. The final segment sees the viola and clarinet combining, in an unclouded atmosphere of generous lyricism. Originally commissioned by the Juventude Musical Portuguesa,¹ this work was completed on 9 April 1984 and dedicated to its first performers: Braga Santos’ violist daughter Leonor, the clarinetist Diogo Freitas Branco Paes and the pianist António Chagas Rosa.² The premiere took place in June 1984 (the exact date seems not to have been recorded) at the Goethe Institut in Lisbon.

¹ An institution created in 1948, of which Joly Braga Santos was one of the instigators and founding members.

² Diogo Freitas Branco Paes was the son of João Freitas Branco Paes (cf. footnote 3 on p. 6) and a grandson of the major conductor Pedro de Freitas Branco (1896–1963). António Chagas Rosa (b. 1960) has come to be seen as one of the most important of contemporary Portuguese composers.

The *Improviso* [2] was the last work Braga Santos completed, a mere nine days before his sudden death (on 18 July 1988). It was premiered posthumously, later that year, on a tour of central and northern Portugal, by the clarinettist António Saiote, its dedicatee, and the pianist Olga Prats.³ Marked *Largo*, it develops as $AbA+coda$, with 'b' (in lower case, since it is not thematically independent of A) more *concertante* in manner, whereas in the A section the clarinet predominates (the 2nd A section introduces chromaticism into the texture). The coda includes a clarinet solo of an improvisatory nature, ending with the clarinet in a veiled register in a nocturnal atmosphere.

The pieces for flute and for bassoon, both with piano accompaniment and dedicated, respectively, to Luís Boulton and Ângelo Pestana,⁴ are like preludes in the manner of Chopin, in the way they define a specific atmosphere in a very concise form. The bassoon piece [3] is a transcription of the *Aria I* for cello and piano [5] written three years earlier. In this new guise, it was premiered on 1 October 1946, in a concert at the Emissora Nacional broadcasting studios, performed by Ângelo Pestana with Regina Croner Cascais (1903–82) at the piano. Although it is a transcription, it is remarkable to see how fully the writing exploits all the registers and rich resonances typical of the bassoon, attesting to Braga Santos' instinctive talent for idiomatic instrumental writing. As a bassoon piece, it sometimes appears under the (bilingual) title *Andante caprichoso*.

The Piece for flute [4] – based on musical material organised upon a dyadic modal/tonal principle – is another miniature jewel. Here, too, Braga Santos delves deeply into the sonority of the instrument, its melodic personality and timbral richness, and the

³ João de Freitas Branco Paes, in Álvaro Cassuto (ed.), *Joly Braga Santos: Uma Vida ed Uma Obra*, Caminho, Lisbon, 2018, p. 332, mentions a first performance of this piece in the Salão Nobre of the Conservatoire by Diogo Paes and Miguel Henriques. João de Freitas Branco Paes is not the same person as his first cousin, João de Freitas Branco (1922–89), the son of the composer Luís de Freitas Branco (1890–1955). João de Freitas Branco Paes was a nephew of both Luís and the conductor Pedro de Freitas Branco on his mother's side. By marriage, since he wed a first cousin, he then became a son-in-law of his own uncle, Pedro de Freitas Branco; one of the children of that marriage was Diogo de Freitas Branco Paes, the clarinettist who played in the first performance of the *Aria a tre con variazione*.

⁴ The bassoonist Ângelo Pestana (1919–2002) and flautist Luis Boulton (1908–94) were both linked to the Emissora Nacional (EN) Symphony Orchestra and were part of the National Wind Quintet (also attached to EN) for which Joly Braga Santos in 1956 wrote his *Adagio e Scherzino*, recorded in Volume Two of this series. They were frequently present as performers in Fernando Lopes-Graça's concerts at the Sociedade Sonata.

music conveys the delight he finds in that territory. The sound of the flute is underlined by the fact that the piano is assigned a mere accompaniment function throughout. The manuscript of this piece gave it neither title nor a date of composition, but there is no doubt that it was written for and dedicated to the flautist Luís Boulton.

The *Aria I* [5] is a typical product of Braga Santos' initial Neo-Classical and modal style. Cast in E Phrygian, it is always lyrical, with occasional dramatic accents. It is an almost continuous song for the cello, which develops with harmonic articulation in close tonalities (via the dominant (B) and secondary dominant (F sharp), thus modulating via the circle of fifths), motivically supported by a cell of E–F–E, the melodic tritone of the tetrachord F–B and an ascending figuration in quintuplet quavers. There is a game of contrasts in the confluence, smooth or more tense, of the material, which is based on modal (of folkloric or Gregorian origin), diatonic, chromatic and hexatonic principles. This work was written for and dedicated to the sisters Pilar and Elizabeth Coimbra Torres,⁵ friends and colleagues of Braga Santos at the Lisbon Conservatoire, who gave the first performance in the Salão Nobre of that institution. But the performance that took place in Porto, on 10 March 1943, by the cello-and-piano duo formed by two other sisters, Helena and Madalena de Sá e Costa, is considered to be the official premiere.⁶ Joly Braga Santos would return to this work on two occasions: in September 1946, to produce the aforementioned transcription of the piece for bassoon and piano (he also admitted the viola or clarinet as valid alternatives to the cello), and in August 1955, when he expanded it into an orchestral work, under the same title, *Aria I*.

In the *Tema e Variações* from 1948 [6], also for cello and piano, the theme is in Aeolian A minor and has a modal, Renaissance feel to it. It is cast in three segments (ABA), with the cello coming to the fore in the A section and the piano in the B section (in the dominant or 5th degree (E Phrygian)). The first variation, also ABA in outline, has plenty of rhythmic verve, with a Stravinskian touch to it. In the B section, the cello

⁵ The second was also known by her married name, Elizabeth Lindley Cintra. Pilar attended the cello class and Elizabeth the piano class at the Conservatoire.

⁶ Natives of Porto, from an illustrious musical family, Helena (1913–2006), a pianist, and Madalena (b. 1915), a cellist, were two major personalities in twentieth-century Portuguese musical life.

predominates, stating the theme in longer note-values. The second variation is more hieratic, with the cello unfolding a *dolce* melody that will acquire a marked *espressivo* quality. Finally, the third variation changes the time-signature of the theme to $\frac{3}{8}$. It has two 'porticos' preceding and preparing a 'refrain' (played *ff* and *marcato*) akin to a traditional-popular song, with something of Bartók's *Romanian Dances*. This work, dating from the spring of 1948, was the second dedicated by Joly to the sisters Pilar and Elizabeth Coimbra Torres and had its premiere that same year, on 29 September at the Italian Institute in Lisbon.

The *Canção* ('Song') for viola [7], also in ternary form, is a piece that, in its simplicity and poetry, recalls Schumann's small and intimate chamber pieces, such as the *Fantasiestücke* or *Märchenbilder*. It ends with a 'magical' interrupted cadence. The piece is dated 1 March 1971, and was intended for a recital by his daughter Piedade (who was twelve or thirteen at the time) at the Academia de Santa Cecília in Lisbon, but as she moved to the Conservatoire in the meantime, the premiere actually took place in the latter institution. The professional premiere was given in Almada (on the opposite, southern, side of the River Tagus from Lisbon), during the 'Quinzena de Música de Almada' in 1971 (the precise date seems not to have been recorded), by two members of the Grupo de Música Contemporânea de Lisboa,⁷ most probably the violist António Oliveira e Silva and the pianist Jorge Peixinho.

Braga Santos' *Aria II* (1977) [8] illustrates the language of loose tonal bonds typical of his late period. It also denotes the two sides of his musical personality: there is, on the one hand, a clear structure (ABA) and expressive writing for the cello – but there is also complete freedom in the melodic lines, in the accompanying formulas, the textural effects and the timbral experimentation that give a good measure of the development of his style at this stage of his creative evolution. *Aria II* was dedicated to Luísa Vasconcelos, a cellist in the Orquestra Sinfónica da Radiodifusão Portuguesa⁸ and, later, also a member of the

⁷ A group created in 1970 by his good friend, the pianist and composer Jorge Peixinho (1940–95), whose activities Braga Santos always followed closely.

⁸ As of 23 February 1976, in the wake of the democratic revolution that overthrew the Estado Novo government, the Emissora Nacional adopted the name Radiodifusão Portuguesa, and, as a consequence, the Orquestra Sinfónica da Emissora Nacional changed its name, too.

Grupo de Música Contemporânea de Lisboa. The premiere took place in the Ateneo de Madrid, a cultural foundation in the Spanish capital, in 1977 (again, the exact date seems not to have been recorded), by Luísa Vasconcelos, with Jorge Peixinho at the piano.

The brief *Melodia*, in D Dorian [9], is a song without words intended as a teaching piece. It, too, is in ternary form, based on four-bar phrases, with the central section based upon the fifth degree, A. This piece is a transcription of a *Romance* for violin and piano,⁹ written in early 1968 for his elder daughter, Piedade, which she premiered at the Academia de Música de Santa Cecília (which she then attended) on 26 February 1968; her piano accompanist was Ema Lisboa. This new version resulted from a request from a colleague of the younger daughter, Leonor, and dates from 1987.

The *Nocturno* for violin and piano [10] is yet again in ternary form, with an A (marked *Adagio*) of eminently French profile (there are suggestions of Debussy in the theme, and of Ravel in a motif further on) and signaled by a theme based on the interval of a perfect fourth, and a more agitated B section (its material deriving from the main theme of A) that assumes a somewhat ‘romantic’ character. The harmony moves between D (its indicative ‘tonality’) and the tonal areas of B and A, within a linear counterpoint that develops as if it were vocal polyphony. This was the work that the young Joly chose to ‘christen’ as his ‘Op. 1.’ It dates from April 1942 (when he was seventeen years old) and precedes by a short while the period when he had private lessons with Luiz de Freitas Branco, which would prove decisive for his creative direction. The *Nocturno* was dedicated to the violinist Joaquim da Silva Pereira (1912–92), who would become one of the most prominent Portuguese conductors of the twentieth century. It was premiered on 28 September 1942 at the Salão Nobre of the Conservatoire by Silva Pereira, accompanied by João de Freitas Branco¹⁰ at the piano, in a concert for the Emissora Nacional.

⁹ This *Romance* was omitted from this series on the advice of Piedade Braga Santos herself, since the version for cello effectively superseded the original incarnation of the music. The other work we had to leave aside was an unfinished sonata for violin and piano. The manuscript, which is dated 10 October 1946, presents the violin part complete, but there are large sections where the piano part is simply blank, without even a sketched outline that might allow a reconstruction. Tellingly, too, Braga Santos did not allocate an opus number to the piece.

¹⁰ That is, the son of the composer Luís de Freitas Branco – not to be confounded with his first-cousin, João de Freitas Branco Paes (cf. footnote 3 on p. 6).

With thanks to Piedade Braga Santos and Luís Pacheco Cunha for their clarifications.

Bernardo Mariano is a musicologist, artistic programmer and music critic. He teaches at the Escola Superior de Artes Aplicadas in Castelo Branco in central Portugal, and is a member of the musicology research group Centro de Estudos de Sociologia e Estética Musical (CESEM), affiliated to the Nova University in Lisbon. He writes frequently about music and is an annotator for several leading Portuguese music institutions and festivals. He is also very active as a choral singer.

Maria Olga Dowens Prats was born in Lisbon in 1938. She completed her piano studies at the National Conservatoire in Lisbon with João Abreu e Motta. Then she attended courses in Cologne (at the Hochschule für Musik, in 1957–58, with Gaspar Cassadó and Karl Pillney) and in Freiburg (with Carl Seeman and Sándor Végh, in 1959). During this stay in Germany, she won the prize for best foreign student (1958), among others, in addition to having played often with orchestras and solo, obtaining glowing reviews from the press. Upon returning to Portugal, she continued her training with Helena Moreira de Sá e Costa, having won, as her student, the Luís Costa Prize for best interpreter of Spanish music (1965). She attended master-classes in Estoril with Rudolf Baumgartner, Jean Françaix and Karl Engel, and was later invited to join the chamber-music classes of Paul Tortelier, Ludwig Streicher and Karine Georgian.



She has played with a wide range of orchestras, among them the Gulbenkian Orchestra, the Symphony Orchestra of Buenos Aires, the Porto Orchestra and the National Radio Symphony Orchestra in Lisbon, among many others, performing a wide range of composers, from Bach to Stravinsky and Schumann and Brahms to Xenakis. In spite of her vast repertoire, Olga Prats' career has focused mainly on chamber music, with special emphasis on more recent repertoire, beginning with the music of nineteenth-century Portuguese composers through to the twentieth century; she was also the first Portuguese musician to perform and record music by Astor Piazzola. She has worked closely with several leading composers, notably Fernando

Lopes-Graça, Constança Capdeville and António Victorino d'Almeida, who dedicated to her several works that she premiered and recorded.

She was a founding member of a number of groups: a duo with the violist Ana Bela Chaves (1969), the Opus Ensemble (1980) and the ensemble of the music-theatre group Colecviva (1975).

She was a teacher at the National Conservatoire (1970–84), and, from 1983, a member of the faculty at the Escola Superior de Música de Lisboa, becoming co-ordinator of the chamber-music class. At the same time, she was active as a jury member of several competitions (the chamber-music competition of Bavarian Radio, the International Piano Competition Viana da Motta, the 'Jovens Músicos' prize and others). She has also lectured widely on twentieth-century Portuguese music, with a particular emphasis on chamber music.

António Saiote, born in Loures, Portugal, studied with Guy Deplus, Jacques Lancelot, Gerd Starke, Arthur Tamayo and George Hurst. He obtained an M.Phil. in orchestral conducting from the University of Sheffield. As a clarinettist, he has performed with the Gulbenkian Orchestra, Portuguese Symphony, the Symphony Orchestra of the Algarve, Classical Orchestra of Porto, the Régie Orchestra, the Radio Lisbon and Porto orchestras, as well as those in São Paulo, Shanghai, Zurich and elsewhere. In 1998 he began to develop a fruitful parallel career as a conductor, and he is now artistic director of the symphony orchestra of the Escola Superior de Música e Artes do Espectáculo in Porto.

He has been a jury member in a number of prestigious competitions, and was a mentor and co-founder of the 2009 Clarinet World Congress in Porto. He collaborates frequently, as teacher, soloist and conductor, with 'El Sistema', the Venezuelan System of Youth Orchestras.

He has performed and taught in more than thirty countries in Asia, Europe, America and North Africa and recorded several albums.



Leonor Braga Santos, viola, was a member of Leonor Prado's class at the Conservatório Nacional de Lisboa and won a scholarship from the Gulbenkian Foundation in Gstaad to continue her studies with Alberto Lysy. Shortly afterwards, having chosen to specialise, she studied viola with François Bross and Rainer Moog and chamber music with the Amadeus Quartet.

Since 1988 she has been a member of the Lisbon-based Gulbenkian Orchestra, with which she has also appeared as a soloist. She is much in demand as a chamber-music player and has been a life-long champion of the music of her father, Joly Braga Santos. She gave the first performance of his *Aria a tre con variazione* for clarinet, viola and piano at the Goethe Institut in Lisbon in 1984 and the German premiere at the Pommersfelden Festival in 1987. She has also appeared at the Sion Festival and toured throughout Europe with the Ensemble Cologne.



Carolino Carreira began his musical studies at the Conservatório Nacional de Lisboa, graduating in 1987. He obtained a postgraduate degree at the Royal Northern College of Music in Manchester in 1988–89. Between 1987 and 1992 he was a member of the Orquestra Sinfónica do Teatro Nacional de S. Carlos. He is Professor of Bassoon and Chamber Music at the Escola Superior de Artes do Instituto Politécnico de Castelo Branco. He has been Solo Bassoon of the Orquestra Sinfónica Portuguesa since 1993.



Nuno Ivo Cruz, born in Lisbon, is the first flute of the Orquestra Sinfónica Portuguesa and a member of the Flamen Quintet. He has performed in the main festivals of his own country, as well as in the Netherlands, Germany, Italy, Brazil and Macau. Having graduated from the Royal Conservatoire of Haia, he joined the European Communities Philharmonic Orchestra, based in Brussels. He is often featured as a soloist with the Portuguese Symphony Orchestra, the Régie Sinfonia Orchestra and the Gulbenkian Orchestra. He is currently a flute teacher at the Escola Superior de Música in Lisbon, and recently recorded an album dedicated to nineteenth-century Brazilian repertoire.



Catherine Strynckx, cello, studied in Paris, Prague, Basel and at the Menuhin Academy in Switzerland, and was tutored by such musicians as Radu Aldulescu, Alberto Lysy, György Kurtág, Nikita Magaloff, Yehudi Menuhin and Boris Pergamentchikov. Her chamber-music ensembles have had particular success in Italy, having taken First Prizes at the Caltanissetta and Trapani International Chamber Music Competitions and Fourth Prize at the competition in Firenze. She was a founding member of the Serenade String Trio, the Sirius Ensemble and the trio A Piacere (with clarinet and piano), and has performed in the USA, throughout Europe, and in Argentina, the Sultanate of Oman and Thailand. She has made recordings for radio and television, and many albums, including Messiaen's *Quatuor pour la fin du temps* (on the Numérica label), works for



strings and clarinet by Françaix, Martinů and Penderecki (on the Gallo label), and the complete chamber music of both Fernando Lopes-Graça and Joly Braga-Santos with the Lopes-Graça String Quartet (on Toccata Classics).

She has taught at the conservatoires of Besançon and Belfort in France, and has given courses in Brazil, Germany, Portugal, Switzerland and Thailand. She is professor of cello at the University in Castelo Branco and at the National Conservatoire in Lisbon.

A native of Lisbon, **Irene Lima** is principal cellist with the Orquestra Sinfónica Portuguesa, having previously held principal positions with the Orchestra of the Theatre Royal in Liège and the Orchestra of the Teatro Nacional de São Carlos in Lisbon. She also lectures in chamber music at the Escola Superior de Música in Lisbon.

She began her studies with Adriana de Vecchi and Fernando Costa at the Fundação Musical dos Amigos das Crianças ('Musical Foundation of Friends of Children'), later moving to Paris to study with André Navarra and Philippe Muller. She has appeared as a soloist and chamber musician across Europe and further afield, including performances with the RTL Symphony Orchestra in Luxembourg (playing the *Concerto de Câmara com Violoncelo obbligato* by Fernando Lopes-Graça), the Macau Symphony Orchestra and the Sinfonia Varsovia. Her dedication to the music of her native Portugal is shown in her choice of solo repertoire and her recording, for EMI Classics, of the Sonata for Cello and Piano by Luís de Freitas Branco, and has been recognised in the dedication to her of two solo works by Portuguese composers, Filipe de Sousa and Alexandre Delgado.



Luís Pacheco Cunha has performed as a recitalist, chamber musician and soloist in most Portuguese towns, as well as in France, Germany, Spain and Switzerland. He has also successfully toured Belgium, Holland, the United Kingdom and Ireland, the USSR/Russia, Argentina, Brasil, Peru and Angola and has recorded for several Portuguese radio and TV networks (RDP, RTP, TVI) and Gossteleradio (Russia).

He completed a Master of Arts degree in the Tchaikovsky Conservatoire in Moscow, where he studied under Zorya Chikmourzaeva. He also studied quartet and chamber music under Mikhail Kopelman (of the Borodin Quartet), Nikolai Zabavnikov (of the Beethoven Quartet) and Tigran Alikhanov. A scholarship from the Portuguese state accounted for several years of training at both the International Menhuin Music Academy, at Gstaad in Switzerland, and in London, with Yossi Zivoni. He also attended master-classes with such musicians as Maria João Pires, Yehudi Menuhin and Sándor Végh.

Alongside his appearances as a solo violinist and chamber musician, he promotes, and performs, in a number of multi-disciplinary activities: he has staged several musicals and operas and has recently conducted versions of Gluck's *Orfeo* and Purcell's *Dido and Aeneas*. In non-classical music, he has collaborated with the singer Mísia on a number of international tours.

He is a founding member and first violin of the Lopes-Graça String Quartet, an ensemble specialising in the performance of Portuguese music, with several releases for Toccata Classics, featuring the chamber music of Fernando Lopes-Graça and Joly Braga Santos.





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JOLY BRAGA SANTOS Complete Chamber Music, Volume Three

1	<i>Aria a Tre con Variazione</i> , Op. 62, for clarinet, viola and piano (1984)*	9:07
2	<i>Improviso</i> , Op. 70, for clarinet and piano (1988)*	5:02
3	<i>Aria I</i> , for bassoon and piano (1946)*	3:48
4	<i>Piece</i> for flute and piano*	2:38
5	<i>Aria I</i> , Op. 2, for cello and piano (1943)	4:23
6	<i>Tema e Variações</i> , Op. 12, for cello and piano (1948)*	7:45
7	<i>Canção</i> ('Song'), for viola and piano (1971)*	1:52
8	<i>Aria II</i> , Op. 57, for cello and piano (1977)	5:52
9	<i>Melodia</i> , for cello and piano (1987)*	1:44
10	<i>Nocturno</i> , Op. 1, for violin and piano (1942)	8:27

António Saiote, clarinet 1 2

TT 50:40

Leonor Braga Santos, viola 1 7

Carolino Carreira, bassoon 3

Nuno Ivo Cruz, flute 4

Catherine Strynckx, cello 5 9

Irene Lima, cello 6 8

Luís Pacheco Cunha, violin 10

Olga Prats, piano

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