

Joly Braga Santos (1924-1988)

Concerto for Viola and Orchestra op.34

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1 Preface

The motivation for this matter is determined by a personal taste towards the work of Portuguese composers which, in these days, are still not much explored, and consequently their works are not presented to the general public. So, in addition to a personal desire I have to explore the theme, it is yet another opportunity for a Portuguese work to be presented, analysed and studied profoundly.

I would like to show gratitude to my parents for all the support given in the course of my academic and professional career; to Leonor Fleming for the support; to Professor Leo de Neve and to Professor Yves Senden for all the guidance.

2 Introduction

The subject of this paper intends to explore an instrumental piece and analyse it under different points of view in order to be better informed when performing it. The chosen piece was the *Concerto for Viola and Orchestra op.34*, composed by Joly Braga Santos (1924-1988), in 1960.

After a biographical study of the composer and the historical background of the society in Portugal at the time, a structure analysis and thematic of the piece will be done.

Next to the presentation and small analyse of the manuscript and the edited piano reduction, makes a whole lot more sense to the author, as a viola player student, to analyse the piece in a more practical and tangible way, in order to found information that will (hopefully) help the author playing it: by playing herself and by listening three violists playing, in this case, François Broos (1903-2002), Gérard Caussé (1948-) and Ana Bela Chaves (1952-) – the only three recordings available of the piece until now.

At the end of this research, the author will present her conclusions and explain how this investigation helps her interpretation of the piece.

3 Historical Background: music in the *Estado Novo* period in Portugal

The coup d'état of 1926 would lead to several transformations in the portuguese musical scene. In 1933, the radio appeared, with the creation of the *Emissora Nacional* (National Broadcaster). At the beginning of the 1940s, the *Verde Gaio* ballet group appeared as a vehicle for the cultural propaganda of the new regime, based, for this purpose, on the stylization of Portuguese dances. In conjunction with the creation of the *Emissora Nacional*, the Symphony Orchestra of the *Emissora Nacional* Company was created, with the collaboration of Maestro Pedro de Freitas Branco (1896-1963) (Simões, 2003, p. 13).

The year 1940 would be marked by the Portuguese World Exhibition, which had as its purpose the celebration of the eighth centenary of the Portugal Foundation as a country, and by the reopening of the *Teatro S. Carlos* (S. Carlos opera theatre), which had been closed since 1927. At its reopening, the Rui Coelho's (1889-1986) opera *D. João IV* premieres.

In 1942, under the impulse of António Ferro (1895-1956), the Office of Studies of the National Broadcaster emerged, which together with the *Verde Gaio* group, would constitute an incentive to musical creation through orders to composers such as Rui Coelho (1889-1986), Jorge Croner de Vasconcelos (1910-1974), Frederico de Freitas (1902-1980), Armando José Fernandes (1906-1983), Claudio Carneiro (1895-1963), Joly Braga Santos and others.

In 1963, on the initiative of the National Foundation for Joy at Work, a Portuguese opera company was created, which was to be based at the *Teatro da Trindade* (Trindade Theatre). This company came to offer young musicians some career prospects, and sought to create a national operatic style.

Also, in this period of the *Estado Novo*¹, a group of Portuguese interpreters emerge in Portugal or settled in Portugal, among them: Tomás Alcaide (1901-1967), Helena Moreira de Sá e Costa (1913-2006), Nella Maissa (1914) and Silva Pereira (1912-1992).

¹ The *Estado Novo* was the dictatorial, authoritarian, autocratic and corporatist state political regime that had been in force in Portugal for 41 years without interruption, from the approval of the Constitution of 1933 until its overthrow by the Revolution of April 25, 1974 (Álvaro Cassuto, 2018).

4 Joly Braga Santos: biography

On May 14, 1924 José Manuel Joly Braga Santos was born in Lisbon, the first of two sons of the Braga Santos couple. His father, António Braga Santos, would have a decisive role in his education, instilling his passion for the arts, music and poetry. This particular care, related to his education, led Joly Braga Santos to the interest in music, which manifests itself quite early. At the age of only three or four, he was already replacing toys with musical instruments and attending his first concerts, listening to recitals of operas such as *Siegfried* (Wagner), *Kovanchina* (Mussorgsky) and *Aida* (Verdi). Operas with large choirs, such as the last two mentioned, will have impressed the composer and left a mark in works such as *Trilogia das Barcas*, which has two choirs, one on stage and another in the orchestra pit (Simões, 2003, p. 16).

The musical studies of Joly Braga Santos began at the age of six, with the first violin lessons with a friend of his father. After completing his primary education, he joined the Nacional Conservatory of Lisbon, in 1936. Here he attended the composition discipline of Artur Santos (1914-1987) and Jorge Croner Vasconcelos, while maintaining private lessons with Luís de Freitas Branco. It was in the early 40s which established the first contacts with the latter, through his son, João de Freitas Branco (1922-1989), whose house began attending. Here a group of young people connected to the arts and letters gathered. Some of its elements will collaborate shortly afterwards with the magazine *Arte Musical*, to which Joly Braga Santos wrote the 1942 article, *The rhythm with an antiromantic element*.

His *Noturno*, for violin and piano, released in the year 1942, when he was eighteen, was his first work publicly presented and the one that begins his counting of opus. His first interpretation was in charge of João de Freitas Branco and Silva Pereira, to whom the work was dedicated. At the end of the school year of 1945/1946, Joly Braga Santos already had more than a dozen works of his own, among them the *Symphonic Overture No. 1* (1946), dedicated to Pedro de Freitas Branco, his first foray into music orchestral.

In that year of 1946, the young composer has an incident with the Director of the Conservatory, reason why he left school. Some personalities described this event as João de Freitas Branco and Gil Miranda, who referred to it as "the Joly case" (Simões, 2003):

Em 1946, o compositor Joly Braga Santos tinha 22 anos e cursava composição na classe de Croner Vasconcellos. Ao mesmo tempo, recebia lições particulares do Prof. Luís de Freitas Branco. O ambiente no Conservatório era tenso, devido a um processo disciplinar em que Freitas Branco era arguido, e que havia de terminar pela sua licença ilimitada compulsiva. Um dia, Joly encontrava-se sentado, conversando com um amigo, o engenheiro húngaro Dr. André Buda, no intervalo de um concerto no Sindicato Nacional dos Músicos. O diretor do Conservatório, que passava, saudou-o estendendo-lhe a mão. Joly, distraidamente, estendeu-lhe também a mão, enquanto permanecia sentado. O diretor admoestou-o severamente, mandando-o levantar, perguntando-lhe se era assim que mostrava o respeito que lhe devia. Joly retorquiu-lhe que não via razão para o tratar ainda como diretor, encontrando-se ambos fora do Conservatório. Ivo Cruz levantou-lhe o auto, que levou a Conselho Escolar, para aplicação da pena de 45 dias de suspensão (Simões, 2003, p. 16).

In 1946, composer Joly Braga Santos was 22 years old and studied composition in the class of Croner Vasconcellos. At the same time, he received private lessons from Prof. Luís de Freitas Branco. The environment in the conservatory was tense, due to a disciplinary process in which

Freitas Branco was accused, and that was to terminate by his unlimited license compulsive. One day, Joly was sitting, talking to a friend, the Hungarian engineer Dr. André Buda, in the interval of a concert at the National Union of Musicians. The director of the Conservatory, passing by, greeted him by extending his hand. Joly absentmindedly extended her hand while still sitting. The director admonished him severely, sending him to his feet, asking if this was how he showed the respect he owed him. Joly retorted that he saw no reason to treat him as a director, and they were both outside the conservatory. Ivo Cruz brought a disciplinary action against him, which led to the School Council, for application of the 45-day suspension sentence (Simões, 2003, p. 16).

After Joly left the National Conservatory of Lisbon, Luís de Freitas Branco began to give him free classes, widening the "academic" relationship to a friendship, including advising certain students to take composition classes with Joly Braga Santos (Simões, 2003, p. 13). It is in this way that the young composer manages to help his family financially, because with the death of his father the family suffered a great financial shock. The classes with Luís de Freitas Branco lasted until his death (1955), being in this master/disciple coexistence that Joly absorbed the essential of his solid formation.

In the year 1945, Braga Santos begins the writing of his 1st symphony, completed on July 8 of the same year. However, it would be presented only on February 1, 1947, inserted in the Symphonic Concerts of the *Emissora Nacional*. Once again, the Freitas Branco family is present in the course of the young composer, and the conductor Pedro de Freitas Branco will debut this first symphony. As will be common, in the following symphonies, this symphony has a dedication, in this case "to the heroes and martyrs of the last World War". After the debut of the symphony, he was invited by Pedro Prado (1909-1990) to join the Office of Studies of the Emissora Nacional, which together with Artur Santos (1914-1987), Armando José Fernandes and Croner Vasconcellos (Simões, 2003, p. 17). Before this invitation, Joly Braga Santos worked on radio, playing classical music, along with João de Freitas Branco, in the first steps of the current *Antena 2*² (Delgado & Braga Santos, 2011, p. 22).

It was through the Office of Studies that he began to receive a monthly salary to compose. This department of the National Broadcaster was created by António Ferro in 1942, and had as mission the incentive of the creation of Portuguese music. Newcomers to this department were required every year to submit a number of unpublished works. It was on these molds that Joly Braga Santos presented works such as: *The Conquest of Lisbon*, *Symphonic Opening No. 2* and *Nocturno in B*. All of these works were performed at the Teatro Nacional de São Carlos by the Emissora Nacional orchestra, directed by Pedro de Freitas Branco.

In the summer of 1948 he left for Venice, as a fellow of the Institute of High Culture, where he attended the International Course of Direction, directed by Hermann Scherchen (1891-1966). This course was inserted in the XI International Festival of Contemporary Music, having taken place at the Benedetto Marcello Conservatory. During his stay in Italy he received an order from the Office of Musical Studies of the *Emissora Nacional* for the composition of a work dedicated to the memory of Viana da Mota, deceased months before, which resulted in his *Elegie*.

His passage through Italy would eventually be decisive in his career, as he allowed him to contact great composers. It is also in this country that attend a concert organized by the Italian

² Portuguese Radio Station related with erudith music and the arts.

youth, a remarkable experience that will have led Braga Santos to the idea of implementing a similar model of concerts in Portugal, and contributed to the emergence of the Portuguese Musical Youth. Humberto de Ávila, founding partner nº1, would eventually be the driving force of the project, together with Joly Braga Santos, Maria Elvira Barroso, António Nuno Barreiros (1928-2001), Filipe de Sousa Júnior (1927-2006), João de Freitas Branco, Luis de Freitas Branco and Pedro de Freitas Branco. In 1948, the Portuguese Musical Youth (*Juventude Musical Portuguesa*) emerged, at a time when the country was in a climate of repression, illustrated, for example, by the arrest of Adriano Moreira by PIDE³, the outlawing of the MUD⁴, and the arrest of members of its central commission, and the prohibition of the Catholic newspaper *O Trabalhador*.

The environment was not conducive to the creation of this type of movement, however, it could give back and raise the morale to the youth, thus giving them the opportunity of an occupation, a way of not dispersing, of concentrating their attention and spirit in a such noble art. The main purpose of the project was to enable Portuguese youth to have a healthy contact with music (Azevedo, 1998, p. 16).

Keeping his rhythm of writing a symphony per year, he began in April 1948 the composition of his 3rd symphony. This work was almost entirely conceived in the Alentejo, in Reguengos de Monsaraz, on a property of his teacher Luis de Freitas Branco, and was completed in October of the same year. From this symphony it is notorious the presence of traditional Alentejo themes in his compositions, including the theme that generates the symphony. On the other hand, the work shows a maturation in the orchestral treatment, richer and denser than in previous symphonies. After two years, he writes his 4th symphony, dedicated to the Portuguese Musical Youth, once again turning to traditional music and the landscapes of the Alentejo as inspiration. According to the composer this symphony is not “properly a work of folkloric expression and the influence of the Alentejo song is reflected here in a certain way of treating the modal construction and the melodic cutouts, which, as in popular music of the Alentejo, develop independently of the rhythmic quadrature” (the original reads: “*propriamente uma obra de expressão folclórica e a influência da canção alentejana reflete-se aqui numa certa maneira de tratar a construção modal e os recortes melódicos, que, tal como na música popular do Alentejo, se desenvolvem independentemente da quadratura rítmica*”) (Simões, 2003, p. 20).

In the 4th symphony, the desire to write "for the common man" becomes clearer than ever - and the best example of this is in the "Hymn to Youth" that concludes it, melody of contagious simplicity and appeal that would become the anthem of the Portuguese Musical Youth (Delgado, 2002, p. 221).

In one of the concerts organized by the Portuguese Musical Youth in May 1950, the composer had the opportunity to play another role, becoming a conductor and conducting his own works (*Symphonic Opening No. 2* and *Symphony No. 3*), but after the extinction of the Office of Studies of the National Broadcaster, this role of conductor becomes more decisive in his career, occupying the position of director of the Symphony Orchestra of the Oporto Conservatory. During his years in the orchestra, he interpreted not only the music of classical composers but also contemporary works, including his colleagues: Lopes-Graça (1906-1994), Artur Santos, Croner de

³ *Polícia Internacional e de Defesa do Estado*

⁴ *Movimento de Unidade Democrática* – Political organization opposed to the Salazar regime.

Vasconcellos, Luís de Freitas Branco. Still during his stay in Porto, he met with great personalities such as the sisters Helena and Madalena Sá e Costa and Guilhermina Suggia (1885-1950).

Still in the decade of the 50, Joly Braga Santos extends his professional activity to the composition of music for cinema, to the musical criticism in the Portuguese journal *Diário da Manhã*, still maintaining its position of director of orchestra, work that forced to him to numerous displacements. In the field of film music, he wrote for filmmakers such as: Jaime Silva, João Canijo, José Carlos de Oliveira, Manoel de Oliveira. In this type of composition felt very limited due to the low budget for the musical production, this translated into orchestrations smaller and with fewer resources. In this period, it resumes the production of chamber works, writing works like Quartet with piano, *String Quartet nº2* and still the piece for french horn and piano *Ode a Bocage*.

In 1957, he married Maria José de Mello Falcão Trigo, and obtained a new scholarship to study composition with Virgilio Mortari (1902-1993) at the Conservatoire in Rome. He later moved to Switzerland where he was to attend the course with the prestigious orchestra director Hermann Scherchen (1891-1966), which began in the winter of 1958 and was completed in the spring of the following year. During his stay in Switzerland he takes advantage of absorbing new ideas and musical concepts through some prominent figures, and takes direct knowledge with the new investigations in the field of music, namely in the area of electronic music. After returning to Portugal, the composer performs his first great musician-dramatic project, finishing the writing of the opera *Mélope* (dedicated to his wife). He then moves once again to Rome where he resumed his studies with Virgilio Mortari, taking advantage of the free chair of *Acústica* with Gioachino Pasqualini.

The next decade would be marked by his projection across borders, with the export of his works, partly thanks to the divulgation by conductor Silva Pereira, who directed many of the symphonic works of Braga Santos. It was also internationally affirmed through competitions promoted by the Donemus Music Information Center and International Tribune of Composers, receiving distinctions in both, its 5th symphony being considered one of the ten best works of contemporary music by the International Council of Music. In this creative phase, he presents a new musical discourse, as her daughter Maria da Piedade Braga Santos affirms, "his language will undergo important changes, in the sense of the progressive abandonment of modalism, in favor of free chromatism and a more and more formal construction open to new processes, never yielding to the successive experimentalisms characteristic of the music of his time" (the original reads: "a sua linguagem irá sofrer importantes alterações, no sentido do abandono progressivo do modalismo, em favor de um cromatismo livre e de uma construção formal cada vez mais aberta a novos processos, sem nunca ceder, porém, aos sucessivos experimentalismos característicos da música do seu tempo") (Braga Santos, 1999, p. 137).

In the final phase of his career as a conductor Joly Braga Santos decided to reduce the pace of work, limiting himself to directing works of his legacy, but also made known to the Portuguese public several contemporary works, recognizing him the accomplishment of the first concert of "avant-garde music" in Portugal, a concert that was organized by the Portuguese Musical Youth and performed by the *Emissora Nacional* Symphonic Orchestra, with his wife, Maria José Braga Santos, as his soloist. However, this activity was terminated with the debut of *Trilogia das Barcas* (1970), returning to direct only one more symphonic concert in *Teatro Municipal São Luís* where it was interpreted *Symphony nº4*. The main cause of the abandonment of the conductor's fase was due to the time that it took to him to the creation of new works.

In 1972, he participated in the reform of the programs of the various disciplines of the National Conservatory of Lisbon, where the teaching was still assured on the molds of 1930. With this purpose was created a Reform Steering Committee, which included the composer and names such as Artur Santos, Constança Capdeville (1937-1992) and Filipe Pires (1934). That same year, Joly Braga Santos joins the faculty of the Conservatory, teaching the disciplines of Analysis and Composition. In this reform, the commission replaced the three years of *Solfeggio* by six years of Music Education, but the attempt to reformulate the discipline of Composition and Analysis was in vain, because they did not obtain any answer on the part of the Ministry of Education. We can conclude that half of the teaching was done according to modern models and the other part was old-fashioned and anachronistic. In the course of his activity as a pedagogue, he composed a book of musical exercises, with twenty-four traditional songs harmonized by him, yet this book was lost without any physical evidence of its existence. His attachment to the National Conservatory of Lisbon would come to an end four years later, according to Simões (2003), referring to an interview by J. Aguiar with the newspaper *O País*, he would resign himself from his position by a "lack of correction on the part of that institution in the interpretation and application of the salary scale "(Simões, 2003, p. 31).

Between 1980 and 1983, the composer was forced, due to health issues, like problems of the cerebral circulation, that caused him visual deficit and intense headache, to pause his work of composer. When he recovers, he decides to dedicate himself to composing chamber music, composing works such as: *Aria a tre* (1984), *Dances Suite* (1984), *Trio for Piano, Violino e Cello* (1985), *Suite for Metal Instruments* (1985) and *Sexteto* (1986).

After his decoupling with the National Conservatory of Lisbon, Braga Santos has only as a source of income the compositions he makes for the National Issuer, which at the time were insufficient to offer it financial stability. It's in these conditions that, in February 1987, Braga Santos decides to re-teach at the National Conservatory of Lisbon (Simões, 2003, p. 32).

The composer was awarded several prizes and mentions: in 1981 he was decorated by the Portuguese State with the Commendation of the Order of Santiago de la Espada for "Artistic Merit"; in 1987 he received the "Composition Prize" by the Portuguese Music Council, attributed by the premiere of the following works: *String Quartet nº2*, *Suite of Dances*, *Trio for Piano, Violin and Cello*, *Suite for Instruments of Metal* and *Sextet*.

It was on June 18 of 1989, at 14 hours and 20 minutes that following his weakened state of health that his heart stopped beating. The composer was in his residence of Alvalade (Lisbon, Portugal), maintaining until the date to work in fullness.

5 The *Concerto for Viola and Orchestra op.34*

Written in Rome in 1960, the *Concerto for Viola and Orchestra op. 34* was dedicated to François Bross, who premiered it the same year (November 5, 1960) and directed by the composer, at the São Carlos Theatre in Lisbon (Álvaro Cassuto, 2018).

This piece is very complete as far as the composition style of Braga Santos is concerned, as it is in the transitional phase between the use of only traditional forms and folk melodies and their combination of chromatisms and less usual forms.

Normally, in his first works, the composer shows a modal tendency motivated by the desire to establish a connection between contemporary music and the golden period of Portuguese music – the Renaissance. We also find a melodic outline of the oldest folk songs of this country, Portugal. This happens not because of the interest in Portuguese folklore music, but by Braga Santos have studied and composed a lot in the country house of his mentor Luis de Freitas Branco, in an area of the Alentejo, rural area in the south of Portugal (Santos, 2012).

From 1960 on, the style of the composer becomes more chromatic, as he closely follows the post-war work of many European composers. Also due to a traveling period that he did as a conductor, I was able to extend and explore his musical style, increasing the chromatism and reducing the use of traditional forms (Santos, 2012).

5.1 Structure and analysis of the piece

The instrumentation of this work is composed of strings (1st violins, 2nd violins, violas, cellos and basses), woodwinds (2 flutes, 2 oboes, 2 clarinets, 2 bassoons), brass (4 trumpets, 3 trombones and tuba), harp and percussion, drum, snare drum, bass drum and cymbals).

The piece is divided into three movements – *Tranquilo (Molto Largamente – Tempo di Marcia Lenta – Tranquilo – Moderato)*, *Allegro energico*, *Adagio lamentoso* - as is customary in the form of a solo concert (Santos, 2012).

At the start of the first movement *Tranquillo*, the composer presents an initial choral motif of four bars, executed by the brass section (fig. 1). This motif offerings a dark, almost icy simplicity, but culminates in a very strong dissonance (fig. 2), where we can hear the first orchestral *tutti*, at the end of which the solo viola part appears in a brief recitative (fig. 3).



Figure 1 – Brass choral motive (beginning 1st movement)



Figure 3 - Viola solo recitative (1st movement)



Figure 2 - Dissonant chords on the first tutti (1st movement)

At this moment, a new theme of lamenting character, born of the cyclic root, is presented by the solo instrument, taken up again by the bassoon in the *Tempo di Marcia lenta* (fig.4).



Figure 4 - bassoon's theme in the *Tempo di Marcia lenta* (1st movement)

After the return of the cyclical theme in the strings and a more dissonant climax than the initial, the *Moderato* explores a bucolic dance and modal character, almost a scherzo, as we can see in the first theme shared by the bassoon and the oboe (fig. 5) and by a second theme that is

performed and developed by the viola solo (fig.6). The following section resumes the ideas of the *Tempo di Marcia lenta*, conclusively.

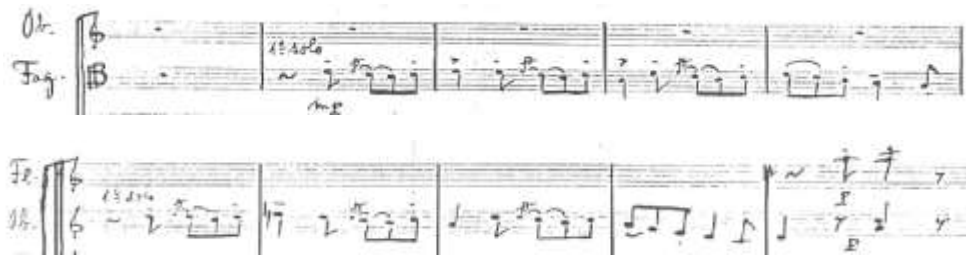


Figure 5 - Bassoon and the oboe's theme in the *Moderato* (1st movement)



Figure 6 - Viola solo's second theme in the *Moderato* and development (1st movement)

The second movement *Alegro Enérgico* was composed of *G* modal form (mixolydian mode), but presents harmonies in tonal form (*G major* tonality), where the theme appears in the solo viola (fig.7) over regular march pulsation, created by harp and percussion (fig.8).



Figure 7 - Solo viola's theme (2nd movement)

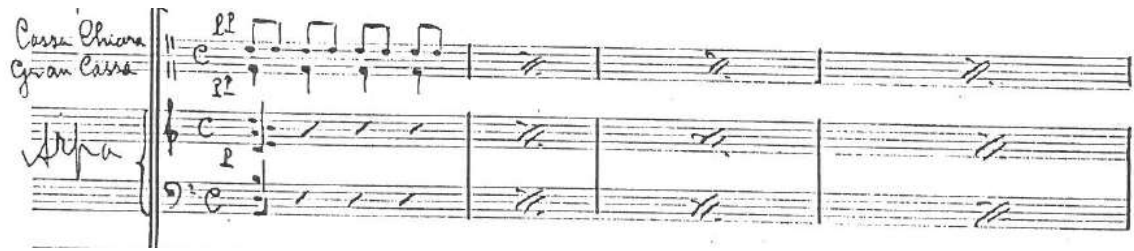


Figure 8 - March pulsation, created by harp and percussion (2nd movement)

Throughout the movement different variations, or allusions to this theme appear, and faster it becomes a march. There is also a suggestion that recalls the theme of the first movement, thus proving the existence of a cyclical form.

In the final movement *Adagio Lamentoso* it's possible to verify two aspects that demonstrate well the originality of the composer. The first is that there is no cadenza - we will not call it a revolution, but it is undoubtedly an aspect to which the spectator is not accustomed. The second has to do with the fact that Braga Santos has inverted the order and decided to finish the work with this *Adagio Lamentoso*, which has the characteristics of what could be considered a central movement, rather than ending with the second one, the *Alegro Enérgico*, that presents characteristic that show the soloist' skills, to finish in brilliance.

The third movement begins with a cyclical theme on the cellos, reminiscent of the ominous environment of the first movement (fig. 9 and fig.10).



Figure 9 - Cellos' cyclical theme – original score (3rd movement)



Figure 10 - Cellos' cyclical theme – piano score (3rd movement)

The first interventions of the viola solo emphasize this, but with the gradual increase of the speed and the great existence of chromatics is reached an impetuous climax (fig.11).

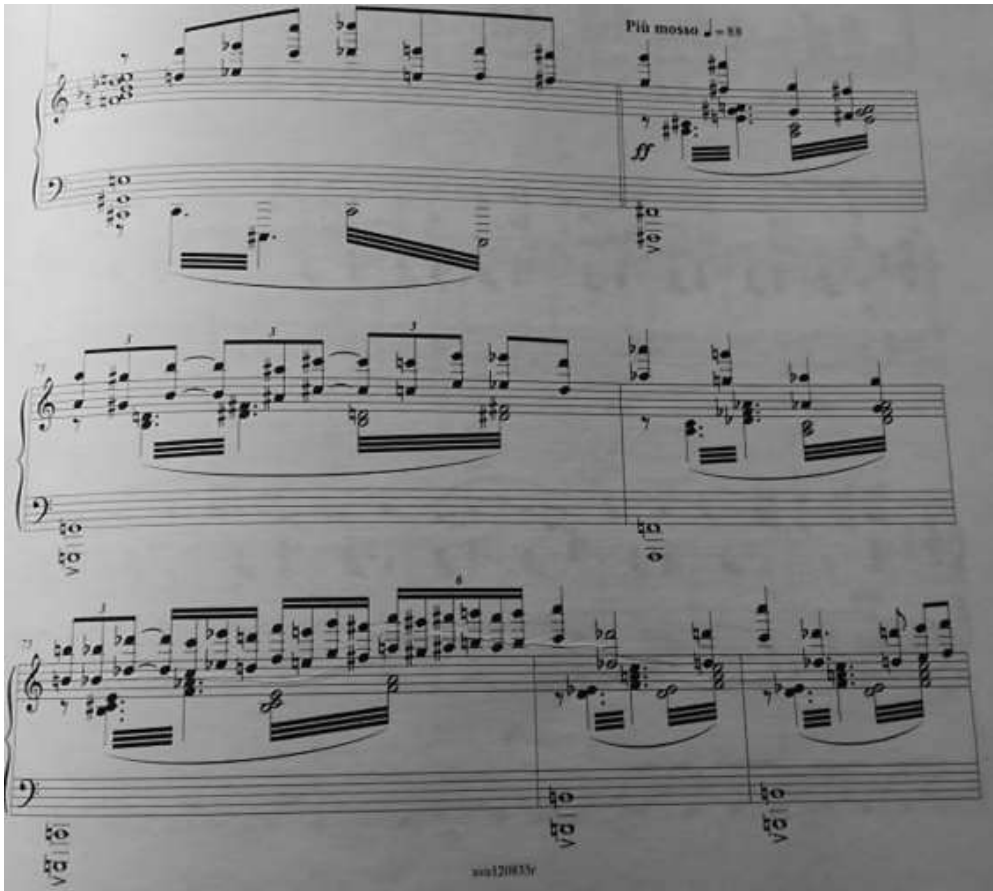


Figure 11 - Chromatic climax – representation of the piano score (3rd movement)

The next and last section (fig.12) of the piece is illusory, for despite the tranquility that may appear, there seems to be no happy ending. The composer writes *con malinconia* – with melancholy -, and tries to pass on a feeling of deep sadness, almost as a slow faintness.

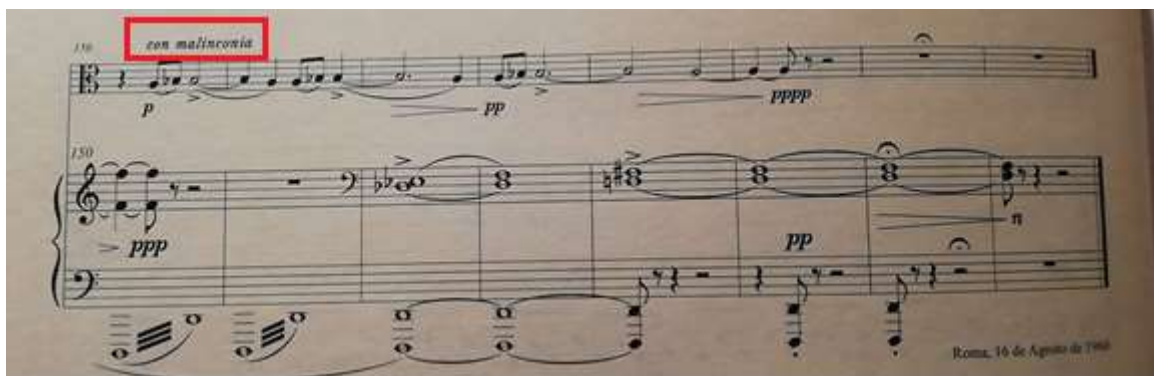


Figure 12 - *con malinconia* section (final bars of 3rd movement) – piano score

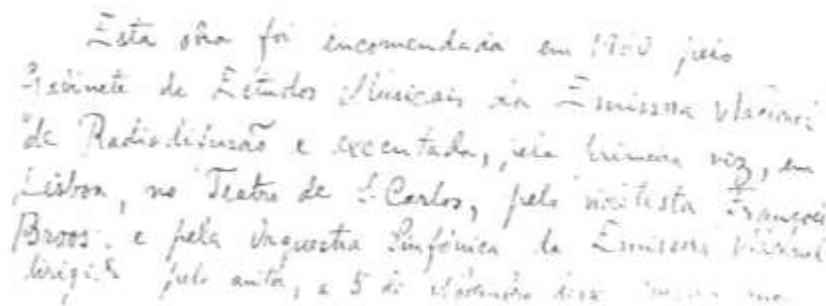
6 The manuscript and piano reduction score

This chapter presents the original manuscript of the piece and the AvA Musical Editions sheet music edition with Piano Reduction score. On the manuscript it's possible to find some special notation of the composer. AvA Musical Editions (Lisbon, Portugal) is the publisher of the only version for sale of this concert for viola and presents only the reduction for piano.

6.1 The manuscript

The manuscript is about 120 pages long and is now available to the public at the National Library of Portugal, in Lisbon.

Joly Braga Santos explains on the back cover of her manuscript, in addition to the necessary orchestration, that the work was commissioned in 1960 by the *Gabinete de Estudos Musicais da Emissora Nacional da Radiodifusão* (Office of Musical Studies of the National Broadcasting Broadcaster) and performed for the first time in Lisbon at the São Carlos Theater by violist François Broos and the Symphonic Orchestra of the National Broadcaster, directed by the composer himself.



Esta obra foi encomendada em 1960 pelo Gabinete de Estudos Musicais da Emissora Nacional de Radiodifusão e executada, pela primeira vez, em Lisboa, no Teatro de S. Carlos, pelo violista François Broos e pela Orquestra Sinfónica da Emissora Nacional dirigida pelo autor, a 5 de Novembro de 1960.

Figure 13 - Explanation of the composer on the back cover of the manuscript

On the first page of the score, the composer leaves a mark of approximate duration of the work in its total, which will be 22 minutes.

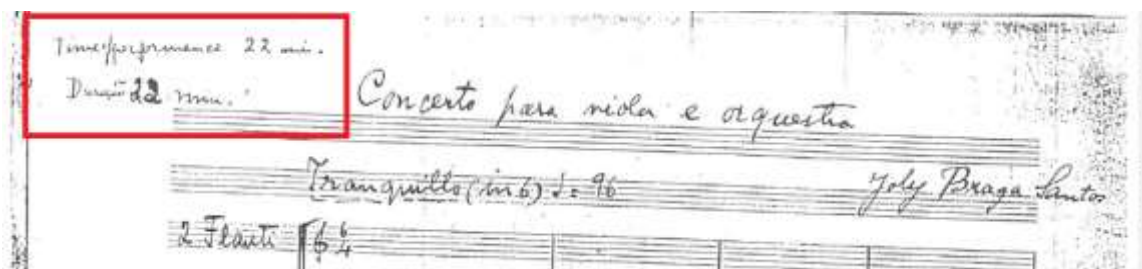


Figure 14 - Possible duration of the piece given by the composer

At the end of each movement, Braga Santos signs (with the exception of the 2nd movement), and puts the date and place where the movement was completed:



Figure 15 - Date, place and signature - end of 1st movement

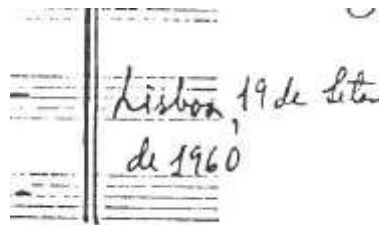


Figure 16 - Date, place - end of 2nd movement

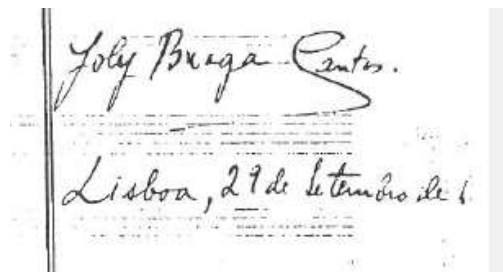


Figure 17 - Date and signature - end of 3rd movement

1st movement	Rome, 29th of August 1960
2nd movement	Lisbon, 19th of September 1960
3rd movement	Lisbon, 29th of September 1960

Table 1 - Translation of the images with date, place and signature at the end of the movements

Braga Santos' writing is very clear and detailed within the necessary of his musical language. Through the manuscript, we understand that the choice of writing indications of dynamics and articulation is not extremely complex, but is at the necessary level of the simplicity of the song that the composer writes.

However simple it does not lose value, character or feeling. Braga Santos uses musical expressions such as *dolce*, *dolcissimo*, *catabile*, *tranquillo*, *molto espressivo*, etc. He presents a palette of dynamics between pianissimo (*ppp*) and fortissimo (*fff*), and transitions between dynamics that can have long or short crescendos (*cresc.*) and diminuendos (*dim.*), uses *staccato* and *accents*, as well as *molto tenuto*, and is quite clear in the indications of *tempo* that leaves to the interpreter. He also asks for the use at different moments of the sourdine in the part of the strings and brass.

The composer uses a musical writing very choral and with great melodic lines.

Figure 18 - Choral extract from the Manuscript (1st mov.)

Figure 19 - Melodic extract from the Manuscript (3rd movement)

6.2 AvA Musical Editions sheet music edition – Piano Reduction score

The publisher of the only version for sale of this concert for viola is the AvA Musical Editions (Lisbon, Portugal), and presents only the reduction for piano. The piano reduction was written by the composer himself. The review of this edition was made by the pianist Isolda Crespi and the portuguese violist Ricardo Mateus (Santos, 2012).

All indications of tempo and change of the same are present in the score. The same applies to all indications for solo viola: all the indications of the viola part written in the composer's manuscript are present in the piano reduction score.

This version does not present any fingering suggestion of the viola player who did the review. The piano part is polished and very complete, do not overpower the viola part, and has all necessary harmonies and articulations, main themes of the orchestra and character defined.

A François Broos
Concerto para Viola e Orquestra
Op. 34 - 1960
Redução de Piano

Revisão / Edited by:
Isolda Crespi
Ricardo Mateus

Joly Braga Santos
1924-1988

I

Tranquillo (in 6) ♩ = 96

Viola

Piano

p

Mosso (in 2) ♩ = 80

S^{mf}

mf

p

1

Figure 20 - First bars from the Piano part (1st mov.)

7 Comparative study of recordings

This comparative study will analyse three recordings: the two CD recordings available at the time, by Gérard Caussé and Ana Bela Chaves, and also the debut of this concert with the performance of François Broos.

The recordings included in this comparative study are quite different from the outset. In the case of François Broos, his interpretation was recorded live, in the first concert of the work in question, in 1960, with the Symphonic Orchestra of the National Broadcaster under the direction of the composer himself. As for the recording of Ana Bela Chaves, it was performed on studio *Portugalsom* in 1988, with the Budapest Philharmonic Orchestra under the direction of János Sándor. The recording of Gérard Caussé was performed on studio *XXI-21 Productions* in 2011, with the Extremadura Symphony Orchestra, directed by Jesús Amigo. Thus, the difference in recording conditions will be taken into account.

The study intends to present the existing differences in the interpretation of these three brilliant violists. It is particularly interesting that Ana Bela Chaves was a disciple of François Broos and, eventually, the most distinguished of his disciples.

The comparative study will cover the interpreters' choices regarding *tempi*, dynamics and articulations in each of the three movements, and in the different sections of those movements.

7.1 1st movement

7.1.1 *Tempo*

It is relevant to show, first, the time proposals indicated by the composer in the score - only the sections in which the viola will play will be indicated, omitting the sections of orchestral *tutti*.

<i>Molto Largamente</i>	 = 58
<i>Tempo di Marcia Lenta</i>	 = 72
<i>Lento</i>	 = 56
<i>Tranquilo</i>	 = 60
<i>Moderato</i>	 = 88

Table 2 - Time proposals indicated by composer (1st movement)

The *tempo* adopted by the three violists in the different sections are mentioned in the following table:



















	François Broos	Ana Bela Chaves	G�rard Causs�
<i>Molto Largamente</i> (bar 26)	 =50	 = 58	 =46
<i>Tempo di Marcia Lenta</i> (bar 45)	 =55	 = 65	 = 62
<i>Lento</i> (bar 112)	 =50	 = 58	 = 56
<i>Tranquilo</i> (bar 134)	 = 55	 = 66	 = 54
<i>Moderato</i> (bar 150)	 = 85	 = 80	 = 70
<i>Tempo di Marcia Lenta</i> (bar 244)	 = 57	 = 62	 = 68

Table 3 - *Tempo* adopted by the violists in the different sections (1st movement)

Ana Bela Chaves was the violist closest to the metronomic indications of the composer.

7.1.2 Articulation

Only from the *Moderato*, a milder part of the movement, we can notice more visible differences in articulation. Curiously, it is in the fastest passages, which require more agility, that the three violists differ.

Three bars before n 11 begins a passage in sixteenth notes (fig.21), which Ana Bela Chaves plays in *spiccato* but slightly longer than normal, with the bow in greater contact with the string. Fran ois Broos and G rard Causs  begins the passage in the same way; however, in the second half of the third bar of n 11, Broos assume the continuity of the passage in *spiccato* and Causs  *in marcato*. Later, in the second half of the fourth measure of n 11, Ana Bela Chaves begins the triumphant climb in *spiccato*, unlike Broos and Causs , who adopts *detach * for this ascending scale of sixteenth notes.



Figure 21 - Detaché or Spiccato - 1st mov. extract

The thesis author believes that to keep the melodic line more linear and non-breaking, the long spiccato bow works best, and the final ascending section in this direction needs to be more exaggerated and contrasting in order to impact. Therefore, it will follow the approach of the violist Ana Bela Chaves.

In the next excerpt, starting at nº13, Ana Bela Chaves plays the semiquavers very short, a stark contrast to the previous bars, while François Broos and Gérard Caussé touches equally separate, but longer. There are also some significant differences in the printed arcades: François Broos and Ana Bela do the first example (fig.22) and Caussé does the second one (fig.23):



Figure 22 - Ana Bela Chaves and François Broos bowings - 1st mov. extract



Figure 23 - Gérard Caussé bowings - 1st mov. extract

Later on, in nº16, a motif in sixteenth notes begins again in the viola part, which accompanies an allusion on the theme of *Moderato* in the violins part. Ana Bela Chaves and Gérard Caussé start this section in *spiccato*, while François Broos and plays them a little longer, in *staccato*, being that in the eight measure of this excerpt, plays the ascending scale in *spiccato* (fig.24).



Figure 24 - Detaché or Spiccato - 1st mov. extract

In this case, since the dynamic is *piano*, the author believes that a shorter *spiccato* will make more sense and is identified with the vision of Ana Bela Chaves and Gérard Caussé.

7.1.3 Dynamics

Where we can see some changes to the composer's suggestions in terms of dynamics, which the three violists make, is exactly in the *dolcissimo* theme, in *Tempo di Marcia Lenta* (fig.25). The three violists choose to begin this theme in a dynamic somewhat above the written

piano. Six bars later, there is a *mezzoforte*, which is also not executed - for the sake of the general character of the passage. It is only in n°5 that there is a release of harmonic tension, and then the interpreters assume a softer sound and colour and *piano* as written dynamic.



Figure 25 - Dynamics - n°4 from 1st movement

Also, in bars 92 and 93 (fig.26), where the D (*ré*), with a duration of two half notes, should start piano and grow to forte, it is not executed, since Bross and Chaves assume the forte from the beginning of the note and Caussé start in *mezzoforte* (*mf*). This decision is based on the orchestral density at the moment of the piece.



Figure 26 - Dynamics - bars 92-93 from 1st movement

As the interpretation of the author's thesis will be performed with piano accompaniment, it will be possible to play the dynamics requested by the composer in these bars and will work well in terms of balance.

The next moment takes place in *Moderato*, whose introduction of the theme has the indication of *pianissimo*, where the three interpretations to the introduction of the new theme are similar, following the indication of the score. It is exactly after this phrase that there is going to be a divergent moment between the interpreters when, at bar 179, there is a written *piano* (fig.27), so as to give more emphasis to the *forte* that will happen three bars later naturally because of the chords in the viola part. Ana Bela Chaves highlights this moment very clearly.



Figure 27 - Dynamics - n°12 from 1st movement


The next and last contrasting moment happens in n°14, where the three violists assume a *forte*, instead of *mezoforte* writing, but where only Ana Bela Chaves will evidence the piano that will appear 13 bars later.

In the case of the soloist being accompanied with orchestra and not with piano, for the orchestral dance function all the interpretations of the violators are understandable. In case the accompaniment is performed by a piano, the author thinks that these changes will not be necessary and the original indications can be followed.

7.2 2nd movement

In this analysis, they were divided into three different sections: the initial *Allegro Energico*, whose *tempo* is maintained until the change of bar measure, the *dolcissimo*. Finally, it starts at n°33, a little by little *stringendo fine alla fine*.

In the 2nd movement, Gérard Caussé chooses in his recording do not play the part of viola solo in the bars of n°28 - he makes a *tacet* on n°28 and play the n°29 again (fig.28). The author of this thesis does not understand this choice, because, although the great theme of this stage is present in the bassoon part, it is a possible passage of the instrument that shows other possibilities of the instrument that are the natural and artificial harmonics.



The image shows three staves of musical notation for a viola solo. The first staff, labeled with measure number 28, begins with the instruction 'arco' and contains a series of eighth notes with slurs. A large red 'X' is drawn over the end of this staff. The second staff, labeled with measure number 90, contains a more complex rhythmic pattern with slurs and accents. A large red 'X' is also drawn over the end of this staff. The third staff, labeled with measure number 96, starts with a fermata over a whole note, followed by a red arrow pointing down to the first note of measure 29. This staff is marked 'p espress.' and continues with a series of notes, ending with measure 30 which is marked 'p'. A large red 'X' is drawn over the end of this staff.

Figure 28 - Gérard Caussé - *Tacet* section from 2nd movement

7.2.1 Tempo

Follows a table with the metronomic values of tempo assumed by the violists:

Tempo = ♩	François Broos	Ana Bela Chaves	G�rard Causs�
<i>Allegro Energico</i>	125	120	110
<i>Dolc�ssimo</i> (bar 129)	105	92	86
N� 33 (bar 138)	Starts at 145	Starts at 140	Starts at 100

Table 4 - Tempo adopted by the violists in the different sections (2nd movement)

7.2.2 Articulation

Considering the movement in its totality, the violists have a very similar conception of the piece. There are some small changes that the violists do to some bowings written in the score - in most cases the changes are not extremely significant for the intended character.

In the first example, from n 24 (fig.29), Ana Bela Chaves and G rard Causs  begin the passage in a very short *spiccato*, unlike Fran ois Broos, who adopts the *staccato*, with the semiquavers a little more passed. In the second example we find a similar situation, where the violists discard the written ligatures, and assume the whole passage in separate sixteenth notes. In n 26 (fig.30), Fran ois Broos and G rard Causs  prefers the *staccato* again, while Ana Bela Chaves, in the *anacrusis* for a bar before n 26, presents us, once again, with a brilliant *spiccato*.



Figure 29 - Different articulations – 2nd movement



Figure 30 - Bowings from extract of 2nd movement

It is possible to check by following the score at the same time as its recording that these instructions of bowings proposals by the composer are directed to the phrasing, and not so much for immediate execution as without instrument.

In nº27, the interpreters assume a *forte*, and Ana Bela Chaves better evidences the accents written in the first bits of each measure (fig.31).



Figure 31 - Ana Bela Chaves (accents) – 2nd movement

For being a more virtuous movement and presenting themes much closer to the popular tradition and Portuguese melodies, the thesis author believes that a short spiccato will be the best way to interpret this 2nd movement. In addition, she believes that all articulations should be exaggerated, agreeing with the opinion of Ana Bela Chaves.

Finally, from *dolcissimo* (nº32) to nº34, the approach of the interpreters is very similar, being that in that number both begin the passage in *spiccato* on nº34 (fig.32), lengthening the stroke of the bow as the dynamics increases, culminating both in a *detaché* in *forte at the end*.

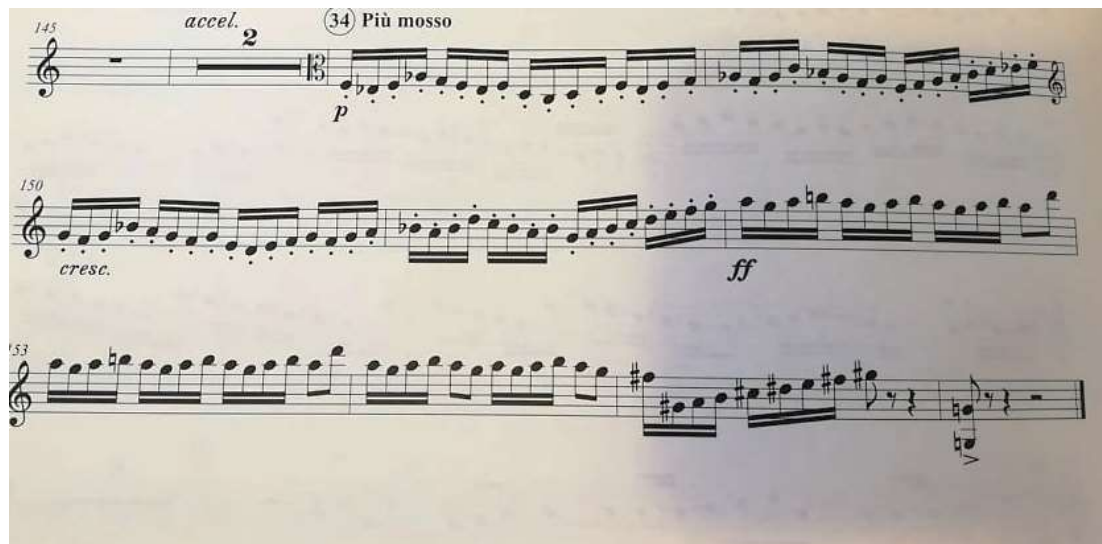


Figure 32 - Articulation from 2nd movement extract

7.2.3 Dynamics

It is verified that in Ana Bela Chaves's recording, the violist chooses to do a truly *piano*, in order to better evidence the next *crescendo*, culminating in *forte*. The other two violists do not exaggerate so much the dynamics in these two places (fig.33 and 34):



Figure 33 – Dynamics (2nd movement)

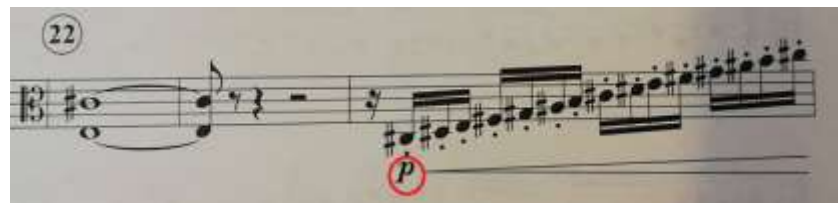


Figure 34 - Dynamics (2nd movement)

The other choices of dynamics on the part of the interpreters are practically the same. All the interpreters chose to exaggerate the dynamics, which seems to be the most correct behaviour to have an impact on the listener.

7.3 3rd movement

7.3.1 *Tempo*

The proposals of tempos made by the composer in the score will be presented, indicating next, the movements that Ana Bela Chaves, François Broos and Gerard Caussé do in the respective recordings. It was assumed, in the table, the differentiation between two different *tempos*, which is not present in the score, but which both violists assume, which takes place at bar 34 of the *Adagio Lamentoso*, where the composer writes *dolcissimo (a piacere)*, in english, *dolcissimo* to taste.

<i>Adagio Lamentoso</i>	♩ = 61
<i>Molto tranquilo</i>	♩ = 63

Table 5 - Proposals of tempos made by the composer - 3rd movement

Tempo = ♩	François Broos	Ana Bela Chaves	Gérard Caussé
<i>Adagio Lamentoso</i>	55	72	96
<i>Dolcíssimo</i> (bar 34)	50	63	50
<i>Molto tranquillo</i> (bar 112)	45		65

Table 6 - Tempo adopted by the violists in the different sections (3rd movement)

Ana Bela Chaves was the violist closest to the metronomic indications of the composer.

7.3.2 Articulation

This movement is the most constant of the three, considering the three interpretations. Given that the subject is articulations, there is only one example to be taken into account, because in fact, the music itself is so well written that there is no room for major changes to the text, otherwise it will be distorted. Thus, there is a single passage, which begins three bars before *Piú Mosso* (bar 72), in which the violists adopt the same arcades, which are not written (fig.35).



Figure 35 - Bowings - 3rd movement extract

7.3.3 Dynamics

This point for the analysis of the dynamics is possibly the most subjective, and a soloist who is at the head of a symphony orchestra has to relativize what he finds written in the score. A good example of this situation is the first sentence, in which we find a wide dynamic spectrum: *p* → *f* → *piú f* → *ff* → *p* → *pp* (fig.36).

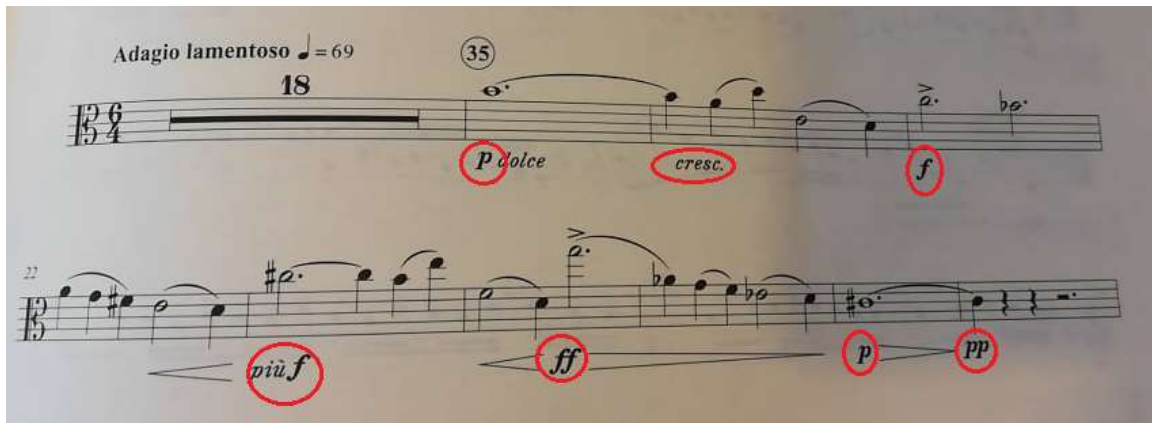


Figure 36 - Dynamics - 3rd movement extract

However, none of the interpreters follow these indications strictly because, once again, would mischaracterize the phrase and its context, which in this case is rather melancholic and the wording more contained.

Finally, in *Molto Tranquillo*, a similar situation occurs: the phrase, although more extensive, goes through a wide spectrum of dynamics - *mf* → *pp* → *mp* → *pp* → *f* → *p* → *pp* - and in their extension, they only go being fulfilled the *crescendos* and *diminuendos* (fig.37).



Figure 37 - Dynamics - 3rd movement extract

8 Conclusion

This thesis aimed to study the *Concerto for Viola and Orchestra op.34*, composed by Joly Braga Santos in three different ways: the structure and thematic analysis of the piece, the presentation and small analysis of the manuscript and the edited piano reduction, and analyse the piece in a more practical and tangible way: by playing myself and listening to three violists playing, in this case, François Broos, Gérard Caussé and Ana Bela Chaves - the only three recordings available of the piece until now – and compare them in tempo, dynamics and articulation. These three ways of playing the piece are tools for a better informed performance.

Through the study of the structure and the thematic analysis of the piece, we observe that it is a very complete piece, rich in timbral differentiations, with very different characters (from the *dolcissimo*, *Tempo di marcia slow*, *expressive*, *Allegro enérgico*, etc.). Braga Santos expresses in this work his qualities as a chorister and composer of very traditional Portuguese melodies and explores in his part orchestra very intense moments with *tutti*, or moments of introspection with the viola solo, or for example, the cello section. This is a work that highlights the timbre and colour qualities and possibilities of the viola, as well as the virtuosity of the instrument.

After having access to the manuscript and the available score of the piece with piano accompaniment, it was possible to notice that all the indications available in the manuscript are available in the scores that are available for sale. The manuscript is very clear and we understand all the indications of the composer. The new piano version doesn't present any fingering suggestions of the viola player who did the review. The piano part is polished and very complete, do not overpower the viola part, and has all necessary harmonies and articulations, main themes of the orchestra and character defined.

After collecting all the necessary data and taking the conclusion of the comparative study between the three recordings of the violinists François Broos, Ana Bela Chaves and Gérard Caussé of this Joly Braga Santos' piece, there was a clear line of interpretive continuity between the first two, probably to the relation teacher-student and a somewhat more liberal view of the music by the last interpreter.

Despite the notable differences in the conditions of each recording, there are several technical components that are similar, such as bowings, related to articulation issues. The score of the piece includes some indications and proposals of the composer with regard to arcades; however, it is possible to check by following the score at the same time as the respective recording, that these indications are directed to the phrasing, and not so much for immediate execution in the instrument.

The analysis of the *tempo* chosen separately by the interpreters was anything but linear. Bela Chaves was more suitable of the values given by the composer. Caussé has an interpretation of the piece very liberal and free, in which almost all the themes we have are almost recitative (he also changes the piece adding *tacet*). Broos explores the phrases quite exhaustively, and the music receives many fluctuations of time, but always in favour of the phrases performed. In the recording of Ana Bela Chaves is the opposite, in many cases, exactly through the rhythmic precision that the tension of a given passage is transmitted.

As far as dynamics are concerned, it is in fact unjust to make a definitive comparison, so disparate in which they were made as recordings. Still, it is worth mentioning the excellent technique of Ana Bela Chaves and the ability to take music to extremes. It is able to take the listener by authentic expressive waves, being an endless palette of sonorities.

For these reasons, is possible to consider the recording from Ana Bela Chaves to be the most reliable recording of today's *Concerto for Viola de Joly Braga Santos*. Ana Bela Chaves is undoubtedly the best legacy François Broos could have left.

At the end of this research, it was possible to reach conclusions that help a clearer interpretation of the piece by the interpreter, specifically with regard to the needs of the musical environment of the time, the will of the composer and the personal choice of the interpreter/author of the research at the technical level of the instrument and musical aesthetic.

It is noticed that in the musical environment, Portugal lived in an environment of dictatorship - despite the desire of evolution of the musical community) - and the composer expresses this in his music through heavy and melancholic environments. The interpreter will need to express these feelings of depression.

Concerning the needs expressed by the composer, it is understood that the choice of the indications of time and character was not by chance, and that each note written in his manuscript is well thought out. It is not necessary to change any of the composer's indications, but it is necessary to make a great distinction between them, as far as the metronomic measure and the intended character.

In this sense, the choice of the interpreter/author of this research will be the use of the articulations and the dynamics also exaggerated to the length of the piece, for a greater impact in the public listener, besides the difference of posture and *tempo* in all the different sections of the piece, and still present a rhythmic precision at the highest level. The interpreter will present the piece as in the original, not making any cuts apart.

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9.2 Scores

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9.3 Media

“JOLY BRAGA SANTOS - VIOLA CONCERTO, OP. 34 (1960)”, performed by Gérard Caussé in: *Youtube*, videoclip, accessed: February 2, 2019, https://www.youtube.com/watch?v=euQRh66ic_w

“JOLY BRAGA SANTOS - VIOLA CONCERTO, OP. 34 (1960)”, performed by Ana Bela Chaves in: *Youtube*, videoclip, accessed: February 2, 2019, <https://www.youtube.com/watch?v=tTcuDwjXrMw&t=4s>

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11 Attachments