

## Portuguese Music for Piano Duo

FERNANDO LOPES-GRAÇA 1906–1994

**Melodias rústicas portuguesas** (Book 3, for piano 4 hands)

1	Canto do S. João · <i>Song for Saint John the Baptist</i>	1'30
2	Este ladrão novo... · <i>This new robber...</i>	0'52
3	Deus te salve, ó Rosa · <i>God help you, Rosa</i>	1'18
4	S'nhora da Póvoa · <i>Our Lady of Póvoa</i>	0'45
5	Oração de S. José · <i>Prayer to Saint Joseph</i>	1'30
6	Pastoril transmontano · <i>Pastorale from Trás-os-Montes</i>	0'52
7	A Virgem se confessou · <i>The Virgin confessed</i>	1'32
8	Canção de berço · <i>Cradle song</i>	1'16
9	Ó da Malva, ó da Malvinha! · <i>Threshing song</i>	1'30
10	Martírios · <i>Torments</i>	2'04
11	Maragato son · <i>I am a Maragato</i>	0'52

SÉRGIO AZEVEDO b.1968

**Sonatina** for piano 4 hands\*

12	I. Entrada	5'06
13	II. Andantino	2'31
14	III. Giocoso	2'54

\*World-premiere recordings

JOSÉ VIANA DA MOTA 1868–1948

**Erinnerungen (Souvenirs)** Op.7 for piano 4 hands

15	I. Danksagung (Remerciement)	2'54
16	II. Pastorale	3'34
17	III. Geburtstag (Le Jour de naissance)	5'40
18	IV. Gekränkt (Offense)	1'41
19	V. Scherzo	4'18
20	VI. Walzer–Humoreske (Valse–Humoresque)	1'08

FERNANDO C. LAPA b.1950

**Storyboard** 6 miniatures for piano 4 hands\*

21	Véspera de verão · <i>The day before summer</i>	2'25
22	As pombas no telhado · <i>Doves on the roof</i>	1'20
23	Aparição · <i>Apparition</i>	1'26
24	Silêncio branco · <i>White silence</i>	2'40
25	Um fósforo na madrugada · <i>A match burning at dawn</i>	1'11
26	O milagre das rosas · <i>The miracle of roses</i>	1'24

ANTÓNIO VICTORINO D'ALMEIDA b.1940

27	Balada Op.126 (para uma criança que vai nascer) · <i>(for a child about to be born)</i> for piano 4 hands	7'26
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62'09

Luís Duarte & Lígia Madeira *piano 4 hands*

Lisbon, 3 November 1933

My dear former disciple,

*I was glad to learn of your interest in my nationalistic compositions, and I can tell you the exact date I started down that path. Before returning to Portugal in 1893 I had already written a Rhapsody on Portuguese themes, but it was only after spending a few months here that I began writing original folkloric pieces: the Cantiga de amor, Chula No.1, the Valsa Caprichosa, Vito. All the themes in these pieces are original, though many believe them to be traditional. They were written between 1894 and 1896. In 1896 I wrote the Sinfonia 'à Pátria', in the Scherzo of which I used folk motifs. [...] I think up to 1893 nothing similar had ever been done in Portugal. There were a few pieces for voice by Júlio Neuparth and maybe also Augusto Machado that were settings of Portuguese texts but without any attempt to incorporate local colour. [...] I would be very interested to read your study. Are you planning to take part in the Junta de Educação music competition? [...]*

Yours, with best regards,

J. Vianna da Motta

This letter was sent by the virtuoso, teacher, composer and musicographer José Viana da Mota (1868–1948) – student of Franz Liszt (1811–1886) and Hans von Bülow (1830–1894) – to Fernando Lopes-Graça (1906–1994) – composer, pianist, ethnomusicologist, music critic, writer, translator and student in Viana da Mota’s master classes at the Lisbon Conservatory. The letter’s sender and recipient, with their relationship of respect and friendship attested in this and much other correspondence, were wholly immersed in the discourse on musical nationalism in Portugal that was part of a broader movement of artists and thinkers. Both would later distance themselves from this group and its ideology, highly suspect either for its uncomfortable closeness to the recently installed dictatorship (1926) or its shocking, radical right-wing (!) criticism of the regime’s authoritarian power.

Despite his somewhat naïve claim that he led the nationalist project – of capturing the ‘Portuguese soul’ – as mentioned in his letter above, Viana da Mota was heavily influenced by the principles of German Romanticism both in his own compositions and in his attempt to reform – albeit unsuccessfully – musical education in Portugal. As head of the National Conservatory he saw

reforms to his music department opposed by the Salazar regime, and it was effectively severed from the broader Humanities: ‘A musician need only play!’ This deeply upset Viana da Mota, who had earlier succeeded Liszt’s elder pupil Stavenhagen as leader of the piano master classes Liszt founded at the Geneva Conservatory of Music. He bequeathed his entire pianistic inheritance to Sequeira Costa (1929–2019), whom he taught from the age of eight until his teens and the start of his international career, and trained a constellation of students such as Helena Moreira de Sá e Costa, Maria Adelaide Freitas Gonçalves, Nella Maissa and Manuela Araújo.

Fernando Lopes-Graça, who with his Opus 1 (Variations on a Portuguese Folk Theme) ‘excused himself’ from the political bad company of the nationalist group, soon realised that it was among the people that he would find the best musical, ethnographic and ideological material for his contribution as composer and citizen, advocating authentic Portuguese folk music culture while courageously denouncing the counterfeit image of the people promoted by Salazar through the work of António Ferro. His tireless struggle against fascism earned him two detainments and a period of exile, in addition to persecution and professional censure that would become total: he was stripped of his teaching diploma by the structural replica of Mussolini’s fascism that was the Salazar regime.

This respectful, amiable exchange of ideas between a master grounded and trained in the cultural foundations of German Romanticism and a young man of encyclopaedic knowledge, eager for new paths for music, Portugal and mankind, seemed to us a good starting point, one that would set the tone for this superb album of Portuguese music performed by the piano duo Lúcia Madeira and Luís Duarte: both Viana da Mota and Lopes-Graça left an artistic and musical legacy that has informed the ideological and aesthetic identity of future Portuguese musicians. They set an example, respecting each other’s opinions even when they differed. The antipathy they inspired towards fascism is further evidence of the altruism in their life and work.

If Viana da Mota calls upon all his German Romantic erudition in the form and content of *Souvenirs Op.7* – a far cry from the lighter scenes of his more... ‘nationalist’ pieces – Lopes-Graça seeks the universal at the core of a people, providing deep insight into Portuguese folk culture while at the same time repaying the people for the loan of so many original pearls by returning them with the added musical ‘interest’ of his own interpretation. The *Melodias rústicas* (Rustic Portuguese Melodies) take us from pilgrimages to work songs (‘Ó da Malva, ó da Malvinha’), from folkloric worship to the most profane of festivities, celebrated by the Galician Maragatos in Portugal’s extreme northeast (‘Maragato son’).

Fernando C. Lapa (b.1950) is among the many musically gifted sons of northeastern Portugal's Trás-os-Montes region who emigrate to Porto, where they complete their studies and put down roots, joining the ranks of the Unvanquished City's elite. Composer, charismatic teacher, music critic and choir master, he studied with Cândido Lima and is a devotee of Lopes-Graça, to whom he dedicated his piano piece *Três Cantos para uma Memória*. The experimentation and expressionism of his *Storyboard* has earned the piece a unique place in the piano four hands repertoire.

Sérgio Azevedo (b.1968), one of Portugal's most prolific composers, was a frequent guest on Lopes-Graça's famous couch, when evening lessons and conversation would go on long after the last train had left the station. Following the example of Louis Saguer (1907–1991) and other musical personalities who spent the night as either invited or stranded guests at 'Mi Paraíso' (My Paradise) – the true final 'resting' place for Lopes-Graça after a wandering life spent in rented rooms and the houses of friends and family – Azevedo, too, would use the record player console as an extension of the small, improvised bed. The *Sonatina* recalls his Neoclassical beginnings, inherited from Lopes-Graça, merged with the personal creative energy his teacher kindled within him.

António Victorino d'Almeida (b.1940) is a polymath: pianist, composer, conductor, author, TV personality... The versatility of his creative genius has transcended artistic genres, styles and forms. A piano prodigy, he has always demonstrated fresh creative processes unhindered by taboos, oscillating between experimentation and revision, between classical and light music, but always crying for absolute freedom. His extended stay in Vienna as student and then professional musician furrowed the brows of the cultured, anti-Salazar left. After the Revolution of 25 April 1974 freed Portugal from 48 years of dictatorship he was embraced by the democrats and left-wing intellectuals and can be seen rubbing elbows with various Portuguese cultural figures in historic images taken just after the 'Carnation' Revolution at a dinner at the home of Lopes-Graça, presided over by the host and the poet, diplomat and musician José Gomes Ferreira. The lovely occasion of his *Balada* – for a child about to be born – is commemorated in Victorino d'Almeida's open-minded style, providing a brilliant, inclusive end to this valuable album – a finely polished account of Portuguese music.

**Fausto Neves, 2019**

Translation: João Silva



Lx 3 de Nov. 1933

*Meu presado ex-discípulo*

*Estimei m.º vêr o seu interesse pelas minhas composições de carácter nacional e posso dizer-lhe a data precisa em que entrei n'esse caminho. Antes de vir a Portugal em 1893 já tinha escrito uma Rapsódia sobre motivos portugueses, mas depois de passar alguns mezes aqui é que comecei a escrever peças originais no character popular: A Cantiga de amor, a 1ª Chula, a Valsa Caprichosa, o Vito. Todos os motivos destas peças são originais, mas há m.ª gente que os julga populares. Foram escritos entre 1894 e 96. Em 96 escrevi a Sinfonia “à Pátria” em cujo Scherzo empreguei motivos populares. (...) Creio que antes de 1893 nada se tinha feito em Portugal n'este sentido. Havia algumas peças para canto com letra portuguesa de Júlio Neuparth e talvez também de Augusto Machado, mas que não procuravam dar côr local. (...) Muito me interessará ler o seu estudo. Não tenciona concorrer ao concurso de musicologia da Junta de Educação? (...)*

*M.ºs cumpr.ºs do seu dedº*

*J. Vianna da Motta*

O mestre e remetente desta carta [José Viana da Mota (1868–1948), aluno de Franz Liszt (1811–1886) e de Hans von Bülow (1830–1894), grande virtuoso e pedagogo, compositor e musicógrafo] e o discípulo e destinatário daquela [Fernando Lopes-Graça (1906–1994), compositor, pianista, etnomusicólogo, crítico, ensaísta, tradutor – aluno de Viana da Mota na classe de Virtuosidade, aberta por este no Conservatório Nacional], com a relação de respeito e de amizade mútua que esta e muitas outras expressões epistolares testemunham, encontravam-se embrenhadíssimos na discussão do nacionalismo musical e na sua aplicação em Portugal, dentro de um movimento mais lato de artistas e de pensadores. Ambos se afastaram mais tarde de tal grupo, muito suspeito ideologicamente, de incômoda proximidade com a ditadura recentemente instalada (1926) ou mesmo de assustadora e radical crítica de direita (!) ao poder autoritário instituído.

Apesar da ingenuidade metodológica musical para o desiderato nacionalista – a tão despauterada “alma portuguesa” – descrita na carta acima citada, Viana da Mota buscou sempre como trave-mestra a erudição romântica germânica, quer para compor as suas obras maiores, quer para reformar ingloriamente o ensino musical português. Nas suas funções de director do Conservatório Nacional, assistiu ao contrariar de imediato da sua proposta de reforma pelo poder salazarista, que incomodou e maltratou o insigne mestre, para além de ter amputado de todas as disciplinas de cultura geral – “Um músico só tem que tocar!” – a proposta do ex-professor da classe de Virtuosidade do Conservatório de Genève, fundado por Liszt, substituindo um aluno mais velho deste, Stavenhagen. Deixou toda a sua herança pianística a Sequeira Costa (1929–2019), ensinando-o desde os 8 anos até ao início da carreira internacional, aberta na sua segunda década de vida, formando uma plêiade de alunos como Helena Moreira de Sá e Costa, Maria Adelaide Freitas Gonçalves, Nella Maissa ou Manuela Araújo.

Fernando Lopes-Graça – que se “despediu” com o seu opus 1 (“Variações sobre um Tema Popular Português”) das más companhias políticas do grupo nacionalista – cedo percebeu que seria junto do povo que recolheria os mais perfeitos materiais (musicais, etnográficos e ideológicos) para o seu magistério de compositor e de cidadão, revelando a verdadeira cultura musical popular portuguesa e denunciando corajosamente a imagem de contrafacção do povo que Salazar impunha pela mão de António Ferro. Esta luta sem tréguas contra o fascismo valeu-lhe duas prisões e um desterro, para além de perseguições e interdições profissionais que chegaram a ser completas: o seu diploma de ensino foi mesmo cassado pelo regime ditatorial de Salazar, cópia estrutural do fascismo de Mussolini.

Neste exemplar entrecruzar, respeitoso e amigável, das ideias de um mestre, oriundo e formado na mais sólida erudição cultural do romantismo alemão, e de um jovem de enciclopédico conhecimento, ávido de novos rumos para a música, para o seu país e para o Homem, pareceu-nos ter encontrado um bom núcleo embrionário para enquadramento do conteúdo deste brilhante CD, dedicado exclusivamente a autores portugueses, que a seriedade do duo pianístico Lúcia Madeira / Luís Duarte em boa hora nos proporcionou: Viana da Mota e Fernando Lopes-Graça deixaram descendência musical e artística, ajudaram os músicos portugueses a encontrarem-se ideológica e eticamente. Até na pluralidade de opiniões, mutuamente respeitada, foram exemplo. A animosidade que ambos suscitaram ao fascismo português é também prova de bondade de intenções e de obra.

Se Viana da Mota invoca toda a erudição romântica alemã no conteúdo e na forma de *Souvenirs op.7* – longe do pitoresco ligeiro das suas obras mais... “nacionalistas” – Fernando Lopes-Graça busca a universalidade no âmago do povo, revelando-nos o mais profundo da cultura popular portuguesa e, simultaneamente, restituindo ao povo muitas das suas pérolas originais, adicionadas de “juros” musicais que ele próprio lhes juntou pelo empréstimo, segundo a sua própria expressão. Em *Melodias Rústicas* passeamo-nos entre romarias e canções de trabalho (“Ó da Malva, ó da Malvinha” é uma destas), entre a religiosidade popular e as profaníssimas feiras, animadas em terras de Miranda pelos galegos Maragatos (“Maragato son”).

Fernando C. Lapa (1950) seguiu a já enraizada tradição transmontana de legar os seus filhos mais talentosos musicalmente à cidade do Porto, onde concluem estudos e se radicam, consagrando-se em figuras cimeiras da “cidade invicta”. Compositor, carismático pedagogo, crítico e director coral, estudou com Cândido Lima e é um conhecedor da obra de Lopes-Graça, a quem dedicou “Três Cantos para uma Memória” (piano). Storyboard tem um lugar único no panorama do piano a 4 mãos, pelo seu experimentalismo e pelos seus traços expressionistas.

Sérgio Azevedo (1968), um dos mais prolíficos compositores portugueses, socorreu-se amiúde do famoso divã de Lopes-Graça, após aulas-conversas que não se dobravam à mesquinhez dos horários de transporte. A exemplo de Louis Sager (1907–1991) e de outras personalidades musicais que pernhoitaram por convite ou obrigação (!) em “Mi Paraíso” – verdadeiro “paraíso” final onde Lopes-Graça se alojou, após uma vida errante entre quartos, casas de amigos e de família – também se serviu do pick-up como extensão do minguado leito improvisado. A Sonatina recorda a origem neoclássica bebida no mestre, fundida com a sua própria dinâmica de criador que aquele lhe invocou.

António Vitorino de Almeida (1940), pianista, compositor, maestro, realizador/apresentador na TV, escritor... A sua polivalência sempre selada com génio de criador errou entre géneros, estilos e formas de expressão artística. Considerado um menino-prodígio ao piano, sempre revelou uma frescura de processos criadores sem tabus, oscilando entre o experimentalismo e a releitura, entre o erudito e o ligeiro, clamando sempre pela plena liberdade. Na sua prolongada estadia em Viena, como estudante e músico profissional, fez franzir o sobrolho da esquerda culta e opositora do regime autoritário de Salazar e de Caetano. Após a Revolução de 25 de Abril de 1974 que libertou Portugal de um período ditatorial de 48 anos, foi acarinhado pelos democratas e intelectuais de esquerda, figurando numas célebres imagens de arquivo de um jantar em casa de Lopes-Graça, logo após a Revolução dos Cravos, juntando várias personalidades da cultura portuguesa, onde avultam como patriarcas a figura do compositor nabantino e o poeta, diplomata e músico José Gomes Ferreira. À generosa génese da Balada – para uma criança que vai nascer – junta-se a despreconceituosa escrita de Vitorino de Almeida que encerra, de escopo brilhante e abrangente, este valioso CD, testemunho superiormente lapidado da Música Portuguesa.

Fausto Neves, 2019



Born in Porto, **Luís Duarte** studied music with Fausto Neves at the Professional School of Music in Espinho and Luís Filipe Sá and Madalena Soveral at the Escola Superior de Música e das Artes do Espectáculo (ESMAE) in Porto, and attended courses at the Franz Liszt Academy of Music in Budapest where he was taught by László Baranyay (piano) and Rita Wagner (chamber music). He also participated in master classes led by Helena Sá e Costa, Sequeira Costa, Arbo Valdma, Josep Colom, Pedro Burmester and Miguel Borges Coelho, among others.

Prizewinner at the Lopes-Graça Piano Competition (Portugal), he also received an award from the Rotary Club Porto-Foz and won prizes in recognition of his social and cultural activities from the municipality of Espinho and EDP Foundation. He has performed both as soloist and chamber musician in Portugal, Spain, France, Hungary and Slovenia, and appeared in concert

with the Espinho Classical Orchestra and the Orquestra Sinfónica do Porto Casa da Música under the direction of Cesário Costa, Paweł Przytocki and Alessandro Crudele.

He has recorded for Portuguese National Radio (RDP Antena 2), Slovenian National Radio and Classical Planet (Euroclassical), and has premiered works by Ângela da Ponte, Fernando Lopes-Graça and António Pinho Vargas.

As a freelance pianist he collaborates frequently with Casa da Música – as répétiteur of the choir and with Remix Ensemble. Among the musicians he has worked with are Christoph Prégardien, David Wilson-Johnson, Stephan Loges, Anke Vondung, Michaela Kaune, Karen Wierzba, Romain Garioud and Pedro Burmester. Since 2008 he has performed in a piano duo with Lígia Madeira.

He is professor of piano at the Professional School of Music in Espinho and works as a répétiteur at the ESMAE. His future projects include solo and chamber music performances in Portugal and Brazil.



Born in Covilhã, **Lígia Madeira** is an eclectic pianist whose technical and interpretative skills have continued to grow since she first took piano lessons in her hometown. She furthered her studies (with distinction) at the Conservatory of Music and the ESMAE in Porto, the University of Aveiro (Portugal), the Franz Liszt Academy of Music in Budapest and the Superior Conservatory of Music in Zaragoza (Spain).

Having completed a Master of Music in Music Education, she is developing continuously as a musician through solo performances and concerts with orchestra, choir and chamber music ensembles and is strongly influenced by contemporary music and composers, some of whose works she has premiered.

Her technical and musical skills have developed under the guidance of such influential musicians as Madalena Soveral, Ana Bela Chaves, Pedro Burmester, Josep Colom and Anne Queffélec, and she has

performed in several countries. Receiving national awards both for her solo and chamber work during her years as a student, Lígia Madeira has since recorded several concerts for national radio and television. Her chamber music work occupies an important place in her career, and she enjoys forming duos with musicians she relates closely to – Luís Duarte (piano), António José Pereira (viola) and Marco Pereira (flute). She teaches piano at Porto's Conservatory of Music (a post she's held since 2013) and at the Professional School of Music in Espinho (since 2018), where she has been able to further develop and deepen her pedagogical approach to the instrument.

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