

**The Joly Braga Santos Piano Concerto (1973) and its
Pivotal Role in the Evolution of his Pianism**

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Abstract

Joly Braga Santos (1924-1988) is widely recognised as one of Portugal's most important composers of the second half of the twentieth century, yet his music remains little known in the UK. While his reputation rests chiefly on his orchestral works which include the four early symphonies (1947-1950) that launched his international career, Joly Braga Santos also composed a large body of chamber music as well as three operas and concertante works which include the 1973 Piano Concerto, a work of originality, lyricism, and virtuosity. Dedicated to the Portuguese virtuoso Sérgio Varela-Cid, the Piano Concerto represents Joly Braga Santos's most significant contribution to the piano repertoire but has received little critical attention. Comprising six chapters, this thesis aims to rectify this omission. In order to provide an appropriate frame of reference to the Concerto, Chapter 1 places Joly Braga Santos within the context of the Estado Novo, provides an overview of his *oeuvre*, and explores the influence of his teacher Luís de Freitas Branco. Chapter 2 investigates Joly Braga Santos's approach to pianism in his complete output of fourteen solo piano works; Chapter 3 explores the Concerto's genesis, musical language, and structure; Chapter 4 analyses the pianism of the Piano Concerto, outlining its main novelties and highlighting its pivotal role in the evolution of his pianism; Chapter 5 analyses the recording of the Concerto's premiere at the Teatro Municipal São Luiz, in Lisbon, on 10 January 1981 by Helena Sá e Costa and the Orquestra Sinfónica da Radiodifusão Portuguesa under the conductor Silva Pereira. Finally, Chapter 6 offers some observations on Joly Braga Santos's approach to articulation in the Piano Concerto, his piano writing after 1973, and his personal library of scores, as well as contextualises the Concerto within the Portuguese music scene.

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For my research in Portugal I am indebted to the music librarian Maria Clara Assunção for pointing me in the direction of the Joly Braga Santos Piano Concerto autograph manuscript which originated this dissertation, for sharing her knowledge about him and his works in our many conversations, and for helping me navigate Joly Braga Santos's autograph manuscripts in my visits to the Biblioteca Nacional de Portugal. I extend my thanks to the other members of staff at the Biblioteca for their kind assistance during my research visits. I would also like to thank Ana Saraiva from the Arquivo Municipal de Lisboa for her generosity while aiding in my 'quest' for the documents relating to the Piano Concerto's premiere. I am grateful also to the staff at the Arquivos RTP for sending the recording of the premiere of the Piano Concerto, and to Susana Lopes at the RIA – Repositório Institucional da Universidade de Aveiro for sending important sources on Joly Braga Santos at a time when travel restrictions did not allow me to consult these documents in person.

I owe a debt of gratitude to the daughters of Joly Braga Santos, Piedade and Leonor, for their kind support and friendship, and for their generosity in granting me unrestricted access to all of

Joly's personal scores and papers at his Lisbon home. I am also obliged to Dr Helena Costa Araújo, the niece of the pianist Helena Sá e Costa, for inviting me into her aunt's home in Porto and allowing me to peruse Sá e Costa's library in search of the score used for the premiere of the Piano Concerto. I owe my thanks also: to Nuno Fernandes and the staff at AvA Musical Editions for embarking with me on a journey to publish Joly's complete works for solo piano as well as his Violin Sonata (1946) with myself as editor; to Sam Woodford for engraving all the musical examples in this dissertation; to the conductors Osvaldo Ferreira and Mark Eager for sharing my enthusiasm in performing the Piano Concerto and giving me the opportunity to be the soloist in performances in Portugal and the UK during my degree; and to Dr John O'Connell and Dr Monika Hennemann at the School of Music for their insightful comments upon reading my research.

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Author's Note

Given that Joly Braga Santos's name comprises three surnames, an occurrence not unusual in Portugal but uncommon in the UK, I have shortened the composer's name to 'Joly' throughout this thesis for a more fluid reading experience to native English speakers. He is also referred to as 'JBS' in all designations of the musical examples.

Also, all translations of Portuguese sources are my own unless otherwise indicated.



Frontispiece: Joly Braga Santos at the piano with his wife, Maria José (Milan, 1958). Reproduced with kind permission of Piedade and Leonor Braga Santos from the private family archive.

Introduction

Born from a performance, this research project unwittingly began in the autumn of 2014 when I first became acquainted with the Joly Braga Santos Piano Concerto. Maria Clara Assunção, a family friend and a music librarian at the Biblioteca Nacional de Portugal in Lisbon, told me about the existence of its autograph manuscript in the library's collection. It had remained unpublished despite having been performed almost twenty years earlier, on 21 February 1995 in Lisbon by Miguel Baselga (piano) and the Orquestra Sinfónica Portuguesa, conducted by Álvaro Cassuto. As part of the elective module 'Concert Craft and Creation' during my master's degree in Performance at the Royal College of Music I decided to organise the UK premiere of this work with myself as soloist. Sponsored by the Camões Institute and a private patron Mr Michael Savage, the concert took place on 6 June 2015 at St James's Piccadilly, London with the In Tune Orchestra made of members from the Royal College of Music, Royal Academy of Music, and Guildhall School of Music and Drama, conducted by Pablo Urbina. Organisation of this event was far from straightforward as no orchestral parts were commercially available. Thus, I collaborated as an editor with AvA Musical Editions to create an edition which is today available to the public. It was this performance which made me want to explore more deeply the world of Joly Braga Santos and his pianism.

I discovered the Piano Concerto to be a work of intrinsic value and interest, deserving of a wider dissemination. As it had not been contemplated by researchers in Portugal or elsewhere, I decided to conduct a thorough investigation on its pianism, as well as on the pianism of Joly's fourteen solo piano works which had also not received any scholarly attention or been published in their entirety. I contributed to the literature by filling this gap and discovered the Piano Concerto's pivotal role in the evolution of his pianism; I also collaborated again with AvA Musical Editions to create editions of all the solo piano works. I had originally intended to also include Joly's chamber

music works with piano and vocal works accompanied by the piano in this dissertation; while researching them, however, I discovered that Joly's pianism in a collaborative setting has a particular set of attributes and challenges deserving of their own focused investigation.

Joly's works are unfortunately still little-known outside of Portugal; this might be exacerbated by problems of access and current availability of scholarship. When I officially began this research project in the autumn of 2017, a lot of his scores were not yet available to the wider public. Though this has been changing rapidly due to the efforts of the Portuguese music publisher AvA Musical Editions, in previous decades this made it difficult for musicians to both perform and record Joly's music, its principal means of dissemination. Also, despite the significant progress that has been made in the years since this project began, Joly's works still lack sufficient in-depth academic research. Literature about his life and work was practically non-existent at the start of this project; fortunately, this has been changing slowly (see Literature Review below).

The present study addresses four main research questions relating to Joly's pianism in a solo context. How does Joly explore the piano and its timbral and technical capabilities? Is there an intrinsic style to his pianism? How did his pianism develop throughout his career? And finally, how was Joly influenced by other composers in his approach to writing for the piano?

Since the start of this research project, I have been the soloist performing the Piano Concerto publicly on four further occasions. In 2018, together with the Orquestra Filarmónica Portuguesa under conductor Osvaldo Ferreira, I performed the Concerto in three Portuguese cities: Viseu (20 September), Viana do Castelo (27 September), and Guarda (3 November). The Guarda performance was broadcast live on RDP Antena 2 and is included in Appendix 1 of this thesis.¹ I

¹ RDP Antena 2 is the equivalent to the UK's BBC Radio 3.

also gave the Welsh premiere of the Concerto at St. David's Hall in Cardiff on 31 March 2019 with the Cardiff University Symphony Orchestra under its conductor Mark Eager (see Figure 1).

Figure 1. Ana Beatriz Ferreira and the Cardiff University Symphony Orchestra in the Welsh premiere of the Joly Braga Santos Piano Concerto (St. David's Hall, Cardiff, 31 March 2019)



Joly Braga Santos: Biographical Outline

Widely recognised as one of the most important Portuguese musical figures of the twentieth century, José Manuel Joly Braga Santos was born in Lisbon on 14 May 1924. He studied in his youth with Luís de Freitas Branco – the ‘father of Modernism’ in Portugal² – and first emerged as a composer during the Second World War following the premiere of his *Nocturno* for violin and piano in Lisbon in 1942, performed by Silva Pereira (violin) and João de Freitas Branco (piano).³ It was however after the premiere of his first symphonic work, the *Symphonic Overture No. 1, Op. 7* (1945), that he started being recognised as a composer worthy of notice. This work was first performed at the

² Manuel Carlos de Brito and Luísa Cimbron, *História da Música Portuguesa*, (Lisboa: Universidade Aberta, 1992), p. 162.

³ Edward Ayres de Abreu, ‘Lista de obras de Joly Braga Santos’, in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 471.

Teatro Nacional de São Carlos, in Lisbon, on 1 February 1946 and was played by the Orquestra Sinfónica da Emissora Nacional, conducted by Pedro de Freitas Branco. In an article for the music journal *Arte Musical* published shortly after the premiere, a young João de Freitas Branco (1922-1989), who would later become one of the most prominent musicologists in Portugal, described the arrival of this new young composer in glowing terms:

We knew some works by [Joly] Braga Santos, some chamber works of short duration, such as a beautiful Nocturne for violin and piano and several songs on poems by Antero and Pessoa, also remarkable for their melodic beauty and elevation of musical ideas. [...] it was with pleasure that we saw confirmed the good impression left by the aforementioned works. [...] [Joly Braga Santos] shows a concern for form, the assimilation of some of the most interesting aspects of the technique of modern composition, a complete absence of banality [...].⁴

According to João de Freitas Branco, Joly regularly attended rehearsals of the Orquestra Sinfónica da Emissora Nacional during his student years.⁵ Freitas Branco also reports that Joly seldom composed with the aid of a piano,⁶ and that to analyse scores was one of his ‘biggest spiritual pleasures’.⁷ It is very likely this unfeigned love of studying notated music contributed to Joly’s compositional prowess. Deeply intellectual, he was passionate about discussing and transmitting ideas,⁸ having often given lectures about music at *Instituto Superior Técnico* or *Faculdade de Medicina* in

⁴ ‘Conhecíamos de Braga Santos apenas algumas obras de câmara de curta extensão, nomeadamente um belo *Nocturno* para violino e piano, e várias canções sobre poemas de Antero e Pessoa, notáveis também pela beleza melódica e elevação das ideias musicais. (...) foi com prazer que vimos confirmada a boa impressão deixada pelas citadas composições. (...) [Joly Braga Santos] manifesta preocupação da forma, a assimilação de alguns dos mais interessantes aspectos da técnica da composição moderna, a ausência total de banalidades (...)’ João de Freitas Branco, ‘Concertos Sinfónicos da E.N.’, *Arte Musical*, No. 355 (1946), p.13.

⁵ João de Freitas Branco, ‘Homenagem à memória de Joly Braga Santos: Recordações amplificadas’, *S. Carlos*, 9 (1989), p. 35.

⁶ *Ibid.*, p. 37.

⁷ *Ibid.*, p. 36.

⁸ *Ibid.*, p. 30.

Lisbon.⁹ Joly was also one of the founding members of the Portuguese branch of *Jéunesses Musicales* in 1948.

From 1955 to 1959, Joly's activity as a composer was paired with that of a conductor for the Orquestra Sinfónica of Porto.¹⁰ He lived in Rome from 1959 to 1961 where he studied composition with Virgilio Mortari at the Accademia Nazionale di Santa Cecilia.¹¹ After returning to Portugal, Joly was employed as Assistant Conductor of the Orquestra Sinfónica da Emissora Nacional¹², in Lisbon, where he worked until the end of his life.¹³ He gained international attention following an international prize awarded in the 1960s by the Documentatiecentrum NederlandsMuziek (Donemus) for *Três Esboços Sinfónicos* (Three Symphonic Sketches) and an acknowledgement by the International Rostrum of Composers UNESCO in 1969 for his Fifth Symphony (1965-66).

He also became a teacher of Composition at the Conservatório Nacional between 1972-79; during his time there, he was a part of a special committee devoted to the reform of its music curriculum.¹⁴ He returned to the Conservatório in 1987 and remained there until the year of his untimely death at the age of 64 in 1988.¹⁵ During his career, he was also a music critic for several newspapers. His role was one of main importance in the Portuguese musical scene; a prolific composer, his works include six symphonies and various other symphonic works, three operas, seven concertante works, a ballet, music for film, numerous songs and several chamber music works. He was a successful composer during his lifetime and established himself as a major figure in

⁹ Piedade Braga Santos, 'Memórias biográficas', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 28.

¹⁰ João de Freitas Branco, 'Homenagem', p. 37.

¹¹ João de Freitas Branco, 'Joly Braga Santos e a "Mérope"', *Operatic Season 1962* (Lisbon: TNSC, 1962).

¹² Symphonic Orchestra of Emissora Nacional created in June 1934 and conducted by Pedro de Freitas Branco.

¹³ Anabela Simões, *Joly Braga Santos (1924-1988): Estudos analíticos e estilísticos a partir das principais obras instrumentais* (PhD dissertation, Universidade de Aveiro, 2002), p. 25.

¹⁴ The National Conservatoire in Lisbon was created in 1835. At the time of writing its official name is Escola Artística de Música do Conservatório Nacional.

¹⁵ Anabela Simões, *Joly Braga Santos*, p. 32.

Portuguese musical circles. His impressive body of works and solid career as a composer, conductor, educator is demonstrative of a deep commitment to music.

Chapter Outline

This thesis comprises six chapters. Chapter 1 aims to ‘set the scene’ for the following chapters by placing Joly for the first time within the context of the political regime that ruled in Portugal during the majority of his career: the Estado Novo. It also provides an overview of his *oeuvre* and concludes by exploring the influence of his teacher Luís de Freitas Branco. Chapter 2 presents the first investigation of Joly’s fourteen works for solo piano; it also draws comparisons with piano works by other composers and divides Joly’s output into four different categories: juvenilia and student works, works influenced by the pianism of past eras, mature early works, and works of pedagogical nature. Chapter 2 also proposes composition dates for the two solo piano works that are undated.

The three following chapters are devoted to the Piano Concerto. Chapter 3 investigates the Concerto’s genesis and discusses its structure, musical language and main compositional features while placing the work into its larger, twentieth-century context. Chapter 3 also comments on a Piano Concerto fragment located in the Joly Braga Santos collection at the Biblioteca Nacional de Portugal, drafted by Joly in 1948. Chapter 4 embodies the crux of this investigation: it analyses Joly’s pianism in the Piano Concerto and identifies its three main novelties when compared with his solo piano works – the exploration of different textures and sonorities, the consideration of the piano’s percussive capabilities, and a striving for virtuosity – while arguing the Piano Concerto’s pivotal importance to Joly’s pianism. Chapter 4 also explores parallels between the pianism of Joly and that of other composers. Chapter 5 delves into issues of performance and interpretation through an investigation and assessment of the recording of the world premiere of the Piano Concerto given by

the pianist Helena Sá e Costa with the Orquestra Sinfónica da Emissora Nacional conducted by Silva Pereira at the Teatro Municipal São Luiz on 10 January 1981. The chapter also comments on the changes that were made by Helena Sá e Costa to Joly's original piano part in her performance. Finally, Chapter 6 offers some concluding observations and comments on miscellaneous, yet relevant, topics: Joly's approach to articulation in the Piano Concerto, his piano writing after 1973, and his personal library of scores. This thesis concludes by contextualising Joly's Concerto within the Portuguese music scene.

Performance Component: Public Recital

The successful completion of this degree requires not only the submission of the present dissertation but also the preparation of a 90-minute public recital/lecture-recital. The performance component of this degree will guide the audience through the pianism of Joly throughout his career, illustrating its idiosyncrasies and highlighting the changes it underwent in the Piano Concerto. The recital will be divided into two halves, separated by a short interval. The first half will be a 50-minute lecture-recital, featuring the performance of Joly's complete works for solo piano, discussed in Chapter 2; it will also delve into the pianism of the Piano Concerto, illustrating the key issues explored in Chapter 4 while also drawing attention to the differences and advancements of Joly's pianism in the Concerto when compared to his early works. After the interval, the second half will bring the recital to a close with three of Joly's chamber music works with piano: *Ária I* Op. 6 (1943), *Ária II* Op. 51 (1977) for cello and piano, and the Violin Sonata (1946). The two cello works aim to showcase the evolution of Joly's style described in Chapter 1 by presenting two completely contrasting languages: the first modally-oriented and the second using free chromaticism. *Ária II* serves a second purpose as it contains the only extended techniques for piano Joly ever wrote, these

being discussed in Chapter 6. Although not subject for discussion in the thesis itself, the Violin Sonata is nevertheless significant to this research project. I encountered the unpublished autograph manuscript in the Biblioteca Nacional de Portugal while I was researching his solo piano autograph manuscripts and have since been working with AvA Musical Editions editing the Sonata's first published edition. The performance of this work will also serve to illustrate Joly's early pianism in a work of longer duration.

Exclusively comprising UK premieres, the recital programme will be as follows:

**Lecture-Recital: The Joly Braga Santos Piano Concerto and its Pivotal Role
in the Evolution of his Pianism**

ca. 50'

Berceuse Oriental (1940)

Prelúdio para a morte de Natércia (n.d.)

Pequena Dança (1941)

Berceuse (1941)

Variações (1943)

Elegia Trágica (1943)

Siciliana (1944)

Canção (1944)

Peça Coreográfica (1945)

Clarinba (1946)

Marcha Nupcial (1948)

Miniatura (1953)

Pastoral no modo lídio (1955)

Allegro (n.d.)

Interval

The Piano in Joly's Chamber Music

ca. 35'

<i>Ária I</i> Op. 6 (1943)	ca. 4'
<i>Ária II</i> Op. 51 (1977)	ca. 6'
Sonata for Violin and Piano (1946)	ca. 23'
I. <i>Tranquillo e con malinconia</i>	
II. <i>Allegro energico</i>	
III. <i>Adagio lamentoso ma non troppo – Più mosso – Allegro – Tempo I – Molto tranquillo</i>	

Literature Review

When this research project began, there was very little existing literature on Joly's life and works in Portuguese and English. Until 2017, the most significant contribution to knowledge on Joly Braga Santos had been a doctoral thesis by Anabela de Sousa Bravo Simões (Universidade de Aveiro, 2002) titled *Joly Braga Santos (1924-1988): Estudos analíticos e estilísticos a partir das principais obras instrumentais*. In her thesis, Simões discusses two symphonies, three orchestral works and four works for strings; through these works, she delineated three distinctive compositional phases in Joly's career. These are described more succinctly in the *Enciclopédia da Música em Portugal no século XX* in an entry also by Simões.¹⁶ There was also a master's thesis in Performance by João Pedro Lopes dos Santos (Universidade de Évora, 2012) titled *O Clarinete na Música de Câmara de Joly Braga Santos*. In it, Lopes dos Santos approached the three works by Joly that include clarinet through an analytical and interpretative lens. Outside of the academic sphere, João de Freitas Branco wrote an article for *Revista S. Carlos* in 1989 named 'Homenagem à memória de Joly Braga Santos: Recordações

¹⁶ Anabela Simões, 'Joly Braga Santos', *Enciclopédia da Música em Portugal no século XX*, vol. 4 (P-Z), ed. Salwa Castelo-Branco (Lisboa: Círculo de Leitores, 2010), pp. 1174-1778.

amplificadas,¹⁷ and the journal *Glosas* dedicated its third issue (May 2011) to Joly.¹⁸ The articles in *Glosas* cover a variety of topics though none included a discussion on his piano works: the composer Sérgio Azevedo presents an overview of Joly's *oeuvre*;¹⁹ the composer Alexandre Delgado interviews Joly's daughter Piedade Braga Santos on Joly's life events;²⁰ the composer and scholar Edward Ayres de Abreu interviews Professor Henrique da Luz Fernandes who knew Joly personally;²¹ the composer Tomás Marco and the scholar Maria José Borges reminisce about their interactions with Joly;²² the composer Pedro Neves compiles letters and articles that mention Joly's symphonies;²³ the composer Manuel Durão discusses the changes in style in Joly's orchestral works;²⁴ and the conductor André Granjo explores Joly's writing for wind orchestra through an examination of *Otonifonias* Op. 50 (1977).²⁵

In his *Glosas* article of 2011, Azevedo mentions the Piano Concerto only very briefly and in surprisingly disparaging terms suggesting that the work 'suffered' from Joly's general lack of interest in the piano.²⁶ Azevedo was unduly dismissive and, as in other studies of Joly's music, not only ignores his earlier solo piano works as well as those in which the piano is used within an ensemble, but also the role of the Concerto as his mature exploration of a wide range of pianist techniques and textures that reflect his broader engagement with the instrument.

¹⁷ João de Freitas Branco, 'Homenagem'.

¹⁸ *Glosas* is a Portuguese magazine dedicated to Portuguese art music. It is owned and published by mpmp – movimento patrimonial pela música portuguesa (heritage movement for Portuguese music).

¹⁹ Sérgio Azevedo, 'Joly Braga Santos: criar música como as árvores dão frutos', *Glosas*, 3 (2011), 11-19.

²⁰ Alexandre Delgado, 'Permanecer fiel à sua personalidade musical', *Glosas*, 3 (2011), 20-32.

²¹ Edward Ayres de Abreu, 'Em torno de Joly Braga Santos', *Glosas*, 3 (2011), 33-36.

²² Tomás Marco and Maria José Borges, 'Memórias e evocações', *Glosas*, 3 (2011), 37-40.

²³ Pedro Neves, 'Do que foi publicado sobre as sinfonias de Joly Braga Santos', *Glosas*, 3 (2011), 40-45.

²⁴ Manuel Durão, 'A transformação estilística na obra orquestral de Joly Braga Santos', *Glosas*, 3 (2011), 46-48.

²⁵ André Granjo, 'Otonifonias: sobre a música para banda de Joly Braga Santos', *Glosas*, 3 (2011), 49-51.

²⁶ '(...) o *Concerto para Piano* sofre desse desinteresse [no piano] e de um pianismo pouco adequado'. Azevedo, 'Joly Braga Santos: criar música como as árvores dão frutos', p. 14.

The most significant resource available as of March 2022 on Joly's life and works was published after this research project began. To commemorate the 30 years since Joly's death in 1988, Editorial Caminho published a collection of essays in 2018 edited by the conductor Álvaro Cassuto entitled *Joly Braga Santos – Uma Vida e Uma Obra*.²⁷ The first chapter, written by Piedade Braga Santos, provides information on Joly's life events;²⁸ the second reproduces Freitas Branco's article for the *S. Carlos* magazine;²⁹ the third, written by Cassuto, offers suggestions on how to perform Joly's orchestral music;³⁰ the fourth, written by Delgado, discusses Joly's evolution of style in his symphonies;³¹ the fifth, written by British composer and scholar Ivan Moody, explores Joly's concertos and other concertante works and briefly outlines the Piano Concerto.³² Presenting a more complimentary view of the work than Azevedo, he describes it as 'viscerally moving and colourful [...] not a mere *jeu d'esprit* but a powerfully magnetic work [...]'.³³ Moody's general overview of the Concerto represents the only survey of this work in any language. While it is good as far as it goes, Moody's chapter does not comprise any detailed investigation of the Piano Concerto but presents a generalised overview together with superficial comparisons with Bartók's *Allegro Barbaro*. My own study in the present thesis represents the first detailed analysis of the work's structure, musical language, and pianism.

²⁷ Translation: Joly Braga Santos – A Life and an Oeuvre. Álvaro Cassuto, ed., *Joly Braga Santos: Uma Vida e Uma Obra* (Alfragide: Editorial Caminho, 2018).

²⁸ Piedade Braga Santos, 'Memórias biográficas', 15-46.

²⁹ João de Freitas Branco, 'Homenagem', 47-74.

³⁰ Álvaro Cassuto, 'Interpretar a música orquestral de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 75-122.

³¹ Alexandre Delgado, 'As sinfonias de Joly Braga Santos e a evolução do seu estilo musical', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 123-172.

³² Ivan Moody, 'Joly Braga Santos: os concertos e outras obras para orquestra', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 173-188.

³³ 'É uma obra visceralmente emocionante e colorida (...) não é um mero *jeu d'esprit*, mas uma obra possantemente magnética.' *Ibid.*, p. 185.

Joly Braga Santos – Uma Vida e Uma Obra contains also an overview of Joly's film music by the composer João Paes in the sixth chapter,³⁴ and an investigation Joly's operas and other theatre works in the seventh chapter by Ayres de Abreu.³⁵ The choral conductor Jorge Matta delves into Joly's choral music in the eighth chapter,³⁶ and the pianist and scholar Nuno Vieira de Almeida explores Joly's works for voice and piano in the ninth;³⁷ the tenth, written by Freitas Branco, is dedicated to Joly's chamber works.³⁸ Finally, the eleventh chapter by British author and owner of Albion Records Stephen Connock provides the details of all the available recordings of Joly's music.³⁹ This book also contains relevant appendices: the section 'Joly Braga Santos. Textos escolhidos' contains several of Joly's articles for different publications, as well as some of his letters to the singer Carmélia Âmbar and an interview he gave in 1982.⁴⁰ *Joly Braga Santos – Uma Vida e Uma Obra* concludes with the complete, chronological list of Joly's works.⁴¹ Joly's solo piano works remained entirely overlooked in this publication; this thesis continues to be the only existing study to investigate them.

Apart from the above, there are few studies devoted to Joly's music, his work otherwise being referenced in Portuguese general music history books and in an entry under his name in *Grove*

³⁴ João Paes, 'O cinema com música de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 189-200.

³⁵ Edward Ayres de Abreu, 'Da ópera radiofónica à cantata cénica – Breve panorâmica sobre obras músico-dramáticas de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 201-240.

³⁶ Jorge Matta, 'A música coral de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 241-292.

³⁷ Nuno Vieira de Almeida, 'Obras para canto e piano de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 293-320.

³⁸ João de Freitas Branco, 'A música de câmara de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 321-334. This chapter does not reference in which publication this text had been published originally.

³⁹ Stephen Connock, 'O legado gravado', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 335-364.

⁴⁰ Joly Braga Santos, 'Joly Braga Santos. Textos escolhidos' [selected texts by Edward Ayres de Abreu], in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 265-464.

⁴¹ Edward Ayres de Abreu, 'Lista de obras de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), 465-528.

Music Online.⁴² In February 2022, Ayres de Abreu completed a doctoral thesis entitled *Os “autos com barcas” de Gil Vicente enquanto ópera: análise de propriedades significantes nos Auto da barca do inferno (1944) e Auto da barca da glória (1970) de Ruy Coelho e na Trilogia das barcas (1969) de Joly Braga Santos* in Universidade Nova de Lisboa, which discusses Joly’s and Coelho’s operatic adaptations of plays by the Portuguese playwright and poet Gil Vicente.⁴³ Another doctoral thesis, as yet unfinished, is being authored by Isabel Pina also for the Universidade Nova de Lisboa on ‘the posterity of Luís de Freitas Branco and the concept of school of composition, especially from his influence on the theoretical and compositional production of two of his pupils, from different generations: Fernando Lopes-Graça and Joly Braga Santos’.⁴⁴

As can be seen from the range of publications outlined above, my thesis represents the first study of the pianism of Joly Braga Santos, the first to discuss his solo piano works which have hitherto been ignored, and the first to explore the significance of his Piano Concerto not only as an important work in its own right but as a pivotal work in his writing for the piano. My thesis thus represents a significant contribution to knowledge and my editions of his music are vital to the dissemination of this repertoire.

⁴² Adriana Latino, ‘Santos, (José Manuel) Joly Braga’, *Grove Music Online* <oxfordmusiconline.com> [accessed 2 November 2017]

⁴³ Edward Ayres de Abreu, ‘Os “autos com barcas” de Gil Vicente enquanto ópera: análise de propriedades significantes nos *Auto da barca do inferno* (1944) e *Auto da barca da glória* (1970) de Ruy Coelho e na *Trilogia das barcas* (1969) de Joly Braga Santos (PhD dissertation, Universidade Nova de Lisboa, 2022).

⁴⁴ Ciência Vitae Database, ‘Isabel Pina’ <cienciavitae.pt/portal/en/B51F-3BDA-BD23> [accessed 9 March 2022]

Chapter 1

Joly Braga Santos in Context

Through the Lens of a Dictatorship: Joly Braga Santos and the Estado Novo

It may be argued that all creative artists are a product of their time and place, and that their artistic output is influenced by their surroundings and upbringing either consciously or subconsciously. An attempt to contextualise Joly Braga Santos must then start from recognising that most of his active years as a composer took place in a country under the yoke of the Estado Novo, the authoritarian, autocratic and corporatist political regime which became Western Europe's most long-lived dictatorship,¹ and that he himself was one of its employed composers.

On 28 May 1926, two years after Joly was born, a military coup-d'état led by General Gomes da Costa brought Portugal's short-lived First Republic to an end.² A Military Dictatorship was instituted that evolved into a National Dictatorship when General Óscar Carmona (1869-1951), an army officer and politician, was elected President of the Republic on 25 March 1928; he would remain in office until his death in 1951. António de Oliveira Salazar, then a professor of political economics, social economics, and financial science at Universidade de Coimbra, was appointed Minister of Finance. During this particular stage of the dictatorship, several freedoms were suppressed: elections for Parliament were indefinitely suspended, no demonstrations were allowed on the streets, and censorship was officially instituted. On 5 July 1932, Salazar became President of the Council of Ministers, holding his post until 27 September 1968 when he became incapacitated by a stroke. On the 11 April 1933 a new Constitution was published. This act marked the formal

¹ The Editors of Encyclopaedia Britannica, 'The First Republic, 1910-26', in *Encyclopaedia Britannica* online <britannica.com/place/Portugal/The-First-Republic-1910-26#ref23780> [accessed 8 June 2020]

² Portugal's First Republic had begun on 5 October 1910. Manuel de Oliveira Gomes da Costa (1863-1929), an army officer and politician, was briefly President of the Republic in 1926 after the coup before being quickly deposed due to his inability to manage his post.

beginning of the Estado Novo. Enduring for forty-eight years, the Estado Novo was eventually overthrown by the military coup of 25 April 1974, Portugal's so-called 'Carnation Revolution'.³

Cultural Policy in the Estado Novo

When it comes to cultural policy, the Estado Novo began by appropriating an already existing plan from 1880 to 're-Portuguesize' the arts (make the arts more intrinsically Portuguese) and turning it into a 'project of ideological instrumentalisation'.⁴ Building a 'national conscience' was paramount to the Estado Novo's agenda and all its propaganda mechanisms served that purpose. It was also important to the Estado Novo that art would be easily accessible in order to 'serve its educational necessities',⁵ in a totalitarian project of 're-education of the spirit'.⁶ António Ferro (1895-1956) was the main point of reference where propaganda and cultural policies of the Estado Novo are concerned. He was the director of Secretariado de Propaganda Nacional (SPN, later SNI)⁷ from 1933 to 1949; to him, culture was an 'instrument of social control' and he believed it 'a powerful tool in the service of the Estado Novo'.⁸ He was the man responsible for Salazarist propaganda and to whom Salazar owed the construction of his political image.⁹ As director of SPN/SNI, António Ferro played a crucial role in the establishment of a cultural policy of the Estado Novo, adopting an

³ The Editors of Encyclopaedia Britannica, 'The dictatorship, 1926-74', in *Encyclopaedia Britannica* online <britannica.com/place/Portugal/The-First-Republic-1910-26#ref23780> [accessed 8 June 2020]

⁴ Nuno Rosmaninho, *A Deriva Nacional da Arte: Portugal, Séculos XIX-XXI* (Vila Nova de Famalicão: Edições Húmus, 2018), p. 184.

⁵ Ibid.

⁶ Vítor de Sousa, *Da 'Portugalidade' à Lusofonia* (V. N. Famalicão: Edições Húmus, 2017), p. 86.

⁷ The Secretariado de Propaganda Nacional (Secretariat of Nacional Propaganda) became in 1944 the Secretariado Nacional de Informação, Cultura Popular e Turismo (National Secretariat of Information, Popular Culture and Tourism).

⁸ Vítor de Sousa, *Da 'Portugalidade' à Lusofonia*, p. 90.

⁹ Orlando Raimundo, *António Ferro: O Inventor do Salazarismo – Mitos e falsificações do homem da propaganda da ditadura* (Alfragide: Publicações Dom Quixote, 2015), p. 2.

ideological strategy he named ‘Política do Espírito’.¹⁰ This ‘Policy of the Spirit’, implemented at the official start of the Estado Novo in 1933, had the main goal of ‘promoting the image of the new nation through systematic mechanisms of spiritual [or cultural] propaganda’¹¹ and António Ferro ‘sought to mobilise as many Portuguese intellectuals and artists as possible’ for its cause.¹² This policy made a clear distinction between ‘high culture’ and ‘popular culture and entertainment’, and despite the fact the former appealed to a minority of the population, the Estado Novo aimed to ‘establish a minimum of stable public organisms responsible for its cultural representation’.¹³ Under António Ferro, the following were created: the Orquestra Sinfónica da Emissora Nacional in 1934, the Verde-Gaio ballet company in 1940, the Departamento de Programas Musicais in 1938, and the Gabinete de Estudos Musicais¹⁴ in 1942. Lisbon’s opera house, Teatro Nacional de S. Carlos, was also reopened in 1940.¹⁵

The Orquestra Sinfónica, for instance, played a crucial role in ‘consolidating the musical consumption of high culture’.¹⁶ It was, as the name suggests, connected to Emissora Nacional de Radiodifusão, Portugal’s first national broadcasting company. The Emissora Nacional was officially inaugurated in 1935 and later fully integrated António Ferro’s propaganda strategy by becoming dependent of the SPN/SNI in 1944.¹⁷ The Orquestra Sinfónica, conducted by Pedro de Freitas

¹⁰ Maria de São José Côrte-Real, ‘Musical Priorities in the Cultural Policy of Estado Novo’, *Revista Portuguesa de Musicologia*, 12 (2002), p. 227.

¹¹ *Ibid.*, p. 229.

¹² Pedro Moreira, “‘Cantando espalharei por toda a parte’: programação, produção musical e o “aportuguesamento” da “música ligeira” na Emissora Nacional de Radiodifusão (1934-1949)’ (unpublished doctoral thesis, Universidade de Lisboa, Faculdade de Ciências Sociais e Humanas, 2012), p. 2.

¹³ *Ibid.*

¹⁴ Bureau of Musical Studies.

¹⁵ Teresa Cascudo, ‘Art Music in Portugal during the Estado Novo’, part of the research project *Fernando Lopes-Graça, um século de música portuguesa, 1906-2006*, POCI/EAT/61157/2004 (2004), p. 5.

¹⁶ *Ibid.*

¹⁷ Rádio e Televisão de Portugal, ‘Criação da Emissora Nacional’, (n.d.) <media.rtp.pt/80anosradio/historia/criacao-da-emissora-nacional/> [accessed 11 January 2021]

Branco,¹⁸ was created in an effort to emulate Britain's BBC and to support the production of orchestral works by Portuguese composers.¹⁹ These were commissioned by the Gabinete de Estudos Musicais, an initiative of António Ferro and Pedro do Prado created to subsidise the writing of new musical works both of 'música erudita' and 'música ligeira'.²⁰

These organisations as a whole made music more accessible to the public, replacing some of the private initiatives which had organised Portuguese musical life until the Second World War and which had contributed to the 'self-affirmation of the upper classes'.²¹ Their creation was however not without an agenda; the SPN/SNI's goal was to 'publicise the regime's activities, while disseminating and imposing its ideological principles'.²² In a speech delivered on 25 June 1942 Salazar had observed the urgency of 'putting art and literature to the service of Lusitanian values';²³ these should, in his opinion, 'search in the live sources of the Nation – in its history, in its tradition, in its temperament – the motive and inspiration of the work of beauty to be made, being therefore strange to foreign suggestion'.²⁴ It cannot be ignored this speech was made at a profoundly distressing moment in world history. Salazar, due to his political prowess, managed to keep Portugal in a position of neutrality during the Second World War, asserting himself as the country's 'saviour'. Thanks to the efforts of propaganda mechanisms, an idyllic image of Portugal was being fabricated,²⁵ in a country then proud of its difference, rejecting all that came from abroad. The 1940s thus embodied the climax of nationalistic thought.

¹⁸ Pedro de Freitas Branco (1886-1963) was a conductor, and brother of Luís de Freitas Branco. He founded the Portuguese Opera Company in 1926, conducted the Symphony Orchestra of Emissora Nacional. He was also guest conductor in multiple international orchestras, including in France, Germany, Spain, and England.

¹⁹ Pedro Moreira, 'Cantando espalharei por toda a parte', p. 48.

²⁰ 'Música erudita' was the name given to art music, in opposition to 'música ligeira' (literally translated into 'light music') or popular music.

²¹ Teresa Cascudo, 'Art Music in Portugal during the Estado Novo', p. 5.

²² Ibid.

²³ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 185.

²⁴ Ibid.

²⁵ Vítor de Sousa, *Da Portugalidade à Lusofonia*, p. 80.

Joly Braga Santos: a Composer Employed by the Estado Novo

It was amidst this political atmosphere that Joly started his career as a composer. He had had his school years in the 1930s, coinciding with the emergence of the Estado Novo; he did not have fond memories of this period, as his restless temperament did not suit the particularly severe and disciplinary educational system advocated by the Estado Novo.²⁶ As a young man, and though no source specifies the exact circumstances and date, Joly also appears to have been under arrest for three weeks by the PIDE.²⁷ It is likely this happened due to his frequent visits to his composition teacher's house, Luís de Freitas Branco,²⁸ as this house was a meeting point for several figures of Portuguese cultural life who were against the regime. There is no evidence, however, that Joly was ever openly against the regime himself to justify such an arrest. He was known for his complete alienation and even incompatibility with politics;²⁹ according to the existing literature, Joly never publicly embraced any ideological or political causes or adhered to any artistic or intellectual movements.³⁰ For those who have known him, music alone was his chief concern.

A firm believer of a musician's right to make a living from their art,³¹ Joly started living exclusively from composition³² in 1947 by becoming a full-time salaried composer at the Gabinete de Estudos Musicais. Composers in this position were expected to write one annual work which would extol Portuguese 'musical heritage';³³ these commissions bound to be performed and were

²⁶ Piedade Braga Santos, 'Memórias biográficas', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 21.

²⁷ Polícia Internacional e de Defesa do Estado, which translates to International and State Defense Police.

²⁸ Luís de Freitas Branco was born in 1890 and died in 1955. A later section of this chapter will go deeper into his life and works.

²⁹ João de Freitas Branco, 'Homenagem à memória de Joly Braga Santos: Recordações amplificadas', *S. Carlos*, 9 (1989), p. 33.

³⁰ *Ibid.*, p. 40.

³¹ *Ibid.*, p. 41.

³² Biblioteca Nacional de Portugal, 'Joly Braga Santos' – 90 anos do nascimento: 1924-2014' <bnportugal.gov.pt/index.php?option=com_content&view=article&id=905%3Aamostra-joly-braga-santos-90-anos-do-nascimento-20-mar-14-jun&catid=164%3A2014&Itemid=931&lang=pt [accessed 31 May 2020]

³³ Pedro Moreira, 'Cantando espalharei por toda a parte', p. 182.

paid monthly and in even amounts, thus guaranteeing the financial stability of the composers.³⁴ As part of his employment, Joly was commissioned to write several works under two of the Gabinete de Estudos Musicais's sections: section 1, which was dedicated to the harmonisation of folk songs to which an 'erudite' treatment was to be given; and section 2, which was responsible for the creation of new art music repertoire.³⁵ Tables 1.1 and 1.2 below show the works composed by Joly in both sections respectively.³⁶ As can be seen observed, his contributions started earlier than his employment in 1947, an indication he was probably already working for the Gabinete de Estudos Musicais on a freelance basis before becoming officially employed. The four symphonies were composed within a period of five years, a remarkable feat for any composer.

Table 1.1. Works composed by Joly Braga Santos under Section 1 of Gabinete de Estudos Musicais

Name	Date	Instrumentation
Cantiga de Embalar	1944	voice and piano
Cantiga de Alvéssaras	1944	voice and piano
Sizarão	1944	voice and piano
Canção da Vindima	1946	voice and piano
Cantiga da Ceifa	1946	voice and piano

³⁴ Pedro Moreira, 'Cantando espalharei por toda a parte', pp. 182-183.

³⁵ Pedro Moreira, 'Cantando espalharei por toda a parte', p. 172.

³⁶ The information in these tables was selected from within Appendices 3 and 4 (pp. xxxiv-xxxix) of Moreira's doctoral thesis.

Table 1.2. Works composed by Joly Braga Santos under Section 2 of Gabinete de Estudos Musicais

Name	Date	Instrumentation
Quarteto em ré	1945	string quartet
Sinfonia nº 1	1946	orchestra
Sonata em mi menor	1947	violin and piano
Sinfonia nº 2	1948	orchestra
Elegia a Vianna da Motta	1948	orchestra
Sinfonia nº 3	1949	orchestra
Sinfonia nº 4	1950	orchestra
Variações sobre um Tema Popular Alentejano	1951	orchestra
Concerto para orquestra de arcos	1951	string orchestra
Viver ou Morrer	1952	voice and orchestra (radio opera)

Following a scholarship from the Instituto para a Alta Cultura³⁷ in 1948, Joly was able to travel abroad for the first time.³⁸ He had been unable to do so previously first due to the Spanish Civil War and then to World War Two.³⁹ He attended a conducting summer course in Venice, Italy, with Hermann Scherchen as part of the *XI International Festival of Contemporary Music* at the Conservatoire Benedetto Marcello. There Joly encountered many works he had not previously heard in Portugal, including works by Webern,⁴⁰ and works by Bruno Maderna and Luigi Nono, composers whom he came to know personally.⁴¹ Joly indeed had a fortunate start of career largely

³⁷ The Instituto para a Alta Cultura (Institute for High Culture) was created in 1936. It was in charge of cultural politics, academic research and the dissemination of Portuguese culture and language abroad. In 1952 it was separated from the Estado Novo, and became Instituto de Alta Cultura, lasting until 1976.

³⁸ Piedade Braga Santos, 'Memórias biográficas', p. 29.

³⁹ Ibid.

⁴⁰ Anabela Bravo de Sousa Simões, 'Joly Braga Santos: Estudos analíticos e estilísticos a partir das principais obras instrumentais' (unpublished doctoral dissertation, Universidade de Aveiro, 2002), p. 18.

⁴¹ Piedade Braga Santos, 'Memórias biográficas', p. 30.

due to mechanisms put in place by the Estado Novo. As João de Freitas Branco had written in 1942 the Emissora Nacional had been

a highly commendable enterprise [...] which is currently paying for the lives of almost all our best performers [...] we owe to Emissora Nacional a lot in terms of musical instruction, the dissemination of good music to all social strata, which made it possible for many to hear works they would never have known without their small radio devices.⁴²

The Estado Novo's Orquestra Sinfónica and Gabinete de Estudos Musicais were instrumental to the development of the Joly's early career, not only by providing him with a steady livelihood but also by making it possible for numerous of his large orchestral works to be performed and made known to the general public. Pedro de Freitas Branco, the conductor of the Orquestra Sinfónica, became in time one of Joly's most consequential supporters both nationally and internationally, premiering most of his works even after the Gabinete de Estudos Musicais was extinguished in the early 1950s and until 1961;⁴³ he provided Joly with a platform few composers could boast to have had. Joly's connection with the Estado Novo, however, did not come without its drawbacks. His true stance on the regime can be understood through his discomfort upon receiving the commission of the Fifth Symphony Op. 39 (1965-66). The Symphony was commissioned by the Emissora Nacional to commemorate the fortieth anniversary of the 1926 coup which originated the Estado Novo. Joly welcomed the request but not what it represented.⁴⁴ The director of Emissora Nacional, Pedro do Prado, was clear that a refusal to compose the Symphony would mean an immediate ceasing of his functions as an employee of the Estado Novo; it is unclear

⁴² '(...) uma empresa altamente louvável (...) [dá] actualmente de comer à quasi totalidade dos nossos melhores executantes (...) à Emissora Nacional imenso devemos no que diz respeito à instrução musical, à expansão de boa música por todas as camadas sociais, tornando possível a muitos que nunca conheceriam sem o seu pequeno aparelho de T.S.F.' João de Freitas Branco, 'O problema da música em Portugal', *Arte Musical*, No. 319 (1942), pp. 1, 3.

⁴³ Joly Braga Santos, 'Pedro de Freitas Branco', *Arte Musical*, (July/November/March 1963/64).

⁴⁴ Piedade Braga Santos, 'Memórias biográficas', p. 37.

whether there were further threats implied in this statement. A rejection of the commission would have meant a need to emigrate and subsequently live in inevitable exile, and though his wife began making inquiries to do so, Joly positively refused to run away. His eldest daughter Piedade Braga Santos recalls him saying he did not wish to become ‘an uprooted artist’ or he would ‘lose his soul’, and that ‘in fifty years, no one [would] care about the commission and the work [would] remain’.⁴⁵ The Fifth Symphony subtitled ‘*Virtus Lusitaniae*’ or ‘the virtue of Lusitanians’,⁴⁶ was then composed. Joly decided to write its second movement inspired by the Chopi Timbila⁴⁷ he saw in Zavala, Mozambique, then a Portuguese colony; this Symphony is therefore one of the few examples in Portuguese art music that draws influence from ‘rhythmic and melodic elements of East African popular themes’.⁴⁸ It was acknowledged by the UNESCO International Rostrum of Composers in 1969 and is widely recognised as one of the most important Portuguese symphonies of the twentieth century.

The Oeuvre of Joly Braga Santos

The first work of Joly’s to be included in *Catálogo Geral da Música Portuguesa* is the *Nocturno* for violin and piano which dates from 1942. During the 1940s he wrote works for solo piano and for voice and piano; several of the latter were premiered by his friend Carmélia Âmbar, a mezzo-soprano with whom he would remain a close friend; they exchanged letters over a period of more than twenty

⁴⁵ ‘[Joly Braga Santos] sentia que se tornaria um artista desenraizado, que perderia a alma. (...) Dizia ele que “daqui a 50 anos ninguém quer saber da encomenda e a obra está cá.” Santos, ‘Memórias biográficas’, p. 37.

⁴⁶ Lusitanians were the inhabitants of Lusitania, the ancient Roman province which territory corresponds to modern Portugal. To this day, the Portuguese can refer to themselves as Lusitanians.

⁴⁷ The Chopi communities live mainly in the southern part of Inhambane province in southern Mozambique and are famous for their timbila orchestras. The timbila are finely manufactured and tuned wooden instruments made from the highly resonant wood of the slow-growing mwenje (sneezewort) tree. Silk Roads Programme, ‘Chopi Timbila’, UNESCO <en.unesco.org/silkroad/silk-road-themes/intangible-cultural-heritage/chopi-timbila> [accessed 21 April 2019]

⁴⁸ Joly Braga Santos, liner notes to *Symphony No. 5, Op. 39* “Virtus Lusitaniae”, CD, Strauss, Portugalsom SP4059 (1978).

years from 1949 to 1975.⁴⁹ Joly also started composing chamber works which include *Ária I* Op. 6 for cello and piano (1943) and his first String Quartet Op. 4 (1945). He completed his First Symphony in 1946, when he was only twenty-two years old, dedicating it to the ‘heroes and martyrs of the last World War’. According to Alexandre Delgado, a composer who became a student of Joly’s in the early 1980s, this symphony ‘represents a compromise between a British neoclassicism and Shostakovich’s neorealism’.⁵⁰ It was premiered in 1947 at the Teatro Nacional de São Carlos in Lisbon by the Orquestra Sinfónica da Emissora Nacional under the baton of Pedro de Freitas Branco. It was an immediate success; following its premiere, Luís de Freitas Branco wrote a letter of warm congratulations to Joly (whose first name is, of course, José):

You, dear José, make art, and will have no need to regret the difficult career you chose because you were the recipient of one of the most exalted ovations that ever welcomed a symphonic premiere in Portugal.⁵¹

This ‘exalted ovation’ might also have been a product of the audience’s ‘shock’ upon hearing the style in which the symphony had been composed. Joly had openly attacked romantic melodicism and his public admiration for Stravinsky and other modern composers had made the public expect iconoclastic music that only a handful of intellectuals would appreciate.⁵² His music, however, revealed itself to be idiosyncratically communicative, bearing a clear formal layout and displaying such richness of melodic lines that it took Portuguese concertgoers by surprise.

⁴⁹ Piedade Braga Santos, ‘Memórias biográficas’, p. 25.

⁵⁰ Alexandre Delgado, ‘As sinfonias de Joly Braga Santos e a evolução do seu estilo musical’, in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 126.

⁵¹ ‘Tu, querido José, fazes arte, e não tens que te arrepender da árdua carreira que escolheste, porque foste alvo das mais apoteóticas ovações que já mais acolheram uma estreia sinfónica em Portugal.’ Piedade Braga Santos, ‘Memórias biográficas’, p. 26.

⁵² João de Freitas Branco, ‘Homenagem’, p. 31.

Other early works include *3 Sonetos de Camões* Op. 2 for voice and piano (1942-48), the Sonata for Violin and Piano (1946), *Variações sobre um Tema Alentejano* Op. 18 for orchestra (1951), the opera *Viver ou Morrer* Op. 19 (1956), the ballet *Alfama* (1956) and the Piano Quartet Op. 26 (1957). These works and the first four symphonies are representative of what is widely considered to be Joly's first compositional phase, which lasted until the early 1960s. It includes other important works such as the String Quartet Op. 27 (1958), the Concerto for Viola and Orchestra Op. 31 (1960) and Divertimento I Op. 32 (1961). These are 'stylistically dominated by two elements: modality, with historical roots in Portuguese polyphony of the first and second Renaissance periods, and traditional Portuguese music, namely from the province of Alentejo'.⁵³

During the 1950s Joly's activity was dominated by his post as a conductor in Porto, in a semi-hiatus from his work as a composer. A second scholarship, however, enabled him to go abroad for a second time to study composition at the Conservatorio di Roma '*Santa Cecilia*' with Virgilio Mortari and Goffredo Petrassi. Joly and his family consequently lived in Italy for four years from 1957 to 1961. In 1958, Joly also visited Switzerland to take private lessons with Scherchen in Lugano. His sojourns in Italy and Switzerland provided him with opportunities to experience new aesthetic currents,⁵⁴ which included, for instance, visits the Studio di Fonologia della Rai di Milano,⁵⁵ the electronic music studio at the RAI⁵⁶ established in 1955 by Alfredo Lietti under the initiative of Maderna and Berio.⁵⁷

⁵³ João de Freitas Branco, 'Homenagem', p. 37.

⁵⁴ Anabela Simões, 'Joly Braga Santos', p. 23.

⁵⁵ RAI Studio of Phonology.

⁵⁶ Radiotelevisione Italiana; Italian broadcasting company.

⁵⁷ Matteo Milani, 'Nueue Musik in Milan. The RAI's Institute of Phonology Memory.', DigiCult <digidigit.it/digimag/issue-055/nueue-musik-in-milan-the-rai-institute-of-phonology-memory/> [accessed 10 February 2020]

It is, therefore, natural that from the early 1960s a noticeable stylistic change would become apparent in Joly's works, as he embraced 'free chromaticism, eventually accepting full tonal dissolution'.⁵⁸ This change began to emerge in works such as his *Três Esboços Sinfônicos* Op. 34 (1962) and *Sinfonietta* Op. 35 (1963), finally erupting in its full form in the aforementioned Fifth Symphony of 1966. Below are Joly's words about this work:

The Fifth Symphony (1965-66) presents a completely different language to the Fourth (1950) and can be considered an avant-garde work of its time, with its numerous clusters, the predominance of timbre as a structuring factor, and free chromaticism. Its form goes away from the binary sonata form, even though it does not venture into athematicism, so dear to most composers who have come from Webern [...]⁵⁹

Though this contrast to the Fourth Symphony is fruit of a natural evolution of style, it is nevertheless interesting to note that a symphony supposedly written to commemorate the Estado Novo starts with foreboding timpani which permeate its introduction with a feeling of unrest. There are no triumphant melodic expanses, no sense of joy or exultation of the Nation, apart from a single, unexpected burst of tonality: an unexpected F Major chord at the very end of the fourth and last movement. Whether this was purposeful, or whether 'national pride' can be expressed in chromatic sequences and atonal clashes; whether the Estado Novo was aware of this change of musical language, or whether this symphony was received with shock by those who commissioned the work, perhaps expecting the radiance of previous symphonies; this remains to be explored.

⁵⁸ João de Freitas Branco, 'Homenagem', p. 37.

⁵⁹ 'A 5ª Sinfonia (1965-66) apresenta uma completa diferença de linguagem em relação à "quarta" de (1950) e pode ser considerada uma obra de vanguarda de então, com os seus numerosos "clusters", predominância do element timbre como factor construtivo, e livre cromatismo. A forma afasta-se da sonata ditemática, embora não se verifique o sistema do atematismo, tão caro à maioria dos compositores que partiam de Webern [...]'. Joly Braga Santos, liner notes to *Symphony No. 5, Op. 39* "Virtus Lusitaniae", CD, Strauss, Portugalsom SP4059 (1978).

The fiery chromaticism of the Fifth Symphony also led Joly to experiment with dissolution of tonality in works such as *Requiem* Op. 36 (1964) and *Ode à Música* Op. 38 (1965). This change in musical language, however, did not represent the permanent abandonment of a tonally oriented language or other previously used techniques. Even though Joly acknowledged that the early 1960s represented a stylistic watershed and that his compositions could be divided into two distinct phases, his natural tendency towards melodic lyricism was never abandoned and his works of the late 1960s and 1970s revive in full force some of his earlier practices.⁶⁰ As Delgado has remarked:

The most important work that Joly Braga Santos wrote after the Fifth Symphony was the opera *Trilogia das Barcas*, based on Gil Vicente and premiered in 1970. These two radically different creations, written so close to one another, show the inexactitude of the strict division of Joly's production in two phases: a modal phase and a free chromaticism phase. The operatic version of the Vicentine acts, written in a fully 'atonal' phase, possesses a radiant modality, and resumes the diatonicism of the first symphonies in a way far removed from with the avant-garde chromatic explosion of the Fifth Symphony.⁶¹

The dichotomy of 'old and new' is also apparent when comparing, as composer Sérgio Azevedo⁶² has, works composed in the same year, such as *Divertimento No. 1* with the Viola Concerto, both composed in 1960, or *Encruzilhada* with *Variações Concertantes*, both composed in 1967. As discerned by Azevedo, one can hear distinct differences in character and style, and a

⁶⁰ Sérgio Azevedo, 'Joly Braga Santos: criar música como as árvores dão frutos', *Glosas*, 3 (2011), p. 14.

⁶¹ 'A obra mais importante que Joly Braga Santos escreveu a seguir à 5ª Sinfonia foi a ópera *Trilogia das Barcas*, baseada em Gil Vicente e estreada em 1970. Essas duas criações radicalmente diferentes, escritas tão próximo uma da outra, mostram como é inexacta a divisão estanque da produção de Joly entre duas fases, uma primeira modal e uma segunda de livre cromatismo. A versão operática dos autos vicentinos, escrita em plena fase 'atonal', é de um modalismo radioso e retoma o diatonismo das quatro primeiras sinfonias de uma forma que nada tem a ver com a vanguardista explosão cromática da 5ª Sinfonia.' Alexandre Delgado, *A Sinfonia em Portugal* (Lisboa: Editorial Caminho, 2002), p. 241.

⁶² Sérgio Azevedo (1968) is currently one of Portugal's leading composers. He is also a composition teacher at Escola Superior de Música de Lisboa and writes articles and books about music.

coexistence of ‘experimental works with others of opposite nature’.⁶³ Turning towards the Sixth Symphony of 1972, Azevedo furthermore observed that the work ‘also demonstrates, like the Viola Concerto had done, that it is possible to have within the same work chromatic moments and diatonic moments [...]’.⁶⁴ This trend would be present in the majority of works Joly composed until the late 1970s: tension is created by electrically charged opposing poles, in a clash of two almost irreconcilable languages that could almost place his music in a postmodernist sphere. The Sixth Symphony (1972), for instance, enacts this dichotomy to an extreme through its journey from pure atonality to a tonal, melodic outburst in one uninterrupted movement. Joly’s vibrant melodicism of early works remained his trademark even when engaging with atonality and deep chromaticism. In his words, he sought over the years to forge his own language while remaining sincere in his self-expression;⁶⁵ perhaps this sincerity is coded in this unifying trait revealing of his most fundamental musical instincts: a flair for melody.

Joly’s style evolved further during the 1980s, symbiotically combining his previous contrasting harmonic languages into synthesis. This new ‘purified’ style shines particularly in his chamber works, a genre the composer dedicated himself to increasingly as the years progressed. Works of this kind include *Aria a tre con Variazioni* for clarinet, viola, and piano (1984), *Suite de Danças* for oboe, piano, viola and double bass (1984), the Piano Trio Op. 64 (1985) and the String Sextet (1986). The early 1980s were also prolific in vocal works, with two cantatas and the *Cantares Gallegos* (1983) for soprano and orchestra, a major composition in five movements evocative of a certain nostalgia of earlier works. The Cello Concerto Op. 66 (1987) is yet another example of this ‘late’ style. It is as if Joly found a new idiosyncratic language of his own, the beginning of a third

⁶³ Sérgio Azevedo, ‘Joly Braga Santos’, p. 15.

⁶⁴ Ibid.

⁶⁵ Joly Braga Santos, liner notes to *Symphony No. 5, Op. 39* “Virtus Lusitaniae”, CD, Strauss, Portugalsom SP4059 (1978).

stage of composition after a second, transitional one of experimentation and exploration of opposites.

In 1988, the composer would unknowingly write his last works, one of which, *Staccato Brillhante* for orchestra, would become one of his most popular and widely performed. Joly had received further commissions that same year: for instance, Lisbon City Hall had employed him to compose an opera to be premiered as part of the ‘Lisbon 94 – European City of Culture’ event.⁶⁶ He was going to fulfil an ‘old dream’ of his by writing an opera based on *Os Lusíadas*, the epic poem by Luís de Camões.⁶⁷ Unfortunately, Joly died suddenly from a cerebral embolism on the 18 July 1988 at the age of 64. *Improviso* for clarinet and piano, completed on 9 July that year, was his last work.

The Influence of Luís de Freitas Branco

Contextualising Joly’s creative work must also include an exploration of his educational influences, namely his connection with his composition teacher, Luís de Freitas Branco (1890-1955), with whom he started having lessons in 1942. In 1936, at the age of twelve, Joly had entered Lisbon’s Conservatório Nacional already intending to pursue a career in music.⁶⁸ He had started studying composition with Venceslau Pinto and Artur Santos; Freitas Branco was at first his teacher of acoustics and history of music, two subjects in which the young composer excelled. In 1938, however, Freitas Branco was suspended from his duties at the Conservatório, largely due to political reasons. José Vianna da Motta,⁶⁹ the director of the institution and one of the major figures in

⁶⁶ Piedade Braga Santos, ‘Memórias biográficas’, p. 44.

⁶⁷ Ibid.

⁶⁸ Ibid., p. 21.

⁶⁹ Vianna da Motta (1868-1948) was a composer and pianist. He studied in Berlin with Xaver and Philipp Scharwenka, in Weimar with Franz Liszt, and in Frankfurt with Hans von Bülow. He was a close friend of Ferruccio Busoni; he is still remembered today as one of the main figures in Portuguese music history, due to both his compositions and his career as a performer.

Portuguese music history, had retired and been replaced by Manuel Ivo Cruz,⁷⁰ a more active supporter of the ideologies of Estado Novo. Much more conservative in his educational ideas, Ivo Cruz relegated composition from its previous place of prominence, undoing the progressive reforms to the Conservatório's educational system that Vianna da Motta and Freitas Branco had put in place in 1917 and which had 'reinforced disciplines associated with composition and music theory'.⁷¹ These reforms had been responsible for the nurturing and making of a 'generation of composers hitherto unseen in Portuguese music',⁷² such as Frederico de Freitas (1902-1980), Armando José Fernandes (1906-1983), Jorge Croner de Vasconcelos (1910-1974), and Fernando Lopes-Graça (1906-1994). Freitas Branco's insurgence against Ivo Cruz's decision, and potentially their ideological differences, contributed to Freitas Branco's suspension.

It was through Artur Santos's recommendation that Joly became Freitas Branco's pupil.⁷³ Freitas Branco was quick to acknowledge Joly's talent and took him under his wing as a private student in 1942. In 1945 at the age of 21, Joly Braga Santos left the Conservatório without finishing his studies and dedicated himself entirely to Freitas Branco's teachings. An incident had precipitated this decision: at a concert, Joly had refused to stand and greet Ivo Cruz for his suspension of Freitas Branco.⁷⁴ The Conservatório's director was naturally offended, giving Joly some kind of punishment. Joly's response was to withdraw entirely from the course. This departure from the Conservatório brought him great relief as the institution's educational rigidity had prevented him from developing his gifts freely.⁷⁵ Freitas Branco became not only a source of knowledge but also a friend; their private lessons proved to be all Joly needed to keep progressing in his composition studies. These

⁷⁰ Manuel Ivo Cruz (1901-1985) was a Portuguese composer and professor. He founded the Orquestra Filarmónica de Lisboa in 1937 and was the director of the Lisbon National Conservatoire from 1938 to 1971.

⁷¹ Teresa Casudo, 'Art Music in Portugal during the Estado Novo', p. 7.

⁷² Ibid.

⁷³ Piedade Braga Santos, 'Memórias biográficas', p. 22.

⁷⁴ João de Freitas Branco, 'Homenagem', p. 32.

⁷⁵ Piedade Braga Santos, 'Memórias biográficas', p. 23.

lessons were given free of charge and with increased frequency and length.⁷⁶ Joly spent countless hours at Freitas Branco's Lisbon home and in his Alentejo⁷⁷ house *Monte dos Perdigões* near Reguengos de Monsaraz. The lessons were generally informal and would encompass a variety of subjects, including philosophy, art, aesthetics, politics, and literature. An example of these exchanges is given by Freitas Branco himself in a letter of December 1948 to the composer Pedro do Prado:

Joly has been here since the 23rd. He, besides being an extraordinary creative genius, has a golden heart, and I have been witnessing it here at Monte dos Perdigões as I have everywhere else. He has progressed quite a lot in his 3rd Symphony these past few days and it is likely he will continue to do so. He has been working so well that he is thinking of leaving on the afternoon of the 1st, arriving in Lisbon at ten in the evening. Here a lot of music has been made, a lot of literature and a lot of philosophy. The evening of the day before yesterday was dedicated to Goethe and the objective attitude together with a lot of Beethoven (quartet in A minor); yesterday's belonged to songs and [?] by Berlioz.⁷⁸

These intellectual discussions shaped Joly's aesthetic thought to an extent that will be only understood by possessing some general knowledge of Freitas Branco's own compositional ideals and political background, outlined in the section below.

⁷⁶ João de Freitas Branco, 'Homenagem', p. 32.

⁷⁷ Region of the south-centre and southern Portugal.

⁷⁸ 'Aqui tem estado Joly desde o dia 23. E, além de um extraordinário génio criador, um coração de ouro, e tem-o testemunhado no Monte dos Perdigões como em toda a parte. Já progrediu a 3^a Sinfonia dele um bom bocado nestes poucos dias e provavelmente continuará a progredir. Tem trabalhado tão bem que pensa ir no dia 1 à tarde chegando a Lisboa às dez da noite. Aqui tem-se feito muita música, muita literatura e bastante filosofia. A noite de ante-onde foi consagrada a Goethe e à atitude objectiva com muito Beethoven (quarteto em lá menor); a de ontem pertenceu a canções e a [?] de Berlioz.' Luís de Freitas Branco, letter to Pedro do Prado (27 December 1948) preserved at the Museu da Música archives ('Pedro do Prado' collection).

Luís de Freitas Branco and his Involvement in Nationalist Movements

In 1910, Freitas Branco moved to Berlin to train in composition with Engelbert Humperdinck, as well as to study music palaeography and musicology. In the following year, he relocated to Paris where he became acquainted with the aesthetics associated with Impressionism and met composer Claude Debussy. In his career, Freitas Branco composed five symphonies, numerous symphonic poems, chamber music, and vocal works. His compositional catalogue can be divided into two distinct phases, the first being characterised as ‘ultraromantic, impressionist and expressionist’ and the second ‘dominated by neoclassical influence and Beethovenian formal construction’.⁷⁹ He became one of the most important figures in Portuguese music of the early twentieth century, introducing modernism in Portugal and establishing a ‘true symphonic tradition’ in the country.⁸⁰ An instrumental figure in the uncovering of Portuguese music, Freitas Branco was connected with a traditionalist, monarchic social-political movement known as Integralismo Lusitano, similar to Action Française in its nationalist convictions.⁸¹ This movement was spread through articles in the press and conferences, some of which given by Freitas Branco in their early days.⁸² It was in one of these conferences, in 1915, that Freitas Branco mentioned the existence of a ‘specific musical tradition in Portugal’.⁸³ This statement was said as a reaction against Iberian ideals; Freitas Branco defended the ‘independence of Portuguese music in relation to Spanish music’, giving emphasis to the ‘historical value’ of the former.⁸⁴ This cycle of conferences was later published under the title ‘The Iberian Issue’. Integralismo Lusitano ‘repudiated’ the Romantic ideals of the nineteenth

⁷⁹ Porto Editora, ‘Luís de Freitas Branco’, *Infopédia* <infopedia.pt/\$luis-de-freitas-branco> [accessed 21 January 2020]

⁸⁰ Ana Vitória, ‘Freitas Branco é imortal no modernismo’, *Jornal de Notícias* (12 October 2005) <jn.pt/arquivo/2005/freitas-branco-e-imortal-no-modernismo-516941.html> [accessed 3 February 2020]

⁸¹ Isabel Pina, ‘O integralismo musical de Luís de Freitas Branco: De Viriato a Camões’, *Revista Portuguesa de Musicologia*, 5/2 (2018), p. 359.

⁸² *Ibid.*, p. 360.

⁸³ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 107.

⁸⁴ Isabel Pina, ‘O integralismo musical de Luís de Freitas Branco’, p. 361.

century, associating them to ‘the republic and the decadence of nationality’.⁸⁵ The movement valued ‘the past and national history’; its nationalist fervour was built upon an ‘ideal of Latinness’ characterised by ‘clarity, balance, and reason’, traits in its view that were ‘intrinsically Portuguese’.⁸⁶ Themes inspired by traditional music were also sanctioned by this movement, especially those from Alentejo, a region important to several of the Integralismo Lusitano founders including Freitas Branco⁸⁷ perhaps due to its strong connections to the monarchy.⁸⁸

The ideals of Integralismo Lusitano, furthermore, were in the origin of Renascimento Musical, an initiative founded by Ivo Cruz, Eduardo Libório (1900-1946) e Mário de Sampaio Ribeiro (1898-1966) in 1924, and in which Freitas Branco was also involved. Renascimento Musical was transparent and objective in their goals and ideology: they wanted to ‘recover Portuguese works and composers from oblivion, bringing them from the archives to the concert halls and thus proving the existence of a tradition in art music that the liberal and republican regimes had ignored’.⁸⁹ The movement looked at neoclassicism as a ‘way to build an alternative to folkloric nationalism’.⁹⁰ The association of Freitas Branco to these movements had a profound influence in his works, being responsible for the neoclassicism of his second compositional phase.⁹¹ He strived to ‘affirm a new rational and objective era, which he associated to the concept of Latinness’, ‘distancing’ himself from ‘aesthetics that stemmed from the subjectivity of the Romantic era’,⁹² and using classical forms

⁸⁵ Isabel Pina, ‘O integralismo musical de Luís de Freitas Branco’, p. 366.

⁸⁶ Ibid.

⁸⁷ Ibid., p. 370.

⁸⁸ It was in the region of Alentejo that the Ducal Palace of Vila Viçosa was located. This palace is where the House of Braganza, the last royal ruling house of Portugal, lived until deposed in the revolution of 5 October 1910.

⁸⁹ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 107.

⁹⁰ Isabel Pina, ‘Neoclassicismo, nacionalismo e latinidade em Luís de Freitas Branco, entre as décadas de 1910 e 1930’ (unpublished master’s thesis, Universidade Nova de Lisboa, 2016), p. 32; reproduced in Aarón Pérez-Borrajo, ‘Discrepancias musicales entre el Integralismo Lusitano y el Estado Novo: el elitismo del Renascimento Musical frente a la hegemonía del folclore en el Salazarismo’, *Art y Hum: Revista Digital de Artes y Humanidades*, 75 (2020), p. 165.

⁹¹ Isabel Pina, ‘O integralismo musical de Luís de Freitas Branco’, p. 369.

⁹² Alexandre Delgado et al., ‘Luís de Freitas Branco’ (Lisboa: Caminho, 2007), p. 319; reproduced in Isabel Pina, ‘O integralismo musical de Luís de Freitas Branco’, p. 358.

found in Beethoven, Franck, and Liszt.⁹³ His four symphonies, composed between 1924 and 1952, are an example of bi-thematic Beethovenian neoclassicism, frequently adopting sonata form and cyclic form of Franckist origins.⁹⁴ The *Alentejo*, referenced above, is also present in Freitas Branco's work through his two *Suites Alentejanas*, composed in 1919 and 1927 respectively.

From Teacher to Pupil: An Inheritance of Aesthetic Ideals

Freitas Branco naturally discussed the ideals of Integralismo Lusitano and Renascimento Musical with Joly; at 19 years old in 1943, Joly expressed his support of Freitas Branco's aesthetic ideals in an article published by *Arte Musical*:

(...) it is good to remember we Latins are not always the dreamers, as many still think. We are, above all, serious and strong and we must remember that the great artists of our history are, above all, classical. Camões, Gil Vicente, Damião de Góis and Padre António Vieira⁹⁵ are geniuses who synthesise all the symptoms of conciseness and of balance, not only of the Latin race and Lusitanians but also of the human spirit.⁹⁶

Freitas Branco had also described Duarte Lobo (1565-1646) as 'the greatest composer of the golden age of [Portuguese] music, that is, music from the sixteenth and seventeenth centuries' in 1929, praising Lobo's ability to 'use an extraordinary technique only as a means for expression'.⁹⁷

⁹³ Isabel Pina, 'O integralismo musical de Luís de Freitas Branco', p. 369.

⁹⁴ Alexandre Delgado, 'Luís de Freitas Branco', *Centro Virtual do Instituto Camões*, (n.d.) <cvc.instituto-camoes.pt/seculo-xx/luis-de-freitas-branco.html#.YCaBrM_7Q-R> [accessed 21 January 2021]

⁹⁵ Camões (poet), Gil Vicente (playwright), Damião de Góis (philosopher), and Padre António Vieira (priest, philosopher and writer) all lived in the sixteenth century.

⁹⁶ '[...] é bom lembrar que nós os latinos não somos sempre os sonhadores, como muitos ainda pretendem. Somos, acima de tudo, sérios e fortes e devemos-nos lembrar que os grandes artistas da nossa história são acima de tudo clássicos. Um Camões, um Gil Vicente, um Damião de Góis ou um Padre António Vieira, são génios que sintetizam em si todos os sintomas da concisão e do equilíbrio, não só da raça latina e lusitana como do espírito humano.' Joly Braga Santos, 'Da Importância do Modernismo na Música', reproduced in *Arte Musical*, No. 333 (1943), p. 10.

⁹⁷ Teresa Cascudo, "'Por amor ao que é português": el nacionalismo integralista y el renacimiento de la música antigua portuguesa entre 1924 y 1934', *Concierto barroco: estudios sobre música, dramaturgia e historia cultural*, coord. Juan José Carreras López and Miguel Ángel Marín López (Logroño: Universidad de La Rioja, 2004), p. 319.

He had furthermore credited Lobo and other Portuguese polyphony composers for the appearance of cyclic form, naming them as his precursors rather than César Franck.⁹⁸ This admiration for sixteenth-century Portuguese composers was also shared by Joly who wrote in 1943:

If we want to edify Portuguese music, we must do so by going to the roots of our classical era. Portugal is above all a country of classics. Our biggest geniuses belong to the Renaissance; even in the musical field, the Golden era of our history is the sixteenth century.⁹⁹

With this knowledge, Joly's musical roots in Portuguese polyphony of the first and second Renaissance periods, which characterised his first compositional phase, are easily traced to Freitas Branco's ideals. Also, the cyclic form found in Joly's first four symphonies, generally described as being of Franckist origin, can instead be understood as a characteristic rooted in the Portuguese classical tradition. This almost-obsession to 'edify Portuguese music' shared by both Freitas Branco and Joly, and Portugal's general desire to find a unique cultural identity, can also be traced to the mid-nineteenth century when the country started seeking its own 'artistic specificity'.¹⁰⁰ The 1840s laid the foundations of artistic nationalism in a country that did not at that point yet possess a systematised knowledge of its own cultural history.¹⁰¹ A 'nationalist conscience' had been born, fruit of fighting against Napoleonic invaders between 1808 and 1814 and subsequent British displays of superiority after their military aid against the French.¹⁰² Though a tendency for nationalism had also been rising in Europe with events such as the unification of both Germany and Italy in the second

⁹⁸ Luís de Freitas Branco's symphonies were composed in cyclical form.

⁹⁹ "Se queremos edificar uma música portuguesa, devemos ir buscar raízes ao nosso classicismo. Portugal é acima de tudo um país de clássicos. Os nossos maiores génios pertencem à renascença; mesmo no campo da música, o chamado período de ouro da nossa história é o século XVI." Joly Braga Santos, 'O Folclore', *Arte Musical*, No. 334 (1943), p. 3.

¹⁰⁰ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 12.

¹⁰¹ *Ibid.*, p. 11.

¹⁰² *Ibid.*, p. 37.

half of the 1800s, it is understandable that this sentiment came with particular strength to Portugal. It is not to be forgotten the Portuguese had also fought the Spanish for centuries who relentlessly tried to gain control over the whole Iberian Peninsula, eventually succeeding in 1580 for a period of sixty years until Portugal reinstated its independence in 1640. Portugal's 'patriotic exaltation' of the nineteenth century can thus be viewed both as an attempt to finally assert Portugal's cultural individuality and sovereignty over itself and as the nationalistic seed that achieved full bloom in the Estado Novo of the 1940s.

During the 1880s, the arts became the greatest representative of intellectual autonomy in Portugal.¹⁰³ The plan to 're-Portuguesize' them aimed for the country to rediscover itself through looking at the past, and through a return 'to the people and its culture to find the cornerstones of the nation'.¹⁰⁴ The year of 1880 was particularly symbolic as it held the tercentenary celebration of Camões, whose mastery is widely accepted to be comparable to that of Homer, Virgil, or Shakespeare. Camões had become a symbol of Portugal's cultural identity due to *Os Lusíadas* which focuses on the fifteenth-century Portuguese discoveries, and is an emblem of the glory and achievements of the Portuguese Empire.¹⁰⁵ Bringing to light the question of how music could contribute to the 'strengthening of national identity', this plan had bestowed musicians with an unprecedented social function, giving them a relevant role in the construction of a collective identity.¹⁰⁶ For this purpose, and to follow the plan's motto, composers of the time thought the use of Portuguese folk themes was essential to asserting an idiosyncratic and inherently 'Portuguese' musical idiom. The general perception was that the country possessed a virtually non-existent

¹⁰³ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 20.

¹⁰⁴ *Ibid.*, p. 11.

¹⁰⁵ Teresa Cascudo, 'Art Music in Portugal during the Estado Novo', p. 8.

¹⁰⁶ Teresa Cascudo, 'A década da invenção de Portugal na música erudita (1890-1899)', *Revista Portuguesa de Musicologia*, No. 10 (2000), p. 181.

musical tradition.¹⁰⁷ Vianna da Motta, however, seems to have partially disagreed with this simplistic view. In his words, using folk songs was ‘perhaps the best way to reach the soul of the people, but the nation’s sentiment needs to find its own expression’.¹⁰⁸ This statement is indicative Vianna da Motta aspired to more than to merely resort to popular song when conceiving the notion of ‘Portuguese music’. Proof of this is his *Sinfonia à Pátria* (Symphony to the Fatherland) of 1894, which marked the musical climax of nineteenth-century artistic nationalism in Portugal. This symphony, of Beethovenian tradition, became ‘one of the most significant encounters of music and national identity’,¹⁰⁹ and with it the concept of ‘symphonic writing as an expression of [Portuguese] national identity’¹¹⁰ was established. ‘To the Fatherland’ is seeped with patriotic references: according to the composer, the first movement invokes the *Tágides*, the nymphs of the Tagus river, the muses to whom Camões had appealed to in the *Lusíadas*; the second movement is evocative of ‘Portuguese lyricism’; the third movement presents two folk themes from Viseu and Figueira da Foz; and the fourth movement represents the country’s fall from glory, its subsequent struggle, and finally its triumphant rebirth.¹¹¹ This Symphony is therefore illustrative of several different elements that can conceptually make a work ‘Portuguese’, thus rejecting the idea of traditional music as the only feasible vehicle for ‘Portugality’ in music. *Sinfonia à Pátria* is therefore considered the first of a string of ‘nationalistic’ symphonies¹¹² culminating in Joly’s own Fifth Symphony; he had, as his teacher before him, aspired to contribute to a ‘Latin symphonism’ and react to the ‘predominant tendency of the preceding generations to reject the monumentality of music’.¹¹³ Regarding his Fourth Symphony,

¹⁰⁷ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 107.

¹⁰⁸ ‘Talvez a canção popular seja o melhor caminho para chegar à alma do povo, mas terá então que encontrar-se a própria expressão para o sentimento da nação.’ Teresa Cascado, ‘A década da invenção de Portugal’, p. 211.

¹⁰⁹ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 107.

¹¹⁰ Teresa Cascado, ‘Art Music in Portugal during the Estado Novo’, p. 9.

¹¹¹ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 107.

¹¹² Examples of these are *Sinfonias Camonianas* by Ruy Coelho, written between 1912 and 1957, *Sinfonia aos Jerónimos* by Frederico de Freitas, from 1961-62, and Luís de Freitas Branco’s own symphonies, as observed by Teresa Cascado in ‘A década da invenção de Portugal’, p. 224.

¹¹³ Joly Braga Santos, liner notes to *Symphony No. 5, Op. 39* “Virtus Lusitaniae”, CD, Strauss, Portugalsom SP4059 (1978).

Joly also wrote in 1978 that it ‘closed a cycle [...] dominated chiefly by two concerns; the implantation of a modern symphonism in Portuguese music [...] and the attempt to build music that, without disdain for the conquests of the twentieth century, would speak to mankind with simplicity and clarity’.¹¹⁴ These ambitions were undoubtedly the driving force behind his four symphonies in five years, a youthful burst of idealistic creativity.

This placement of Joly in Portuguese music history as heir of Freitas Branco and symphonic descendent of Vianna da Motta shifts the perspective from which he can be seen: the nationalistic tendencies of his music, rather than being aligned with the Estado Novo, can be directly traced to the Integralismo Lusitano movement through his teacher Freitas Branco and to the principles held by Vianna da Motta. The Estado Novo’s encouragement of folkloric nationalism as a way to establish Portuguese music was contrary to Joly’s own beliefs:

As for myself, I do not think it is through popular song that something notable can be achieved. The current problem of Portuguese music has rather to do with the creation of major works, works of strength [...]. I refer especially to the purest of forms such as the Symphony, the Quartet, the Sonata or the Song. We need to do something that has the largest universal repercussion possible [...]. The artists of today search for what is most deep, human [...] in art and that cannot be achieved through popular song.¹¹⁵

The motivations that have heretofore been presented are also probably at the genesis of Joly’s exploration of the orchestra as a vehicle for self-expression. He found in it his ideal medium; a

¹¹⁴ Joly Braga Santos, programme notes to his Fourth Symphony Op. 16, Orquestra Filarmónica de Lisboa, cond. Joly Braga Santos, Teatro de São Luiz, Lisbon (7 October 1978).

¹¹⁵ “Quanto a mim acho que não é através da canção popular que se poderá conseguir qualquer coisa de notável. O problema actual da música portuguesa cifra-se na criação de obras de vulto, obras de força [...]. Refiro-me especialmente às formas mais puras como a Sinfonia, o Quarteto, a Sonata ou o “Lied”. Precisamos de fazer qualquer coisa que tenha a maior repercussão universal possível [...]. Os artistas de hoje procuram o que há de profundo, de humano [...] na arte, e isso não se póde conseguir por meio da canção popular.” Joly Braga Santos, ‘A música portuguesa e os seus problemas (Um livro de Fernando Lopes-Graça)’, *Arte Musical*, No. 343 (1944), p. 6.

natural inclination began towards the large instrumental ensemble which eventually established him fiercely as a composer of the symphonic genre. The statement quoted above can also explain the abundance of works of traditional titles and genres in his catalogue demonstrated in Table 1.3 below.

Table 1.3. List of Works by Joly Braga Santos with traditional titles/genres

Title	Date	Genre
À Beira-mar	1940	Song
Melodias sobre poemas de Antero de Quental	1942	Song
Melodias sobre poemas de Fernando Pessoa	1943	Song
Saudade	1943	Song
2 Sonetos de Camões	1944	Song
Em toda a noite o sono não veio	1944	Song
Acordando, Op. 3	1944	Song
First Symphonic Overture, Op. 7	1945	Overture
First String Quartet, Op. 4	1945	String Quartet
Sinfonia para Cordas	1945	Symphony (for strings)
First Symphony, Op. 8	1946	Symphony
Sonata for Violino and Piano	1946	Sonata
Second Symphonic Overture, Op. 10	1947	Symphonic Overture
Second Symphony, Op. 13	1947	Symphony
3 Sonetos de Camões, Op. 2	1947	Song
Third Symphony, Op. 15	1949	Symphony
Fourth Symphony, Op. 16	1950	Symphony
Concerto in D, Op. 17	1951	Concerto (for strings)
Viver ou Morrer, Op. 19	1952	Opera (for the radio)

Title (cont.)	Date (cont.)	Genre (cont.)
Third Symphonic Overture, Op. 20	1953	Symphonic Overture
Formoso Rio Liz, Op. 24	1956	Song
Alfama	1956	Ballet
Piano Quartet, Op. 26	1957	Piano Quartet
Second String Quartet, Op. 27	1957	String Quartet
Ode IV de Bocage, Op. 25	1958	Song
Mérope, Op. 28	1958	Opera
A Nau Catrineta, Op. 30	1959	Ballet
Concerto for Viola and Orchestra, Op. 31	1960	Concerto
Canção de Embalar	1963	Song
Requiem, Op. 36	1964	Requiem
Tema Alentejano, Op. 37	1965	Ballet
Fifth Symphony 'Virtus Lusitaniae', Op. 39	1966	Symphony
Concerto for Violin, Cello, Harp and String Orchestra, Op. 42	1968	Concerto
Trilogia das Barcas, Op. 43	1970	Opera
Sixth Symphony, Op. 45	1972	Symphony
Piano Concerto, Op. 46	1973	Concerto
Piano Trio, Op. 64	1985	Piano Trio
Concerto for Cello and Orchestra, Op. 66	1987	Concerto

Going deeper into 'To the Fatherland', Vianna da Motta's nod to Camões as an exaltation of Portugal's past can be considered one of the many nineteenth-century cultural manifestations that led to the Estado Novo's renewed interest in Portuguese themes and history. It is, however, Vianna da Motta's second movement which inspires a most interesting idea in regard to the concept of

national identity. His mention of something as elusive as ‘Portuguese lyricism’ brings the discussion into a more metaphysical plane, opening up a debate as to what makes Portuguese music truly distinctive in character. On the first half of the twentieth century during the Estado Novo, Portuguese ‘natural temperament’ was solidly connected with notions of mysticism and the typical *saudade*,¹¹⁶ a consequence of the late nineteenth-century’s systematic search for a particular ‘Portuguese nature’.¹¹⁷ Vianna da Motta, at the end of his life, would highlight a *tendência amorosa*¹¹⁸ as one of Portugal’s idiosyncratic traits;¹¹⁹ to Freitas Branco, an artist ‘unconsciously expresses their nationality through lyric, idealistic and sentimental sensitivity’.¹²⁰ There seems to exist a line of thought suggestive of a poetic temperament, distinctly expressive and somewhat melancholic. Vianna da Motta’s second movement is indeed highly lyrical, possessing an affectionate, expansive, and tender nature. Whether or not it is intrinsically ‘Portuguese’ remains to be more thoroughly investigated. It is interesting, nonetheless, to observe that expansive melodic lines abound in Joly’s works, even when he is at his most atonal; his Piano Concerto is a great example of this ‘expansive atonality’. Despising music which called itself ‘national’ when ‘supported by old theories of sentimentalism, lyricism, and Sebastianism’,¹²¹ Joly developed his own idiosyncratic melodicism.

Further ideological and aesthetic influences by Freitas Branco include Joly’s fondness for Gregorian chant and ‘modern modality’, as well as the opinion that tonality’s sovereignty was at its end.¹²² The modality in Joly’s early works is a testament to this preference, consistent with an article he had published at the age of 17 in which he remarks ‘the incomparable variety of rhythm and

¹¹⁶ Portuguese word meaning deep nostalgia and melancholic longing.

¹¹⁷ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 194.

¹¹⁸ A sweet tendency. The word ‘amoroso’, depending on context, can also mean ‘loving’ and ‘caring’.

¹¹⁹ Nuno Rosmaninho, *A Deriva Nacional da Arte*, p. 194.

¹²⁰ *Ibid.*

¹²¹ Joly Braga Santos, ‘A propósito da “admirável” sonatina de Armando José Fernandes’, *Arte Musical*, No. 328 (1943), p. 15.

¹²² João de Freitas Branco, ‘Homenagem’, p. 30.

melodic forms that Greek modes contain in relation to our very poor tonal music affiliated only in two modes, major and minor'.¹²³ Also, Freitas Branco passed on the notion of music as a 'conscious phenomenon' which does not merely come from inspiration, a process which was to be 'enriched by a humanist education and therefore executed by an intellectual artist with deep knowledge not only of the compositional craft but also of literature, history, and philosophy'.¹²⁴ This personal philosophy, as was described earlier in this chapter, was put into practice by Freitas Branco when teaching his young pupil. Joly once more embraced his teacher's ideals, manifesting in 1943 his belief that 'artistic creation is a phenomenon almost purely intellectual, and therefore, the more intelligent and cultured the artist is, the more serious and elevated will be the product of their art'.¹²⁵ In later life, Joly was open in his recognition of the immense influence Freitas Branco had on his development as a musician, always referring affectionately to him as his *mestre*.¹²⁶ In 1960, ten years after Freitas Branco's death, Joly wrote: '[Freitas Branco was] a great artist with whom I had the honour of having a close relationship with; he was my greatest friend'.¹²⁷

On a slightly different note, it is quite interesting that, being a contemporary of Stockhausen and Boulez, Joly did not fully delve in, for instance, twelve-tone composition, serialism, or electroacoustic music. He was not interested in composing in the *avant-garde* style for the sake of being original or validated and was not fuelled by the ambition of being the first Portuguese composer to employ contemporary techniques. Although following attentively what was happening outside of Portugal Joly was more interested in a sense of continuity within his own country while remaining faithful to his own musical inclinations.¹²⁸ He would say to those who thought it odd he

¹²³ Joly Braga Santos, 'O ritmo como elemento anti-romântico: parte 1', *Arte Musical*, No. 317 (1942), p. 5.

¹²⁴ João de Freitas Branco, 'Homenagem', pp. 31-32.

¹²⁵ Joly Braga Santos, 'Da Importância do Modernismo na Música', p. 10.

¹²⁶ Master or mentor; expression of respect.

¹²⁷ Joly Braga Santos, 'Luís de Freitas Branco', *Arte Musical*, No. 10 (1960), p. 301.

¹²⁸ João de Freitas Branco, 'Homenagem', p. 35.

was not embracing more modern techniques that his generation was not that of Jorge Peixinho or Emmanuel Nunes, two Portuguese composers who both studied with Stockhausen.¹²⁹ This determination to remain impervious to superfluous external stimuli could almost be interpreted as an act of quiet revolution, a silent rebellion revealing integrity and independence of spirit. Assuming the role of the natural stylistic successor of his teacher Luís de Freitas Branco, Joly deliberately chose to insert himself within the chronology of Portuguese music, and thus became a key piece in the organic development of the Portuguese musical narrative.

¹²⁹ João de Freitas Branco, 'Homenagem', p. 35.

Chapter 2

The Works for Solo Piano

Joly Braga Santos was not known for having a strong personal connection to any particular instrument as a player. As described in Chapter 1, he did not thrive in his performance studies either as a violinist or as a pianist during his years at the Conservatório Nacional de Lisboa having decided to focus on composition in the late 1930s while a teenager. According to his daughter Piedade Braga Santos, Joly joined the piano class at the Conservatório Nacional de Lisboa only because it was ‘necessary for composition’.¹ This apparent indifference to the piano has been mentioned in various published writings about him: his friend João de Freitas Branco has stated that Joly ‘never composed at the piano’,² while the composer Sérgio Azevedo went as far as saying that ‘the piano was never [Joly’s] favourite instrument’.³ To some extent, this might be true since Joly’s catalogue of surviving works for solo piano consists of only fourteen short pieces, the longest of which barely reaches four minutes. Ensemble works, however, reveal a different story. Joly made use of the piano in a range of chamber music and vocal works, and as an orchestral instrument in his Fifth Symphony. This shows that, perhaps inadvertently, Joly did embrace the instrument and its versatility, an argument further corroborated by the composition of the Piano Concerto in 1973.

A close look into his published correspondence with the singer Carmélia Âmbar reveals a closer relationship to the piano than might initially have been expected. For instance, on 2 May 1950 Joly wrote to Âmbar saying that he had been ‘analysing and playing Wagner’s *Die Meistersinger von*

¹ Piedade Braga Santos, ‘Memórias biográficas’, in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 22.

² João de Freitas Branco, ‘Homenagem à memória de Joly Braga Santos: Recordações Amplificadas’, in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 65.

³ Sérgio Azevedo, ‘Joly Braga Santos: criar música como as árvores dão frutos’, *Glosas*, 3 (2011), p. 14.

Nürnberg at the piano'.⁴ That he often analysed scores had already been established by his friend João de Freitas Branco;⁵ the 'new' element revealed by this letter is that he did so at the piano. Clearly Joly had a reasonable pianistic facility, and the very nature of the piano is of course highly convenient for playing orchestral reductions and working out harmonic analyses. Joly wrote again to Âmbar on 26 December 1950:

I have been furiously practising the piano, as I have here a Bechstein grand that has just been tuned and it is stupendous. Yesterday I practised for three hours. It will not be long until I can accompany you.⁶

This statement could almost come a shock to those who have previously disregarded any connection between Joly and the piano; Joly's words clearly demonstrate an appreciation for the instrument itself or he would not have described it as 'stupendous' after its being tuned, and he was sufficiently enamoured to embark on some serious personal practice. Whether he ever did accompany Âmbar cannot be confirmed in this present study. In other letters of the period, Joly describes his happiness in spontaneously accompanying at the piano an improvised choir of people in the Alentejo village where he stayed⁷ and also tells Âmbar he played the piano for a pantomime at the home of Luís de Freitas Branco.⁸ These small comments do not tell the story of someone who has an indifferent relationship with the piano; indeed, Joly seems to have had an amicable disposition towards the instrument, if only after leaving the Conservatório Nacional de Lisboa when

⁴ Joly Braga Santos, 'Joly Braga Santos. Textos escolhidos' [selected texts by Edward Ayres de Abreu], in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 426.

⁵ João de Freitas Branco, 'Homenagem à memória de Joly Braga Santos: Recordações Amplificadas', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 63.

⁶ 'Tenho estudado furiosamente piano, pois tenho aqui um Bechstein de cauda que acabou agora precisamente de ser afinado e está estupendo. Ontem estudei três horas. De aqui a pouco tempo já te poderei acompanhar.' Joly Braga Santos, 'Textos escolhidos', p. 440.

⁷ *Ibid.*, p. 441.

⁸ *Ibid.*, p. 442.

he may have felt more liberated from the rigours of his studies. Although Joly did not have the training of a virtuoso soloist, he was clearly a competent player and knew how to get around the piano despite choosing to focus on his compositional studies from a comparatively young age.

Table 2.1 below shows Joly's body of works for solo piano, all of which are discussed for the first time in this dissertation. Ten of his fourteen solo piano pieces were written in the 1940s when he was between 16 and 25 years old. Of the four other pieces, two were composed in the early 1950s when he was in his late 20s, and two are undated, though an estimate of their composition date will be given later in this chapter.

Table 2.1. Works for Solo Piano by Joly Braga Santos

Title	Date	Type of score found	Length	Duration
Berceuse Oriental [Oriental Berceuse]	9 December 1940	Autograph manuscript	53 bars	ca. 1'30"
Pequena Dança [Little Dance]	7 February 1941	Autograph manuscript	35 bars	ca. 0'30"
Berceuse	15 February 1941	Autograph manuscript	26 bars	ca. 1'30"
Variações [Variations]	10 January 1943	Autograph manuscript	70 bars	ca. 2'40"
Elegia Trágica [Tragic Elegy]	1 December 1943	Autograph manuscript	67 bars	ca. 3'45"
Siciliana	1944	Published score (Valentim de Carvalho)	24 bars	ca. 1'10"
Canção [Song]	22 December 1944	Autograph manuscript	28 bars	ca. 1'
Peça Coreográfica [Coreographic Piece]	1945	Manuscript (not autograph)	109 bars	ca. 3'
Clarinha	4 May 1946	Published score (AvA Musical Editions)	52 bars	ca. 1'20"
Marcha Nupcial [Wedding March]	2 July 1948	Published score (AvA Musical Editions)	34 bars	ca. 1'45"

Title (cont.)	Date (cont.)	Type of score found (cont.)	Length (cont.)	Duration (cont.)
Miniatura [Miniature]	1953	Published score (Valentim de Carvalho)	44 bars	ca. 1'
Pastoral	1955	Autograph manuscript	68 bars	ca. 2'15"
Prelúdio para a morte de Natércia [Prelude on the death of Natércia]	undated	Autograph manuscript	53 bars	ca. 1'30"
Allegro	undated	Autograph manuscript	48 bars	ca. 1'

The brevity of Joly's solo piano works indicated above suggests that they may have represented a sort of workshop of ideas, experiments rather than fully-fledged works intended for concert performance. It is important to emphasise that none of these pieces represent fully developed artistic creations on the level of other works Joly composed during this period, such as his first four symphonies, the String Quartet No. 1 in D minor, Op. 4 (1945) and the *Concerto for Strings in D* (1951) which are more indicative of the burgeoning compositional prowess of his early years. Nevertheless, the piano miniatures of his student years are fascinating precisely because of their brevity and experimental nature. While *Canção* (1944), *Clarinba* (1946), and *Marcha Nupcial* (1948) were composed as presents for special occasions of Joly's friends, other pieces including the relatively more substantial *Elegia Trágica* and *Peça Coreográfica* are indicative of stylistic and textural exploration and provide an insight into Joly's pianistic approach prior to the fully realised pianism of the 1973 Concerto.

Juvenilia and Student Works

When it comes to pinpointing the exact year in which Joly started composing for the piano, one can only guess. After all, his first ever composition *Hino ao Sol* (Hymn to the Sun) for choir based on a poem by Afonso Lopes Vieira was completed when he was only ten years old.⁹ In later years Joly revealed little compassion for his ten-year-old self, unceremoniously describing this piece as being ‘very bad’.¹⁰ Sadly, *Hino ao Sol* is no longer extant; it would have been intriguing to observe the musical instincts of a child.

From the undoubtedly many sketches and small pieces that Joly penned throughout his late childhood and adolescence, the earliest written for the piano that has survived the test of time is the *Berceuse Oriental*, composed when Joly was 16.¹¹ Joly dated the completed autograph manuscript 9 December 1940 suggesting that he was sufficiently pleased with the piece not only to date it – a practice he maintained throughout his life – but also to keep it. This modest piece was until recently entirely forgotten; I rediscovered it on 5 March 2019 during a visit to the composer’s house in Lisbon’s neighbourhood of Lapa where his youngest daughter Leonor Braga Santos currently resides. I went to the house to examine Joly’s uncatalogued personal files and letters and discovered the manuscript hidden between the draft of a letter dated from 1955 and programme notes on his 1958 opera *Méropé*. It was quite an unexpected find as it had been thought all his autograph manuscripts and sketches had been donated by his family to the Biblioteca Nacional de Portugal in 2009.¹² Clearly the *Berceuse Oriental* had been overlooked; the manuscript is filled with smudges and

⁹ Joly Braga Santos, ‘Textos escolhidos’, p. 410.

¹⁰ Ibid.

¹¹ The lack of an e at the end of the word oriental is not an error in French; rather it is the Portuguese spelling of the word. Berceuse, in this context, is used as the name of the musical form itself and does not signify a title in French.

¹² LUSA – Agência de Notícias de Portugal, ‘Espólio de Joly Braga Santos doado à Biblioteca Nacional’, *RTP Notícias*, 7 February 2009 <rtp.pt/noticias/cultura/espolio-de-joly-braga-santos-doado-a-biblioteca-nacional_n169182> [accessed 14 March 2021]

ink blots, and the last page presents an unintelligible dedication. It is, nevertheless, a completed work in ternary form, signed and dated as all his other works at the end of the last bar.

Composed only a few weeks after the *Berceuse Oriental*, the *Pequena Dança* and a second *Berceuse* both date from February 1941 and were part of the vast donation to the Biblioteca Nacional. The proximity of the dates of these three pieces suggests they were composed during his time in the composition class at the Conservatório Nacional de Lisboa when he was experimenting with different types of musical language and style that led to his Opus 1, the *Nocturno* in E minor for Violin and Piano (1942), which is permeated with Ravelian quartal harmonies, minor seventh chords and modal melodies. The *Berceuse Oriental*, for instance, could be construed as an exercise in Ravelian French Orientalism; the right-hand melody, simple in its undulating right-hand semiquaver triplets and augmented second intervals (see Example 2.1) is reminiscent of the solo woodwind parts (or the right hand of the piano accompaniment) at the opening of ‘Asie’ from Ravel’s song cycle *Shéhérazade*, while the left-hand figuration outlining E flat minor recalls the Plus lent bar 11 which is in the same key. The *Berceuse Oriental* thus possesses an almost prescribed sensuality stereotypically associated with the ‘exotic’.

Example 2.1. JBS *Berceuse Oriental*: right-hand semiquaver triplets and augmented second intervals, bars 1-6

The image shows a musical score for the first six bars of 'Berceuse Oriental'. The tempo is marked 'Moderato'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The right-hand part (treble clef) begins with a rest in the first two bars, then enters in bar 3 with a semiquaver triplet (G4, A4, B4) followed by an augmented second interval (B4 to C5) and continues with a melodic line. The left-hand part (bass clef) plays a steady pentatonic ostinato of eighth notes: E-flat, G, A-flat, B-flat, C, E-flat.

A left-hand ostinato figuration, this time pentatonic in its essence, is also found at the start of Joly’s *Berceuse*, though it intertwines with highly chromatic passages (bars 5-8 and bars 16-18) that eventually find their way into the right hand (bars 20-23). This sudden plunge into chromaticism,

after a contemplative melody punctuated by right-hand acciaccaturas not unlike the ones found in Satie's first *Gnossienne*, contributes to the ambiguous nature of this piece and enhances its meditative mood. In contrast, *Pequena Dança* is more settled harmonically but is through-composed rather than following the ternary structure of the two *Berceuses*. It juxtaposes a modally-oriented right hand against a chromatically-oriented left (Example 2.2). Unlike the orientalism of the two *Berceuses*, the *Pequena Dança* looks more towards neoclassical models in its relentless staccatos and arid, somewhat mechanical passagework.

Example 2.2. JBS *Pequena Dança*: modally-oriented right hand combined with an chromatically-oriented left hand, bars 1-5

The musical score for Example 2.2 shows the first five bars of 'Pequena Dança'. The tempo is 'Molto Vivace' and the time signature is 2/4. The right hand (treble clef) features a modally-oriented melody with staccato articulation, marked with dynamics *p*, *mf*, *f*, and *mf ff*. The left hand (bass clef) provides a chromatically-oriented accompaniment with a constant eighth-note pattern, marked with dynamics *p*, *mf*, *f*, and *mf ff*.

Pianistically, the simplest of the three pieces is the *Berceuse Oriental* which presents no real technical obstacles; its left-hand ostinato remains constant throughout and the melody of the right hand remains unchallenging despite the *Moderato* tempo. As in Satie's early piano pieces, there is no development of the material, no pedal or articulation markings, and virtually no dynamic indications. The piece is intentionally static and thus very French in its aesthetic. In contrast, the *Pequena Dança* is about speed – *Molto Vivace* - and sudden changes of dynamics and articulation; it is not only precisely notated in terms of articulation (slurs, tenutos and staccato markings) but dynamics are also given careful attention, ranging from *pianississimo* to *fortissimo*. (The left-hand figurations are also challenging to learn due to the lack of any obvious patterning.) More challenging technically, the work's filigree strings of semiquavers and constant juxtaposition of legato and staccato requires a

Mozartian clarity of sound combined with impeccable finger work. It is the work's quixotic character that creates the interest and excitement in this remarkably effective, extrovert miniature.

The second *Berceuse* possesses an extra layer of intricacy that is not apparent in its two predecessors: the presence of two voices within the same hand. In bars 16-18 on the left hand and bars 20-24 on the right hand, fingers 5 and 4 (the top part of the hand) hold a melody while the lower part engages in accompaniment chords. It also contains a chordal sequence in the left hand from bars 20 to 25, unlike both *Berceuse Oriental* and *Pequena Dança* in which both hands play only one note at all times. In *Berceuse*, the right hand also plays chords in bars 11-12; these are particularly worthy of attention on bar 11 due to the presence of Ravelian quartal harmony (Example 2.3), which will feature in Joly's most complex works for the piano: the *Elegia Trágica* (1943), the *Peça Coreográfica* (1945), and the Piano Concerto (1973). The *Berceuse* is also the only of these three works that temporarily changes its metre: its 4/4 time signature is interrupted by a sudden 3/4 in bar 16, followed by two bars of 5/4.

Example 2.3. JBS *Berceuse*: quartal harmony, bars 11-12



One commonality between these three works is the lack of pedal indications, which could have been intentional in order to leave their usage to the discretion of the player. These are not missed in *Pequena Dança* as the presence of the sustain pedal would have disturbed the clarity required to successfully deliver the semiquaver passage work. The *una corda* pedal is the only pedal that can prove useful in this work in order to reach the required pianississimo at its very end. Both *Berceuses*, however, benefit greatly from the use of the sustain pedal; as a performer, I have

instinctively been using it in both. The sensuality of *Berceuse Oriental* and emotional ambiguousness of *Berceuse* are most definitely enhanced by its presence. Without the extra element of resonance, these already simple works would have lost part of their essence.

Though largely derivative and in want of pianistic sophistication, these short pieces nevertheless define a secure starting point for Joly pianistic efforts and reveal the beginnings of his search for a distinctive compositional style while illustrating his confidence in the basics of piano writing in terms of dynamics, articulations, and textures. The voicing in the second *Berceuse*, though not in itself difficult to play, indicates the start of a more complex pianistic thought and a promise of a further exploration of the instrument's possibilities.

Pianistic Textures from the Past

As mentioned above, the *Pequena Dança* is essentially neoclassical in terms of its musical thought. The type of articulation used, overall texture, and motoric relentlessness of the piece recall Shostakovich particularly in his Prelude Op. 24 No 8 in F sharp minor, while the clarity of its semiquavers and overall textures suggests general characteristics of the eighteenth century from which many piano composers of the neoclassical interwar years very consciously drew. But Joly, as with the neoclassical Stravinsky, also looked periodically back to the nineteenth century.

Variações, a miniature set of variations dated 10 January 1943 and written when Joly was 18, was probably a composition exercise during his time at the Lisbon Conservatoire and is stylistically very different from his previous piano pieces. In the key of C major, *Variações* is primarily tonal and follows relatively predictable harmonic progressions. Rather than following the conventions of a strict variation form, Joly divided this piece into larger sections delineated by changes in tempo.

These are written in Portuguese and follow the ensuing order: *Moderado – Depressa – Um pouco mais devagar que Tempo I – Grandioso*.¹³ The *Moderado* section opens with a chorale-like texture, modifying the traditional chorale by using octaves in the left hand rather than providing the usual four-voice polyphony. The left hand remains in ‘octave territory’ for the majority of this piece, venturing only into an ostinato-like pattern from bar 51 until the end of the third section (*Um pouco mais devagar que Tempo I*). The right hand engages either in two-part textures with the melody on its upper half, very commonly seen in Chopin and Schumann, or in chordal passages. The latter are particularly reminiscent of Schumann, especially in the *Depressa* and *Grandioso* sections. The layout of syncopated chords in the right hand accompanied by octaves in the left hand in *Depressa* (Example 2.4a) is evocative of, for instance, the beginning of the theme of Schumann’s *Ghost Variations* WoO 24 or the beginning of the ‘Finale’ of the *Études symphoniques* Op. 13 (Example 2.4b). In Joly’s *Depressa*, however, the left hand is not copying the rhythm of the right as in Schumann’s ‘Finale’, engaging rather in a motif of its own.

Example 2.4. Syncopations in the right hand accompanied by left-hand octaves

a) JBS *Variações*: ‘Depressa’, bars 26-28

Depressa = ♩ = 208 - ♩ = 40

ff energico

¹³ Moderate – Quickly – A little slower than Tempo I – Grandiose.

b) Schumann *Études symphoniques* Op. 13: Etude XII (Finale), bars 1-2

Despite its overall pianism reminiscent of the nineteenth century, the *Depressa* section stands out from the rest of Joly's *Variações* due to its irregular metre of 5/8. Apart from a single bar in 4/8 (bar 33) this section's beat pattern is strong-weak-weak-medium-weak, which is likely the most common combination for this type of metre. Apart from that, *Variações* remains an almost purely Romantic work until the very end, finishing in a fortississimo allied with an allargando molto.¹⁴ The only missing aspect to this work is pedal markings. In performance, it will need the sustain pedal throughout, of course with the necessary nuance to cater to the differences in each variation.

Composed after a pianistic hiatus of two years following the first three solo piano works, *Variações* displays a heightened sense of pianistic complexity when compared with its predecessors despite nevertheless remaining a rather rudimentary work. Its traditional and somewhat clichéd harmonic progressions (atypical of other works Joly wrote at this time) and its short duration attest to its being written as a composition exercise. Joly would delve more deeply into the variation genre later in life, writing *Variações Sinfónicas sobre um Tema Alentejano* Op. 18 for orchestra in 1951, *Variações Concertantes* Op. 40 for String Orchestra and Harp in 1967 and *Variações* Op. 49 for orchestra in 1976. These variations for piano, contrary to the ones just listed, do not fully explore the possibilities of the initial thematic material, once more perhaps due to its intended function as an exercise or

¹⁴ The indication is written in Portuguese, 'alargando muito'.

composition assignment. Perhaps if Joly had been more proficient as a pianist at this time, he might have explored the piano's potential to a higher degree.

Marcha Nupcial engages in all the same pianistic devices. Written in 1948, it was a gift to his friends Elisabeth and Vítor Hugo Coimbra Torres. With a tempo indication of *Tranquillo e maestoso*, which fits perfectly with the stately mood of a wedding march, this work begins in almost similar fashion to *Variações*, with a chorale-like introduction. The left hand, in this case, is engaged in two-part polyphony, as is the right hand. In its climactic section, from bars 18 to 25, there are fortissimo chords in the right hand, accompanied by a left hand permeated with octaves. This type of pianism can easily be found in nineteenth-century composers such as, for instance, Liszt.

Following the simplicity of Wagner in 'Bridal Chorus' from *Lohengrin* rather than the grandeur of Mendelssohn's 'Wedding March', Joly's *Marcha Nupcial* is a curious work as it starts in C Major and ends in C-sharp minor through a series of modulations. A pianistically straightforward work, its climax encapsulates in its brevity the momentous nature of a wedding through its large chords, syncopations, and fortissimo dynamics; these subside swiftly into a piano that remains unchanged until the end of the work. *Marcha Nupcial*'s quiet ending in C-sharp minor draws this work to a rather unusual close due to its choice of dynamics and key.

Pastoral (no modo lídio), the last officially dated piano work before the Piano Concerto, was composed in 1955 using the F Lydian mode.¹⁵ It is unclear whether *Pastoral (no modo lídio)* is a piano reduction preliminary sketch for Joly's orchestral work *Pastoral* Op. 21 or whether *Pastoral* Op. 21 is the orchestration of *Pastoral (no modo lídio)* given the proximity of both completion dates; *Pastoral (no modo lídio)* was finished on 31 October 1955, three days earlier than its orchestral counterpart on 3 November 1955. The work itself, however, is very short, lasting only two minutes in a total of sixty-

¹⁵ *Pastoral* (in Lydian mode).

eight bars, making it feasible for Joly to have developed his idea from the piano into full orchestral form in just three days. Regardless, *Pastoral (no modo lido)* survives as a stand-alone piano work; the autograph manuscript contains the same handwritten cover page as in most of his other works for solo piano and clearly displays the title of the work followed by ‘for piano’ in brackets. If not for the curiosity of wanting to hear his other work of the same name, one would have not been able to tell from anywhere in the autograph manuscript that it is indeed a reduction of an orchestral work.

Interestingly, both versions of this work are not identical. Their differences are only minor and appear in the accompaniment of the main melody, which belongs to the harp in the orchestral version and to the left hand in the piano version. The piano version’s ostinato is simpler than the harp, mostly repeating the pattern F-C-A (Example 2.5a). The harp, transcribed in left hand of the piano reduction seen in Example 2.5b, presents a slightly different configuration of notes; these differences occur throughout the entire passage (bars 1-21). The same thematic material appears at the end of the work, and Joly modified once more the orchestral version not only by changing the notes, but also by changing their direction to descending quavers rather than ascending. Small changes in the harp notes are a constant that permeates the work until its very end.

Example 2.5. JBS *Pastoral*: differences between the left-hand notes in the piano version and the harp in the orchestral version

a) JBS *Pastoral (no modo lido)*, bars 1-5

Allegretto non troppo ♩ = 63

p

b) JBS *Pastoral* Op. 21, bars 1-5

Allegretto non troppo ♩ = 63

Pianistically, *Pastoral* (*no modo lídio*) is another example of a work that utilises standard techniques that had been well-established in the past. Both the melody in thirds in the right hand from the last beat of bar 11 and the type of ostinato material in the left hand from *Pastoral*'s beginning can be found in many Classical and Romantic works. For instance, Beethoven's third movement of Sonata Op. 2 No. 1 presents similar material in triplets; the fourth movement of Beethoven's Sonata Op. 31 No. 3, similarly to *Pastoral*, also contains left-hand ostinatos in three quavers, though their note distribution pattern requires a smaller extension of the hand.

Listening to a recording of *Pastoral* Op. 21 can bring more nuance to the performance of the piano version.¹⁶ As can be seen in the Example 2.6, there is no change in dynamic markings on bar 25. A pianist could interpret this as a reiteration of the previous bar and play it equally as forte. When listening to the recording of the orchestral version it becomes clear that bar 25 is an echo of the previous bar, something that Joly has not notated in the piano version. In playing this passage both ways, it is clear that the 'echo version' is much more refined than the version in which bar 25 is played in forte. The same can be said for bars 33 and 36, where the same happens.

¹⁶ Joly Braga Santos, *Pastoral*, Royal Liverpool Philharmonic Orchestra, cond. Álvaro Cassuto, CD, NAXOS 8.573903 (2018).

Example 2.6. JBS *Pastoral (no modo lídio)*: lack of dynamic changes, bars 22-25



In my recital, I will perform this work with some of the alterations to the accompaniment that were made in the orchestral version, as well as play in a piano dynamic the ‘echoes’ in the melody. I find that the small changes to the left-hand notes are significant in making this a more interesting work, and that the differences in dynamics in the ‘echo’ passages will create a more pleasing aural experience. I will also arpeggiate the last chord, emulating the harp of the orchestral version and thus ensuring a more atmospheric ending.

As could be seen from these three works, Joly remained quite conservative in his pianism both in his early years and until as late as 1955. The melody with accompaniment textures, the left-hand ostinatos, the traditional use of octaves and chords, the splitting of the right hand into two different voices; all these techniques are reminiscent of a pianism of the past though they remain rather simplistic in scope. It is to be wondered why Joly did not venture into more contemporary pianistic techniques and textures at this point, especially after having already spent time studying abroad.

A Matured Early Pianism

Elegia Trágica (1943) and *Peça Coreográfica* (1945) are undoubtedly the most sophisticated of the fourteen works for solo piano written by Joly prior to the Piano Concerto. Though very different in mood from one another, both these works possess strong musical identities and will work quite

effectively on the concert platform. *Elegia Trágica* was completed on 1 December 1943 when Joly was 19 years old. Dedicated to his friend João de Freitas Branco, the son of his teacher Luís de Freitas Branco, it is an atmospheric, multi-layered work, using the full expanse of the keyboard and encompassing a wide range of dynamics. It is primarily built on quartal harmony within a modally-oriented landscape; it also contains passages of chromatic sequences and clashing polytonal chords. Contrary to his earliest works, the chromaticism of *Elegia Trágica* is perfectly embedded within its foundation and aids in providing this work with a cohesive musical language from start to finish.

Unfortunately, it is not possible to fully ascertain the reason behind Joly's choice of title for this work, therefore one can only speculate. In 1943, the world was enveloped in the Second World War; however, no significant events occurred in Portugal or elsewhere which could have ignited Joly's musical response. On the contrary, Italy surrendered, and Germany suffered its first major defeat in Stalingrad.¹⁷ One possibility is that this elegy, especially as it is paired with the word 'tragic', was written as a requiem to the premature loss of his father, who had passed away five years earlier, when the composer was only 14 years old. The all-encompassing melancholy, bursts of anguish and even almost obsessive repetition of the climactic materials of *Elegia Trágica* certainly imbue the work with a heaviness unseen in previous piano works. At 19 years old and with a broader knowledge of composition, Joly might have then found an outlet to convey the tragedy of such an untimely death, and especially of a father with whom he had been very close.

Peça Coreográfica, written in 1946, is on the other hand the very opposite of *Elegia Trágica*. With a title indicative of its purpose, it is a vibrant work originally designed to be performed with a ballet dancer. The original choreographer, Georgina Villas-Boas, premiered this piece in 1946 with

¹⁷ Bruce Robinson, 'World War Two: Summary Outline of Key Events', *BBC History*, 30 March 2011 <bbc.co.uk/history/worldwars/wwtwo/ww2_summary_01.shtml> [accessed 8 June 2021]

pianist Helena Leite Matos at Teatro Nacional D. Maria II, in Lisbon.¹⁸ This work is Joly's first encounter with the ballet world and can be perceived as a prelude to quite a fruitful relationship with the genre: he wrote a total of five ballets, though only the score of four have survived to this day, namely *Alfama* (1956), *A Nau Catrineta* Op. 30 (1959), *Tema Alentejano* Op. 37 (1965) and *Encruzilhada* Op. 41 (1967). It is written in ternary form: *Allegro ritmico – Adagio – Tempo I*. The word 'ritmico' is very appropriate to the pulsating character of this work, as it is highly rhythmical and filled with energy. It is almost folk-like in nature with an aeolian flavour to its main melody. The interval of perfect fourth, so prevalent in *Elegia Trágica*, also features in this work, both in the energetic first section, with two superimposed fourths in fast succession (see right hand of Example 2.7), and in the lyrical middle section. Quintal harmony can also be observed in some left-hand chords.

Example 2.7. JBS *Peça Coreográfica*: quartal harmony in the right hand, bars 8-9



It is doubtful that the surviving manuscript, although an autograph, is the original manuscript, as it does not contain the date and signature at its end so typical of all Joly's other autographs. In contrast, the manuscript of *Peça Coreográfica* currently at the Biblioteca Nacional de Lisboa presents his signature at the top of the first page, followed by the title and a dedication dated 15 August 1951 to the celebrated pianist Sequeira Costa:¹⁹

¹⁸ Edward Ayres de Abreu, 'Lista de obras de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 479.

¹⁹ José Carlos de Sequeira Costa (1929-2019) was a renowned Portuguese pianist. He studied with José Vianna da Motta, who in his turn had been student of Franz Liszt. Sequeira Costa was particularly known for his interpretations of nineteenth-century music. Over the course of his career, he has also been invited to sit on the jury of several prestigious

To my dear genius friend José Carlos Sequeira Costa, in memory of the best interpretation of this work performed by him at Tivoli in March 1947.²⁰

Pianistically, both works exhibit vastly different approaches. *Elegia Trágica*, for instance, displays some parallels to the pianism of Claude Debussy in *La cathédrale engloutie*, the tenth prelude in Debussy's first book of Preludes (1909-10). The evidence to support this claim is but empirical, as there is no official record of Joly having been in any way influenced by the French composer. His teacher, Luís de Freitas Branco, did however meet Debussy in Paris in 1911;²¹ in his lessons over the years, it is probable that Freitas Branco mentioned his encounter with Debussy and gave the French composer's scores to a young Joly to analyse and study. *Elegia Trágica* and *La Cathédrale engloutie*, though different in their use of harmonic language and overarching mood, are made essentially of parallelly-moving chords, often displaying a three-layered texture as can be seen in Example 2.8. Both also do not offer any pedal markings, though the writing clearly asks for resonance through the presence of long chords that need to be sustained while the hands engage in other notes.

Example 2.8. Three-layered textures and long chords requiring resonance

a) JBS *Elegia Trágica*, bars 16-17

The image shows a musical score for two staves, likely piano and right hand. The music is in 7/4 time and consists of two measures. The first measure is marked 'piano' and features a complex, three-layered texture of chords. The second measure continues this texture with similar chordal structures. The notation includes various accidentals and dynamic markings, emphasizing the sustained nature of the chords.

piano competitions, for instance at the International Tchaikovsky Competition in Moscow (invited by Dmitri Shostakovich) or the Chopin International Piano Competition. He also founded the Vianna da Motta International Music Competition in 1957.

²⁰ “Para o meu genial amigo José Carlos Sequeira Costa, em uma boa recordação da melhor interpretação desta obra, por ele realizada no Tivoli em Março de 1947.” Joly Braga Santos, *Peça Coreográfica*, autograph MS, Lisbon, Biblioteca Nacional de Portugal, J. B. S. 55.

²¹ Alexandre Delgado, ‘Luís de Freitas Branco’, *Meloteca* <meloteca.com/portfolio-item/luis-de-freitas-branco> [accessed 25 February 2021]

b) Debussy *La cathédrale engloutie*, bars 13-15

In *Elegia Trágica*, performers will undoubtedly feel the need to use the sostenuto pedal throughout to keep the long chords sounding; Example 2.9 is one of many instances permeating the work in which the use of the sostenuto pedal is valid and even encouraged by the composer's writing. In the particular case below, the physical impossibility of keeping the upper bass-clef fifths sounding while playing the following lower chords makes the use of the sostenuto pedal essential to this passage's success. The *una corda* pedal is potentially also needed in *Elegia Trágica* to aid in the delicacy of the required pianissimos.

Example 2.9. JBS *Elegia Trágica*: chords requiring the use of the sustain pedal, bars 3-4

Though Joly's chords are seemingly more vertically oriented than Debussy's due to the lack of legato markings, their phrasing is instead directed through crescendos and diminuendos. The lack of the phrase marks in *Elegia Trágica* that imbue Debussy's chords with a certain fluidity can be seen in Joly as intentional. While performing the passage of Example 2.10a below, for instance, I found a very slight wrist movement in each of the chords creates an almost imperceptible *tenuto* which,

complemented by the sustain pedal, can emulate how one would walk in a ceremonial procession and aid in the creation of an elegiac mood. Example 2.10 also reveals a prominent feature in both Joly's and Debussy's works: quartal harmony. Joly explores it not only diatonically (Example 2.10a) but also chromatically (Example 2.10b).

Example 2.10. JBS *Elegia Trágica*: quartal harmony in the right hand

a) Diatonic quartal harmony, bars 1-2

Não demasiadamente lento ♩ = 60

The musical score for Example 2.10a shows two bars of music. The tempo is marked 'Não demasiadamente lento' with a quarter note equal to 60 beats per minute. The right hand starts with a piano (*pp*) dynamic and features a melodic line with a triplet of eighth notes in the second bar. The left hand provides a bass line with sustained chords. The dynamic changes to mezzo-forte (*mf*) in the second bar.

b) Chromatic quartal harmony, bars 8-9

The musical score for Example 2.10b shows two bars of music. The right hand features a melodic line with chromatic movement, starting with a forte (*f*) dynamic. The left hand provides a bass line with sustained chords. The key signature has two sharps (F# and C#).

Two further features connect *Elegia Trágica* with *La cathédrale engloutie*: the first is the imitation later in the work of a right-hand motif by the left hand in octaves, and the second is low pedal notes. As can be observed in Example 2.11, however, Joly uses pedal notes differently from Debussy; they are shorter in duration and provide a syncopation to the right-hand's upper melody. Debussy, on the other hand, gives the low pedal notes a much longer duration, providing a foundation of resonance for the upper chords. In this sense, the low pedal notes in Joly are instead reminiscent of the opening of the Rachmaninov Piano Concerto No. 2 in C minor, Op. 18 (1901).

Example 2.11. Low pedal notes

a) JBS *Elegia Trágica*, bars 32-35

b) Debussy *La cathédrale engloutie*: bars 31-35

Finally, both these works end in pianissimo (pianississimo in Joly's case), with long chords spread in two different layers: Joly's are divided into outer and inner layers, whereas Debussy has written an upper and lower layer. Coincidentally or not, the fact Joly's pianism in his early years can resemble that of Debussy's prove a careful, albeit not sustained over time, consideration of the possibilities of the instrument. It furthermore contributes to the dismantling of the notion that Joly cannot be taken seriously as a composer for the piano. While he might have realised early in his career that the orchestra was to become his main mode of expression, his writing for the piano did become more developed if only in a couple of works.

This 'dismantling' is further corroborated by *Peça Coreográfica* which clearly points to the influence of Stravinsky's ballet *Petrushka* (1911) in its approach to both to pianistic texture and gesture. The presence of the word 'choreographic' in the Joly's title is also a clear indicator of Stravinsky's influence, especially since he had publicly expressed admiration for *Petrushka* as well as

The Rite of Spring (1913) in his 1942 article ‘O ritmo como elemento anti-romântico (continuação)’.²² Also, the extensive list of ballet works he later composed and his collaboration with the Verde Gaio ballet company is bound to make one think of Stravinsky and his artistic partnership with Diaghilev and the Ballets Russes. It is probable that, when having had to deal with the extra importance naturally given to rhythm in a ‘choreographic piece’, Joly sought inspiration from the composer he admired so much.

A closer observation of the opening of *Peça Coreográfica* reveals similarities with the ‘Danse Russe’ from *Petroushka*, also the first movement of *Trois mouvements de Petroushka* composed ten years later in 1921 (see Example 2.12). Though ‘Danse Russe’ is certainly more pianistically complex than *Peça Coreográfica*, both works share the same principle in their respective beginnings of fast chords containing a scalic melody (Joly’s does contain one minor third interval). The speed both composers have specified is remarkably similar: Stravinsky requires the crotchet at 116 bpm and Joly requires it at 120 bpm. On the first two bars of *Peça Coreográfica*, however, the left hand does not engage in the same rhythmic figurations as the right hand unlike in Stravinsky’s ‘Danse Russe’. It is only later, from bars 8-9, that the left hand in *Peça Coreográfica* has the same rhythm as the right hand though, contrary to Stravinsky, the left hand follows a similar motion to the right hand’s rather than remaining static. For these passages to work, the pianist is required to maintain very loose and flexible wrists combined with very strong fingers, to attain the necessary note clarity without ‘strangling’ the sound.

²² Joly Braga Santos, ‘O ritmo como elemento anti-romântico (continuação)’, *Arte Musical*, No. 318 (1942), 4-6.

Example 2.12. Right-hand similarities between Joly Braga Santos and Stravinsky

a) JBS *Peça Coreográfica*, bars 1-2

Allegro ritmico ♩ = 120 (aproximadamente)

b) Stravinsky 'Danse Russe' from *Trois mouvements de Petroushka*, bars 1-4

Allegro giusto ♩ = 116

A striking feature of *Peça Coreográfica* is the appearance of glissandos (Example 2.13). These, happening only twice in the piece (at the same location on the first and third sections), are the only glissandos Joly ever wrote in his music for solo piano. Once more, a parallel can be made with 'Danse Russe' as Stravinsky's glissandos also act as a bridge to a different motif. Interestingly, both glissandos end on the exact same note, suggesting Joly might have indeed looked closely at Stravinsky's work.

Example 2.13. JBS *Peça Coreográfica*: glissando, bars 26-27

A further parallel, again with an obvious difference in complexity, is the insistent repetition of a scalar motif in the right hand on top of a semi-regular pattern in the left hand. Joly's *Peça Coreográfica* differs from Stravinsky's 'Danse Russe' in the way the left hand keeps changing positions, engaging in an upward sequence, and in the simplicity of the right-hand semiquavers. These, contrary to Stravinsky's in general, can be quite easily played. This type of repetitive motifs, driven by rhythm, occur mostly throughout the work in both hands, either simultaneously or individually. The *Adagio* section, for instance, is permeated by an ostinato in the left hand throughout its entirety. Echoing Stravinsky, this ostinato bestows this section with a continued sense of motion despite the sudden slower pace. Considering this is a work meant to be danced to, this ostinato is thus a clever device.

Apart from some hand stretches and rapid chords, this work is otherwise straightforward in its pianism. It presents sharp dynamic contrasts and no pedal markings, and there are very few major jumps. Despite the strong importance given to rhythm, *Peça Coreográfica* is also quite melody-driven: the left hand gives the work its rhythmic impulses due to the detached nature of the quavers, in contrast with the more melodic nature of the semiquavers in the right hand. The composer does not specify the exact articulation to be used in the work although, due to its 'ritmico' indication and the almost folk nature of the melody, it could sound quite natural on occasion to adopt a quasi-detached style of playing in the right hand.

Another feature of *Peça Coreográfica* is its constant metric changes (Example 2.14). In 109 bars there are thirty-nine time-signature changes. These occur only in the first and third sections; the time signature changes between 3/4, 2/4, 1/4, 7/8, 4/8, 3/8 and 2/8. The middle section is in a continuous 3/4, the same time signature from the start of the work. It is interesting to try to ascertain the impact these changes will have had for a ballet dancer; traditional ballet would have

surely not fit well with the constant change of beat, so it is probable the style of choreography would have been more modern.

Example 2.14. JBS *Peça Coreográfica*: changes in time signature, bars 13-15



Physically speaking, this is a work that requires quite large hands to be played comfortably. From its start, it requires the pianist to play successive chords in the interval of a major ninth in the left hand resulting from its quintal harmony.²³ Though not uncommon in piano literature, these chords can prove challenging to quite a lot of players. Personally, due to their specific geography the ninth distance between the E and F-sharp in bar 1 is close to unreachable, whereas the distance between the F-sharp and G-sharp, also in bar 1, is more comfortable due to the whole hand being placed higher in the keyboard. These hand extensions become personally unplayable as is written on bars 38 and 39 (Example 2.15) when the interval in the left hand is increased to a minor tenth. I have chosen to rapidly arpeggiate each chord as through experimentation I found this adaptation preserves the vitality of the work more effectively than, for instance, playing the chord's lowest note as an acciaccatura.

²³ In one my conversations with Leonor Braga Santos, Joly's youngest daughter, it transpired that Joly possessed quite large hands himself; their exact span is unknown.

Example 2.15. JBS *Peça Coreográfica*: minor-tenth hand extensions, bars 37-39



As is the case with *Elegia Trágica*, *Peça Coreográfica* is demonstrative of Joly's careful consideration of the piano. Though lacking in the complexities found in Stravinsky, this work is more intricate than most written by Joly and quite enjoyable to perform due to its vivacity and contrasts. Its speed demands a certain level of technique from the performer, especially in the opening bars, which gives the work another level of excitement. *Elegia Trágica* and *Peça Coreográfica* are personally the most enticing and interesting piano works to perform by Joly; they go beyond eighteenth and nineteenth-century pianism and engage in different textures and sound worlds. There is a more percussive approach to the piano in *Peça Coreográfica* than was ever present in other solo works; *Elegia Trágica* expanded Joly's limits of the keyboard through the addition of a third stave and requires more resonant sounds to better portray the intended atmosphere. Both works are well crafted, effective in the concert platform, and explore the piano in ways Joly had not done before.

Works of Pedagogical Nature

In 1944, between composing *Elegia Trágica* in 1943 and *Peça Coreográfica* in 1945, Joly wrote two other short piano works: *Siciliana* and *Canção*. These works, together with *Clarinha* (1946) and *Miniatura* (1953), represent Joly's most accessible solo piano works, both for their pianistic simplicity and clarity of musical intention. His earliest works, though as well simple in their pianism, were clearly

works of a student in search of ‘something’. These four works, on the contrary, offer no such explorations. They are ‘what they are’: simple, unapologetic, and well-executed.

Siciliana is potentially his most well-known and performed work for piano. In Portugal, it is often heard in music schools’ concerts played by beginner pianists. It is constructed in simple continuous binary form (AA’) and is very accessible to children due to the generally short handspans required (apart from the odd octave) and repeating patterns. A modally inclined work in A minor, it holds the typical rhythm patterns of a siciliana in 6/8. There is nothing in this work that could be considered out of the ordinary: the dynamics choices make intuitive sense in their undulations and there are no pedal markings. The choice of placement for phrase marks, however, are worthy of consideration.

At the start of *Siciliana*, the role and expectations for each hand are well delineated. As can be seen in Example 2.16, the phrase marks in the right hand express the desired flow of the melody, which will be accomplished by a loose, flexible wrist. On the other hand, and as can also be observed in Example 2.16, the left hand does not present any phrase marks at this stage; their presence within each bar would have been very intuitive for a pianist through the use of fingers 5-2 on the first chord followed by 3-1. Joly, however, does not do this; he rather chose to have a more vertically inclined left hand. The performative result, rather than the application of a round motion of the wrist from one chord to the other, is rather to separate these chords with a small wrist motion in each. Upon experimentation, I found the aural result was much better when the sustain pedal was applied in each dotted crotchet of the left hand.

Example 2.16. JBS *Siciliana*: phrase marks, bars 1-3

This difference in wrist usage is important, especially as Joly changed the left-hand articulation from the second beat of bar 12 until the end of bar 18. In these bars, as can be seen in Example 2.17 below, the left-hand thirds need to be played legato, which changes the wrist movements from short to long. This allows for a very minor temporary change in the listener's experience, almost as if the left hand were 'sighing'. This is an interesting, albeit very small, feature that can add a thin layer of complexity for the young pianists looking to develop their wrist movements and flexibility, and the difference in sound these can make.

Example 2.17. JBS *Siciliana*: change in the left-hand articulation, bars 11-14

In an interview I conducted with the composer's daughter Piedade Braga Santos on 13 June 2017, she mentioned her father used to give small works as gifts when he had little money. The two piano works that have survived to this day to that effect are *Canção* (1944) and *Clarinha* (1946). *Canção* is a work in three parts completed on the 22 December 1944. In the autograph manuscript, Joly dedicated this small work to his cousin Maria da Conceição Lapa Benard Guedes, on the

occasion of her christening.²⁴ *Clarinha*'s purpose, however, is unclear. The dedication says 'to "Clarinha", this insignificant souvenir from your friend Joly Braga Santos'.²⁵

Canção, composed when Joly was 20 years old, lasts only for twenty-eight bars. It contains a simple melody on the right hand accompanied by quavers in the left hand. The type of pianism is very simple and, again, quite suitable for children to perform. The patterns and fingering for the right-hand melody are very simple and intuitive; the small intervals and scalar patterns would fit well a child's hand. The left hand, though a little more complex due to the small jumps required, would also be quite appropriate for the small hands of a younger player. The distance between the low bass notes and the lower note of the following chords is usually, apart from two occasions, a perfect fifth at most (Example 2.18a); a child could easily play the lowest note with the fifth finger, followed by a 5-1 on the upper chord, whereas an adult player would most probably use a combination of fifth finger on the bass and either 2-1 or a 3-1 on the upper chord. These minor left-hand leaps are no more difficult than the leaps required in, for instance, Kabalevsky's 'Slow Waltz' (Example 2.18b), the twenty-third piece of *Pieces for Children* Op. 39.

Example 2.18. Left-hand leaps

a) JBS *Canção*: bars 1-4

Tranquillo

²⁴ Joly Braga Santos, *Canção*, autograph MS, Lisbon, Biblioteca Nacional de Portugal, J. B. S. 36.

²⁵ 'Para a "Clarinha" esta insignificante lembrança do amigo Joly Braga Santos.' Joly Braga Santos, *Clarinha*, av110734 (Lisboa: AvA Musical Editions, 2021). *Clarinha* and *Peça Coreográfica* are the only published scores of Joly Braga Santos's solo piano music that I have not edited.

b) Kabalevsky ‘Slow Waltz’, bars 1-4



Canção also encompasses a wide range of dynamics, which tend to follow the basics of ‘musical sense’: crescendos happen when the music rises in pitch, diminuendos happen when it falls; a subito forte is required when the A minor theme appears in C Major, and a subito piano is written when the piece returns to A minor; there is a ritenuto leading to the recapitulation of the theme, and another at the very end. These characteristics make me believe this work was not only composed to celebrate Maria da Conceição’s christening but was also meant for her to play at a young age.²⁶ Given the new-found pianistic complexity Joly had found in *Elegia Trágica* in 1943, it is improbable this charming work would have been written with a seasoned performer in mind. It is pedagogical in its construction, allowing children to learn the basics of dynamic range, while developing dexterity in the right hand and mastering simple jumps in the left hand.

Clarinha, though slightly more pianistically advanced than *Canção*, is also a work that can also potentially have been thought out to be played by a child or young person. In the Portuguese language, the suffix -inho or -inha can either be an expression of endearment or refer to something, or someone, that is ‘small’. Children in Portugal are often called by their names with this added suffix, so it is possible that ‘Clarinha’ might have been a little girl named Clara. She might also have

²⁶ A small curiosity: Maria da Conceição grew up to become a nurse. In 2005, she was decorated Grand Officer of the Order of Merit by the then President of the Portuguese Republic, Jorge Sampaio. This Order is awarded for ‘selfless acts in favour of the community’. *Diário da República – II Série*, ‘Chancelaria das Ordens Honoríficas Portuguesas’, *Diário da República*, 2 June 2005 <dre.pt/application/conteudo/2510235> [accessed 11 March 2021]

been someone older, a close friend who happened to be an amateur pianist; the fact is that this work does not seem to have been composed with an advanced player in mind. Completed on 4 May 1946, it is a simple and short, and was written in ternary form: *Moderato – Più mosso – A Tempo*. Similarly to *Canção, Clarinha* follows the same principle of a right-hand melody accompanied by the left hand. The accompaniment itself, though, has some added complexities, such as arpeggiated chords, and four bars in which the fifth finger needs to be held while the upper left hand engages in a small countermelody. It presents one simple polyrhythmic instance in the *Più mosso* section of a triplet versus two quavers, though the first quaver does not ‘sound’ as it is tied to the previous quaver. In this same section, the roles between hands are also swapped as the left hand engages in a simple melody while accompanied by the right hand. The schematics of dynamics and placement of the ritardandos are, as they were in *Canção*, very intuitive and accessible to the beginner player. The only aspect that is not quite as appropriate for children, and which could corroborate the theory of the ‘amateur pianist friend’, is the hand extension necessary to play the chord present in bar 8 and bar 44. This, however, is a small ‘pianistic clue’ that only works assuming Joly did take the performer into consideration. The distance of a tenth is definitely not playable by a child, though this small ‘difficulty’ can be easily surpassed if the highest left-hand note is played with the thumb of the right hand. The placement of legato lines from bar 48 until the very end of the piece on bar 52 (Example 2.19) can also be indicative this piece was not written for a child. Though the gap between these left-hand chords can be ‘filled’ with pedal, the writing asks for a finger legato that is impossible to do if one does not possess larger hands. Coming from the principle that Joly took his intended performer in mind, it becomes more and more plausible that ‘Clarinha’ might have been an amateur or beginner pianist, but not a child.

Example 2.19. JBS *Clarinha*: legato lines, bars 47-52

Miniatura (1953), though dedicated to someone called Fernanda Marques, does not bear any other clues in the dedication. The score that exists of this work, however, is not the autograph manuscript, but a published version by the Valentim de Carvalho publishing house.²⁷ When doing archival research at the Biblioteca Nacional de Lisboa, I could not find a record of its manuscript. As its name indicates, *Miniatura* is a short work consisting of only forty-four bars, with a time signature of 3/4. This work can be divided into three sections: an A section in C Mixolydian, a B section in C Lydian and a Coda also in C Lydian. In section A, the right hand plays a simple melody which, due to its modality, is permeated with folk undertones. The left hand presents a simple accompaniment in chords, playing on the first and third beats of each bar. This ‘dotted-like’ rhythm gives an almost dance quality to this work. Though no tempo indication has been specified, the ‘folk’ melody, the forte dynamics with which the piece starts, and the left-hand rhythm makes me believe this work is to be played relatively fast; only then the left-hand rhythm can truly propel the music forward. Otherwise, if played slowly, this type of rhythm would give a sostenuto feel to the work which does not correspond to the intrinsic liveliness of the melody. Therefore, I have chosen to perform this piece not with a crotchet as the beat in mind, but rather with a dotted minim, thus giving an extra impulse to the first beat of each bar. My chosen speed is around 76 bpm. Played at this speed, *Miniatura* cannot be considered a work suitable for a beginner player. At a slower pace, its

²⁷ Joly Braga Santos, *Miniatura*, D.L. 1953 (Lisboa: Valentim de Carvalho Lda. Editores, 1953). This score is currently out of print.

difficulty level would match that of *Siciliana*'s. One pedagogical aspect to *Miniatura*, however, is the repetition of each section in piano after a version in forte. This is yet another characteristic typical of works played by children so they can practice their control of dynamics, though it is not in itself a very sophisticated composition technique.

It would have been interesting if the composer could have indeed written a cycle for young pianists. Perhaps inadvertently, Joly wrote a series of works that can be highly pedagogical and beneficial for children or beginners to play. As these do not contain any more degree of complexity than *Elegia Trágica* or *Peça Coreográfica*, it is impossible not to wonder the reason behind his 'disengagement' from the piano. The most immediate answer is naturally his eager exploration of the orchestra. After his first Symphonic Overture in 1946, Joly ventured into 'the world of the symphony' from 1947 to 1950, writing in the meantime a myriad of other orchestral and chamber works. It is possible that the piano has simply slipped from his mind while in the pursuit of continuing his teacher's symphonic tradition.

The Undated Works

Of the fourteen solo piano works that survived to this day, two do not possess a completion date in their autograph manuscripts: *Prelúdio para a morte de Natércia* and *Allegro*. This is an unusual feature as it was customary for Joly to write the exact date of completion at the end of each of his autograph manuscripts. One question naturally arises: why did he not write dates on these particular two works? Taking into consideration their musical language and pianism, as well as some other clues from the manuscripts, it is however possible to make an informed guess as to when these works were composed: *Prelúdio para a morte de Natércia* was probably composed in the early 1940s and *Allegro* in the late 1960s or even early 1970s, interestingly both at opposite ends of Joly's solo piano output.

Prelúdio para a morte de Natércia is seeped with nineteenth-century textures and flowing arpeggios whereas *Allegro* uses chromatic sequences and begins to explore the piano as a textural instrument rather than a purely melodic and harmonic one. It is possible that *Prelúdio para a morte de Natércia* was composed to honour the memory of someone Joly knew of that name. At the end of the autograph manuscript, there is the first verse of one of Camões's most famous sonnets:

Dear gentle soul, who has, too soon, departed
 this life, so discontent: please rest, my dear,
 forever in heaven, while I, remaining here,
 must live alone, in pain, and broken-hearted.²⁸

It is a tonally-oriented work in ternary form that begins and ends with ascending and descending arpeggios in the left hand; the right hand plays a chord in the same key in root position. This texture changes in the middle section: from bar 21, a modal melody emerges in the right hand which develops into a string of semiquavers from bar 25. This is where the work loses most of its focus, plunging into a more ambiguous musical language. *Prelúdio para a morte de Natércia*'s most striking feature, however, is the presence of sustain pedal markings (Example 2.20); it does not exist anywhere else in the entirety of Joly's solo piano literature.

Example 2.20. JBS *Prelúdio para a morte de Natércia*: sustain pedal markings, bars 4-6

²⁸ 'Alma minha gentil, que te partiste/Tão cedo desta vida descontente,/Repousa lá no Céu eternamente,/E viva eu cá na terra sempre triste.' Translated from the Portuguese by William Baer. Luís de Camões, *Selected Sonnets, A Bilingual Edition*, ed. William Baer (Chicago: The University of Chicago Press, 2005) p. 127.

The placement of these sustain pedal markings is rather academic. When performing this work, I will not adopt these rigid changes as they interrupt the desired flow of the work. Also, for instance the second bar requires more subtle pedalling in order to efficiently deliver the necessary diminuendo. I will therefore ‘flutter’ my foot or half-pedal in order to achieve this, rather than completely change the pedal on the fourth quaver. When maintaining a certain dynamic or doing a crescendo, I will keep the pedal down for the entirety of the bar.

These sustain pedal markings are not a constant in this work; from bar 14, Joly removed them, reintroducing the markings in the *Prelúdio*'s final section on bar 37. When experimenting, I found the sudden removal of the sustain pedal was bound to change the atmosphere of the work; I have therefore decided to keep pedalling to make this work sound more cohesive. Joly, however, was very likely not concerned about such minute details of performance. He was probably very young when he composed this work: its atypical compositional style and the lack of direction of its middle section are consistent with his student work from the early 1940s. Also, his signature at the end of the manuscript reads ‘José Manuel Joly Braga Santos’, exactly as in *Berceuse Oriental. Pequena Dança* already contains the final signature, ‘Joly Braga Santos’. As *Pequena Dança* was composed in February 1941, it is reasonable to surmise that *Prelúdio para a morte de Natércia* was composed no later than 1940. Due to *Berceuse Oriental*'s completion date, 9 December 1940, it is even possible that *Prelúdio para a morte de Natércia* is Joly's first surviving work for the piano.

The second undated work does not contain a title. The word *Allegro* is rather a tempo indication; it is placed to the left of the manuscript and close to the top stave rather than at the centre like in Joly's other works. Furthermore, *Allegro* is followed by an equals sign after which nothing has been written. The lack of an actual title and the missing specification of the tempo marking lead to the belief this work was perhaps put aside purposefully. There are no musical

elements missing: the dynamics and articulation markings are well delineated as well as each individual section.

This work seems to be experimental in nature on account of its fluctuating harmonic language and stark contrast between sections. It starts in a clear G Major with an ostinato pattern in the left hand which becomes the accompaniment for a melody in the right hand. On bar 7, this same texture remains; harmonically, however, the G Major gives way to chromaticism, after which a new melody again in G Major emerges in the right hand in bar 17, almost as if it belonged in the first section. The ostinato pattern however changes in the left hand and does not abide by the G Major of the right hand, rather continuing to engage in chromaticism. The presence of chromaticism does have a precedent from as early as 1941 in *Pequena Dança*; what is truly significant in this *Allegro* is the pianism adopted from bars 25 to 34. For the first time, there is no melody at all; the piano engages in a purely textural, percussive section, characterised by sharp dynamic contrasts, staccato notes, and chromatically dense chords on the right hand that are eventually joined by a similar left hand (as seen in Example 2.21); both move up and down chromatically.

Example 2.21. JBS *Allegro*: chromatically dense chords, bars 30-31

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The right hand (RH) plays a series of dense, chromatically moving chords. The dynamics are marked as *f* (forte) and *p* (piano) in an alternating pattern. The left hand (LH) plays a series of chords that move chromatically up and down. The notes are marked with staccato articulation.

Due to its chromatic harmonic language and pianism, I believe *Allegro* was written after 1960; it could even be reasoned *Allegro* was written in the late 1960s or early 1970s, as the chromatically dense chords and percussive nature of its middle section seem to contain the rudiments of some of the pianism achieved in the Piano Concerto. It is important to stress the massive leap forward in pianistic thought this represents for Joly; this use of the piano as a purely percussive and textural

instrument was only explored by the composer again in his Piano Concerto from 1973, and in chords of similar formations, as will be investigated on Chapter 4 of this thesis.

Chapter 3

The Piano Concerto I: Genesis, Musical Language, and Structure

As seen in the previous chapter, the 1940s represented a prolific period in Joly Braga Santos's career as a composer for the piano. The early 1950s, on the other hand, saw an abrupt decline in his production of piano works, and by the 1960s he had completely turned away from writing for the piano as a solo instrument. This, however, does not necessarily signify a targeted disinterest in the piano. When observing Joly's full body of works it becomes clear that he did not often seek to highlight any one particular instrument. For most of his career, he composed mainly orchestral works and chamber music of various instrumental combinations. In an output comprising over 140 works, only seven are concertante works. Table 3.1 below lists Joly's complete concertante works and demonstrates that only four of those seven works are a concerto for a single solo instrument: the Improvisation for Violin and Orchestra (1954), the Viola Concerto (1960), the Piano Concerto (1973), and the Cello Concerto (1987).

Table 3.1. List of Concertante Works by Joly Braga Santos

Date	Title	Instrumentation
1951	Concerto in D, Op. 17	string orchestra
1954	Improvisation for Violin and Orchestra	violin and orchestra
1960	Viola Concerto, Op. 31	viola and orchestra
1967	Concertante Variations, Op. 40	2 violins, viola, and cello (soloists) string orchestra + harp
1968	Concerto for Violin and Cello with String Orchestra and Harp, Op. 42	violin and cello (soloists) string orchestra + harp
1973	Piano Concerto, Op. 46	piano and orchestra
1987	Cello Concerto, Op. 66	cello and orchestra

This list suggests that Joly had a special affinity for stringed instruments, perhaps due to his early days as a violinist at the Conservatório Nacional. The presence of the piano among the list of solo instruments is therefore both unusual and quite significant. Indeed the 1973 Piano Concerto was not Joly's first attempt at composing a work of this kind; a six-page autograph manuscript fragment survives in the Biblioteca Nacional de Portugal of a much earlier attempt at a Piano Concerto dating from 1948. In order to provide some context for the later completed Piano Concerto the 1948 fragment merits comment and will be discussed below for the first time.

Piano Concerto Fragment (1948)

At first glance, the brevity of this mere six-page fragment would suggest nothing more than an exploratory drafting of ideas that were soon abandoned. There is no evidence to suggest that there were further pages of this fragment that have since been lost (or the verso of other pages re-cycled in the sketches of later works.) The fragment possesses, however, a neatly arranged title page written in pencil headed *Concerto para piano e orchestra* which bears Joly's name in his own hand and is dated 'May 1948'. The first page of this autograph is also well-presented: it contains once more the title and Joly's name, the Roman numeral 'I' to indicate it is a first movement, and the tempo indication of *Allegro non troppo*. The manuscript is in pencil, in Joly's hand, with the solo piano part written out and the orchestral parts in short score. All pages contain clear articulation and phrase markings although no dynamics are specified. There are also no sketched indications for the eventual orchestration. The fragment comprises a complete statement of the main theme on the solo piano accompanied by an orchestral ostinato in D minor, this material ending on the third page. This musical idea is close to being a fair copy rather than a preliminary sketch despite evidence of some rubbings out (particularly on page 3) relating to individual pitch notes and phrase marks. On the fourth page, the orchestra takes over the material previously introduced by the solo piano (now

silent) but with some developmental elements; the rests, however, are omitted from the solo piano part. The orchestra continues to develop and expand the material into the sixth page, which contains only two bars of the orchestral part before it peters out. Although the solo piano re-enters at the bottom of page 5, the part ends abruptly in mid-phrase on the fifth bar of page 6.

The theme of this fragment start is a D Dorian melody played in octave unison by both hands, accompanied by an orchestral ostinato in D minor (as seen in Example 3.1), a musical gesture that is startlingly similar to the opening of Rachmaninov's Third Piano Concerto Op. 30 (1909). In fact, not only do both concertos start in the same key – though Joly's piano melody is modal rather than tonal – the mood and tempo descriptors are also similar; Joly's *Allegro non troppo* compared to Rachmaninov's *Allegro ma non tanto*. Although it is unknown to what extent Joly may have been familiar with the Rachmaninov, the similarity of gesture suggests that he may have looked to the Russian composer's work as a model for his own.

Example 3.1. JBS 1948 Piano Concerto, bars 1-5

The musical score for Example 3.1 is presented in three staves. The top staff (right hand) begins with a whole rest in the first bar, followed by a melody starting in the second bar. This melody is marked with a piano (*p*) dynamic and the instruction *cantando*. The middle staff (left hand) and the bottom staff (bass line) play a steady eighth-note accompaniment, also marked with a piano (*p*) dynamic. The tempo is indicated as *Allegro non troppo*. The key signature is one flat (B-flat major/D minor).

It is impossible not to speculate about why this work was left unfinished. The presence of a dated title page, a fully formed first theme, and the decisive quality of the opening pages, indicate the beginnings of a solid musical idea. 1948, however, was quite an eventful year for Joly: he probably had to attend rehearsals and prepare the parts for the premiere performance of his Second

Symphony Op. 13 (completed on 31 December 1947), which took place in Lisbon in the Teatro Nacional de São Carlos on 15 February 1948;¹ in August and September he went to Venice for the conducting summer course with Scherchen; and from correspondence between Luís de Freitas Branco and Pedro do Prado, it is known that Joly started work on his Third Symphony in the autumn of that year completing the work in October 1949.² It is likely, therefore, that Joly's drafts for the Piano Concerto were abandoned in favour of writing these symphonies which had both been commissioned by the Gabinete de Estudos Musicais. A need for funding, on the other hand, may have also postponed the creation of a piano concerto as it would have required considerable time and resources to be composed and performed. An additional explanation could lie in the fact that Joly was not a virtuoso pianist himself. The notorious absence of piano sonatas and other works of larger duration for solo piano in his works from this period could point to a feeling of pianistic inadequacy or inexperience; he preferred instead to devote his energies to genres in which he felt more compositionally confident. In this sense, he was not a composer-pianist in the long-established nineteenth-century tradition and was thus not motivated to write a work for himself to perform as was the case with his twentieth-century predecessors Rachmaninov and Bartók or his older contemporaries Prokofiev and Shostakovich. This lack of practical mastery of the instrument may have been one of the reasons behind the initial abandonment of his 1948 sketch.

Joly did not, however, entirely abandon the idea of composing a piano concerto. On 17 September 1951, he wrote to the singer Carmélia Âmbar that he had 'decided on the theme for the work for piano and orchestra'.³ It remains unclear whether he was referring to the theme he had composed three years earlier or whether he had started writing an altogether different work. There is

¹ Edward Ayres de Abreu, 'Lista de obras de Joly Braga Santos', in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 481.

² Luís de Freitas Branco, letter to Pedro do Prado (27 December 1948), preserved in the Museu da Música archives.

³ Joly Braga Santos, 'Joly Braga Santos. Textos Escolhidos', ed. Edward Ayres de Abreu, in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Cassuto (Alfragide: Editorial Caminho, 2018), p. 449.

no surviving evidence though of any other piano concerto draft.⁴ Regardless, it is plausible that he had the pianist Sequeira Costa in mind to be the dedicatee and future performer of this work; Joly's connection to the virtuoso pianist during those years is evidenced by several letters written to Âmbra. In August 1949, for instance, Joly mentioned spending four weeks at Sequeira Costa's house;⁵ in February 1950 he reported having sent a letter to 'our Sequeira Costa in Paris'.⁶ Also, Sequeira Costa's copy of *Peça Coreográfica* (1946) contains a handwritten dedication from Joly dated August 1951 praising his 'genius friend'.⁷ In any case, the 1951 letter to Âmbra reveals that Joly was still planning to write a piano concerto three years after his first draft. His plan would only fully come to fruition twenty-five years later, in 1973.

The Piano Concerto: Genesis

On 3 November 1972, a contract was signed between the Sociedade de Escritores e Compositores Teatrais Portugueses⁸ representing Joly and the Lisbon City Council, represented by the Administrative Director of the Teatro Municipal São Luiz, Gil Soares da Costa. Preserved in the Arquivo Municipal de Lisboa, I discovered the contract among various other documents connected to the premiere of the Piano Concerto in a box containing documents labelled 'TMSL – Promoção de eventos (cinema, teatro, dança, música, etc.) – 1971 a 1991'.⁹ The contents of the folder had not been individually catalogued; the Arquivo Municipal was unaware of the existence of these

⁴ According to his daughters, some of Joly Braga Santos 'old papers' were disposed of after his death.

⁵ Joly Braga Santos, letter to Carmélia Âmbra (26 August 1949).

⁶ Joly Braga Santos, 'Textos Escolhidos', p. 423.

⁷ Joly Braga Santos, *Peça Coreográfica*, autograph MS, Lisbon, Biblioteca Nacional de Portugal, J. B. S. 55.

⁸ Society of Portuguese Writers and Theatre Composers, which today is known as SPA – Sociedade Portuguesa de Autores (Portuguese Society of Authors). This institution represents authors in literature and other creative arts (music, dance, visual arts, etc) and manages their copyright.

⁹ Arquivo Municipal de Lisboa, folder PT/AMLSB/CMLSBAH-TMSL/07/0106. Translation: TMSL – Event promotion (cinema, theatre, dance, music, etc.) – 1971 to 1991'.

documents. The contract stated that Joly was to compose a piano concerto and that the work was to be completed by the 30 July 1973 and delivered on tracing paper. The orchestral parts would be made at the City Council's expense; these would therefore be their property and needed to be returned to the City Council after the premiere. The parts would be available to rent for future performances. Joly would be paid the very generous sum of 80K Portuguese Escudos (equivalent to almost 20K Euros in today's money) for this commission in two instalments: one third upon signing the contract, and two thirds once the work had been finished.¹⁰ The rights of the Concerto were to belong to Joly; the City Council, however, would not need to pay him further when putting on its first performance, which would happen within a year from the completion of the manuscript score. It is unclear whether the idea of a piano concerto came from the Lisbon City Council, or whether there were conversations between them and Joly prior to the signing of the contract in which the composer expressed his preference to write a work of this genre. This commission, in any case, represented the perfect opportunity for him to devote some time to a long overdue project.

According to the autograph manuscript preserved at the Biblioteca Nacional de Portugal, which bears the date 19 September 1973 in Joly's hand, the Piano Concerto was completed seven weeks after the contract's stated deadline. The manuscript also contains a dedication to the virtuoso pianist Sérgio Varella Cid with whom Joly reputedly was in close contact during the period of the work's composition.¹¹ As reported by Piedade Braga Santos, in 1973 Varella Cid would often have

¹⁰ According to calculations made at the Portuguese National Institute of Statistics, 80.000 PTE (Portuguese escudos) corresponds in 2021 to 19.347 EUR, or roughly 16.141 GBP. Instituto Nacional de Estatística, Atualização de Valores com Base no IPC <ine.pt/xportal/xmain?xpid=INE&xpgid=ipc> [accessed 12 January 2022]

¹¹ Sérgio Varella Cid was born in Lisbon in 1935 and was considered a child prodigy from the age of three. Visitors to his parents' house included Prokofiev, Arthur Rubinstein, Isaac Stern, Yehudi Menuhin, and Igor Markevitch, who heard the young child play the family's Bechstein grand. After completing his piano studies at the Conservatório Nacional de Lisboa, Varella Cid continued his studies in London with his godfather, Benno Moiseiwitsch (1890-1963). He remained in London and launched a successful international career; he won sixth prize at the 1962 Van Cliburn International Piano Competition. Expresso, 'Quem matou Sérgio Varella Cid?', Expresso, 14 April 2007 <expresso.pt/dossies/dossiest_economia/dos_sergio_varella/quem-matou-sergio-varella-cid=f95188> [accessed 22 June 2021]

dinner at Joly's Lisbon flat in Avenida Estados Unidos da América, after which they would exchange ideas about the Concerto late into the night.¹² During those evenings, it is almost certain that Varella Cid helped expand Joly's understanding of pianistic techniques; the Piano Concerto is a vibrant twenty-minute work steeped in virtuosity and pianistic bravado, qualities that were absent from the majority of his previous piano works. Varella Cid's insights probably helped bridge the gap in pianistic knowledge that had most likely prevented the 1948 sketch from being completed.

The Piano Concerto, 1973: Musical Language

Bearing no resemblance to the 1948 sketch fragment, the virtuosic 1973 Piano Concerto is a perfect example of the stylistic dichotomy that had started permeating Joly's *oeuvre* from the early 1960s until the 1970s, following his studies in Italy. Written mostly using free chromaticism, the Concerto nevertheless fluid in its harmonic language; the highly chromatic main themes of the first and second movements are succeeded by two Lydian themes in the third movement. Though this modality is intertwined with highly chromatic passages, their folk-sounding nature stands in in sheer contrast with the moods set by the previous movements. The Concerto also includes tonal, polytonal, and quartal harmony sections.

The Piano Concerto was not the first work in which Joly unreservedly combined different compositional styles. In his Sixth Symphony, composed only one year earlier, he also explored this combination of languages, though in less fluid terms. The Symphony's first four movements are chromatic, the fifth mixes chromaticism and diatonicism, and the sixth is purely diatonic. In the Piano Concerto, however, all movements have moments of both, albeit in different proportions. A

¹² Information obtained in an interview resulting from my own research to Joly's daughter, Piedade Braga Santos, on 13 June 2017, at Joly's last address in Rua das Trinas in Lisbon. It is unclear when exactly these events happened.

common feature between all movements lies in their final bars; irrespectively of the musical language employed throughout each movement, all movements end in a tonal chord. The first movement ends in E major, the second in D minor, and the third in D major. This is an uncommon feature among heavily chromatic concertos; Carter and Ginastera, among many others who have written piano concertos in comparable languages, have not reverted back to tonality at each movement's end. Schnittke also, despite the polystylism of his 1979 Concerto for Piano and Strings with its diatonic passages, ends it chromatically. Another idiosyncratic aspect of Joly's works is the expansiveness of his themes regardless of the language employed. Even at their most chromatic, the Piano Concerto's main orchestral themes are lyrical and all-encompassing, possessing long lines rather than being fragmented or anchored in rhythm. In this regard, Joly does not resemble the composers closest to his age. Born in the same decade as most of the composers of the Darmstadt School, their aesthetics could not be further from his own. The 1959 Maderna Piano Concerto or the 1973 Berio Concerto for Two Pianos and Orchestra bear no likeness to the language employed by Joly. The orchestral melodic lines of his own Piano Concerto are more akin to the ones found in the 1960 Barber Piano Concerto, though Joly's are far more chromatically inclined. Joly's orchestration can also be likened to that of Shostakovich's; both composers use similarly the wind section in their unison, high-pitched overarching melodic lines.

The 1960s and 1970s are indeed rich in piano concertos and other concertante works that are diverse in their adopted styles. Though Joly did not delve into the techniques used by Henze in *Tristan: preludes for piano, electronic tape, and orchestra* (1973) or Xenakis in the *Erikhthon* for piano and orchestra (1974), he adopted in the first and second movements of the Piano Concerto a chromatic language that stood in contrast with, for instance, the post-romanticism that sweeps across the 1969 Rautavaara Piano Concerto, or the neoclassicism of the 1978 Kabalevsky Piano Concerto. The

sudden modality Joly infused in the third movement of his Piano Concerto constitutes a differentiating element from other chromatic concertos, bringing him closer to the sphere of Bartók.

Another aspect worthy of consideration when it comes to the Piano Concerto's musical language is the importance given to the percussion section. The programme notes (sadly anonymous) for the work's premiere on 10 January 1981 (to be discussed in detail in Chapter 5), performed by Helena Sá e Costa and the Orquestra da Radiodifusão Portuguesa under Silva Pereira, remark that there is 'a series of important combinations between the piano and the various percussion instruments, especially the vibraphone'.¹³ There are ample precedents of piano and percussion combinations in composers such as Stravinsky in *Les Noces* (1923), Bartók in his 1940 Concerto for Two Pianos, Percussion and Orchestra (adapted from his 1937 Sonata for Two Pianos and Percussion), Jolivet in his 1950 Piano Concerto, Corigliano in his 1968 Piano Concerto, Ohana in *Synaxis* (1965-6), and many more. The way Joly weaves a dialogue between the piano and the many percussion instruments in his Piano Concerto especially in the second movement, and how it interconnects with the way other composers have done so is a matter that deserves a thorough study in a future investigation.

The Piano Concerto: Structural Overview

Displaying an underlying traditionalism in its approach, the Piano Concerto follows a conventional fast-slow-fast structure in its three movements, *Allegro vivace – Largo – Allegro moderato*. Table 3.2 presents a chart of the overall structure. The first movement, from its first bars, is explosive and energetic, regularly exhibiting high levels of virtuosity in the solo piano part. The second movement

¹³ n.a., programme note on Joly Braga Santos, *Concerto para piano e orquestra*, Helena Sá e Costa (piano), Orquestra Sinfónica da Radiodifusão Portuguesa, cond. Silva Pereira, Teatro Municipal São Luiz, Lisbon, 10 January 1981.

is slow and contemplative, and the third movement, with a dance-like first subject, is joyous and spirited. The mood set by each individual movement therefore further promotes this association with the traditional concerto. The three sub-sections below will provide a brief overview analysis of each movement and pinpoint some of their individual idiosyncrasies.

Table 3.2. Structural Chart of the Joly Braga Santos Piano Concerto

Movement	Number of sections	Number of bars	Tempo	Harmonic orientations	Main Feature
I	14	187	Allegro vivace (♩ = 144)	Chromatic	Virtuosity of piano part.
II	8	83	Largo (in 4)	Chromatic	Sparse orchestration.
III	17	329	Allegro moderato (♩ = 120)	Modal / Chromatic	Folk-like main themes.

First movement: *Allegro vivace*

Despite its chromatic language, the first movement of the Concerto was composed in the customary sonata form, albeit with some alterations. Its layout and structural synopsis can be found below in Table 3.3. As can be observed through its careful reading, the traditional sonata-form setup is continually subverted, not only through the use of free chromaticism but also through the relationships between the main notes or chords of each section. For example, the movement starts with a rich, ambiguous chord containing an E-flat minor chord as well as a quartal chord ‘rooted’ in the note D (the leading note). The chord also contains the note A which reinforces D as a relevant pitch centre. Therefore, the A minor seventh chord at the end of Principal Section II – the end of the Exposition – can be interpreted to possess the function of a dominant of D, albeit skewed. With a dominant that is unconventionally minor and possesses an added seventh, the Exposition therefore ends in an ‘untraditionally traditional’ way.

Table 3.3. JBS Piano Concerto, First Movement: Structural Synopsis

Bar numbers	Section	Internal structure	Harmonic orientations	Features	Other comments
EXPOSITION					
1-24	Principal Section I	2 sub-sections: bars 1-16, 17-24	Chromatic	Bars 1-16: first theme in the solo piano. Bars 17-24: orchestral solo motif stemming from the first theme.	Bars 8-16 do not possess any orchestral accompaniment. First chord (tutti) has elements of E-flat minor combined with a quartal chord rooted in D.
25-40	Principal Section II	2 sub-sections: bars 25-35, 36-40	Bars 25-35: Chromatic Bars 36-40: Tonal	Bars 25-35: series of short, solo piano motifs with very little orchestral accompaniment. Bars 36-40: chordal, tonal motif in the piano, accompanied by long chords in the orchestra.	Bar 39 is in A minor with added 6 th and 7 th , which can represent a 'dominant' in relation to the initial chord rooted in D.
DEVELOPMENT					
41-43	Transition I	3-bar bridge	Chromatic	Solo piano passage.	The piano plays the traditional texture of a right-hand melody accompanied by left-hand chords.
44-66	Principal Section III	3 sub-sections: bars 44-48, 49-55, 55-66	Bars 44-48: Chromatic Bars 49-55: Chromatic, Polytonal, Quartal Bars 55-66: Chromatic	Bars 44-48: sextuplet passage. Bars 49-55: passage permeated with staccato quavers interspersed across the orchestral sections and the piano; build-up to the second main theme. Bars 55-66: Second theme, played by the orchestral tutti in fortissimo.	In bars 61-66, the left hand of the piano is identical to the vibraphone.
67-69	Transition II	3-bar bridge	Chromatic	Solo piano passage.	This passage is made almost exclusively of semiquavers in both hands.
70-86	Principal Section IV	2 sub-sections: bars 70-73, 74-86	Chromatic	Bars 70-73: solo clarinet melody, accompanied by the piano. Bars 74-86: piano takes over the clarinet melody in its right hand; sextuplet accompaniment in the left hand.	From bar 81, the French horns, tam-tam, suspended cymbals, and string section join the piano in semibreves.
87-120	Principal Section V	3 sub-sections: bars 87-94, 95-115, 116-120	Bars 87-94: Polytonal, Chromatic Bars 95-115: Quartal, Chromatic Bars 116-120: Chromatic	Bars 87-94: semiquavers in the piano as the driving force. Bars 95-115: passage using quavers as a driving force, interspersed across the orchestral sections and the piano. Bars 116-120: unison melody in both hands in the piano.	Piano is in dialogue with the percussion section in bars 87-90 and 116-120.

121-125	Transition III	2 sub-sections: bars 121-123, 124-125	Chromatic	Bars 121-123: solo piano accompanied by the vibraphone. Bars 124-125: piano plays the same material as bar 1; wind section plays the piano's right-hand material from bars 121-123.	Though bars 124-125 in the piano are identical to the first two bars of the first theme, the orchestral makeup and dynamic markings show the recapitulation starts only on bar 126.
RECAPITULATION					
126-141	Principal Section VI	2 sub-sections: bars 126-137, 138-141	Bars 126-137: Chromatic Bars 138-141: Chromatic, Quartal	Bars 126-137: reprise of the first theme from its third bar; the piano is unaccompanied except for a single note in the violin section. Bars 138-141: short, heavily accented, fortissimo orchestral passage.	Bars 128-137 are highly virtuosic and akin to a cadenza.
142-146	Transition IV	5-bar bridge	Tonal	E minor chord in the piano; motif in the string section continued by the wind section.	E minor – Bb minor progression.
147-156	Cadenza	3 sub-sections: bars 147-152, 153-154, 155- 156	Bars 147-152: Chromatic Bars 153-154: Quartal Bars 155-156: Polytonal	Bars 147-152: right-hand melody with left-hand accompaniment in sextuplets. Bars 153-154: chordal passage in parallel motion. Bars 155-156: right-hand melody in octaves with left-hand semiquaver accompaniment.	In bars 147-149, the piano is accompanied by the double basses.
157-166	Principal Section VII	2 sub-sections: bars 157-162, 163-166	Bars 157-162: Chromatic Bars 163-166: Chromatic	Bars 157-162: orchestral short motif which abruptly gives way to a reprise in the piano of the end of Principal Section II. Bars 163-166: reprise of piano motif from Transition I.	The reprise of Principal Section II does not contain its original tempo indication of <i>liberamente</i> . Rather, it continues at speed.
167-182	Principal Section VIII	2 sub-sections: bars 167-172, 173-180	Chromatic, Quartal	Bars 167-172: passage using triplets interspersed across the orchestral section as the driving force. Bars 173-182: undulating superimposed parallel fourths in the strings with melody in wind section.	In the piano part, bars 171-172 contain an E major second inversion, chord, a probable starting chord to the final cadence.
CODA					
183-187	Coda	2 sub-sections: bars 183-184, 185-187	Quartal / Tonal	Bars 183-184: arpeggiated passage in the piano. Bars 185-187: ending chords.	E-flat across the strings in fortissimo in bar 183; final chord of E major.

Further observation of Table 3.3 also reveals the presence a cadenza-like passage at the start of the Principal Section VI. Starting unexpectedly four bars into the Recapitulation, this passage is ten-bars long, highly virtuosic, chromatic, and unaccompanied by the orchestra. The actual Cadenza, on the other hand, is a self-contained section segueing from a *rallentando molto* passage by the orchestra. Accompanied at first by the double basses (an unusual feature), the Cadenza is technically less virtuosic than the first cadenza-like passage from Principal Section VI. It is preceded by a B-flat minor chord, the minor dominant to the E-flat minor present in the very first chord of the movement, thus untraditionally following the classical tradition. The start of the Coda (bar 183) reinforces the E-flat minor inclinations with a fortissimo, accented E-flat in unison played across the strings, in the vibraphone, and in the timpani; in the second half of the same bar, the cellos and double basses play a B-flat (the dominant), only to go up by a semitone to a B-natural (a new dominant) in the following bar. Joly thus subverts the expectation of a final E-flat minor chord by concluding the movement a semitone higher on an E major chord.

Another interesting aspect of this movement is the changes in articulation and dynamics made in the first theme when it reappears in the Recapitulation. As can be observed by comparing Examples 3.2a and 3.2b, there is a legato marking above the semiquavers in the latter which is missing in the former. In Example 3.2a, the chords in alternate hands in bar 1 are played in fortissimo, a dynamic marking that remains unchanged for the first four bars of Exposition. In the Recapitulation in Example 3.2b, the same chords are played in forte in bar 124; a crescendo in bar 125 leads to a fortissimo in bar 126, turning it into an arrival point. These dynamic changes therefore point to a shift in where the Recapitulation actually begins; due to dynamics employed, bars 124 and 125 have become a segue into the 'shifted theme'. This shift is not only structurally significant, but also relevant from an interpretative point of view. In the Exposition, the pianist will likely play all four bars equally percussively and in fortissimo, giving a slightly detached touch to the semiquavers.

In the Recapitulation, the alternate-hand chords will gain a new direction given by the crescendo; the semiquavers will be played in legato and possess a more lyrical streak.

Example 3.2. JBS Piano Concerto, First Movement: changes to the first theme

a) Exposition, bars 1-4

Allegro vivace ♩ = 144



b) Recapitulation, bars 124-127



It is clear that Joly, while remaining faithful to the traditions associated with the first movement of a concerto, did so in-keeping with the time in which he lived. As demonstrated, the harmonic functions associated with sonata form have been creatively bent and modified, as would be expected in the twentieth century.

Second movement: *Largo*

The second movement, as already mentioned, is contemplative and introspective in its nature. It conveys a sense of spaciousness through the combination of its dynamic levels – mostly piano and pianissimo – and its orchestration made primarily of long chords in the strings punctuated by sparse, rhythmic interjections in the brass and percussion sections. This movement does not follow any conventional form; it can rather be divided into four main sections, specified in the structural

synopsis found in Table 3.4 below, containing motivic fragments performed mostly by the woodwind section, the vibraphone, and the solo piano.

Table 3.4. JBS Piano Concerto, Second Movement: Structural Synopsis

Bar numbers	Section	Internal structure	Harmonic orientations	Features	Other comments
1 – 9	Introduction	One section presenting two separate motifs.	Tonal / Chromatic	Bars 1-7: motif in the wind section + trumpet. Bars 8-9: separate motif in the solo piano.	Orchestral motif in bars 1-7 is in B melodic minor. It is accompanied by a foreign chord in the strings.
10 – 24	Principal Section I	2 sub-sections: bars 10-15, 16-24	Chromatic / Quartal	Bars 10-15: triplets in the brass section and bass drum. Bars 16-24: solo piano passage.	Rich percussion section; use of suspended cymbals, bass drum, vibraphone, tam-tam, and snare drum.
25 – 31	Transition I	Solo piano bridge	Chromatic	Chordal passage.	The chords are made of major and minor triads, some with added 7 ^{ths} .
32 – 47	Principal Section II	2 sub-sections: bars 32-41, 42-47	Chromatic / Quartal	Bars 32-41: acceleration in rhythm through orchestra: quavers, to triplets, to semiquavers. Small chromatic motif in piano accompanied by sextuplets in the wind section. Bars 42-47: return of triplets; solo piano interjections followed by new chromatic motif.	Bars 32-39 present two juxtaposing chromatic melodies in solo oboe and first violins.
48- 51	Transition II	Solo piano bridge	Chromatic	Chordal passage.	Each chord is in a different, tonal key.
52 – 69	Principal Section III	2 sub-sections: bars 52-59, 60-69	Bars 52-59: Tonal / Chromatic Bars 60-69: Chromatic	Bars 52-59: short, intertwined chromatic motifs in the wind section and piano. Bars 60-69: fully formed theme, stemming from Introduction, performed by the string and woodwind sections.	This section is the climax of the whole movement. A pianissimo in bar 62 leads to a fortissimo in bar 66 that subsides back to piano in bar 70.
70 – 83	Principal Section IV	2 sub-sections: bars 70-79, 80-83	Bars 70-79: Chromatic / Quartal Bars 80-83: Tonal	Bars 70-79: acceleration in rhythm in piano, from sextuplets to demisemiquavers, followed by quick deceleration to triplets, crotchets, minims, and finally semibreves in bar 80. Bars 80-83: ending passage in D minor.	The string section plays long chords all throughout this section; the wind section provides most of the melodic content.

As can be observed above, the second movement starts with a B melodic minor motif in the Introduction. With a few alterations and in a more chromatic language, this motif reappears within the second sub-section of Principal Section III and is expanded into a fully formed theme. This theme, spanning bars 62 to 69, is played by the string and woodwind sections and develops into the only climactic moment of this movement; this climax is achieved through a sweeping crescendo across the orchestral tutti which culminates in fortissimo in bar 66. A diminuendo follows this fortissimo after only three bars and eventually the movement ends as it began, in pianissimo.

Third movement: *Allegro moderato*

The third movement, similarly to the first, was composed in sonata form. The division of its main sections can be found in Table 3.5 below. In a purely harmonic sense, it reveals a more traditionalist approach to the sonata form model than the first movement due to the relationship between its modally-oriented main themes. The first subject, appearing in Principal Section I, is in D Lydian (the tonic) and the second subject, appearing in Principal Section III and at the end of the Exposition, is in A Lydian (the dominant). In the Recapitulation, the first subject reappears in Principal Section V in D Lydian, as it had been in the Exposition; the second subject, present in Principal Section VII, is in D Lydian rather than changed from A Lydian, thus reinforcing the tonic. After a surprising E-flat minor chord in bars 307-308 in the piano, the Concerto ends a semitone lower on a D major chord.

Table 3.5. JBS Piano Concerto, Third Movement: Structural Synopsis

Bar numbers	Section	Internal structure	Harmonic orientations	Features	Other comments
1 – 28	Introduction	2 sub-sections: bars 1-16, 17-28	Bars 1-16: Chromatic Bars 17-28: Chromatic /Quartal	Bars 1-16: string section uses the body of their instruments as percussion through tapping. Bars 17-28: quartal harmony is present in the majority of the piano part.	There is a heavy focus on percussion; five different instruments are used, to which the ‘tapping’ of the string section is added.
EXPOSITION					
29 – 48	Principal Section I	First theme, preceded by four introductory bars.	Modal	Rhythmic, dance-like theme. It appears first in the solo piano, and then in the full orchestra.	First theme is in D Lydian.
49 – 60	Transition I	2 sub-sections: bars 49-52, 53-60	Quartal / Chromatic	Bars 49-52: piano and percussion only; introduction to the following motif. Bars 53-60: short, chromatic motif played in the woodwind and string sections.	Chromatic motif stands in high contrast with the modal first theme that preceded it.
61 – 84	Principal Section II	2 sub-sections: bars 61-72, 73-84	Chromatic	Bars 61-72: four introductory bars, followed by chromatic, rhythmic section. Bars 73-84: lyrical section.	The piano is playing mostly by itself, with very little accompaniment by the orchestra.
85 – 116	Principal Section III	Second theme, preceded by four introductory bars.	Modal	Lyrical theme in the woodwind section, accompanied by an ostinato in the piano and string section. The theme moves to the strings from bar 105.	Second theme is in A Lydian.
DEVELOPMENT					
117 – 138	Principal Section IV	2 sub-sections: bars 117-128, 129-138	Bars 117-138: Modal / Chromatic Bars 129-138: Chromatic	Bars 117-138: modal motif in the piano after four introductory bars. Solo flute picks up the motif in bar 125. Bars 129-138: highly chromatic and rhythmic section.	Piano motif bars 121-124 is in F Lydian, the chromatic mediant.
139 – 146	Transition II	8-bar bridge	Chromatic / Quartal	Oboe plays solo with a small drum and string section chords; it is followed by chords in the piano from bar 143.	Small drum in semiquavers permeates the whole section.
147 – 168	Cadenza	2 sub-sections: bars 147-162, 163-168	Chromatic / Quartal	Bars 147-162: lyrical section with <i>largamente</i> indication, ending in <i>rallentando</i> .	Cadenza starts while accompanied by long chords in cellos and double basses. Tam-

				Bars 163-168: more rhythmic section; stringendo from bar 165 in order to get back to a tempo in bar 167.	tam and small cymbals join in bar 168.
169 – 188	Transition III	2 sub-sections: bars 169-176, 177-188	Chromatic	Bars 169-176: melodic line in the piano; strings repeat a semiquaver pattern throughout. Bars 177-188: section leading into the first theme; quavers move the section forward, first in timpani and tam-tam and then in the woodwinds and strings.	The rhythm in the oboe and piano in bars 185-188 foreshadows the reappearance of the first theme.
RECAPITULATION					
189 – 204	Principal Section V	First theme, modified.	Modal	The left hand of the piano continues the quavers from the previous section, while the right hand plays the first theme.	In the piano part, the theme's second phrase is different from the one in Principal Section I.
205 – 212	Transition IV	2 sub-sections: bars 205-208, 209-212	Chromatic / Quartal	Bars 205-208: piano and percussion; passage equal to that of Transition I. Bars 209-212: virtuosic, chromatic piano passage, accompanied only by chords in the string section.	Though the start of this Transition is equal to Transition I, the 'solo' piano passage from bar 209 substitutes the orchestral motif that had occurred previously.
213 – 240	Principal Section VI	2 sub-sections: bars 213-224, 225-240	Bars 213-224: Modal Bars 225-240: Chromatic	Bars 213-224: Lyrical, A Lydian motif across the orchestra. Bars 241-248: dramatic, chromatic motif in the strings from bar 226, joined by the flutes and clarinets from bar 233.	A piano quaver ostinato in the first sub-section transforms into a tremolando in the strings, which permeates almost the entirety of the second sub-section.
241 – 252	Transition V	2 sub-sections: bars 241-248, 249-252	Chromatic / Quartal	Bars 241-248: solo piano motif. Bars 249-252: strings in quartal, parallel motion join the piano.	Semi-repeated patterns of semiquavers permeate the entire section.
253 – 276	Principal Section VII	Second theme, preceded by four introductory bars.	Modal	Second theme in D Lydian rather than in A Lydian, played by the string section.	Rather than ending in a diminuendo, like in Principal Section III, this section has an extra four bars with a crescendo ending in fortissimo.
277 – 288	Transition VI	12-bar transition, divided into 2+8+2 bars.	Chromatic	'Middle section' is characterised by syncopated chords in the piano and short,	First two bars and last two bars have virtually the same material.

				chromatic motifs in the strings.	
289 – 308	Principal Section VIII	2 sub-sections: bars 289-296, 297-308	Chromatic	Bars 289-296: Solo violin passage, joined by a solo flute in bar 291, accompanied by the piano and the rest of the string section. Bars 297-308: build-up to the Coda, characterised by a crescendo across the whole orchestra.	E-flat minor in the piano in bar 307-308.
CODA					
309 – 329	Coda	2 sub-sections: bars 309-316, 317-329	Chromatic / Tonal	Bars 309-316: sub-section driven by rhythm; percussive in nature. Bars 317-329: large chords in the piano, giving way in bar 321 to a short, orchestral motif before the final chords in D major.	Relentless quavers permeate the entire Coda starting in the strings, then moving to the timpani, and finally to the brass section. These only end in the final chords.

An interesting aspect of this movement lies in the presence of four introductory bars before the appearance of each theme; an ostinato or rhythmic figuration begins at the start of these four bars and continues when the main themes appear. Similarly to the first movement, the Cadenza in the third movement starts accompanied by elements of the orchestra, this time the cellos and double basses. Contrary to the first movement, it appears in the Development section rather than in the Recapitulation. Another similarity with the first movement is the presence of minor changes to the first theme when it reappears in the Recapitulation. This can be observed below in Example 3.3.

Example 3.3. JBS Piano Concerto, Third Movement: changes to the first theme

a) Exposition, bars 33-40

b) Recapitulation, bars 189-196

Though not presenting as dramatic a change as a shift of the start of the first theme, which had occurred in the first movement, the reappearance of the first theme in this third movement nevertheless shows a fortissimo dynamic indication rather than piano. The left hand has been modified to contain an ostinato accompaniment rather than playing the theme itself, and the articulation markings have been slightly changed in the second and sixth bars of the theme in Example 3.3b.

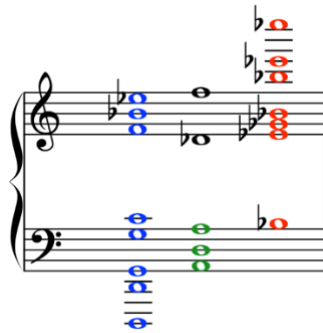
Finally, it is important to consider the Concerto's ending chord of D major. Looking once more to the Concerto as a whole, it starts with an ambiguous E-flat minor/D quartal chord filled with tension due to their relationship of a semitone. At the end of the first movement, the E-flat minor chord in bar 183 resolves on an E major chord, a semitone higher; in the third movement after a theme in D Lydian, the E-flat minor chord is unexpectedly re-established in bars 307-308 and resolves instead on a D major chord, a semitone lower. The semitone relationship that is suggested in the very first chord of the Concerto is thus fully realised at the end of the first and third movements, creating a sense of unity while constantly subverting expectations.

A 'Hidden Tribute'

As can be observed by reading through the structural synopsis tables in the previous section, there are multiple passages throughout the Concerto that use the interval of a perfect fourth as a

compositional building block. The first orchestral tutti chord of the first movement, for instance and as has been explained earlier, contains in its make-up a quartal chord ‘rooted’ in the note D; this can be seen by observing the notes in blue in Figure 3.1, which contains the Concerto’s first chord in full. The notes in red are the chord’s E-flat minor component, while the notes in green further establish the importance note D by adding its dominant, the note A; the notes in black are part of the quartal chord though they do not appear in their ‘correct’ positions.

Figure 3.1. JBS Piano Concerto, First Movement: simplification of the first tutti chord



Interestingly, the chord component in blue is remarkably similar to the quartal chord used by Luís de Freitas Branco in his symphonic poem *Vathek* (1913-14), shown below in Figure 3.2. In 1960, Joly had expressed in an article published in the music periodical *Arte Musical* his admiration for *Vathek*, ‘an extremely interesting work in terms of harmonic language, structured in a chord of superimposed fourths’.¹⁴ Figure 3.2 is a reproduction in Joly’s own hand of *Vathek*’s chord as was published in said article.

¹⁴ Joly Braga Santos, ‘Luís de Freitas Branco – compositor’, *Arte Musical*, No. 10 (1960), p. 298.

Figure 3.2. Structural chord of Luís de Freitas Branco's symphonic poem *Vathek*



There are some differences between both chords; Joly's is built upon flat notes (E-flat, A-flat, etc.) whereas Freitas Branco's changes the chord to sharps (D-sharp, G-sharp, etc.). Freitas Branco also reaches higher pitches in its quartal harmony than Joly's, whose upper chord is dedicated to its E-flat minor component. Despite these differences, however, both quartal chords still remain too similar for their connection to be only accidental. The Piano Concerto is therefore likely to contain a 'hidden tribute' to Freitas Branco, who in 1973 had already passed away.

'Untraditionally traditional', the Piano Concerto is filled with ambiguous chords and unexpected turns while containing echoes of the classical concerto tradition. Its highly chromatic language leaves ample room for interpretation; the chordal relationships described above represent only one of many possible analyses. A detailed investigation of the Concerto's pianism will follow in the next chapter.

Chapter 4

The Piano Concerto II: A ‘New’ Pianism

As indicated in the previous chapter, the Piano Concerto represented a continuation of Joly Braga Santos’s exploration of free chromaticism that began to emerge in the early 1960s. In this sense, the Concerto is not stylistically a ground-breaking work within Joly’s own *oeuvre*. Pianistically, however, this Concerto goes beyond the models of his previous works for the instrument. In his solo piano output from the 1940s and 1950s, Joly had shown a predilection for a very traditional ‘melody and accompaniment’ texture; sonorities had included mostly long lines in the right hand with figurations in the left hand that are often repeated. There had been a simplicity and a ‘compactness’ to the physicality involved in playing the majority of these works, with no virtuosic leaps nor sudden changes of register, with the exception of *Elegia Trágica* (1943) and *Peça Coreográfica* (1945).

When comparing his piano works composed until 1955 to the 1973 Piano Concerto, differences inevitably abound; there are almost twenty years separating *Pastoral (no modo lídio)* and the Piano Concerto. It was only to be expected his pianism would have developed; not only his move towards free chromaticism would have expanded the boundaries of his language as a whole, but also the Piano Concerto was the first opportunity Joly had to immerse himself fully in a substantial work for the piano. The Concerto’s composition therefore inaugurated a more mature and complex pianistic approach. This chapter investigates the ways in which this ‘new’ pianism was explored, while simultaneously establishing links with the pianistic approaches of his compositional predecessors. It will examine how Joly explored different textures and sonorities, how he started considering the piano’s percussive capabilities, and the element of virtuosity that is at the core of this Concerto. It is important to note that the techniques that will be described below were not new to

piano writing at large but only ‘new’ to Joly, who devised means of writing for the instrument that are dramatically different from that of his early works. This chapter will conclude by providing an assessment of the Piano Concerto as a whole.

The Piano as a Sonic Device

Prior to the 1973 Piano Concerto, Joly Braga Santos’s approach to the instrument in his early works for solo piano had demonstrated a traditionalist thinking due to homophonic textures and an almost exclusive reliance on the instrument’s ability to harmonise. As observed in Chapter 2, his *Allegro* for solo piano (probably composed in the late 1960s or early 1970s) had moved away from this conservative way of thinking and had begun experimenting with a more integrated chromaticism. *Allegro*, however, also introduced for the first time in his works a texture in which both hands produce an integrated sonority, or ‘combined sound’. I will refer to this pianistic device as ‘sonic’ since the result creates a specific sonic effect. Example 4.1 below illustrates the highly chromatic and ‘sonic’ five-bar passage from *Allegro*, already discussed in Chapter 2. As can be observed, this passage is virtually devoid of any contextual harmonic functions or a discernible melodic element; its intended effect is a pattern in which a ‘sound wall’ goes from forte into a subito piano and grows back into forte.

Example 4.1. JBS *Allegro*: ‘sonic’, chromatic passage, bars 30-31

The musical notation for Example 4.1 shows a five-bar passage from JBS's *Allegro*. It is written in treble clef with a key signature of one flat (B-flat). The passage consists of two measures, each containing five bars. The first measure starts with a forte (f) dynamic and ends with a piano (p) dynamic. The second measure starts with a piano (p) dynamic and ends with a forte (f) dynamic. The notation shows a highly chromatic and integrated texture in both hands, with a 'sound wall' effect.

Similarly to what happens in *Allegro*, in the opening of the first movement of the Concerto the piano is used exclusively as a sonic device, as can be seen below in Example 4.2. Both hands

provide a sound-wall in fortissimo, this time by using a hand-alternating technique rather than simultaneous chords in both hands. This creates an almost tremolando effect, with virtually no melodic content, turning the passage into a purely ‘sonic’ event. The only interval that can be perceived, if the performer chooses to do so, is the semitone relationship between the G-flat on the top of the right-hand chord and the F-natural on the top of the left-hand chord. The overall sound-effect, which would be aggressively percussive at first glance, is in reality slightly ‘softened’ by the presence of phrase marks above it, indicative of a horizontal, forward-moving musical intention. Also the use of pedal, if the performer chooses to use it, contributes to a rounder, more resonant and less incisive sound. The passage remains, nevertheless, highly impactful.

Example 4.2. JBS Piano Concerto, First Movement: the piano as a sonic device, bars 1-2

The musical score for Example 4.2 shows two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 144. The key signature has two flats. The right hand plays a series of chords, each with a tenuto mark above it, while the left hand plays a steady eighth-note accompaniment. The dynamic is fortissimo (ff).

Before the *Allegro*, Joly had not yet attempted to create a purely sonic event in his piano works. The closest he had got to this idea was in his Piano Quartet of 1957, as can be observed in Example 4.3 below. The piano part of this Quartet presents a toccata-like passage with rapid, fortissimo hand-alternation. At first glance, it would seem almost identical in intention to the Piano Concerto; however, though both hands are similarly engaged in a repetitive pattern, this pattern is still ‘bound’ to the confines of the melody and accompaniment texture that had been so prevalent in Joly’s piano works. The octave in the left hand, establishing the tonic, supports the embedded melodic line in the top note of each chord of the right hand, which in turn is intended to come through the texture due to the tenuto markings above each chord.

Example 4.3. JBS Piano Quartet: hand-alternating motion, bar 1

Allegro non troppo ♩ = 100

The first bars of the Piano Concerto of Example 4.2 are therefore illustrative of a tremendous shift in Joly's perspective, both pianistically and stylistically. The Concerto's chromatic chords, the lack of an embedded melodic line, the absence of a clear harmonic hierarchy, and the intention to create a combined sonority between the hands are all elements that attest to a 'new' pianism in Joly's Piano Concerto that also incorporates many percussive effects. Though new in Joly's pianistic writing, these textures and techniques have many precedents, not only in other twentieth-century piano works, but also in virtuoso writing of the nineteenth century, including Mussorgsky and perhaps most notably Liszt. Example 4.4 illustrates a passage from Liszt's Hungarian Rhapsody No. 10 (1853) demonstrating toccata-like hand-alternation, although here the texture is combined with a pianissimo dynamic to create a more 'impressionistic' effect.

Example 4.4. Liszt Hungarian Rhapsody No. 10: the piano as a sonic device, bars 82-83

a capriccio

Closer in style and effect to Joly's example above are passages from Bartók's Piano Concerto No. 1 (1926) and Jolivet's Piano Concerto (1950), shown in Example 4.5. The hand-alternations in Bartók are exclusively textural, as are the *fortissimo*, tremolando chords at the opening of the Jolivet.

Though it is unlikely that Joly knew the Jolivet Piano Concerto – there is no evidence it had been performed in Portugal during this period, although it was available on recordings – he was more likely to have known Bartók's First Concerto. The similarity of gesture, however, is clear. The difference between them lies in their context; the hand-alternating tremolando of the Jolivet enters only at the second bar and is introduced by rapid flourish of grace notes. In Joly, the alternating hand texture commences on the very first beat of the first bar.

Example 4.5. The piano as a sonic device in works preceding the Joly Braga Santos Piano Concerto

a) Bartók Piano Concerto No. 1, First Movement: bars 409-410

b) Jolivet Piano Concerto, First Movement: bars 2-5

This hand-alternation gesture had had other precedents in composers such as Mussorgsky in *Pictures at an Exhibition* (1874), Albéniz in *Iberia*'s 'Fête-Dieu à Séville' or 'Triana' (1905-1909), Prokofiev in *Tocatta* Op 11 (1912), and Stravinsky in *Trois mouvements de Petrouchka* (1921). In all these examples, however, as is the case with Joly's Piano Quartet, there is always a melodic line coming through the texture. Example 4.6 shows this technique in Mussorgsky and Stravinsky; while the repetitive melodic lines are made clear in Mussorgsky in the top line of the right hand and in the

bass line (Example 4.6a), in Stravinsky they are encoded in the inner voice of the right hand (Example 4.6b). Due to this, the piano in Example 4.6 accomplishes a different aural effect from the one described here as ‘sonic’. Joly’s hand-alternations are, nevertheless, akin to those in Stravinsky’s *Petroushka* (1911), a work which, although composed as a ballet, was conceived almost as a piano concerto (see Example 4.6c).

Example 4.6. Hand-alternation textures

a) Mussorgsky *Pictures at an Exhibition*: ‘The Market at Limoges’, bars 37-38

Meno mosso sempre capriccioso.

The musical score for 'The Market at Limoges' consists of two staves. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The piece is marked *ff* (fortissimo).

b) Stravinsky *Trois mouvements de Petroushka*: ‘La semaine grasse’, bars 21-22

The musical score for 'La semaine grasse' consists of two staves. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The piece is marked *ff* (fortissimo). The score includes five-measure rests in the right hand.

c) Stravinsky *Petroushka*: ‘Chez Pétroushka’, piano part, figure 51

The musical score for 'Chez Pétroushka' consists of two staves. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The piece is marked *fff* (fortississimo).

The Piano Concerto, however, also presents passages similar to those of Mussorgsky and Stravinsky above. Example 4.7 is illustrative of this similarity, showing a hand-alternation movement which possesses a short, repetitive motif. Easily discernible in the top line of both hands, these

motifs provide the accompaniment of a theme played by the wind section and aided by the vibraphone. It is therefore up to the pianist to decide how much to emphasise the top notes of each chord in order to keep the balance with the orchestra, especially since this hand-alternation passage works as a tension-builder towards the climactic end of the first movement. It starts in pianissimo in bar 172 and concludes in a fortississimo dynamic marking.

Example 4.7. JBS Piano Concerto, First Movement: hand-alternation textures, bars 174-175

The image shows a musical score for two staves, likely representing the left and right hands of a piano. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into two sections by a vertical line. The first section, from bar 174 to the end of the first system, shows a series of chords in the right hand and intervals in the left hand. The second section, starting at bar 175, is marked with a forte (f) dynamic and features a more complex texture of chords and intervals in both hands. The notation includes various chord symbols, intervals, and dynamic markings.

What occurs in the opening chords of Joly's Piano Concerto, on the other hand, achieves the already mentioned 'integrated sonority' devoid of melodic lines or harmonic hierarchy. Also, the start of the Concerto is not the only instance in which the piano is used in this way. This type of hand-alternations as a sonic device appears in multiple passages throughout the work and in different types of configurations. In the second movement, for instance, the passage starting on bar 62 uses this texture as a building tool that aids the crescendo that occurs throughout the section (Example 4.8). It also provides a steady accompaniment for the main melody happening in the strings. Occurring more than halfway through the movement, this progression leads to the climax of the second movement, and one of the most emotionally-charged moments of the whole Concerto. As can be further observed in Example 4.8, this particular hand-alternation passage differs from its predecessors as the left hand travels across the keyboard, crossing over the right hand and reaching higher notes in the treble clef. Similarly to the opening of the Concerto, both hands merge aurally to create a single sonic effect. It is worth mentioning that this passage is likely to be pedalled by the

pianist, and that it happens within the second movement marked *Largo*; therefore, any percussiveness that could be inferred from looking at the score does not come across aurally.

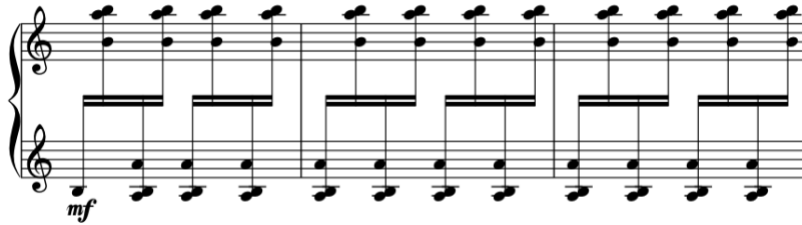
Example 4.8. JBS Piano Concerto, Second Movement: the piano as a sonic device, bars 62-63

The image shows a musical score for piano, consisting of two staves. The top staff is in the treble clef and the bottom staff is in the bass clef. The key signature has two sharps (F# and C#). The right hand plays a series of chords, starting with a G major chord and moving through several others. The left hand plays a series of chords, starting with a G major chord and moving through several others. The score is marked 'pp cresc. poco a poco'.

The third movement also displays a variety of moments in which this textural device is used, bearing different purposes depending on the individual passage. To refer to only a couple of occasions, Example 4.9a shows this sonic texture used as a timbral ‘filler’ as the wind section plays the main theme of the movement; Example 4.9b displays this device once more as a tension builder leading to a fortissimo, and in which the piano chords possess increasingly more notes as the crescendo progresses. Both passages are extremely effective and very accessible to the performer; the physical flourish that can be accentuated in the hand-alternations can become very visually appealing to the audience, giving to both passages an added layer of apparent virtuosity. These passages also benefit from the use of the sustain pedal to increase their resonance, and especially to aid in the crescendo that needs to occur in the passage illustrated in Example 4.9b.

Example 4.9. JBS Piano Concerto, Third Movement: hand-alternations hands for sonic effect

a) The piano as repetitive, timbral filler, bars 90-92



b) The piano as tension-builder, bars 297-299

Hand-alternations was not the only way Joly explored the piano as a sonic device. In multiple occasions, he also divided the hands into their inner and outer parts. Example 4.10a demonstrates one of the many instances in which this technique is used; as can be observed, both hands are engaged in an inner-versus-outer-hand pattern, once more in a passage completely devoted to providing a sonic effect. The right-hand pattern is a perpetual repetition of the use of, firstly, the inner fingers of the hand (fingers 2 and 4) followed by the outer fingers (fingers 1 and 5), while the left hand engages in the same device in the opposite order. Both hands are thus constantly desynchronised, creating a rather interesting aural effect. This passage, providing a timbral ‘soft ground’ beneath a solo clarinet, contains a good degree of virtuosity due to the required tempo of 144 bpm. The use of the hand in this inner-versus-outer-hand pattern is reminiscent of the pianism found in Chopin’s Étude Op. 10 No. 7 (1833-37) or in his Ballade in F major Op. 38 No. 2 (1839)

illustrated in Example 4.10b.¹ This texture could also be interpreted as Stravinskian as it resembles the textures found in the opening of ‘La semaine grasse’, the third movement of *Trois mouvements de Petroushka* (1921).

Example 4.10. Division of hands into inner and outer parts

a) JBS Piano Concerto, First Movement: bars 70-71



b) Chopin Ballade No. 2: bars 158-159



Though use of the piano as a sonic device was not new in piano literature, as demonstrated through all the comparative examples, the timbres and textures of the Piano Concerto created by the hand-alternating movements and the inner-versus-outer-hand movements are nevertheless proof that Joly actively sought to expand his pianistic horizons. A change in style alone would not have been enough to propel his pianism forward. Though not ground-breaking in itself, the use of the piano to create a combined sound or texture in which both hands work together without a clear hierarchy is representative of a new complexity in Joly’s pianism. Allowing an overall richer aural

¹ Example 4.10 does not illustrate the only occasion in which the pianism of Joly resembles that of Chopin. More similarities will be explored later in this chapter.

experience, the use of the piano as a sonic device represented a valuable addition to Joly's repertoire of pianistic tools.

The Piano as Percussion

This textural device described above, however, was not the only advancement in Joly's pianism. The shift of perspective which permitted the exploration of the piano as an instrument capable of 'soundscapes' was also responsible for an added percussiveness to his pianistic gesture. This had already become apparent in the previous section of this chapter; when observing, for instance, the fortissimo hand-alternations of the opening of the Concerto, these have an intrinsic percussiveness due to the verticality of the movements involved. As has been already explained, the phrase marks and use of pedal somewhat lessen the incisiveness of the sound in those occasions. This section, however, will show examples in which the percussive texture is fully transparent, unclouded by the pedal or by phrase marks.

Though still possessing an abundance of cantabile melodies and long, horizontal lines, the Piano Concerto contains a myriad of percussive textures. Percussiveness in itself is not a completely new element to Joly's pianism. The start of *Peça Coreográfica*, as explored in Chapter 2, is Stravinskian in its rapid succession of chords and quite percussive in its nature. Indeed, when composing for the piano, a naturally percussive instrument, chordal passages are always going to be vertical in their essence. What puts the Piano Concerto in a different sphere from the solo piano works is the deliberateness of its percussive gesture. Within the pianistic world of Joly, the Piano Concerto contains an unforeseen abundance of accents and staccatos. Also, the hands move together as a unit in these percussive passages, whereas these had mostly worked separately in the more percussive passages of previous works.

This exploration of percussiveness in Joly's Piano Concerto was not fortuitous. On the contrary, it was very consciously integrated in the work, as revealed by the composer himself in an interview given to the Portuguese newspaper *Diário de Notícias* two days before the Concerto's premiere. Joly, according to this interview, actively sought to 'see the piano as the percussion instrument that it is'.² This statement represents a considerable change in his pianistic approach. His works for solo piano had not displayed a strong inclination towards the piano's percussive capabilities but had rather favoured long melodic lines and a generous use of phrase marks. There is, however, a seemingly unrelated work that can perhaps aid in comprehending at least one of the reasons behind Joly's desire to explore the piano as a percussion instrument: his Fifth Symphony.

Already introduced in this thesis in Chapter 1, this Symphony was composed between 1965 and 1966 to commemorate the fortieth anniversary of the Estado Novo. As has already been mentioned, its second movement named 'Zavala' was inspired by the Chopi Timbila communities which lived mainly in the southern part of Inhambane province in southern Mozambique. In 1965, Joly spent ten days in that region gathering elements from the indigenous folklore.³ He was particularly taken by their timbila orchestras, 'finely manufactured and tuned wooden instruments, made from the highly resonant wood of the slow-growing mwenje (sneezewort) tree'.⁴ In these orchestras, up to thirty timbila can perform simultaneously, varying in size and pitch. About 'Zavala', the composer Alexandre Delgado wrote:

'The fascination such music [of timbila orchestras] exerted on [Joly Braga Santos] is reminiscent of what the Indonesian gamelan did with Debussy at the Universal Exhibition in Paris in 1889

² Pina Cabral, 'Sete anos depois estreia mundial de concerto de Joly Braga Santos', *Diário de Notícias*, 8 January 1981, p. 11.

³ 'O Maestro Joly Braga Santos recolhe temas do folclore de Moçambique', newspaper clipping of unknown publication, author, and date.

⁴ Silk Roads Programme, 'Chopi Timbila', *UNESCO* <en.unesco.org/silkroad/silk-road-themes/intangible-cultural-heritage/chopi-timbila> [accessed 1 April 2019]

(...). In this scherzo of the Fifth Symphony, Joly Braga Santos created a complex, dancing structure, in which two vibraphones, the celesta, two harps and the piano overlap in different rhythms and scales, creating an ostinato of a fascinating timbrical richness. Curiously, Joly does not use the marimba (...); sounds like the harp and the celesta give this evocation of the Mozambican marimba players an unreal dimension, a seductive refinement.⁵

It is possible that the inclusion of the piano in the percussion section of ‘Zavala’ (partially engraved in Example 4.11 below) has inspired Joly to explore the instrument’s potential for percussiveness. It is almost as if he had up to that point only utilised the piano for its multiple strings, disregarding the presence of hammers and the sounds these could help produce. This interaction of the piano with idiophones might have been the key which unlocked this ‘new’ way of thinking about the instrument, and the event which inspired the close connection Joly forged between the piano and the percussion section in the Piano Concerto. As he said in his interview to *Diário de Notícias*, he purposefully strived to value the orchestral percussion instruments such as timpani, vibraphone, and tam-tams, highlighting them in the Piano Concerto’s second movement.⁶ Built through sparse orchestration, the second movement presents a dialogue between the piano and the percussion not dissimilar to the one present in Bartók’s own second movement of his Piano Concerto No. 1.

⁵ ‘O fascínio que tal música exerceu sobre o compositor lembra o que o gamelão indonésio exerceu sobre Debussy aquando da Exposição Universal de Paris em 1889 (...). Neste *scherzo* da 5ª Sinfonia, Joly Braga Santos cria uma complexa estrutura dançante, em que os dois vibraphones, a celesta, o piano e as duas harpas são sobrepostos em escalas e ritmos diferentes, criando um *ostinato* de uma riqueza tímbrica fascinante. Curiosamente, Joly não utiliza marimbas (...); sons como a harpa e a celesta dão a esta evocação dos marimbeiros moçambicanos uma dimensão irreal, com um requinte sedutor.’ Alexandre Delgado, *A Sinfonia em Portugal*, (Lisboa: Editorial Caminho, 2002), pp. 235-6.

⁶ Pina Cabral, ‘Sete anos depois estreia mundial de concerto de Joly Braga Santos’, *Diário de Notícias*, 8 January 1981, p. 11.

Example 4.11. JBS Fifth Symphony, Second Movement: vibraphone, celeste, and piano parts, bars 5-8

The image displays a musical score for three instruments: two vibraphones (Vib.), a celeste (Cel.), and a piano (Pno.). The score is arranged in four systems. The first system contains the first two staves, both labeled 'Vib.'. The second system contains the 'Cel.' and 'Pno.' staves. The third system contains the 'Pno.' staff. The fourth system contains the 'Pno.' staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a complex rhythmic pattern with many sixteenth notes and slurs, while the celeste part has a more melodic line with some accents. The vibraphone parts consist of rhythmic patterns and chords.

Also like Bartók, percussive, chordal passages in the Joly Piano Concerto are particularly present in the work's first and third movements. The first movement, as previously seen, starts with an intrinsically percussive gesture through the alternating fortissimo chords. Chordal passages, frequent in both movements, are furthermore enhanced in their percussive potential through the use of forte to fortississimo dynamics. Example 4.12, illustrative of one of such occasions, also shows both hands working as a unit; by moving simultaneously in their contrary-motion chords, the hands produce a 'block-like' sound and increase the notion of verticality. The articulation markings – staccatos and accents – also naturally magnify the vertical capabilities of the piano. Example 4.12 is a therefore a perfect representation of Joly's use of 'the piano as percussion'.

Example 4.12. JBS Piano Concerto, First Movement: percussive, chordal passage, bars 51-55

Accents in general are frequently utilised throughout the Concerto, particularly in chordal passages. Example 4.13a illustrates another one of these passages, this time in the third movement. Example 4.13b shows accent markings as part of short, one-beat interjections. The presence of these accents amplifies the already percussive nature of both passages, and also enhances their character. For instance, Example 4.13b would not have been quite as spirited without them; the passage occurs immediately before the Recapitulation in the first movement and under a piano dynamic.

Example 4.13. The use of accents in the Joly Braga Santos Piano Concerto

a) Third Movement: accents in a chordal passage, bars 143-144

b) First Movement: accents within phrase marks, bars 122-123

It is important to stress how atypical this type of articulation is in Joly's pianistic writing; not even *Peça Coreográfica*, one of the most rhythmically vibrant solo works, made such ample use of this

articulation marking. Also, as can be observed in Example 4.13 above, Joly continued to treat both hands as a single entity. Example 4.13b has a few added notes in the right hand but the principle remains the same: both hands come down simultaneously; there is only one combined gesture, a phenomenon which is continually noticeable in his percussive passages. Example 4.14a also shows another example of this physical feature. In it, both hands leap together as one across the keyboard. Despite the curious absence of accents, the aural result is nevertheless immensely percussive due to the tempo (144 bpm) combined with the distance travelled in-between chords. These rapid leaps are quite virtuosic and very reminiscent of pianistic gestures found in, for instance, Prokofiev.

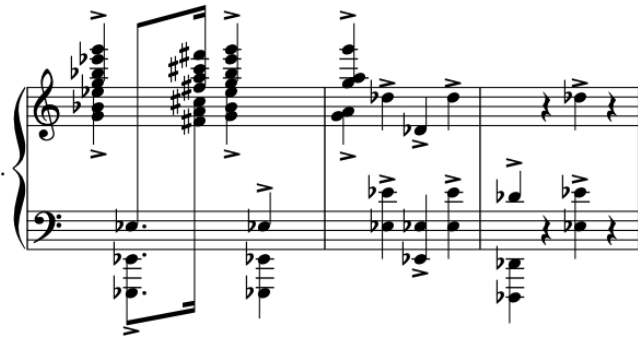
Illustrating only one of such occasions, the comparative Example 4.14b shows both hands working as a single unit in Prokofiev's Piano Concerto No. 3 (1921), leaping across the keyboard at great speed. Within Example 4.14 there can also be found similarities in rhythm and hand positioning; both occasions start with a chord in a higher register followed by a chord in a lower register, followed by another two chords in the higher register in which the first is a semiquaver for added rhythmic energy. Joly, however, has not written any accents, a factor which again does not eliminate the percussive element of the passage.

Example 4.14. Rapid leaps across the keyboard

a) JBS Piano Concerto, First Movement: bars 171-172

The musical score for Example 4.14a consists of two staves, treble and bass clef. The key signature is one sharp (F#). The piece begins with a forte (f) dynamic marking. The right hand starts with a chord in a high register, followed by a chord in a lower register, and then two more chords in the high register. The left hand starts with a chord in a low register, followed by a chord in a higher register, and then two more chords in the high register. The score shows rapid leaps across the keyboard, with both hands moving together as a single unit.

b) Prokofiev Piano Concerto No. 3, First Movement: bars 58-60



One further technique Joly uses to create a greater sense of the piano as a percussion instrument in the Piano Concerto is repeated notes in staccato allied to the already demonstrated device of rapid, virtuosic leaps. Example 4.15 is representative of such a technique: in it, after one bar of repeated, fast staccato chords, both hands work in contrary motion, reaching increasingly longer distances in the outer registers in the first beat of every bar. Due to the tempo required (120 bpm), this passage is highly virtuosic and sounds even more percussive than it would have naturally done. Also on account of the tempo, in reality the outer register notes sound accented rather than staccato, especially in the right hand which has to play faster rhythmic cells than the left. The inner chords, in their sound and texture, are also another example of the piano as a sonic device. Owing to the addition of notes in the inner chords as the passage progresses, tension is built rapidly until it is released in the accented, fortissimo chord of bar 139. This percussive, sonic texture works as a counterpoint to the melodic element of the outermost notes of the beginning of each bar.

Example 4.15. JBS Piano Concerto, Third Movement: fast, percussive passages with repeated notes, bars 134-139

Technically, the passage above requires not only the greatest possible control of the distances to be travelled but also an extremely loose wrist, in order for the staccatos to sound ‘free’ rather than tense. The level of technical ability and virtuosity that is necessary to the successful delivery of this passage is revealing of the significant leap forwards in difficulty and complexity of Joly’s pianistic style. This deeper exploration of the percussive abilities of the piano added yet another layer of interest to his pianistic language and helped ‘modernise’ it, even if this modernisation was not new in itself. Reminiscent of Prokofiev and Bartók, the percussive textures not only contribute to the highly spirited atmosphere of the Concerto but also pianistically help the Piano Concerto to be firmly ‘positioned’ in the twentieth century. Joly’s understanding of the piano as percussion is therefore one of the pivotal elements to the evolution of his pianism.

A New-Found Virtuosity

Taking into consideration all that has been discussed so far, it becomes evident that there is a heightened level of virtuosity in the Joly Piano Concerto when compared with his works for solo piano. In the interview prior to the Concerto’s premiere, Joly remarked this work was ‘a little different’ from what he had previously composed as it was a ‘virtuosic work offering the soloist the maximum opportunities to shine’.⁷ Indeed, looking at the majority of his *oeuvre* for the piano, virtuosity had not been a prime concern; it had only very seldom appeared in works such as *Peça Coreográfica* or *Pequena Dança*. Joly’s statement in the interview shows he actively sought to increase the virtuosic levels of his pianism through this Concerto, perhaps to cater to the extraordinary ability of Varella Cid, the pianist for whom he wrote this work. This search for a technically demanding

⁷ Pina Cabral, ‘Sete anos depois estreia mundial de concerto de Joly Braga Santos’, *Diário de Notícias*, 8 January 1981, p. 11.

pianism resulted in a complete break with the pianistic patterns and techniques he had previously used in his solo repertoire. Undoubtedly influenced by his exchanges with Varella Cid, in this Concerto Joly pushed the boundaries of his pianistic writing, ‘unlocked’ virtuosity, and engaged in new ways of thinking about the instrument.

This new-found virtuosity has already been demonstrated in this chapter; it was present in, for example, the desynchronised inner versus outer hand configurations in the first movement or in the quick repetition of staccato notes combined with rapid leaps in the third movement. The Concerto, however, is thoroughly filled with virtuosic passages from its very beginning. The transition between bars 2 and 3 of the first movement is, for example, quite challenging. As shown in Example 4.16a, both hands have to travel rapidly in contrary motion to different registers of the keyboard between the second and third bars, a leap which is difficult to accomplish in the correct tempo; pianists may choose to slightly delay the beginning of the third bar in order to make sure the notes will be accurately performed. Examples 4.16b and 4.16c also illustrate rapid leaps, a pianistic feature Joly made full use of in this Concerto. Example 4.16b is quite interesting due to the similarities it offers with the pianism of Chopin; the pattern of low octaves interlocked with chords in a higher register is very prevalent in the Polish composer’s piano works. Example 4.16c represents perhaps the most extreme of the rapid leaps within the whole Concerto: the distance to be covered by the left hand spans almost the entirety of the keyboard. Combined with the tempo of 144 bpm, this passage is practically, if not completely, impossible to achieve at the correct tempo without a slight break before the leap. This break is, however, possible to do without any major issues to the flow of the passage as the piano playing solo at this point.

Example 4.16. JBS Piano Concerto, First Movement: rapid leaps

a) Rapid leaps in both hands (not simultaneously), bars 2-3

b) Rapid leaps in the left hand, bar 4

c) Rapid leap in the left hand covering a large keyboard span, bar 15

In the third movement of the Concerto, virtuosic rapid leaps can also be found; Example 4.17 is representative of one of such occasions. This particular passage possesses three staves which translate into a three-layered texture, an unusual feature in this Concerto. The right hand, remaining static in pitch throughout the passage, is constantly in syncopation with the left. The left hand, however, is in continuous motion, playing a lower register chord at the start of each bar followed by changing chords in the middle register. These latter left-hand chords are played literally on top of the right hand, a hand configuration which is new to Joly. Though seemingly a passage for sonic effect only, there is a descending chromatic line in the lower register; it is the middle register, interestingly,

that possesses the main ‘melodic line’, present in the top note of each chord. It is then up to the performer to choose to highlight these thumbs of the left hand, in order for this line to become more noticeable. The difficulty of this passage lies in successfully playing the left-hand chords after a leap at the required tempo of 120 bpm.

Example 4.17. JBS Piano Concerto, First Movement: rapid leaps in the left hand combined with overlapping of the hands, bars 279-281

Another key element representative of the evolution Joly’s pianism in this Concerto is the overall heightened difficulty and complexity of semiquaver passages. In past works, these often tended to follow simple, tonal arpeggiated patterns. Now engaging in a more chromatic language, Joly made the arpeggiated configurations more complex and technically more demanding to the pianist. Example 4.18 below showcases two of such more complex passages. On both occasions, the right-hand thumb works as a pivot from which a wrist rotation occurs; either hand requires a lot of agility. In Example 4.18a, the thumb is placed in the first semiquaver of the second and third beats. Followed by the second finger, the thumb acts as a pivot from which the wrist rotates in an anti-clockwise motion. This type of complex, chromatic semiquaver passage occurs multiple times across the entirety of the Concerto, particularly in its first movement. Of course, the rotation of the wrist does not always happen over the thumb; it occurs most commonly without the need to recourse to the second finger at the lowest note, as illustrated in the right hand of Example 4.18b. In it, the

thumb plays the lowest pitch of the pattern, from which the wrist then rotates anti-clockwise to better reach the required upward interval.

Example 4.18. JBS Piano Concerto, First Movement: complex semiquaver passages with pivot thumbs

a) Pivot thumb in the right hand followed by over-the-thumb rotation, bar 9



b) Pivot thumb in the right hand and left-hand changing patterns, bar 68



Example 4.18b is also relevant for its left hand. The almost constantly changing patterns and large handspan required within the second and third sets of semiquavers are both new features in the pianism of Joly. Once more, it is important to be reminded of the tempo indication at this point; at 144 bpm, if the pianist does not possess an uncommonly large hand this passage can be quite difficult to perform. The change of location in the keyboard in the left hand between the third and fourth beats of Example 4.18b is also to be noticed; it is quite challenging to perform this transition smoothly, as finger five undergoes a dramatic change of placement in the last four semiquavers from the previous three sets.

This increase in virtuosity levels can also be found under the guise of ease in some left-hand passages. These, demonstrated in Example 4.19, show a partitioning of left-hand which is made

challenging, once more, as a result of the required speed. The aural effect is an almost-tremolando underneath the main melody in the right hand. This already technically demanding passage is made more complex by the changing inner intervals of the left-hand chords in every bar.

Example 4.19. JBS Piano Concerto, First Movement: left-hand partitioning, bars 77-78

The image shows a musical score for the left hand of the JBS Piano Concerto, First Movement, bars 77-78. The score is in G major, 2/4 time. The right hand has a melody with a fermata over the first two bars. The left hand plays a rapid sixteenth-note chordal pattern. Dynamics include piano (p) and diminuendo (dim.).

While the left hand holds the majority of these patterns, there is also some partitioning in the right hand, illustrated in Example 4.20a. The pianism present in Example 4.20a, apart from its deeply chromatic language, could have easily belonged to a piece by Chopin with its left-hand octaves in bar 129 followed by rapid leaps of interweaved lower octaves and chords in a higher register in bar 130. The right hand is also quite reminiscent of the pianism of Chopin; it is common to find in his music broken patterns in the right hand, alternating between a chord and a single note. This happens in the *Études* – for instance, in some passages of the *Étude* Opus 25 Number 6 in G-sharp minor – and in passages from the *Ballades* (1831-42), as illustrated in Example 4.20b. It is interesting to note at this point that Joly possessed a copy of the Chopin *Ballades* in his personal library, though it contains no annotations of his own.

Example 4.20. Partitioning of right-hand activity

a) JBS Piano Concerto, First Movement: bars 129-130

b) Chopin Ballade No. 3 in A flat Major, Opus 47: bars 180-181

There are moments, however, in which virtuosity in the Joly Piano Concerto reaches an almost impossible level. Example 4.21 below is the most extreme example within the Concerto of such technical demands. The main goal of the passage is to achieve a whirring effect in the left hand and lower right hand which accompanies a melody in the uppermost register. While the lower register of the right hand is technically unchallenging, the left hand is of extreme difficulty. Firstly, the sextuplets span two octaves; secondly, the swift changes of octave are punctuated by small chromatic figurations. This means the left hand is constantly, and at a very high speed, expanding and contracting, a physical movement that in itself takes time to unfold. If the movement had been all similar – just an expanded hand as, for instance, in Liszt’s *La Campanella* – this passage would have become considerably more accessible.

Example 4.21. JBS Piano Concerto, First Movement: highly virtuosic left-hand texture, bars 44-45

It is likely that Joly did not mean for the passage above to be so virtuosic. It takes place in a non-eventful section of the Concerto and works almost as a bridge between two main sections. It is therefore improbable that Joly would write a tremendously difficult passage in a rather low-key moment. Looking at its construction, the left hand of Example 4.21 bears resemblance to a quite achievable pattern for stringed instruments; perhaps his violinistic past gave him the notion this would not be such a laborious, if not nearly impossible, task for a pianist to perform.⁸ Another aspect to consider regarding the example above is the hand size required. The left hand needs to travel quite large distances in a short amount of time, a technical demand that is more easily attainable for larger hands. This is another feature of the Concerto: it was clearly written for a pianist with larger hands. According to Joly's eldest daughter, Varella Cid was known for possessing hands of considerable size; the Concerto attests to this fact as it contains a substantial number of passages in which considerable distances in the keyboard have to be tread in a short span of time. Example 4.22a below is illustrative of another of such occasions: in it, the pianist needs to cover the distance of an ascending major ninth in the left hand at high speed, again quite a challenging length for a shorter handspan. Irrespectively of hand size, this passage remains virtuosic in nature not only due to its speed, but also to the flexibility and agility necessary to achieve a soft, legato sound. Example

⁸ A possible solution to aid in the performance of this passage will be discussed in Chapter 6.

4.22b is, however, more virtuosic as it constantly changes its semiquaver patterns. These patterns, once more, are more easily played by a pianist with large hands. For those who do not possess them, a great deal of freedom in the wrist is paramount to the successful delivery of the passage. Example 4.22b also possesses fast chord progressions in the right hand, a device that had already been used by Joly in *Peça Coreográfica*; these occur more frequently in the Piano Concerto, adding to it yet another layer of virtuosity.

Example 4.22. JBS Piano Concerto, First Movement: large distances covered by the left hand

a) Repeating pattern, bars 155-156

The musical notation for Example 4.22a shows two staves. The right hand (treble clef) has a simple accompaniment of chords, with a slur over the first two measures. The left hand (bass clef) plays a complex, repeating semiquaver pattern. A dynamic marking 'p sub.' is present in the first measure of the left hand.

b) Changing pattern, bar 136

The musical notation for Example 4.22b shows two staves. The right hand (treble clef) has a complex, broken chord progression with many sharps and naturals. The left hand (bass clef) plays a semiquaver pattern with some slurs.

This added complexity to both right-hand and left-hand semiquaver patterns, though undoubtedly also fruit of the exchanges between Joly and Varella Cid, must also have come from the careful study of other composers' piano works. Given the studious nature of Joly, already mentioned in Chapter 1, it is impossible to conceive that he would have written a Piano Concerto without doing some research himself. Though Joly left no personal diary or other writings that would prove his pianistic influences, the broken chords in the left hand of Example 4.22b represent yet another

instance in which the pianism of Chopin is apparent. Étude Op. 10 No. 9 in F minor, for instance, immediately comes to mind. Another section in which the left hand is reminiscent of a Chopin Étude is the one illustrated in Example 4.23a; these ever-changing, descending arpeggios in groups of four semiquavers are quite similar to those present in Chopin's Étude Op. 10 No. 4 in C-sharp minor, as can be observed in Example 4.23b.

Example 4.23. Rapid left-hand arpeggiations

a) JBS Piano Concerto, First Movement: bars 169-170



b) Chopin Étude Op. 10 No. 4 in C-sharp minor: bars 35-36



Rapid arpeggiations such as the ones in Example 4.23a above are prevalent in this Piano Concerto and become yet a further characteristic contributing to the enhancement of the virtuosic levels in Joly's pianism. These arpeggios tend to happen either in alternating ascending and descending motion, in a broken chord pattern, or moving only in one direction as illustrated in Example 4.23a. Example 4.24, on the other hand, is made even more interesting because of its right-hand pattern, an ascending arpeggio in a series of fourths. This makes for a very compelling passage in which a free, rotating wrist becomes essential; if it is properly engaged, the arpeggio in fourths fits the hand quite well, even though it might not be rooted in the most common of movements. This

same passage of Example 4.24 is made more challenging also due to the rhythmic layering of quintuplets versus four semiquavers. Taking place at the very end of the first movement – there are only two more bars until its end – this is an extremely effective passage; the subito piano after a triple forte, followed by a tremendous crescendo which reaches a fortissimo in two bars, and the brillante quality of the arpeggios, makes for a gripping conclusion to this highly virtuosic movement.

Example 4.24. JBS Piano Concerto, First Movement: arpeggio in fourths in the right hand, bars 183-185

The image shows a musical score for a piano concerto. It consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand staff features a series of arpeggiated chords in fourths, with a dynamic marking of *fffp* (fortissimissimo piano) and a crescendo leading to *ff* (fortissimo). The left-hand staff provides a steady accompaniment of eighth notes. The passage is marked with '5' for quintuplets and includes a final chord marked with *ff*.

One last demonstration of the virtuosity that permeates Joly's Piano Concerto lies in Example 4.25. Extracted from the third movement, it illustrates two occasions in which Joly shows off the pianist's dexterity through demisemiquaver passages, made faster due to the required tempo of 120 bpm. In Example 4.25a, these demisemiquavers are almost study-like in their use of all five fingers and repetition of a semi-scalic pattern; these can be somewhat exigent to perform at full speed and with perfect rhythmic accuracy while sustaining a crescendo. Example 4.25a also demonstrates, from bar 313, the fast repetition of the same chord in a subito piano after a forte from the previous bar. Once more, the speed of this passage contributes highly to its difficulty, as the performer will need a very loose wrist combined with a sturdy sense of rhythm. Example 4.25b, on the other hand, shows both hands engaged in an almost Ravelian undulating pattern of demisemiquavers. Though not challenging in itself, the passage in Example 4.25b is very effective both aurally and visually; it is the passage that leads to the final chords of the Concerto in

fortississimo, a triumphant and virtuosic ending to this work. The pianist has here the opportunity to ‘shine’ as Joly intended, showing off their dexterity, stamina, and rhythmic energy.

Example 4.25. JBS Piano Concerto, Third Movement: fast, demisemi-quaver passages

a) Demisemi-quaver passage in the right hand followed by fast, repeated chords, bars 311-14

The musical score for Example 4.25a consists of two staves. The upper staff (treble clef) contains a demisemi-quaver passage in the right hand, starting with a slur over the first two measures. The lower staff (bass clef) contains fast, repeated chords in both hands. The score includes dynamic markings: *f* (forte) in the second measure and *p sub.* (pianissimo) in the third measure. The key signature has two flats, and the time signature is 4/4.

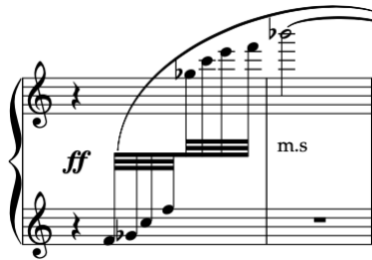
b) Undulating demisemi-quaver passage encompassing both hands, bars 321-23

The musical score for Example 4.25b consists of two staves. Both the upper (treble) and lower (bass) staves contain undulating demisemi-quaver passages. The passages are characterized by large, sweeping slurs that encompass multiple measures, creating a sense of continuous, flowing motion. The key signature has two flats, and the time signature is 4/4.

This awareness of the physicality involved in pianistic movements and its overall performative effect is also new to the pianism of Joly. The Concerto contains several passages which, though not challenging to perform, are very visually effective as shown in Example 4.25b above. Another example of this awareness is illustrated in Example 4.26. Joly perceived that the G-flat in bar 233, the final note of an ascending right-hand arpeggio, would have been quite unnatural to perform with the right hand. It is, of course, quite possible to play it all with the right hand, ending the arpeggio with the fifth finger after using all five fingers or starting the arpeggio with a second finger on the G-flat of bar 232 followed by the first finger. Through my own experimentation, however, it became clear that both these configurations would have made the movement less fluid and diminished the arpeggio’s sense of direction. By writing in the score m.s. for *mano sinistra* – left hand – above the G-flat in bar 233, the arpeggio flows with unbridled energy and the top G-flat therefore becomes more impactful. Joly thus demonstrated his awareness of the physicality involved in making the passage

more successful; he took into consideration the movements necessary to playing this arpeggio and matched the intended sound and direction with the more appropriate gesture, the reaching of the last note with the left hand. Joly clearly understood the physicality of the passage he was writing and coded into the score the best way to achieve its intended effect.

Example 4.26. JBS Piano Concerto, Third Movement: awareness of the physicality involved in performing, bars 232-233



Overall, this new-found virtuosity bestows this Piano Concerto with an effervescent quality and represents a significant leap forward in the pianism of Joly. In terms of sheer difficulty, the first movement is undoubtedly the most virtuosic followed closely by the third. Joly had never before achieved this level of pianistic complexity in previous piano works. Though he purposefully sought to create a technically challenging work, every passage is embedded with a clear musical intent. The pianistic intricacies achieved by Joly in this Concerto therefore make it an exciting experience for both performer and listener.

Concluding Remarks

Though mostly written in a way that fits the hand well, the Piano Concerto nevertheless contains a certain idiosyncratic sinuosity in its pianism that can on occasion prove less than comfortable. The ‘violinistic’ example shown earlier in this chapter represented one of such instances. The chromaticism of the Concerto’s musical language, its length, and complexity of pianism also make

this work more challenging to learn and memorise than did his previous solo works. Pedal markings are absent from this Concerto, and their use is left to the discretion of the performer. Despite the comments above, in my view this work nevertheless offers the pianist a highly satisfying musical experience. The use of the piano for sonic effect, the exploration of the piano's percussive abilities, and heightened levels of a 'chromatic virtuosity', which had been previously unseen in his early piano works, attest to a true consideration of the possibilities of the piano now through a twentieth-century lens.

Despite still retaining on occasion some of the aspects that had been an integral part of his early pianism, namely arpeggiated figurations and melody with accompaniment type of texture, the nature of those same arpeggios and melody became vastly different in the Concerto as has been already demonstrated. In high contrast with the majority of his previous pianistic output, undulating, tonal arpeggios gave place to ever-changing, more sophisticated semiquaver patterns; the simplicity which had permeated the greater number of his solo works became complexity. There is also a 'spaciousness' of physical movement which had seldom been explored in previous works.

In the newspaper article announcing the premiere of the Piano Concerto which contains the interview mentioned in this chapter, it is written that Joly was 'not entirely satisfied' with this work.⁹ It is impossible to ascertain the motive behind the journalist's comment, and whether any form of discontent was made apparent by Joly. Regardless of his thoughts, however, this work stands as his most significant for the piano and is representative of a tremendous evolution in his pianism, displaying an entirely 'new' pianism when compared with his early works. The pianistic complexity Joly achieved in this work shows his potential as a composer for this instrument and makes one wonder what he would have accomplished if only he had engaged more thoroughly with it in the

⁹ Pina Cabral, 'Sete anos depois estreia mundial de concerto de Joly Braga Santos', *Diário de Notícias*, 8 January 1981, p. 11.

decades preceding this Concerto. The composition of the Piano Concerto was therefore undoubtedly a pivotal event for the evolution and advancement of his pianism.

Chapter 5

A Performance from the Past: Listening to the Premiere of the Joly Braga Santos Piano Concerto

A Delayed Event

As was explained in Chapter 3, Joly Braga Santos was commissioned by the Lisbon City Council on 3 November 1972 to write a Piano Concerto. The sixth clause of Joly's contract specified that the Concerto should be premiered no later than a year after its completion.¹ Although the stated deadline for completion was 30 July 1973 (second clause), Joly exceeded this by a little over seven weeks and completed the Concerto on 19 September. The premiere, however, did not take place within the stipulated period. Instead, the Concerto was first performed over seven years later on 10 January 1981 at Teatro Municipal São Luiz in Lisbon by the pianist Helena Sá e Costa with the Orquestra Sinfónica da Radiodifusão Portuguesa under the conductor Silva Pereira. A recording of this performance survives in the audio-visual archives of the RTP (Rádio e Televisão de Portugal).

According to the files at the Arquivo Municipal de Lisboa, the main reason for the long delay of the Concerto's premiere was due to an extreme slowness in the process of making the orchestral parts. In a letter from the Finance and Accounting Department of the Teatro Municipal to the Musicography Department of the Radiodifusão Portuguesa dated 10 March 1978, it is stated that only the string section parts had been prepared by a private copyist shortly after the Concerto's completion. This letter was written with the intent of hiring the Musicography Department to make the orchestral parts. It is unclear why it took over four years for this process to begin; nevertheless, the Teatro Municipal and the Musicography Department of the Radiodifusão Portuguesa signed a

¹ The contract is preserved in the Fundo Histórico of the Arquivo Municipal de Lisboa in the folder with the reference PT/AMLSB/CMLSBAH-TMSL/07/0106.

contract to this effect on 7 July 1978. It was only on 26 June 1979 that the parts were ready for Joly to check and revise them. Unfortunately, it transpired that many amendments were needed, and the Musicography Department was told by the Teatro Municipal on 27 August that the revision process could be somewhat lengthy. On 4 December 1979 a note within the Teatro Municipal informed the staff Joly was suffering from ‘an illness that impaired his vision’ and that consequently further delays were to be expected in the revision of the scores.² It was only on 8 February 1980 that Joly sent the revised materials to the Musicography Department for final corrections.

Several further letters exchanged between the Teatro Municipal and the Musicography Department dated March and May 1980 indicate the Concerto was scheduled to be premiered in a music festival (which remained unspecified) that would take place in the July of the same year. On 24 June, however, the Musicography Department informed the Teatro Municipal that the orchestral parts would not be finished by that time. Another attempt to schedule the premiere was made aiming for November 1980; a letter dated 10 November 1980 reveals the parts had still not been finished by then.³ Finally, it was settled the premiere would take place on 10 January 1981. On 12 December 1980, the Teatro Municipal notified the Musicography Department that not all parts had been received, urging them to finish their work with the utmost urgency so the performance could take place. It is unclear exactly when the full set of parts were actually received; nevertheless, the solo piano part was included in the parts that were received on 12 December, meaning that the pianist Sá e Costa probably had around a month to prepare for the concert, an undeniably short amount of time for such an arduous task.

² ‘(...) o Maestro Joly Braga Santos não [pode], tão depressa, proceder à revisão por nós solicitada, por motivo da doença que lhe afectou o sistema visual (...)’. Note shared within the Teatro Municipal São Luiz, 4 December 1979, (signature is not legible) preserved in folder PT/AMLSB/CMLSBAH-TMSL/07/0106 of the Arquivo Municipal de Lisboa.

³ Letter from the Chefe de Serviço of the Teatro Municipal São Luiz to the Chefe do Departamento de Musicografia da Radiodifusão Portuguesa, 10 November 1980, preserved in folder PT/AMLSB/CMLSBAH-TMSL/07/0106 of the Arquivo Municipal de Lisboa.

The Piano Concerto had originally been dedicated to the pianist Sérgio Varella Cid. Joly had intended for him to premiere this work and as explained in Chapter 3, Varella Cid was more than likely to have influenced the development of Joly's pianism. Joly completed the Piano Concerto aged 49; Varella Cid was nine years his junior and enjoying a successful international career.

Unfortunately, Varella Cid's personal life prevented him from giving the premiere as planned. After developing a serious gambling addiction, he left Portugal for Brazil in 1979 and subsequently disappeared without trace in the summer of 1981, apparently at the hand of debt collectors. He was presumed dead, although his body was never found.⁴ Fortunately, the Concerto's premiere was in experienced hands. Helena Sá e Costa (1913-2006) was an esteemed and well-respected international soloist in her own right and the daughter of the celebrated pianist and composer Luiz Costa⁵ and the pianist Leonilda Moreira de Sá e Costa, and granddaughter of Bernardo Valentim Moreira de Sá, the founder of the Conservatório de Música do Porto. After being taught by her parents from a young age, she later studied with José Vianna da Motta, one of the last students of Liszt. After graduating from the Conservatório Nacional in Lisbon in 1935, Sá e Costa studied in Paris with Paul Loyonnet and Alfred Cortot, and later in Berlin with Edwin Fischer with whom she gave many concerts in Europe, performing Bach concertos for 2 and 3 pianos.⁶ Upon reading her memoir, it is clear that her time with Fischer was of particular significance; in her words, 'it was a blessing (...) to have worked with master Fischer so closely, so intensely'.⁷ She acknowledges his influence in multiple occasions, for instance when she reflects on how Bach should be performed making full use of the

⁴ Expresso, 'Quem matou Sérgio Varella Cid?', Expresso, 14 April 2007 <expresso.pt/dossies/dossiest_economia/dos_serjio_varella/quem-matou-sergio-varella-cid=f95188> [accessed 22 June 2021]

⁵ Luiz Costa (1879-1960) was a Portuguese pianist and composer. He studied in Germany with Vianna da Motta and Ferruccio Busoni, among others, and later established himself in Portugal as a teacher at the Conservatório de Música do Porto, of which he was a founding member. He composed mostly works for piano, or that include the piano, namely chamber duets (sonatas), a piano trio, and a fantasy for piano and orchestra. Luiz Costa also wrote vocal music and two string quartets.

⁶ Helena Sá e Costa, *Uma Vida em Concerto* (Porto: Campo das Letras, 2001), p. 51.

⁷ *Ibid.*, p. 55.

modern resources of the piano, recalling Fischer's written words: 'let us give life to [Bach's] creations, and not look at [his] works as if they were petrified masks'.⁸ Indeed, he passed on to her a 'veneration' for the German composer; Sá e Costa would become well-known for performing his works and record the first book of the *Well-Tempered Clavier*.⁹ Establishing an international career as a concert pianist, Sá e Costa performed regularly throughout Europe, North and South Americas, and Africa, and also became a renowned teacher at the Conservatório de Música do Porto. She died on 8 January 2006 at the age of ninety-three and was undoubtedly one of the most esteemed Portuguese pianists of the twentieth century. A musical force to be reckoned with, she was a more than worthy substitute to the missing Varella Cid. Her performance of the Piano Concerto lasts 20 minutes and 8 seconds; Table 5.1 below provides the full programme of the evening of 10 January 1981.

Table 5.1. Concert programme from 10 January 1981, 5:30 pm at Teatro Municipal S. Luiz

Title and movements	Composer
Três Danças Portuguesas <ul style="list-style-type: none"> - Fandango - Dança dos Pauliteiros - Malhão 	Fernando Lopes-Graça
Piano Concerto (1st performance) <ul style="list-style-type: none"> - Allegro Moderato - Largo - Allegro Vivace 	Joly Braga Santos
Interval	

⁸ Sá e Costa, *Uma Vida em Concerto*, p. 51.

⁹ J. S. Bach, *Cravo Bem Temperado (Volume I)*, Helena Sá e Costa (piano), 2xLP, Columbia 8E 147 40154 and 8E 147 40155 (1971).

Symphony No. 6 in B minor, Op. 74 'Pathétique'

Pyotr Ilyitch Tchaikovsky

- Adagio – Allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Finale: Adagio lamentoso – Andante

It is to be wondered why the scores for this performance of Joly's Concerto were not published at that time or made available to the public, since a more ready availability of these parts would have encouraged a wider dissemination of the work. Following the 1981 premiere, the work was not performed again until 1995 when the pianist Miguel Baselga played it with Orquestra Sinfónica Portuguesa under Álvaro Cassuto on 21 February that year in Lisbon. My own performance of the work on 6 June 2015 at St. James's, Piccadilly with the In Tune Orchestra under Pablo Urbina was therefore not only the third performance but also the UK premiere. When I revived the Piano Concerto, the orchestral parts were no longer extant; these were made by AvA Musical Editions for my performance with myself as editor and were subsequently published within the same year. This publication was certainly the catalyst for the first and as yet only commercial recording of the Piano Concerto by the Croatian pianist Goran Filipec with the Royal Liverpool Philharmonic Orchestra conducted by Álvaro Cassuto, which was released by NAXOS Records in 2018.¹⁰ More than a mere historic curiosity, the Joly Braga Santos Piano Concerto is now on the way to becoming part of the standard repertoire in Portugal after a long period of neglect. The making of a further edition comprising the solo part with a piano reduction of the orchestral parts would represent the next significant step to the wider dissemination of this work.

¹⁰ Joly Braga Santos, Piano Concerto, Goran Filipec (piano), Royal Liverpool Philharmonic Orchestra, cond. Álvaro Cassuto, CD, NAXOS 8.573903 (2018).

Description and Assessment

This section aims to assess Helena Sá e Costa's approach to the Piano Concerto and draw attention to a number of points of particular interpretative and technical significance. It will also bear in mind she had an exceptionally short amount of time to prepare for the Concerto's premiere, probably one of the contributing factors to the few rhythmic simplifications and other modifications that took place in the concert. It is likely these small adjustments were made in collaboration with Joly since during one of my conversations with Piedade Braga Santos, the composer's eldest daughter, I was told Joly had made various changes to the solo piano part. Piedade, however, mentioned these adjustments had been made in order to accommodate the small hand size of Sá e Costa; apparently, Varella Cid had unusually large hands and quite a few passages in the Piano Concerto are unduly challenging to someone with a smaller handspan. Though the original manuscript remained unaltered, some of these modifications could potentially be incorporated as *ossias* in a future critical edition of the Concerto to provide options to performers who might also struggle with the handspan required to perform certain passages.

To aid in my assessment of the recording of the Concerto's 1981 premiere, I have utilised the resources and software available on the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) website. I have also endeavoured to locate the score Sá e Costa used for the Piano Concerto's premiere. Although I searched Joly's personal archive in Lisbon, Sá e Costa's personal score library in Porto, the Biblioteca Nacional de Portugal, the Sociedade Portuguesa de Autores, and the RTP archives, Sá e Costa's performance score appears to be no longer extant. Therefore, all that could be done to assess revisions to the musical text was to analyse the recording of the Concerto premiere and transcribe changes in pitch and rhythm, plus other adaptations such as added accentuations and other articulations, and changes of dynamic markings. Through the

CHARM website, I was made aware of the Sonic Visualiser software which I have used for this purpose; its playback speed control permitted me to listen to the recording at a much slower tempo without distorting the audio.¹¹ Each movement will be analysed in this regard in the subsections below.

To reiterate, less than a month before the scheduled premiere several orchestral parts were yet to be received from the Musicography Department. Sá e Costa in particular had an enormous challenge ahead of her; as has been explored in Chapter 4, the Piano Concerto is technically demanding and arduous to learn due to its highly chromatic language. There were therefore a number of inaccuracies in the solo piano part during her performance, and also a few problems of ensemble between the piano and orchestra. When transcribing changes to the musical text, a certain level of common sense had to be used in order to assess which passages represented actual modifications, and which were merely superficial performance errors resulting from a momentary lapse. Also during the performance, the solo piano was not fully discernible in some forte and fortissimo passages, making it impossible to verify whether any changes to the solo piano were made in those sections. To this extent, it is not possible to verify by listening to the recording alone whether all adaptations to the original manuscript in the solo part have been identified, although the most significant or substantial have been discovered. Apart from in the louder passages, the balance between the piano and the orchestra seems to have been well kept, though it is difficult to assess with accuracy how the balance was discerned in the Teatro Municipal. The positioning of microphones for the recording could have changed how it was perceived.

Throughout her performance, Sá e Costa made ample use of a clean approach to pedalling (sustain pedal), which aided in the projection and resonance of the solo piano part without

¹¹ 'Sonic Visualiser', *CHARM: AHRC Research Centre for the History and Analysis of Recorded Music* (2009), <charm.rhul.ac.uk/analysing/p9_0_1.html> [accessed 16 August 2021]

compromising the clarity of her playing. It is unclear whether she performed the Concerto from memory or with the aid of the score, though it is likely the score was used since she had a limited time to prepare for the occasion. By far the most interesting aspect of her performance, however, are her interpretative choices; she is flexible in her chosen tempi, and uses ample rubato and agogic accents, often lengthening particular notes for heightened expression. Occurrences such as these will be discussed in detail in the section of this chapter concerning the second movement of the Concerto. Also, as has already been mentioned, there are many rhythmic modifications to the figurations written by the composer, which will also be explored below.

First movement: *Allegro vivace*

Rather than played in the tempo of 144 bpm as specified in the score, the first movement is performed at a much steadier tempo averaging circa 120 pm. In some passages where the orchestra is mostly silent, Sá e Costa plays even slightly slower, perhaps to accommodate the work's technical difficulties; this occurs, for instance, in bars 128-137 which contain a highly virtuosic solo passage. Despite the adoption of a slower tempo, the movement is still played incisively and with zest by Sá e Costa and the orchestra. There are however a few discrepancies between the piano and the percussion section, for instance in bars 1-2, in bars 87-90, or bars 117-120, where both parties are in the spotlight. The dynamics in the score are followed except for the subito contrasts which are absent between bars 40-41 and 99-100; the left-hand accompaniment in the dolce passages usually resources to the use of tempo rubato, for instance in bars 28-30. The Cadenza section (bars 147-156), which can be seen in Example 5.1 below, was modified somewhat more prominently. Firstly, the right-hand rhythm in bars 147-148 is transformed from semiquaver-dotted quaver figurations into two equal semiquavers (apart from the last one in bar 148), and the passage is suddenly played faster from bar 149. When observing Example 5.1, Joly had been extremely precise in his notation;

he had written ‘a tempo, molto svelto’ (very quick), implying that the tempo should not be disturbed. In the ‘un poco ritenuto’ section in bars 153-154, Sá e Costa lingers on the first chord of each bar and plays rapidly through the semiquavers, making the ritenuto only at the end of bar 154. Finally, the left-hand semiquavers of the ‘a tempo’ section are played with a lot of rubato.

Example 5.1. JBS Piano Concerto, First Movement: bars 147-156

The musical score for Example 5.1 consists of three systems of music. The first system (bars 147-149) features a piano part with a *p cresc.* marking and a cello part with an *arco ppp* marking. The second system (bars 150-152) continues the piano part with a *p cresc.* marking. The third system (bars 153-156) shows the piano part with a *ff* marking and the tempo changing to *un poco ritenuto* in bars 153-154 and *a tempo* in bars 155-156. The piano part in the third system has a *P sub.* marking.

In terms of modifications to the musical text, these happen throughout the movement and affect mostly the rhythm. The only passage that changes only the notes occurred in bar 15, shown in Example 5.2. The original left hand on the top staves presents an arpeggiated series of ascending fourths after the first quaver. In the performance, however, this is modified, as can be seen by comparing the notes in blue (the score) and the notes in red (what is performed). Listening to the recording, this change does not sound like a one-time mistake; each note seems very purposefully

played. The question lies on the reason behind this change, which was probably related to the smaller-sized hand of Sá e Costa. It was likely not comfortable for her to stretch her hand to play a series of fourths in that particular note configuration.

Example 5.2. JBS Piano Concerto, First Movement: changes in the left-hand notes, bar 15

The image displays two musical staves for piano accompaniment in bar 15. The top staff represents the original score, and the bottom staff shows a modification. Both staves feature a right hand playing a series of eighth notes (G4, A4, B4, C5, D5, E5, F5) and a left hand playing a series of fourths (G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F5). The dynamic marking is *ff* (fortissimo). In the modified version (bottom staff), the left hand's notes are highlighted in red, indicating a change from the original score's fourths to a different rhythmic pattern.

Throughout this movement, the rhythmic modifications put in place always result in a slower rhythmic figuration in the left-hand accompaniments. Example 5.3 shows how left-hand sextuplets (top staves), which in the score span bars 73-83, become four semiquavers in Sá e Costa's performance (lower staves). It is curious that this adaptation was made. The preceding bars (bars 70-72) contain four-semiquaver patterns on a loop in both hands which are accompanying a solo clarinet melody. By changing the left-hand from semiquavers in bar 72 to sextuplets in bar 73 Joly effectively signifies the point where the solo piano takes centre stage again. By keeping the four-semiquaver pattern in the left hand untouched, this modification does impact the overall effectiveness of the passage; there is less of a 'statement' when the solo piano enters the spotlight once more.

Example 5.3. JBS Piano Concerto, First Movement: change in the left hand from sextuplets to semiquavers, bar 73

The passages illustrated in Examples 5.4, on the other hand, contain viable solutions to rapid left-hand stretches. Example 5.4a, taken from bars 68-69, shows a simplification of the left hand from four-semiquaver figurations (upper staves) to semiquaver-dotted quaver figurations (lower staves). The left hand in bar 68 clearly contains intervals that are too large for Sá e Costa's smaller hands; though the missing notes do affect the overall harmony of the passage to a minor degree, the solution found avoids the uncomfortable stretches while keeping the integrity and character of the passage through the unaltered right-hand semiquavers. Another successful simplification of the left hand occurs in bars 169-170, as can be observed in Example 5.4b. The left-hand contains large stretches for a smaller-sized hand as well as rapid leaps of up to an eleventh, shown in the upper staves; the last semiquaver of each set was eliminated, thus removing the 'problematic' stretch while keeping intact the integrity of the descending perfect-fourth pattern that had started in the last group of semiquavers of bar 169. The four semiquavers become triplets (as shown in the lower staves), matching the rhythm performed by the wind section and a small drum in bar 169 and the brass section in bar 170. Once more, this is viable solution other performers can adopt.

Example 5.4. JBS Piano Concerto, First Movement: solutions for left-hand stretches

a) bars 68-69

b) bars 169-170

Two further changes are made to the rhythm of the first movement. Example 5.5 demonstrates yet another simplification of a left-hand accompaniment; in this occasion, the last three sextuplets of each group is turned into a dotted quaver (see lower staves). This change eliminates the folding of the hand to play the upper B-flat and the subsequent rapid stretch that would have needed to happen from the last sextuplet of each group into the first of the following one. The adaptation made to this passage therefore keeps the hand constantly in a ‘stretched’

position; the benefits to a smaller-sized hand remain unclear. In this occasion, the omission of the last three sextuplets does not disturb the momentum of the passage.

Example 5.5. JBS Piano Concerto, First Movement: simplification of left-hand rhythm, bars 167-168

Finally, Example 5.6 relates to the almost impossible ‘violinistic’ passage already described in Chapter 4, which occurs in bars 44-45. A shorter handspan undoubtedly exacerbates its difficulty as can be deduced when observing the upper staves of Example 5.6. The lower staves meanwhile demonstrate how the original sextuplets were simplified into a combination of triplets and crotchets, making the passage much more accessible. There is still a certain degree of difficulty due the fast leap from the last triplet to the following crotchet, but the passage nevertheless becomes fully playable. The goal was evidently to make it technically achievable as it was probably impossible for Sá e Costa to have played it otherwise.

Example 5.6. JBS Piano Concerto, First Movement: simplification of the left-hand rhythm, bar 44

The image displays two systems of musical notation for piano. The first system shows the original score for bar 44, featuring a complex left-hand part with sixteenth-note sextuplets. The second system shows a simplified version of the same bar, where the left-hand part is reduced to a triplet of eighth notes, while the right-hand part remains unchanged. Both systems are marked with a piano (*p*) dynamic.

The solution that was found for this specific challenge was of particular personal interest since it was the only passage I modify in my own performance of this work; unfortunately, my own hand size does not allow for the passage to happen as written. My personal adaptation can be found below in Example 5.7; as can be observed, I omit the very last sextuplet of each group. While experimenting different alternatives, I found this particular solution would keep the underlying left-hand motion unaltered while remaining imperceptible to the audience.

Example 5.7. JBS Piano Concerto, First Movement: alternative simplification of the left-hand rhythm, bar 44

The image displays two systems of musical notation for piano. The first system shows the original score for bar 44, featuring a complex left-hand part with sixteenth-note sextuplets. The second system shows an alternative simplification where the left-hand part has sextuplets that are shorter than the original, while the right-hand part remains unchanged. Both systems are marked with a piano (*p*) dynamic.

All of the modifications above do not affect the percussive textures or the overall virtuosity of the solo piano part. Despite the small inaccuracies and limited preparation time, this first

movement is performed by Sá e Costa and the Orquestra Sinfónica da Radiodifusão Portuguesa under Silva Pereira to great effect; it is undoubtedly the most technically demanding of the three.

Second movement: *Largo*

The second movement, traditionally the most expressive in a three-movement work, is performed rather straightforwardly; for instance, the rubato Sá e Costa often uses in the first movement is entirely absent from the one dolce passage of the second (bars 8-9), and the ‘rallentando molto’ indication in bar 9 is done mostly a tempo. Sá e Costa is also quite liberal in her use of dynamics in the solo piano passage spanning bars 16-31. She omits written crescendos and diminuendos and adds substantial crescendos where none are written. Since this was a solo passage, her dynamic freedom does not create any issues of balance. Another alteration in dynamics occurs between bars 26 and 27, where in the original manuscript score there is a subito change between piano and forte. Sá e Costa instead plays a crescendo during bar 26, erasing the written dynamic contrast, and intensifying the character of the chordal progression occurring during bars 25 and 26. On the whole, the piano and the percussion section play together in their key moments; the only exception is the passage in bars 45-47, where the piano takes an extra beat on 46 thus disrupting the rhythmic connection between both parties. A heightened sense of drama permeates the movement especially due to the agogics employed by Sá e Costa in dotted-rhythm passages. Example 5.8 illustrates one of such occasions; the lower staves show how the original quaver rest is lengthened in the treble clef (seen in the upper staves) and its following right-hand semiquavers are shortened into demisemiquavers. The left hand is kept steady, as in all situations of this kind.

Example 5.8. JBS Piano Concerto, Second Movement: shortening and lengthening of right-hand rhythm, bars 16-17

The image displays two systems of musical notation for piano. Each system includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand staves contain a melodic line with slurs and dynamic markings 'cresc. poco a poco' and 'f'. The left-hand staves contain a bass line with chords and dynamic markings 'cresc. poco a poco' and 'f'. The notation shows a progression of notes and chords across two bars, with the right-hand part exhibiting rhythmic variations.

The same shortening and lengthening of notes occur in bars 60-61, as can be observed by comparing the upper and lower staves of Example 5.9a below; in this instance, both the right-hand and left-hand rhythms were modified. These bars embody one of the many occasions in this movement in which the relationship between the solo piano and the percussion section is highlighted; the only other accompaniment to this particular passage is a long note played by the violas and cellos. As can be seen in Example 5.9b, the rhythm of the small drum has a direct correlation with the piano's right-hand rhythm through both their semiquavers. Though the agogic accents employed in the right hand undoubtedly intensify the dramatic character of the piano line, its connection with the percussion section is nevertheless unsettled.

Example 5.9. JBS Piano Concerto, Second Movement

a) Shortening and lengthening of right-hand rhythm, bars 60-61

The image shows a musical score for piano, bars 60-61. It consists of four staves. The top two staves (treble clef) show the right hand. The bottom two staves (bass clef) show the left hand. The right hand plays a melody with a dynamic marking of *f* (forte). The left hand plays a bass line with a dynamic marking of *f*. The score shows two measures, with the right hand's rhythm being modified in the second measure.

b) Small drum part, bars 60-61

The image shows a musical score for a small drum part, bars 60-61. It consists of a single staff with a drum clef. The score shows two measures of a rhythmic pattern consisting of eighth notes and rests.

While the examples above show relatively small modifications to the right-hand rhythms that are perhaps barely worthy of attention, substantial freedom is taken in the performance of bars 74-75. Identical in their make-up, both bars contain an even sequence of demisemi-quavers, as shown in the upper staves of Example 5.10. Sá e Costa applies *le temps d'arrêt* typical of Romantic performance practices, prolonging the first demisemi-quaver of each group while shortening the rest and therefore adding a layer of drama. In the orchestra, two solo violins are playing a slow-moving melody in pianissimo in unison with the flutes and accompanied by a long chord in the horns and the string section also in pianissimo. It is to be wondered whether a natural flowing of demisemi-quavers in the solo piano could be seen as more befitting to the surrounding orchestral landscape.

Example 5.10. JBS Piano Concerto, Second Movement: shortening and lengthening of right-hand rhythm, bar 74

When looking to the score in search of passages that might have been altered to accommodate Sá e Costa's smaller hands, bars 18-22 were the most conspicuous. Throughout the movement, chords that span the interval of a tenth are usually arpeggiated; in bars 18-22 however, which contain a significant number of left-hand chords that require the hand to extend beyond the interval of an octave (see the upper staves of Example 5.11), other strategies are used. When listening to the recording, it is clear that these left-hand chords were indeed modified, although only two modifications can be fully discerned through listening alone: the absence of the semibreve B flat in bar 20 and the absence of the upper C in the third beat of bar 21, both engraved in red in Example 5.11. As there are more chords containing intervals of a ninth and a tenth in this passage, I used the NNLS Chroma plugin on the Sonic Visualiser software to analyse it, in order to identify further changes to the original musical text. The plugin marks the pitches it can identify in colour; the warmer the colour, the more that particular pitch can be heard. The black patches, on the other hand, denote the absence of pitch. Through the analysis of the resulting NNLS Chroma spectrogram in Figure 5.1, systematised in Table 5.2, the more subtle changes are able to be identified. These changes consist mostly of omitted notes with the exception of two chords, which

are almost entirely turned into acciaccaturas. These changes can be found in blue in the lower staves of Example 5.11.

Example 5.11. JBS Piano Concerto, Second Movement: changes to left-hand chords, bars 18-22

The image displays two systems of musical notation for the piano part of the JBS Piano Concerto, Second Movement, bars 18-22. The top system shows the original score with dynamics *f* and *p*. The bottom system shows the same music with changes to the left-hand chords highlighted in blue. These changes are primarily in the bass line, where notes are replaced by acciaccaturas (short notes followed by a longer note).

Figure 5.1. JBS Piano Concerto, Second Movement: spectrogram of bars 18-22

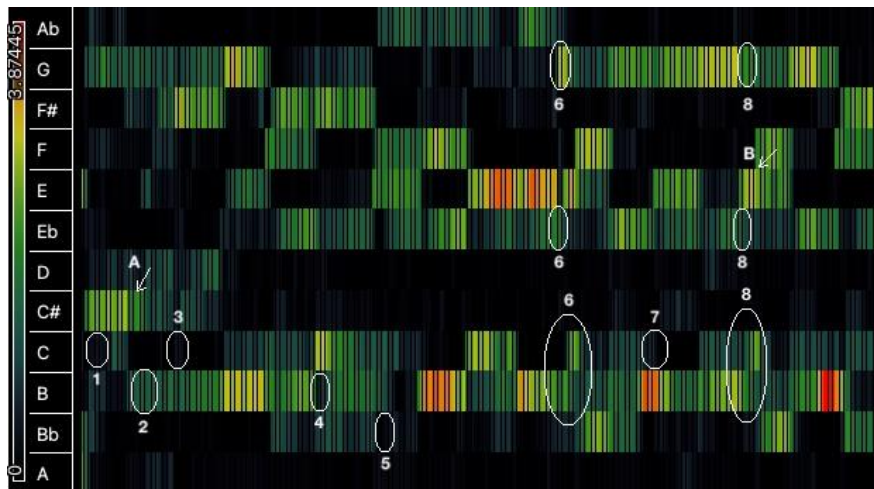


Table 5.2. Key to marks on Figure 5.1

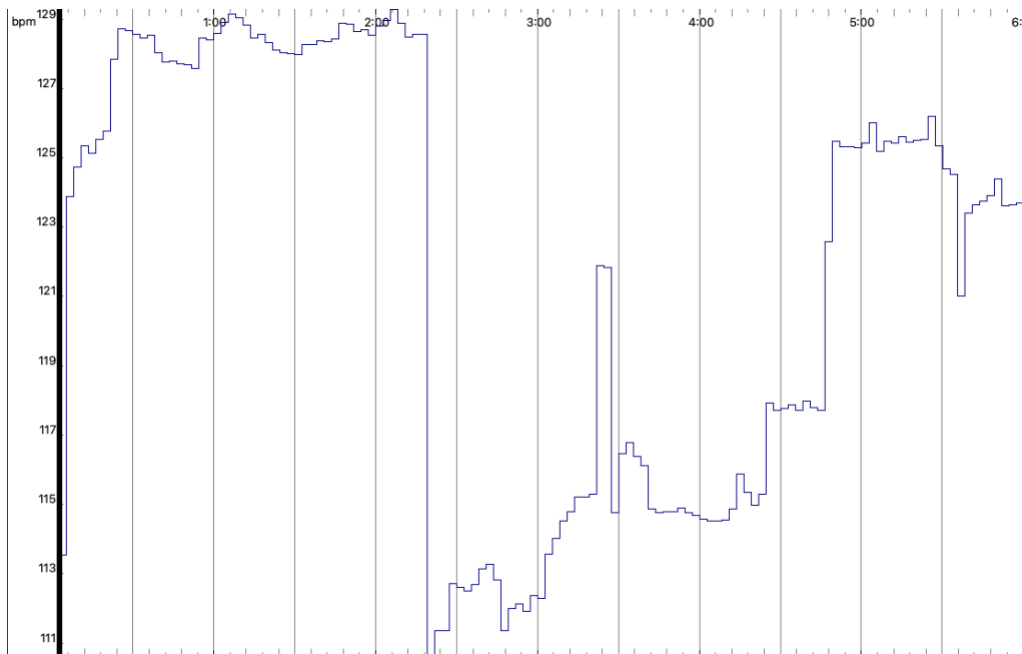
Mark	Bar No.	Beat No.	Information acquired
1	18	3	Absence of lower C
2	18	4	Presence of lower B
A	18	4	The 'louder' presence of C sharp (D flat), meaning it was played by the right hand (the melody)
3	19	1	Absence of upper C
4	19	4	Absence of lower B
5	20	1-4	Absence of lower B flat
6	21	1	Presence of acciaccatura: B, E flat and G are aligned, while the upper C occurs later, as can be observed in the lower circle number 6.
7	21	3	Absence of top C; the faint markings are most likely the resonance of the C that had been already played in the same bar.
8	22	1	Same information as acquired from marking 6.
B	22	1	Further confirmation of acciaccatura; the 'louder' E belongs to the melody in the right hand, and it is aligned with the top C of the left hand.

The decision to not arpeggiate the chords in Example 5.11 above contributes very effectively to the preservation of the left-hand's chordal nature. It was clearly deemed important to play simultaneously as many notes as possible given the acciaccaturas that are present in bars 20 and 21; these are performed almost imperceptibly, giving the illusion of only one chord being played rather than chord followed by a single note. Also, when continuing to compare the upper and lower staves of Example 5.11, yet another alteration to the right-hand rhythm can be found in its last two bars, engraved in green: the B-flat is lengthened and the subsequent B natural is shortened from a quaver to a semiquaver. Sá e Costa, taking a great deal of creative license in her interpretation, makes this atmospheric second movement truly her own.

Third movement: *Allegro moderato*

The third movement is performed in character with its vivacious nature. There are barely any note inaccuracies and, apart from a momentary incoordination between the percussion section and the solo piano in bars 17-20, both piano and orchestra play securely and cohesively. The tempo, however, varies to quite a perceptible degree throughout the movement. When listening to the recording, it is noticeable that Sá e Costa slows the tempo in the more technical passages, for instance in bars 129-133. To accurately measure all tempo fluctuations, I have used the Aubio Beat Tracker plugin in the Sonic Visualiser software; the resulting line graph can be found in Figure 5.2 below. As can be observed by looking at the blue line, the tempo varies between 110 bpm and 130 bpm. Once more, these variations are clearly audible without the aid of software and affect the movement's general sense of direction.

Figure 5.2. JBS Piano Concerto, Third Movement: line graph depicting tempo variations



As occurred throughout the first movement, Sá e Costa's performance is flexible in its approach to the written dynamics when playing solo passages. In the Cadenza section (bars 147-168), Sá e Costa also takes some liberties with the tempo indications; Joly had written a *rallentando* for bars 159-164, *stringendo* in bars 165-166, and finally *a tempo* in bar 167. Sá e Costa plays through these without any changes in tempo. In the Recapitulation halfway through the main theme, she also suddenly switches to a piano dynamic level in bar 197 in the midst of a *fortissimo* passage. Other minor changes to this movement include slight alterations to the written articulation markings, which are modified once within each of the main theme's iterations (Exposition and Recapitulation). In the Exposition, transcribed below in Example 5.14, the articulation of the theme's second phrase is slightly altered as the quavers are played in staccato (see lower staves) rather than in the written legato (upper staves). This small modification makes the solo piano match the rhythm of wind section who is also playing the main theme in unison, strengthening the sense of cohesiveness between the piano and the orchestra.

Example 5.14. JBS Piano Concerto, Third Movement: articulation changes to the main theme, bars 41-44

The image displays two systems of musical notation. Each system consists of a piano part (left) and a wind part (right). The piano parts are written in treble clef and marked with a forte dynamic 'f' and an octave sign '8va'. The wind parts are also in treble clef, marked with 'f' and '8va'. In the first system, the piano part has a slur over the second phrase, and the wind part has a slur over the same phrase. In the second system, the piano part has a slur over the first phrase, but the second phrase is marked with staccato dots, indicating a change in articulation. The wind part in the second system has a slur over the first phrase, but the second phrase is also marked with staccato dots, matching the piano part's articulation.

In the Recapitulation, as illustrated in the lower staves of Example 5.15, the articulation is slightly modified within its two middle bars; the first three quavers are connected under one phrase mark rather than only the first two quavers, therefore changing the make-up of the following staccatos. This small alteration would not have been too noticeable if not for the orchestra's reiteration of the same theme soon after in bars 197-204. Therefore, this change in articulation interferes with the unity between both parties since the orchestra followed articulation written in the original manuscript, exemplified in the upper staves of Example 5.15.

Example 5.15. JBS Piano Concerto, Third Movement: articulation changes to the main theme, bars 189-192

The image shows two systems of musical notation for piano. Each system has a treble clef staff and a bass clef staff. The treble staff in both systems contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. The dynamic marking 'ff' is present in both systems.

There are only two further minor changes to the articulation markings worth mentioning in this chapter despite being minutiae. The upper staves of Example 5.16a show semiquavers without any form of articulation markings; in the performance, Sá e Costa accentuates the first chord of each bar in bars 97-100. Though only small, this addition of the accents grants the piano part an extra layer of vibrancy. In Example 5.16b, the opposite happens. The written accents are eliminated and Sá e Costa uses the pedal to connect the sound between quavers rather than accentuating each individual one. This has an impact in the percussiveness of this passage, making it less incisive.

Example 5.16. JBS Piano Concerto, Third Movement: changes in articulation

a) Addition of accents, bars 97-100

b) Removal of accents, bars 143-144

There are also rhythmic alterations in the third movement. While these adaptations are put in place in the first movement to end the constraints of Sá e Costa's smaller hand size, the reason behind their existence in the third movement could be connected with the limited time Sá e Costa had to prepare for this performance. Example 5.17 shows two occasions in which the rhythm of the right hand is largely simplified: in Example 5.17a the right-hand semiquavers (see upper staves) are

turned into quavers (see lower staves); in Example 5.17b the right-hand semiquavers become triplets (see upper and lower staves respectively). Both passages are quite virtuosic in nature, especially the passage in Example 5.17a due to its fast leaps in the right hand. This rhythmic simplification does unfortunately interfere with the overall direction of both passages and affects the vibrancy of their character. The passage in Example 5.17a was also performed at a slower tempo.

Example 5.17. JBS Piano Concerto, Third Movement: simplification of the right-hand rhythm

a) bars 134-138

Musical score for Example 5.17a, bars 134-138. The score is in two systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first system shows the original notation with a right-hand part of eighth notes and a left-hand part of quarter notes. The second system shows a simplified version where the right-hand part is simplified to quarter notes and the left-hand part remains quarter notes. The dynamic marking *mf* is present in both systems.

b) bars 313-316

Musical score for Example 5.17b, bars 313-316. The score is in two systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first system shows the original notation with a right-hand part of sixteenth notes and a left-hand part of quarter notes. The second system shows a simplified version where the right-hand part is simplified to quarter notes and the left-hand part remains quarter notes. The dynamic marking *p sub* is present in the first system and *f* in the second system.

Despite all these changes and adaptations, the movement is played convincingly and overall with great energy. The Orquestra Sinfónica da Radiodifusão Portuguesa under Silva Pereira is expressive in its delivery and, similarly to what had taken place in the first movement, the piano is only overshadowed during the fortissimo tutti passages. Following the Piano Concerto's last chord, Sá e Costa, Silva Pereira, the Orquestra Sinfónica, and also certainly Joly received immediate good feedback from the audience in the form of three minutes of uninterrupted clapping. The recording therefore ends at 23 minutes and 15 seconds.

Critical Reception

Three newspaper reviews of the Piano Concerto have been preserved among Joly's personal documents at his home in Lisbon. Sadly these are only clippings and do not include the name of the publication; the first one is by João de Freitas Branco (musicologist and mathematician), the second by Humberto d'Ávila (scholar), and third by Francine Benoît (composer, teacher, and musician). In any case, all three reviews make it clear they are referring to the Piano Concerto's premiere in Teatro Municipal S. Luiz. According to all three, the Teatro Municipal was quite full; the Orquestra Sinfónica and the conductor Silva Pereira were mentioned very positively. The quality of the music and orchestration were applauded by all, and the atmosphere created in the second movement was particularly praised; Freitas Branco described it as 'very attractive',¹² whereas Benoît took 'great pleasure' in its 'mysterious atmosphere'.¹³ Freitas Branco and d'Ávila both especially enjoyed the connection made between the solo piano and the percussion section.

The virtuosity element in the solo piano part, however, seems to not have come across successfully to all three reviewers. Whereas d'Ávila thought the piano part was of 'transcendent'

¹² João de Freitas Branco, 'O novo concerto de Joly Braga Santos', n.p., n.d.

¹³ Francine Benoît, 'Música – À La Minute', n.p., n.d.

difficulty, Benoît disagreed.¹⁴ Freitas Branco, in a middle ground, recognised that the exploration of virtuosity had not stood out as much as intended. He added that the Concerto ‘will achieve the composer's objective fully when an incisively percussive pianistic performance is combined with a more open sounding instrument and a more generous acoustic room’,¹⁵ indirectly suggesting that a different approach to the solo piano part might have been more suitable. This opinion was shared by the other reviewers; though always respectful of Sá e Costa, they mentioned the Concerto’s writing style ‘was not the most adequate to her temperament’,¹⁶ and that she ‘[only] blossomed more openly and effusively in its lyrical sections’.¹⁷ It is worth pointing out that none of the reviews questioned Sá e Costa’s quality as a musician. Benoît even described Sá e Costa’s task as ‘somewhat thorny’ and one that ‘only a performer of [Sá e Costa’s] stature could undertake’; she also added that ‘the state of the piano may have doubled the difficulty of valuing its text’.¹⁸

Of the three reviewers, Benoît was the least enthusiastic overall. For instance, while accepting there was ‘a lot of dignity’ to Joly’s music she wrote that his musical language in the Concerto indicated he was ‘desperately trying to find himself’.¹⁹ It is however possible that some issues of personal nature may have influenced her point of view; in 1951, Joly had declared in a review of his own that Benoît ‘had no talent’,²⁰ so a certain animosity between composers may have developed over time. A revealing sign that Benoît may have been biased in her judgement is her description of the audience’s ‘hesitation’ before ‘a long and well-deserved applause’.²¹ The recording of the premiere tells otherwise; the audience started clapping immediately after the Concerto’s final

¹⁴ Humberto D’Ávila, ‘Concerto de Joly Braga Santos – À atenção dos pianistas’, n.p., n.d.; Benoît, ‘Música’.

¹⁵ João de Freitas Branco, ‘O novo concerto de Joly Braga Santos’.

¹⁶ Humberto d’Ávila, ‘Concerto de Joly Braga Santos’.

¹⁷ Francine Benoît, ‘Música’.

¹⁸ *Ibid.*

¹⁹ *Ibid.*

²⁰ Joly Braga Santos, ‘Textos escolhidos’, ed. Edward Ayres de Abreu, in *Joly Braga Santos: Uma Vida e Uma Obra*, ed. Álvaro Casuto (Alfragide: Editorial Caminho, 2018), p. 445.

²¹ Francine Benoît, ‘Música’.

chord. In contrast, Freitas Branco was also likely biased towards Joly though in a more favourable way. They were close friends who had known each other since their adolescent years; Freitas Branco was also the son of Luís de Freitas Branco, Joly's teacher. In his review Freitas Branco showed his partiality by writing that the Concerto 'will remain as one of Joly's best scores', a very bold statement that, irrespectively of the Concerto's unarguable quality, may fall into exaggeration.²²

One of the most interesting passages across all reviews is d'Ávila's reflection on how much the Portuguese art music scene could have gained if Joly's Piano Concerto had been premiered soon after its completion in 1973. He argues that the Concerto might have acted as a stimulant to the appearance of further works for piano and orchestra, adding that it is 'inestimable' what Portugal may have lost.²³ In hindsight, d'Ávila would have seen that the composition of piano concertos and other works for piano and orchestra did nearly double in the country during the second half of the twentieth century.²⁴ While it is impossible to determine whether an earlier premiere of Joly's Piano Concerto would have influenced Portugal's musical landscape to any significant degree, its existence is still a remarkable and significant addition to the Portuguese pianistic repertoire. Pianists should follow the advice given to them by d'Ávila in his review to 'engage with this virtuosic work if [they] possess the corresponding vigour necessary to its performance'.²⁵ The Piano Concerto's premiere was undoubtedly a momentous event in Portuguese music history.

Concluding Thoughts

Listening to the Piano Concerto's premiere has undoubtedly given me a fresh perspective on the different ways it can be interpreted. I have intermittently practised and publicly performed this

²² João de Freitas Branco, 'O novo concerto de Joly Braga Santos'.

²³ Humberto d'Ávila, 'Concerto de Joly Braga Santos'.

²⁴ Nancy Lee Harper, 'The Piano Concerto in Portugal: A Brief Overview', *Música Hodie*, 10/1 (2010), p. 15.

²⁵ Humberto d'Ávila, 'Concerto de Joly Braga Santos'.

Concerto for almost seven years, so naturally certain ideas of mine were challenged by Sá e Costa's rendering of this work. For instance, her view of the second movement differed greatly from the one I had envisaged and was therefore of great use in broadening my point of view. It is important to mention that when I gave the first UK performance of the Joly Piano Concerto in 2015 no recordings were commercially available; I had only heard this recording of the premiere once in 2014 at the RTP audio-visual archives. As a result of this, I had the rare privilege of building my own view of the Concerto with virtually no aural references and no performance traditions associated with it. The Concerto represented a 'blank canvas' upon which I could freely develop my own interpretation devoid of the influence of others. Listening now to other versions of it only deepens my understanding of the work. Therefore, as a historical document of reference, Sá e Costa's version needs to become more readily available to the public for the benefit of all pianists who will perform the Piano Concerto in the future.

Chapter 6

Concluding Observations

As has been demonstrated in previous chapters of this thesis, Joly Braga Santos's pianism went through significant developments upon the composition of the Piano Concerto in 1973. The simplicity found in the majority of his early works gave way to virtuosity and bravado; 'new' textures were employed, and the percussive nature of the piano was explored. Though the main pianistic characteristics of this pivotal work have already been explored in Chapter 4, there was an element that, despite not contributing to the narrative of what was 'new' about the Piano Concerto, is nevertheless deserving of attention: the articulation markings. This chapter will highlight their preciseness and explore the ways in which a close look into these can shape the performance of the Concerto. It will also offer a brief investigation of the pianism in the works composed after the Piano Concerto and conclude with a look into Joly's personal library for the piano and a short contextualisation of the Piano Concerto within a Portuguese context.

A Preciseness in Articulation

Articulation was never an aspect of composition Joly left to chance. Even as early as *Pequena Dança* the composer was extremely precise in his articulation markings. The Piano Concerto was no exception; as seen in Chapter 4, a concern with percussiveness was inevitably a concern with articulation. Staccato and accent markings, however, were not the only hallmarks of a care for articulation. Their interaction with phrase marks also adds to, for instance, the liveliness or the lyricism of thematic materials. Example 6.1, representing the main theme of the Concerto's third movement, is illustrative of Joly's care for articulation. As had been seen in Chapter 3, the modal

nature of this folk-like theme differs vastly from the chromatic motifs that had been present in both first and second movements. This sudden change in musical language mid-work could either be an echo of his early, modally-oriented style, or a foreshadowing of his third phase, the sublimated synthesis of his modal and chromatic self. Irrespectively of style, the theme in Example 6.1 is highly energetic primarily due to the interplay between its articulation markings. It is also a rather ‘percussive’ theme; the ‘*marcato*’ indication contributes both to its incisiveness and vivaciousness.

Example 6.1. JBS Piano Concerto, Third Movement: articulation in the main theme, bars 33-40



Phrase marks, particularly in semiquaver passages, are to be regarded not only in conjunction with other articulation markings but especially in terms of whether or not they are present. Example 6.2 below is representative of the difference the presence of a phrase mark can make in performative intention. In both Example 6.2a and 6.2b, both hands are engaged in semiquavers; in both also, the dynamics are at a minimum of forte. Yet, Example 6.2a is bound to be more percussive and more rhythmically oriented; the performer may even choose to employ a quasi-detached touch to these semiquavers, to help make clearer the distinction between this more rhythmic passage and other, more lyrical ones. The presence of a phrase mark in Example 6.2b, on the other hand, endows it with a smoother quality of sound, more horizontal and forward moving in which, of course, a finger legato is essential.

Example 6.2. JBS Piano Concerto, First Movement: difference of articulation in semiquaver passages

a) Semiquaver passage without a phrase mark, bar 87-88



b) Semiquaver passage with a phrase mark, bar 67



The deliberateness behind the placement of these phrase marks is quite remarkable; to notice it is to uncover a new layer of interest in the Concerto, and to understand more deeply how to faithfully interpret it. The type of touch necessary to better portray each individual passage is coded into the score in detail. Example 6.3, for instance, which occurs in the first movement of the Concerto, presents two bars of the same left-hand accompaniment pattern and a single-note melody in the right hand. Though similar in nature and texture, their interpretative intention is entirely changed by the phrase mark of the second bar. Note especially the last two beats of bar 92 and the first two beats of the bar 93: they are virtually equal and yet the latter immediately becomes more lyrical and forward moving. This change in articulation coincides with quite a significant chord change in the strings. A more legato touch in the piano when this new chord is played aids in completely changing the colour of this passage, and therefore its interpretative result.

Example 6.3. JBS Piano Concerto, First Movement: change in articulation markings in bars of similar textures in bars 92-93

These changes in articulation of similar materials do not occur only in adjacent bars. On a few occasions, Joly also diversifies the placement of phrase marks in identical passages pertaining to different corners of the same movement. This is of particular significance in the first movement; as was explained in detail in Chapter 3, the change in articulation in the Recapitulation of the main theme is one of the contributing elements to the shift in its start. Due to a difference in the placement of phrase marks, in the Recapitulation the theme is endowed with a different musical direction and intention, as can be seen by comparing Examples 6.4a and 6.4b. Example 6.4a contains the first three bars of the first movement of the Piano Concerto; the fortissimo dynamics give the hand-alternating chords a front-stage role: it is undoubtedly the start of the Exposition. The phrase marks above the chords are an indication to the performer that these should not, despite the heaviness proposed by the fortissimo mark, be static in nature. Rather, these should move forward towards the piano's first melodic phrase, which enters on the third bar. The semiquavers of the third bar do not have a phrase mark above them, a detail indicative of an almost detached nature of touch. In the Recapitulation shown in Example 6.4b, however, the semiquavers possess a phrase mark above them; these must become more sung, more legato, and less percussive. Even though the left hand remains free from phrase marks, there can be an inclination to also make the octaves more legato, to better convey the change in articulation and the more horizontal and lyrical thought behind the Recapitulation's theme. This also happens to the main theme of the third movement.

Though not so drastic a change, Joly also modifies the placement of the phrase marks in one bar only, changing ever so slightly the articulation of the theme in its Recapitulation.

Example 6.4. JBS Piano Concerto, First Movement: difference in articulation in the Exposition and Recapitulation

a) Beginning of the Exposition, bars 1-3

Allegro vivace ♩ = 144

b) Beginning of the Recapitulation, bars 124-126

Joly's phrase marks, despite their preciseness, can however very seldom appear slightly contradicting. Example 6.5 below demonstrates one of such occasions. While the phrase mark placement above the semiquavers in both hands in bar 67 makes musical and physical sense, in bar 68 this is no longer the case. The phrase mark above the right hand of this bar helps in the successful achievement of passage by connecting the fourth semiquaver of a group with the first semiquaver of the next group – thumb to either fifth or fourth finger, depending on the note required at the top, a movement made even more natural by the aid of an anti-clockwise rotating wrist. It would perhaps make more musical sense to also connect the entirety of the left hand under the same phrase mark, to attain the same musical gesture – using the wrist to better connect the last two semiquavers of each set with the first of the following set – rather than subdividing it into groups of four semiquavers and interrupting this natural movement. Perhaps, in the case below, this

was written more in an effort to make the left-hand bass note more noticeable rather than risking it getting unwittingly lost in the string of semiquavers. The phrase mark thus becomes more of an indication of intention rather than a translation into an actual ‘interrupted’ gesture.

Example 6.5. JBS Piano Concerto, First Movement: use of phrase marks, bars 67-68



As is made clear, Joly’s phrase marks and overall articulation offer a whole dimension to be considered, providing subtle clues for interpretation. If the performer so engages with the work, a varied palette of sounds and touches can be explored; no theme is to be played the same way twice. The composer has thus embedded in the score his hints for interpretation in great detail, and more thoroughly than could have been deduced at first glance.

The Pianism of Joly Braga Santos after the Piano Concerto

As outlined in the Introduction of this thesis, Joly’s chamber music output which included the piano was purposefully excluded from the scope of this investigation. Unfortunately, he did not write any works for solo piano following the Concerto, focusing instead on orchestral, vocal and chamber works. In order to fully ascertain the impact the Piano Concerto had on Joly’s pianism, the chamber works with piano written after 1973 had to be considered. The titles of these works, their instrumentation, and duration can be found in Table 6.1. Upon a close look into their piano parts, it became even clearer that the Piano Concerto indeed marks a watershed in the pianism of Joly. Echoes of the Concerto permeate the works listed below; the hand-alternating technique seen at the

very start of the Piano Concerto, for instance, is used in multiple occasions, for example in *Aria a Tre con Variazioni* or in the Piano Trio. The presence of demisemiquaver sequences, quartal chords, two voices within one hand, crossing of the hands, and complex semiquaver patterns in his pianism after 1973 clearly demonstrates how valuable the Piano Concerto was to the expansion of his pianistic tools. It was thanks to the complexity Joly achieved while composing the Concerto that these and more techniques were available to be used in his subsequent works.

Table 6.1. Works by Joly Braga Santos which include the piano composed after the Piano Concerto

Date	Title	Instrumentation	Duration
1977	Ária II, Op. 51	cello and piano	6'
1984	Aria a Tre con Variazioni	clarinet, viola, and piano	9'
1984	Suite de Danças	viola, double bass, oboe, and piano	13'
1985	Trio, Op. 64	violin, cello, and piano	25'
1987	Melodia	cello and piano	1'30"
1988	Improviso	clarinet and piano	6'

The works above, however, also contain even newer additions when it comes to pianistic notation and techniques. For the first time since *Prelúdio para a morte de Natércia* (the undated work that was likely composed in the early 1940s) Joly wrote pedal indications in a few passages; Example 6.6 shows one of such occurrences in the third movement of the Trio Op. 64, composed in 1985. The major sevenths in both hands are bathed in pedal; with the aid of the accents, these chords acquire a bell-like quality to which the *lasciar vibrare*, or 'let it vibrate', indication also contributes. Pedal markings are a component of pianistic writing that had been conspicuously absent from the vast majority of Joly's solo previous works including the Piano Concerto. Their presence post-

Concerto could be indicative of a further desire to continue exploring the different sonorities a piano can produce whilst simultaneously having more control over the final aural result.

Example 6.6. JBS Trio Op. 64, Third Movement ‘Adagio’: pedal indication, bars 23-26

The most significant innovations to Joly’s pianism, however, appeared in the first work composed after the Piano Concerto: the *Ária II* for cello and piano, written in 1977 and dedicated to the cellist Luísa de Vasconcelos, ‘to her talent and to her admirable musicality’.¹ While employing ‘Concerto devices’ such as the hand-alternations for sonic effect, this work goes beyond traditional techniques even from a compositional point of view; this can be understood by examining Example 6.7 below. Example 6.7a shows the abandonment of rhythmic constraints by portraying a single bar in which the piano plays an indeterminate amount of quaver chords as the accompaniment of long notes of indeterminate length in the cello. The word ‘libero’ adds another layer of freedom to this unorthodox passage.² Example 6.7b, on the other hand, is illustrative of Joly’s use of an extended technique. On several occasions throughout *Ária II*, he wrote diamond-shaped notes in the left hand which are supposed to be pressed without making a sound; this is specified by footnotes in both French and Portuguese: ‘*Touchez sans faire sonner*’ and ‘*Baixar as teclas sem tocar*’. The silently-played left-hand notes will allow low harmonics to be heard when the right hand plays the staccato accented chords.

¹ Joly Braga Santos, *Ária II*, autograph MS, Lisbon, Biblioteca Nacional de Portugal, Cx. 9/22.

² It is to be noted that the word ‘unorthodox’ is used within the context of Joly’s compositions.

Example 6.7. JBS *Ária II* Op. 57: innovations in his pianism

a) Passage devoid of rhythmic constraints, bar 58



b) Extended technique, bars 25-27



These devices present in *Ária II* had been completely unseen in the pianism of Joly prior to the Piano Concerto and were curiously not used again in subsequent works. It would have been interesting to understand fully why Joly decided to abandon these techniques after only exploring them on a superficial level; perhaps he did not feel the need to further expand his range of pianistic techniques. Nevertheless, the pianistic devices and techniques achieved in the Concerto became a well-established understructure to all subsequent works containing the piano and the bedrock of his fully matured pianism. Irrespectively of Joly's reasoning, the mere existence of 'new' techniques in *Ária II* is a testament to his curiosity of mind.

A Look Through Joly Braga Santos's Personal Score Library

In one of my research visits to Joly's house in Lisbon, I had the opportunity to browse through his surviving collection of scores.³ Among them, there was a variety of scores for piano and orchestra

³ I was told by his family that the majority of his score collection has unfortunately been discarded.

(see Table 6.2) and a single score for solo piano: the Chopin *Ballades*. Despite the lack of annotations in the score of the *Ballades*, it is likely that Joly looked to Chopin as a source of inspiration and knowledge given the textures and techniques found in his Piano Concerto. This connection to the pianism of Chopin was only briefly explored in Chapter 4 as it was not its main subject matter; this is, however, worthy of a more thorough investigation. Furthermore, the presence in Joly's Piano Concerto of several textures explored in Chopin's collection of *Études* raises the question as to whether these were included in the scores that are unfortunately no longer extant in his collection. It would only have been natural for Joly to study the pianism of Chopin *Études* as these are a 'bible' of pianistic techniques and possibilities.

Though a myriad of comparisons were made between the pianism of Joly and other composers throughout this investigation, Table 6.2 below lists the works for piano and orchestra that were actually found in his personal library. These, however, had not been mentioned until this point as they contain no annotations in the piano part that would indicate Joly used them with the intent to acquire more knowledge on pianistic techniques. In fact, the vast majority of the scores below have not been annotated at all. The ones which do have annotations contain only markings typical of a conductor as specified in the 'Nature of annotations' column of Table 6.2. It is not to be forgotten that Joly was an active conductor throughout his compositional career, especially during his years living in Porto. It is therefore likely that he may either have performed some of the concertos below in this capacity or purchased them as practice materials for conducting. These scores, nevertheless, were purposefully chosen to be part of his collection; saving a few, these are mostly Eulenburg miniature scores which have been bound together in blue hardcover sets. The spines bear his initials in gold lettering - J.B.S.

Table 6.2. Works for piano and orchestra found in Joly Braga Santos's personal library

Composer	Title	Annotated?	Nature of annotations
L. v. Beethoven	Piano Concerto No. 4 in G major, Op. 58	Yes	Very few conducting annotations in purple pencil.
J. Brahms	Piano Concerto No. 2 in B-flat major, Op. 83	No	N/A
F. Chopin	Piano Concerto No. 1 in E minor, Op. 11	No	N/A
C. Franck	Symphonic Variations, M. 46	No	N/A
F. Liszt	Piano Concerto No. 2 in A major, S. 125	No	N/A
F. Mendelssohn	Piano Concerto in G minor, Op. 25	Yes	Conducting annotations in blue and red pencil: rehearsal letters, counting of bars, signalling of instrument entrances, etc.
W. A. Mozart	Piano Concerto No. 9 in E-flat major, K. 271	No	N/A
W. A. Mozart	Piano Concerto No. 10 for two pianos in E-flat major, K. 365	No	N/A
W. A. Mozart	Piano Concerto No. 21 in C major, K. 467	No	N/A
W. A. Mozart	Piano Concerto No. 24 in C minor, K. 491	Yes	Markings for breathing in the flute part
R. Schumann	Piano Concerto in A minor, Op. 54	No	N/A
S. Rachmaninov	Piano Concerto No. 2 in C minor, Op. 18	Yes	Conducting annotations in blue pen: signalling of <i>rallentandos</i> , instrument entrances, etc.

Despite the lack of annotations relating to the piano in these scores, Joly's studious nature and appetite for knowledge make it entirely possible that he studied them also to learn more about the piano, potentially years after their acquisition. He might have used notebooks to aid him in this process that have been since lost or discarded. After all, the collection albeit small does contain some of the most relevant concertos written for the piano spanning the Classical and Romantic eras.

It would have been interesting, however, to have found some more ‘modern’ scores in this collection, for instance Ravel’s Piano Concerto in G (1929-31) which Joly openly admired in a music review he wrote in 1942.⁴ During my research at the Biblioteca Nacional de Lisboa, I collected a small sample of music reviews he wrote between 1942 and 1944; he was then between 18 and 20 years old and had recently started writing for the piano. Within these reviews, Joly also comments Bartók’s Piano Sonata Sz. 80 (1926) is ‘imbued with rhythmic life and an admirable harmonic colour’;⁵ an unnumbered Prokofiev Sonata, on the other hand, is ‘of extraordinary pianistic brilliance’.⁶ Though these comments are simply curiosities for this investigation and do not bear significant evidential weight, there were nevertheless some parallels found between the pianism of Joly in the Piano Concerto and that of Prokofiev and Bartók. Whether these similarities stemmed from a detailed study of scores or are the result of subconscious processes remains a mystery.

Regardless, by looking at his surviving library and at its number of scores for the piano and orchestra, it is clear Joly had the means to explore some of the most significant repertoire for the genre close at hand. The score of the Chopin Ballades is nonetheless the most significant of the scores found in his home since Joly could not have used it within the sphere of his conducting career. To reiterate, a thorough investigation of the connection between the pianism of Joly in the Piano Concerto and Chopin will be of immense relevance to this field of study.

⁴ Joly Braga Santos, ‘Crónicas musicais’, *Arte Musical*, No. 322 (1942), p. 17.

⁵ Joly Braga Santos, ‘Crónicas musicais’, *Arte Musical*, No. 327 (1943), p. 11.

⁶ Joly Braga Santos, ‘Crónicas musicais’, *Arte Musical*, No. 329 (1943), p. 15. The review does not specify which Prokofiev Sonata was performed. The review, however, dates from 1943, which means the latest sonata that could have been performed is the Sixth Sonata in A major, Op. 82, composed in 1940.

The Joly Braga Santos Piano Concerto within a Portuguese Context

Joly's Piano Concerto was composed in the decade that saw the appearance of four other works for piano and orchestra by Portuguese composers: *Epitáfio para Franz Kafka* (1970-71) by Cândido Lima (b. 1939), *Fantasia sobre um canto religioso da Beira-Baixa* (1974-75) by Fernando Lopes-Graça (1906-1994), *Pornofonia* Op. 52 (1977) by António Victorino D'Almeida (b. 1940), and a Piano Concerto (1979) by Rui Soares da Costa (b. 1958). The 1970s, however, was also the decade that witnessed the end of the dictatorship through the Carnation Revolution of 1974, as had been explained in the first chapter of this thesis. Joly wrote his Piano Concerto while Portugal was still under an authoritarian regime whereas Lopes-Graça composed his *Fantasia* in the period of political instability that followed the collapse of the Estado Novo.⁷ It is still to be investigated the impact of this historical event and its resulting political climate in Portuguese art music during that time.

In terms of style, of all four works mentioned above Lopes-Graça's *Fantasia* is potentially the closest to Joly's Piano Concerto given its highly chromatic language and its modal, folk-inspired motif. Whereas Lopes-Graça chose to incorporate in this work an already existent folk melody from Beira-Baixa, a Portuguese region in the centre-north, Joly's Concerto is evocative of folklore without containing an actual musical quotation. The works mentioned above by Lima, Victorino D'Almeida, and Soares da Costa span a variety of stylistic trends, from ultra-romantic to a more eclectic style; a detailed comparative study would be worthy to undertake but falls beyond the scope of the present study. Nevertheless, and unwittingly to the composer, Joly's Piano Concerto was the last work for piano and orchestra written before democracy was restored in the country. The stylistic trends and pianism seen in works composed by Portuguese composers after 1974 will need to be considered in

⁷ Between 1974-76, six different provisional governments were formed until the new Constitution was written in 1976.

the light of a renewed country, more open to external influence and with access to uncensored information particularly after its political and economic instability was over in the mid-1980s.

Though Joly's repertoire for the piano had indirectly not been deemed worthy of attention through years of neglect, the Piano Concerto is unarguably a valuable and relevant addition to the Portuguese pianistic repertoire. It should be performed more often not only as a work of historical interest but also for its intrinsic quality; it stands as a substantial contribution to the concerto genre inside and outside Portugal's borders. The forthcoming editions of Joly's solo piano works by AvA Musical Editions, which I have edited, will also hopefully contribute to the dissemination of his pianistic output as a whole.

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Appendix 1

Recording of the Joly Braga Santos Piano Concerto performed by Ana Beatriz Ferreira with the Orquestra Filarmónica Portuguesa under the conductor Osvaldo Ferreira on 3 November 2018 at the Teatro Municipal da Guarda (Guarda, Portugal). This concert was broadcast live on RDP Antena 2.

Click [here](#) to listen to the recording.

Figure 1. Ana Beatriz Ferreira performing the Joly Braga Santos Piano Concerto at the Teatro Municipal da Guarda (Guarda, Portugal) with the Orquestra Filarmónica Portuguesa



Appendix 2

Ana Beatriz Ferreira: Joly Braga Santos Piano Concerto with Cardiff University Orchestra

Promotional Video from 11 March 2019. The performance was conducted by Mark Eager and took place on 31 March 2019 at St. David's Hall, Cardiff.

Click [here](#) to play the video.

