

WORKS FOR PIANO AND ORCHESTRA BY PORTUGUESE COMPOSERS

by

Marta Maria Capaz Assunção da Cunha Menezes

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May 2020

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

Doctoral Committee

Arnaldo Cohen, Research Director, Chair

Evelyne Brancart

Jean-Louis Haguenuer

January 26, 2020

Copyright © 2020
Marta Menezes

*To my dear mentor, Miguel Henriques, that has always inspired and keeps inspiring my
musical and artistic journey*

Acknowledgements

I want to express my gratitude to Professor Arnaldo Cohen for his support regarding this essay and for his guidance throughout my doctoral studies at Indiana University. I would like to thank the other committee members, the former Professor Edmund Battersby and Dr. Karen Shaw, who unfortunately are no longer with us, and Professors Evenlyne Brancart and Jean-Louis Haguenaer for being a part of my studies at this final stage.

I want to thank Miguel Campinho for all his advice and for always being available to help and to provide useful information and suggestions throughout my research. I also want to give a special thanks to João Pedro Mendes dos Santos for his help and availability, and for granting me access to his valuable private collection. I too am grateful to Nuno Fernandes, editor at AvA Musical Editions, for allowing me the access to all edited scores of the piano concertos.

I thank João Almeida, from Antena 2 radio, Sílvia Sequeira and Maria João Albuquerque, from Biblioteca Nacional de Portugal, Teresa Lago, from Biblioteca e Gestão de Informação da Universidade Católica Portuguesa (Porto), Conceição Correia, from Museu da Música Portuguesa, Margarida Velez, from Centro de Documentação da Escola Superior de Música de Lisboa, and Fernando Carvalho, from Centro Histórico do Teatro Nacional de São Carlos, for their solicitous assistance with old and rare collections of manuscripts, and other relevant scores, recordings, and documents. My gratitude is also extended to Câmara Municipal de Cascais, Direção-Geral do Património Cultural, and Renascimento Musical Editores Lda. for authorizing the use of the musical examples under copyright.

A special thanks to my friends Mathilde Handelsman, Clare Longendyke, Younkyung Rhea Kim, Ana Sequeira, and Miguel Mendes, among others, for all the wise advice and encouragement, and also to Ryan Hardcastle and Alfredo Minetti who advised me on grammar and style, as well as Misti Shaw from the Cook Music Library. I would also like to thank all my

other IU colleagues who supported me, and with whom I shared three great years of my doctoral program while in the US.

I am grateful to my brothers António Lourenço and José Pedro for their help with the musical examples. I also want to express my gratitude to Miguel Henriques, Romeu Pinto da Silva, Rui Soares da Costa, Manuela Gouveia, Vasco Pearce de Azevedo, Stefan Szafarek, Daniel Cunha, and Gonçalo Gato for their help, as well as to all other people that contributed in some way for my research.

Last but not the least, I am deeply grateful to my parents, to my family and to all my teachers and friends that supported and inspired me throughout this journey.

Preface

This essay presents an overview of works written for piano and orchestra by Portuguese composers, with a focus on the piano concertos by Alfredo Napoleão, Fernando Lopes-Graça, and Armando José Fernandes.

Portuguese works for piano and orchestra are rarely programmed in concert seasons, especially outside Portugal. Most musicians are not aware that there are over 90 works from different periods that have been awaiting to be performed more often, to be taught or simply to be better known by audiences. As a matter of fact, some of these scores can be difficult to find, as they are spread among different libraries or private collections, and several of them are still unedited.

The main purpose of this essay is to collect and organize information about these works and have it easily available in English, as well as to present a more informed study about three works that are relevant in the expression of this genre in Portugal, for their musical significance.

“Portuguese composers” in the context of this essay will include those who were born in Portugal, composers that have Portuguese parents, and composers of Portuguese nationality or those who have spent a large part of their career in Portugal.

“Orchestra” is defined as “any large grouping of instrumentalists.”¹ Considering some of the common traits of orchestras throughout the eras,² the essay will include works written for symphonic orchestra, string orchestra, and chamber orchestra with doubling in the string section.³

¹ John Spitzer, and Neal Zaslaw, “Orchestra,” *Grove Music Online*, ed. Deane Root, accessed September 13, 2019, <https://www.oxfordmusiconline.com>.

² These include the doubling of string players, that is carried out unequally depending on the instrument, as well as the presence of woodwind, brass and percussion instruments. *Ibid.*

³ This choice establishes a difference between works written for piano and orchestra and works written for piano and ensemble in Portugal, a type of composition that appeared later in the twentieth century. In the latter, there is usually one part performed per instrument, therefore, it will not be considered an orchestra in the context of this essay.

In Chapter 1, this essay presents a short introduction on the piano concerto, as well as chronological overview of several Portuguese works written for piano and orchestra, from the Baroque until today. There will be reference to several relevant composers, presented with a historic contextualization and socio-political environment of the periods in which they lived. The following chapters will present detailed information regarding Piano Concerto No. 1 by Alfredo Napoleão (1852–1917), Piano Concerto No. 1 by Fernando Lopes-Graça (1906–1994), and Piano Concerto by Armando José Fernandes (1906–1983), as three significant concertos in the Portuguese history of the genre until the present day.

Alfredo Napoleão's work is one of the greatest examples of the Romantic concerto in Portugal; a work that reveals the artistic abilities of the composer,⁴ but is rarely performed and was forgotten for several decades.

Fernando Lopes-Graça is undoubtedly one of the most important figures in Portuguese music of the twentieth century. His output is made up of more than 200 works and includes four works for piano and orchestra. His first piano concerto was awarded a composition prize in Portugal and, according to Luiz de Freitas Branco, it is “a work with lasting power.”⁵

Finally, Armando José Fernandes is the composer of the most recorded and probably most performed Portuguese piano concerto, which is also one of the most known among pianists. Despite its relative popularity, there is little information known about this work or about the composer himself. Regardless, Fernando Lopes-Graça considered Fernandes to be one of the best composers of the new generation.⁶

⁴ Manuel Ivo Cruz, “Alfredo Napoleão (1852–1917),” in preface to *Alfredo Napoleão: Concerto para Piano e Orquestra em Mi Bemol Menor, op. 31 (Redução para Dois Pianos)* (Porto: Renascimento Musical Editores Lda., 2000), score.

⁵ Luiz de Freitas Branco, “Música: S. Carlos,” *O Século* (Lisbon), July 4, 1941.

⁶ The new generation referred here is in the context of 1940. Fernando Lopes-Graça, “Crónica Musical: a Fantasia Sobre Motivos Populares Portugueses, de Armando José Fernandes.” *Seara Nova* 648 (Jan 13, 1940): 209.

The Appendix includes two charts with a list of all works for piano and orchestra written by Portuguese composers found to this date—as defined above—as well as relevant information about each of them. The first chart is presented alphabetically and the second is presented chronologically by the date of composition of each work.

This work fills in a gap in the bibliography of Portuguese works for piano and orchestra,⁷ and of Portuguese music in general. It is a starting point for a deeper study on the topic. As Lopes-Graça stated when composing his first concerto, we do not have the claim of solving the *problem*, but we worked with a great desire of getting it right.⁸ There is still a lot that can be done regarding the research on these works and these composers, but we hope that this contribution encourages further readers and musicians to bring this music to the light it deserves.

A note on the spelling of Portuguese names: several of them exist in two different spellings—the original and the modern spelling. As a great part of the materials consulted use the original spelling (including manuscripts, scores, newspaper articles, and critiques), the original version will be used throughout the essay, with the exception of quotations from sources that use modern spelling.⁹

All translations and adaptations from originals in Portuguese are the author's, unless otherwise noted.

⁷ Apart from an article by Nancy Lee Harper (see Bibliography) and a few references in specific bibliography about each composer (though not for all of them) a detailed study about this topic is yet inexistent.

⁸ “Uma Entrevista: Fernando Lopes-Graça,” *República* (Lisbon), March 11, 1941.

⁹ A list of all names with alternate spellings is provided in Appendix 3.

Works for Piano and Orchestra by Portuguese Composers

Works for piano and orchestra started to become popular in Portugal at the end of the nineteenth century. With few representations in the Classical era, the majority of piano concertos and concertante works were composed after 1870, with an exponential growth during the twentieth century. Some of these works show influences from the great Romantics, even though they were composed later on; others take their inspiration from modernism, impressionism, serialism, among other more recent trends. In several of these works it is possible to notice the German or French influence, for instance, while others explored a nationalistic approach or even a more original or/and particular path.

Although there are over 90 concertante works composed in the last two centuries, this repertoire is mostly unknown outside Portugal and has largely been neglected. Apart from a handful of works which are seldom performed or recorded, a great part of them remain forgotten since their first performances. In addition, a considerable part of this repertoire is not easily accessible to performers and concert programmers, and consequently to the public. Some works are still in manuscript form, others are lost, and yet several of them are either spread between multiple libraries, archives, or private collections.

This essay begins with a chronological overview (from the Baroque until today) of several Portuguese works written for piano and orchestra, and their history and socio-political contexts. It moves then to a study of three piano concertos by three Portuguese composers: Alfredo Napoleão, Fernando Lopes-Graça, and Armando José Fernandes. This study includes elements of form, style, specific characteristics, some of the major influences, their performance history, public reception, and their importance in the history of the genre in Portugal.

In the Appendix, a comprehensive list of works for piano and orchestra by Portuguese composers is provided, as well as relevant information regarding their location, editions, recordings, and other specific notes.

Table of Contents

Acknowledgements.....	v
Preface	vii
Works for Piano and Orchestra by Portuguese Composers	x
Table of Contents.....	xi
List of Examples	xii
List of Tables	xiii
List of Appendices	xiv
Chapter 1 : Works for Piano and Orchestra in Portugal.....	1
Chapter 2 : Alfredo Napoleão – Piano Concerto No. 1	36
Chapter 3 : Fernando Lopes-Graça – Piano Concerto No. 1.....	53
Chapter 4 : Armando José Fernandes – Piano Concerto.....	71
Conclusion	89
Bibliography	133
Libraries, Archives and Private Collections	145
Discography	146

List of Examples

Example 1. A. Napoleão: Piano Concerto No. 1, mov. 1, motif 1 (mm. 5–7).....	40
Example 2. A. Napoleão: Piano Concerto No. 1, mov. 1, motif 2 and 3 (mm. 18–21).....	41
Example 3. A. Napoleão: Piano Concerto No. 1, mov. 1, theme 1 (mm. 50–58).....	41
Example 4. F. Chopin: Piano Concerto No. 1, mov. 1, theme 1 (mm. 155–158).....	42
Example 5. A. Napoleão: Piano Concerto No. 1, mov. 1, theme 2 (mm. 154–161).....	42
Example 6. A. Napoleão: Piano Concerto No. 1, mov. 1, cadenza (mm. 355–356).....	43
Example 7. A. Napoleão: Piano Concerto No. 1, mov. 2, section A (mm. 1–4).....	44
Example 8. A. Napoleão: Piano Concerto No. 1, mov. 2, section B (mm. 74–81).....	45
Example 9. A. Napoleão: Piano Concerto No. 1, mov. 3, theme 1 (mm. 8–12).....	46
Example 10. A. Napoleão: Piano Concerto No. 1, mov. 3 (mm. 22–27).....	46
Example 11. A. Napoleão: Piano Concerto No. 1, mov. 3, theme 2A (mm. 78–82).....	47
Example 12. F. Lopes-Graça: Piano Concerto No. 1, mov. 1, theme 1 (mm. 1–16).....	59
Example 13. F. Lopes-Graça: Piano Concerto No. 1, mov. 1 (mm. 86–89).....	60
Example 14. F. Lopes-Graça: Piano Concerto No. 1, mov. 1, theme 2 (mm. 144–150).....	61
Example 15. F. Lopes-Graça: Piano Sonata No. 3, mov. 1 (mm. 215–229).....	61
Example 16. F. Lopes-Graça: Piano Concerto No. 1, mov. 2 (mm. 29–31).....	63
Example 17. F. Lopes-Graça: Piano Concerto No. 1, mov. 3, theme 1 (mm. 1–6).....	64
Example 18. A. J. Fernandes: Piano Concerto, mov. 1, ostinato (mm. 9–12).....	75
Example 19. A. J. Fernandes: Piano Concerto, mov. 2, subject and countersubject (mm. 7–12)..	77
Example 20. A. J. Fernandes: Piano Concerto, mov. 3, theme 1 (mm. 11–18).....	79
Example 21. A. J. Fernandes: Piano Concerto, mov. 3 (mm. 116–120).....	80
Example 22. A. J. Fernandes: Piano Concerto, mov. 4, theme 1 (mm. 11–16).....	81
Example 23. A. J. Fernandes: Piano Concerto, mov. 4, middle section (mm. 113–116).....	82

List of Tables

Table 1. Instrumentation of A. Napoleão's Piano Concerto No. 1	40
Table 2. Performances of A. Napoleão's Piano Concerto No. 1.....	49
Table 3. Instrumentation of F. Lopes-Graça's Piano Concerto No. 1.....	58
Table 4. Performances of F. Lopes-Graça's Piano Concerto No. 1.....	68
Table 5. Instrumentation of A. J. Fernandes' Piano Concerto (original version)	74
Table 6. Instrumentation of A. J. Fernandes' Piano Concerto (second version, 1966).....	75
Table 7. Performances of A. J. Fernandes' Piano Concerto	84

List of Appendices

Appendix 1: Alphabetical List of Works for Piano and Orchestra by Portuguese	
Composers.....	92
Appendix 2: Chronological List of Works for Piano and Orchestra by Portuguese	
Composers.....	113
Appendix 3: List of Names with Alternate Spellings.....	131

Chapter 1: WORKS FOR PIANO AND ORCHESTRA IN PORTUGAL

The Keyboard Concerto: a Brief Introduction

“Concerto” is defined by the Grove Dictionary of Musicians as “an instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra.”¹ From the beginning of the eighteenth century, the term was applied to “works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (concerto grosso) or undivided orchestra.”² The earliest harpsichord concertos (1735–40) are probably by Johann Sebastian Bach, although several of them are arrangements of preexisting works.³ At this time, the concerto used the alternation between a tutti and a single soloist as the base for its construction. Contrasts were mainly achieved by dynamic gradations of tutti vs. solo, rather than by real thematic changes. Compared with later concertos, in the Baroque era the keyboard was more integrated in the orchestra, and the “rivalry” between the soloist and orchestra did not yet exist.

By 1750s, the solo concerto had become more popular compared to the concerto grosso, and towards the end of the century the piano was one of the most frequently chosen soloists.⁴ The genre developed in parallel with the technological development and evolution of the instrument itself; the role of the piano became progressively more prominent.

Although there are several examples of keyboard concertos by Bach’s sons and his contemporaries, it was with Mozart that the genre was subject to a significant development. Taruskin states that “Mozart’s standing as a concerto composer is comparable to Haydn’s in the

¹ Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths, “Concerto,” *Grove Music Online*, ed. Deane Root, accessed September 6, 2019, <https://www.oxfordmusiconline.com>.

² *Ibid.*

³ Eugene K. Wolf, “Concerto,” in *The New Harvard Dictionary of Music* (Cambridge, MA: Harvard University Press, 1986).

⁴ Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths, “Concerto,” *Grove Music Online*, ed. Deane Root, accessed September 6, 2019, <https://www.oxfordmusiconline.com>.

realm of the symphony: he completely transformed the genre and provided the model on which all future concerto-writing depended.”⁵ At this time, the orchestration was enriched with wind and brass instruments, the first movements started to adopt sonata form and to include a cadenza—usually improvised, but later written down by the composer—that would display the virtuosic and expressive qualities of the performer. After the orchestral introduction, the first entrance of the soloist became an event. Mozart also developed the dramatic qualities of the concerto and “made the soloist of his concertos even more like a character from an opera than before.”⁶ The writing for the piano was explored through the use of new figurations and the relationship between the piano and the orchestra was enriched, with the orchestra taking part of the dialogue.⁷

With Beethoven, “both time scale and degree of virtuosity” were extended in his five piano concertos.⁸ The development of the piano and the increase in range allowed for a more developed piano writing, as well as a search for a wider dynamic range. According to Roeder, his concertos, completed by 1809, were also important regarding the development of the form, serving as a model “for much of what became characteristic of the Romantic concerto.”⁹

In the following decades, with the rise of the virtuoso pianist, the concerto became a means for pianists to showcase their technical and musical abilities, and also for them to express their individuality, not only in terms of interpretation but through the relationship between soloist

⁵ Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (Oxford: Oxford University Press, 2010), 601.

⁶ Leonard G. Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 190–191.

⁷ Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths, “Concerto,” *Grove Music Online*, ed. Deane Root, accessed September 6, 2019, <https://www.oxfordmusiconline.com>.

⁸ Eugene K. Wolf, “Concerto,” in *The New Harvard Dictionary of Music* (Cambridge, MA: Harvard University Press, 1986).

⁹ Michael Thomas Roeder, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994), 178.

and orchestra.¹⁰ The technological advances in the construction of the piano opened up to composers new possibilities in terms of sound, texture, nuances and technical challenges. Concertos were subject to several changes and innovations: composers experimented with the connection between movements (e.g., Mendelsohn's Concerto No. 1), a cyclical approach (Liszt's Concerto No. 1), the replacement of the "traditional" orchestral tutti (Schumann's Concerto), the shortening or elimination of the piano cadenza (Brahms' Concerto No. 1, Chopin's Concerto No. 1, Mendelssohn's Concerto No. 1), and a different approach to orchestration and textures (Chopin's Concertos vs. Liszt's), to cite a few. Later in the century, Brahms explored an approximation of the concerto with the symphony, using a four-movement structure in his second concerto and an anti-virtuoso approach on the first, while also favoring a piano writing design that would match the orchestral sound in power and sonority.¹¹

While several composers pursued a Germanic stylistic approach to their compositions for piano and orchestra, others looked for their own identity, incorporating native folk songs, folk rhythms or dance elements in their works, such as Grieg and Dvořák. Of important note is also the Concerto by Tchaikovsky, one of the most popular in the piano concerto repertoire, where the composer used a "typical Russian style of decorative variation."¹²

The genre continued to appeal to twentieth-century composers. While some showed a continuation of a Romantic vein (Rachmaninoff) others embarked on new approaches, not only regarding the musical language itself, but also the use of the piano as an instrument. The percussive quality of the piano was explored (Bartók, Prokofiev), as well the use of jazz influences (Gershwin, Ravel, Copland), the abandonment of tonality (Schoenberg), the element of

¹⁰ The use of the concerto only as a way for showing the dazzling abilities of the performers was criticized by Schumann, that defended a more "free and poetic" approach to this kind of work. Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths, "Concerto," *Grove Music Online*, ed. Deane Root, accessed September 6, 2019, <https://www.oxfordmusiconline.com>.

¹¹ Ibid.

¹² Michael Thomas Roeder, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994), 293.

indeterminism (Cage), a new approach to the concept of sound and texture (Ligeti), and the concept of orchestral space (Berio). The use of folk elements and/or influences is also explored by some composers, such as Bartók and Falla.

Beside piano concertos, several composers throughout different periods showed an interest for other concertante formats, such as the fantasy (Debussy), the rhapsody (Bartók, Rachmaninoff), the ballade (Fauré), variations (Chopin), as well as other formal and musical titles that were not tied to a specific form (Falla).

The piano concerto is still a popular genre today, both among composers who write new works, and among audiences, as these pieces are frequently programmed in concert seasons throughout the world.

Portugal: the Absolutism

At the beginning of the eighteenth century, Portugal was under the wing of absolutism¹³, following the French model of Louis XIV, and experienced a period of wealth, mostly due to the gold brought from Brazil.¹⁴ This period was characterized by the building of important infrastructures and sites, such as the Aqueduto das Águas Livres and the Palácio de Mafra, that still stand today, and also by a generous investment in the arts. Regarding music, the Portuguese King D. João V was able to bring to Portugal choral books used in the Vatican, and to hire singers from the Pontifical Chapel to perform in the country. At this time, Domenico Scarlatti, who was one of the most important Italian composers and keyboardists, arrived in Lisbon to perform his

¹³ Absolutism is “the political doctrine and practice of unlimited centralized authority and absolute sovereignty, as vested especially in a monarch or dictator. The essence of an absolutist system is that the ruling power is not subject to regularized challenge or check by any other agency, be it judicial, legislative, religious, economic, or electoral.” *Encyclopaedia Britannica Online*, s.v. “Absolutism,” accessed December 15, 2019, <https://www.britannica.com/topic/absolutism-political-system>.

¹⁴ Brazil was a Portuguese territory from 1500 until 1822, annexed in the context of the Portuguese discoveries during the fifteenth and sixteenth centuries.

duties as Kapellmeister.¹⁵ The Royal Chapel of D. João V included approximately forty singers and a similar number of instrumentalists, most of them Italian. The King also sent Portuguese musicians to Rome, under his sponsorship, to refine their musical abilities. An Italian influence was evident in the country, and it continued throughout the century.

The earliest keyboard concertos appeared in Portugal at this time, written by Carlos Seixas (1704–1742), one of the greatest Portuguese keyboardists of the Baroque era. Seixas was born in Coimbra but moved to Lisbon in 1720, where he was nominated as organist of Santa Sé Patriarcal, which meant he would be part of the Royal Chapel.¹⁶ In the context of his position, he had the chance to meet and work with Scarlatti. Seixas is the author of more than 100 sonatas for keyboard, a few works for orchestra, and religious works. His music shows Italian influences, together with lyrical melodies, sometimes melancholic, and which are considered to have Portuguese characters.¹⁷ His Concerto in A major and an attributed Concerto in G minor are the only surviving scores of keyboard concertos of this period.¹⁸ A devastating earthquake in 1755 destroyed part of Lisbon, and several important documents, books, and invaluable manuscripts were lost with the catastrophe. These two works follow the Baroque model cited above—each of them is written in three movements, alternating tutti and solo sections, with an orchestra of string players—and may be the first examples of the genre in Europe.¹⁹

¹⁵ João de Freitas Branco, *História da Música Portuguesa* (Lisbon: Publicações Europa-América, 1995), 194.

¹⁶ *Ibid.*, 193.

¹⁷ *Ibid.*

¹⁸ The Concerto in A major is a very short work (ca. 7 min.), while the Concerto in G minor (ca. 19 min.) shows a wider development, with extensive solo parts.

¹⁹ According to Pierre Salzman it is not very likely that Seixas had known J. S. Bach and G. F. Haendel concertos, written after 1730 and 1735, respectively. However, it is possible that he knew other concertante works by Vivaldi, Geminiani, Corelli or Albinoni, but none of these composers wrote keyboard concertos. In preface to *Carlos Seixas: Concerto em Lá Maior para Cravo e Orquestra de Arcos*, Portugaliae Musica XV (Lisbon: Fundação Calouste Gulbenkian, 1986), score.

Another concerto that survived from this century, written some decades later, was composed by José Palomino. Palomino (1755–1810) was a Spanish violin player and composer that worked in Lisbon for several years at the Chamber of D. Maria I, Queen of Portugal.²⁰ He was highly regarded as a musician, having taught some Portuguese violin players.²¹ His *Concerto ossia Quintetto* (1785), has a structure closer to that of a concerto than to a chamber quintet, despite the title. It probably refers to the fact that it was possible to play the concerto with one instrument per part. This is the first work where it is indicated that it can be performed in cembalo or piano forte, presenting a kind of musical language that is much closer to the classical style. This can be observed in the abandonment of polyphony, in the simplicity of the melodic line, in the kind of accompaniment used in the orchestra, and in the texture of the piano writing. In addition, the first movement shows a structure close to sonata form, and the last movement is a rondo, which are characteristics that we find in other concertos from the Classical period.

Throughout the eighteenth century, when these concertos were composed, the enthusiasm for the operatic genre in Portugal was growing. Some of the best Italian singers travelled to Portugal to be part of opera productions in the court.²² The Orquestra da Real Câmara, that performed at these events and had several foreign musicians, was larger than other similar orchestras in Europe.²³ The opera theaters in Lisbon and Porto were built around this time: Teatro Nacional de São Carlos (1793) and Teatro Nacional São João (1798),²⁴ which became the center

²⁰ Joaquim de Vasconcelos, *Os Músicos Portuguezes: Biographia–Bibliographia* (Porto: Imprensa Portugueza, 1870), 2:16.

²¹ Ernesto Vieira, “José Palomino,” in *Diccionario Biographico de Musicos Portuguezes: Historia e Bibliographia da Musica em Portugal* (Lisbon: Lambertini, 1900).

²² Manuel Carlos de Brito, and Luísa Cymbron, *História da Música Portuguesa* (Lisbon: Universidade Aberta, 1992), 112.

²³ Joseph Scherpereel, *A Orquestra e os Instrumentistas da Real Câmara de Lisboa de 1764 a 1834* (Lisbon: Fundação Calouste Gulbenkian – Serviço de Música, 1985), 41.

²⁴ At that time, these theaters were called Real Theatro de São Carlos and Real Theatro de São João.

of musical life in the nineteenth century, pushing instrumental music and other musical manifestations to a secondary role.²⁵

It is in this context, João Domingos Bomtempo (1775–1842) emerged as an important figure in the creation, affirmation and performance of instrumental music. However, his contributions did not have a lasting effect and the results were only felt later on.

The French Invasions and Civil War

The end of the eighteenth century was strongly marked by an episode that changed the course of European history: the French Revolution in 1789, followed by the Napoleonic wars. In 1807, Napoleon troops invaded Portugal forcing the Portuguese Royal family to flee to Brazil,²⁶ leading to a period of political instability in the kingdom, that was devastated after the wars. In 1820, a liberal revolution took place in the country, but political stability was only achieved after 1834, with the definitive victory of the liberals against the absolutists. These historical and political events influenced the musical scene in Portugal and, in particular, the activity of João Domingos Bomtempo.

“Bomtempo embodied, for the first time among us, the status of the free artist of the nineteenth century, that does not serve anyone and that writes according to his inspiration. In addition, he embodied the figure of the composer–performer virtuoso, one of the typical figures of the Romanticism.”²⁷ Bomtempo lived in Portugal, having also spent some years in Paris and London, where he met Muzio Clementi and John Field. Apart from being a great pianist, he was one of the main composers of his era and had a great impact on the Portuguese music scene of his

²⁵ Manuel Carlos de Brito, and Luísa Cymbron, *História da Música Portuguesa* (Lisbon: Universidade Aberta, 1992), 129.

²⁶ Several musicians joined the Royal family and moved to Brazil (such as Marcos Portugal) initiating a musical relationship between the two countries that continues to this day. Other examples throughout the times include Arthur and Alfredo Napoleão, Vianna da Motta, Óscar da Silva, Eurico Thomaz de Lima, and later Sérgio Varella Cid, Adriano Jordão, and Maria João Pires, among others.

²⁷ Alexandre Delgado, *A Sinfonia em Portugal* (Lisbon: Editorial Caminho, 2001), 31–32.

time. In concerts organized by the Sociedade Philarmónica, created by him in 1822, Bomtempo presented some of the masterpieces by Haydn, Mozart, and Beethoven to the Portuguese public for the first time.²⁸ He also became the first director of the music Conservatory that was established in Lisbon in 1835,²⁹ connected to Casa Pia.³⁰

Bomtempo was politically associated with the liberals, which brought him some difficulties due to political reasons in the context of the absolutist vs. liberal fights in Portugal, depending on which group was in charge.

His works for piano and orchestra emerge as the most significant and almost the only concertante works for piano in the first half of the nineteenth century. He composed six piano concertos, two fantasies, two divertissements, and a set of variations. The four surviving complete piano concertos are written in three movements with the first in sonata form and the last in rondo form.³¹ None of them (excepting the 3rd movement of the Concerto No. 3) presents a cadenza, as we find in Mozart or Beethoven concertos. The interaction between the orchestra and the piano is embryonic in the sense that when the soloist is the main character, the accompaniment of the orchestra is frequently very discrete or nonexistent. These works explore a virtuosic approach of the keyboard, including several passages of running sixteenths, broken octaves, and suspended trills with upper melodies (*à la manière de* Beethoven), showing that Bomtempo must have had a

²⁸ Joseph Scherpereel, *A Orquestra e os Instrumentistas da Real Câmara de Lisboa de 1764 a 1834* (Lisbon: Fundação Calouste Gulbenkian—Serviço de Música, 1985), 158.

²⁹ The music Conservatory in Lisbon has been subject to several name changes since the time it was created, such as Conservatório Real de Lisboa, Conservatório Nacional, and the actual denomination Escola Artística de Música do Conservatório Nacional. They all refer to the same school.

³⁰ The old music school in the absolutism—the Seminar—was obsolete and with the advent of the liberals, a new Conservatory was created. Later, it was incorporated as one of three branches of Conservatório Geral de Arte Dramática, promoted by Almeida Garrett, and installed at former Convento dos Caetanos, in Lisbon. Rui Vieira Nery, and Paulo Ferreira de Castro, *History of Music*, trans. Kenneth Frazer, Synthesis of Portuguese Culture (Lisbon: Imprensa Nacional Casa da Moeda, 1991), 133.

³¹ The Concerto No. 5 was brought to life by César Viana, who orchestrated and completed the missing parts. This work was recorded in 1998 (see Discography).

very brilliant and refined technique.³² These features are also present in his fantasies. His *Fantaisie avec des variations pour le Forte Piano, sur un Thema de l'Opéra (La Donna del Lago)* shows a similar format as other works of this kind composed around the same time by Czerny, Hummel, Moscheles, and Chopin, that may have influenced Bomtempo.

In 1845, Franz Liszt visited Lisbon for the first time, having performed at the Teatro Nacional de São Carlos and at private events for the Royal family.³³ He received an honorary decoration from the Portuguese King and, during his stay, he invited the Portuguese pianist and composer João Guilherme Daddi to perform a two-piano concerto with him, in Lisbon.

Liszt's sojourn in Portugal started a new phase in Lisbon's concert life, where several international musicians performed in the coming decades, although not yet on a regular basis.³⁴ It also had an impact on subsequent piano repertoire,³⁵ which absorbed influences from the brilliant and virtuosic kind of writing from the legendary pianist.³⁶ In the following decades, several national artists stood out as paradigms of the virtuoso pianist-composers that had been in vogue during the Romantic era. Among them were Arthur Napoleão, Alfredo Napoleão, and José Vianna da Motta. All of them composed works for piano and orchestra that came to represent the highest expression of the Romantic piano concerto in Portugal.

³² The Concerto No. 4 shows an interesting particularity: the extension of the last upper octave to F⁶, which was a new feature of the pianos at that time. In this work, there are several passages in this high register (perhaps a bit excessively), and an *ossia* part, in case the piece was to be performed on a five-octave piano. Ernesto Vieira, "João Domingos Bomtempo," in *Diccionario Biographico de Musicos Portuguezes: Historia e Bibliographia da Musica em Portugal* (Lisbon: Lambertini, 1900).

³³ Pedro Batalha Reis, *Liszt na sua Passagem por Lisboa em 1845* (Lisbon: Edições Sasseti & C.^a, 1945).

³⁴ Luísa Cymbron, "A Vida Musical Portuguesa na Primeira Metade do Século XIX," in *Liszt em Lisboa*, coord. Helena Trindade (Lisbon: Instituto Português dos Museus, 2015), 30.

³⁵ Nevertheless, it is important to refer that a virtuoso kind of writing was already present in the piano works of several Portuguese composers, such as the cited João Guilherme Daddi.

³⁶ For Liszt's recitals at Teatro Nacional de São Carlos, a piano was sent from France, that was later bought by the Portuguese Queen. It was "the first grand piano with all sonorous characteristics of a concert, that came to Lisbon." Maria Antonieta de Lima Cruz, *História da Música Portuguesa* (Lisbon: Editorial Dois Continentes, 1955), 212.

In the last quarter of the century, the country opened up to the outside, in a large part due to the new railway connections between the country and Europe in the 1860s, while there was also a development in the interior regarding communication and transportation.³⁷ At the same time, the “Geração de 70,” a group of young intellectuals in Coimbra, defended the progress, the liberalism, and discussed ideas regarding literature and education, bringing some “fresh air” to Portugal’s apparent backwardness in relation to other European countries. This urge was also felt in the artistic field, and in the music context particularly, where it took the form of a reaction against the prominence of Italian opera in Portugal. At that time, Wagner started to be programmed in the opera theaters and the country became more open to German and French influences.³⁸ The fact that several Portuguese musicians moved to Germany to study, such as José Vianna da Motta, Bernardo Moreira de Sá, and Óscar da Silva, also contributed to this openness and consequent change.

In this context, several concert societies were created in Lisbon and Porto with the purpose of programming instrumental or chamber music: the Sociedade de Quartetos (Bernardo Moreira de Sá, Porto, 1874), the Sociedade de Concertos Clássicos (João Guilherme Daddi, Lisbon, 1874), the Orpheon Portuense (Bernardo Moreira de Sá, Porto, 1881), and the Sociedade de Música de Câmara (Bernardo Moreira de Sá, Porto, 1883), to cite a few. The interest in music and culture grew and spread among people from different social backgrounds. In 1884, a group of music lovers created the Real Academia de Amadores de Música, of which the King of Portugal D. Luís I accepted to be the Honorary President.³⁹ It became a kind of “parallel Conservatoire,”⁴⁰

³⁷ Rui Vieira Nery, and Paulo Ferreira de Castro, *History of Music*, trans. Kenneth Frazer, Synthesis of Portuguese Culture (Lisbon: Imprensa Nacional Casa da Moeda, 1991), 146.

³⁸ Duarte Gonçalves da Rosa, *Tomás Borba na História da Música Portuguesa do século XX: Modernidade e Tolerância* (Ponta Delgada: Instituto Açoriano de Cultura/MPMP, 2014), 48.

³⁹ King D. Luís I was an amateur cellist and an instrument collector.

⁴⁰ Manuel Carlos de Brito, and Luísa Cymbron, *História da Música Portuguesa* (Lisbon: Universidade Aberta, 1992), 156.

with an impact in the city's musical life that went beyond music teaching, through the creation of an orchestra and the organization of concerts and conferences.

The concertante works of these last decades of the nineteenth century were subject to developments in several ways, such as an increase in the size of the orchestra, a development of the relationship between the soloist and the orchestra, the inclusion of the piano cadenza, and the exploration of different kinds of formal settings. These included works in a multi-movement structure (the Concerto by Vianna da Motta and the Concerto by Alfredo Napoleão), works with a freer form (*Dramatische Fantasie* by Vianna da Motta and *Andante et Polonaise de Concert* by Alfredo Napoleão), and fantasies on opera themes (*La Traviata* and *L'Africaine* by Arthur Napoleão). This last kind of composition seems to have lost its appeal to composers after this time, similarly to what happened in piano solo repertoire.

The brothers Arthur Napoleão (1843–1925) and Alfredo Napoleão (1852–1917) were among some of the most important Portuguese pianists of their time, having also been prolific composers, especially for solo piano repertoire. Arthur was a child prodigy that toured extensively in Europe and America, achieving a great success from a very young age.⁴¹ In 1866, he moved definitively to Brazil, where he kept his activity as a performer, but also founded one of the most important music publishing companies at that time, the *Casa Napoleão*.⁴² Alfredo's biography and works will be discussed in detail in Chapter 2.

Stylistically, the works by the Napoleão brothers are connected to the romanticism of Chopin and Liszt, but also receive influences from Saint-Saëns, and Gottschalk. According to Cazarré, most of Arthur Napoleão's pieces show similar technical and aesthetical procedures to works by other composer-pianists in the nineteenth century, such as a virtuosic quality,

⁴¹ For further reading about Arthur Napoleão, see Marcelo Cazarré, "Um Virtuoso do Além-mar em Terras de Santa Cruz: a Obra Pianística de Arthur Napoleão (1843–1925)" (PhD diss., Universidade Federal do Rio Grande do Sul, 2006), <http://hdl.handle.net/10183/7180>.

⁴² "Arthur Napoleão Santos," Mic: Centro de Investigação & Informação da Música Portuguesa, accessed September 10, 2019, http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=4773&lang=PT.

improvisation, folklorism and exoticism.⁴³ His solo works reveal a strong interest on paraphrases, fantasies, and transcriptions based on opera themes, which is also reflected in his works for piano and orchestra.⁴⁴ Alfredo's output is smaller in comparison, and includes several compositions on original themes, and a larger group of works for piano and orchestra.

José Vianna da Motta (1868–1948) was a very important figure in the history of music in Portugal. He studied in Berlin, under the patronage of the Portuguese King D. Fernando and the Countess of Edla, and attended Liszt's Masterclasses in Weimar. The years he spent abroad gave him the opportunity to attend concerts by great masters (such as Johannes Brahms, Anton Rubinstein, Eugen d'Albert, Hans von Bülow, Karl Klindworth, Clara Schumann, Joseph Joachim, among many others),⁴⁵ but also to meet and collaborate with other great artists of his time, such as Pablo de Sarasate, Eugène Ysaÿe, and Ferruccio Busoni.⁴⁶ Apart from his outstanding career as a pianist in Portugal and abroad, he also had an important role as a pedagogue. Vianna da Motta was director and taught for several years at the Conservatório Nacional in Lisbon, having modernized the pedagogical methods used until then, as well as the course program, together with Luiz de Freitas Branco.⁴⁷ He also made an important contribution to the shaping of the musical taste in the country, through his repertoire choices for his regular concert performances. His total production as a composer includes approximately 70 works, mainly for solo piano, chamber music, orchestra, and voice and piano.

⁴³ Marcelo Cazarré, "Um Virtuoso do Além-mar em Terras de Santa Cruz: a Obra Pianística de Arthur Napoleão (1843–1925)" (PhD diss., Universidade Federal do Rio Grande do Sul, 2006), 61, <http://hdl.handle.net/10183/7180>.

⁴⁴ His list of works is available in the Appendix at Marcelo Cazarré, *ibid.*

⁴⁵ Christine Wassermann Beirão, coord., *Diários 1883–1893: José Vianna da Motta*, trans. Elvira Archer (Lisbon: Biblioteca Nacional de Portugal/CESEM, 2015).

⁴⁶ João de Freitas Branco, *História da Música Portuguesa* (Lisbon: Publicações Europa-América, 1995), 295.

⁴⁷ A great part of Portuguese pianists come from a musical genealogy with Vianna da Motta, several of them through José Carlos Sequeira Costa and Helena Sá e Costa, that studied with Vianna da Motta, and that also had a leading role as pedagogues.

Vianna da Motta's works for piano and orchestra show a developed piano writing and influences from the German classical-romantic tradition. As an enthusiast of Wagner and Liszt, he integrated himself on the compositional style of New German School, of the late Romanticism. His Piano Concerto is a work full of brilliance and of a virtuosic quality, elements that, according to Cascudo, achieve a better expression in his *Dramatische Fantasie*, written ten years later.⁴⁸ Nevertheless, the Concerto was praised by his teacher Carl Schaeffer (the dedicatee) as a "very beautiful and an original work,"⁴⁹ and was also referred by Artur Pizarro as a work where "the piano's role is technically demanding and unforgiving, but musically rewarding."⁵⁰

Another important composer of this generation was Óscar da Silva (1870–1958). He studied with Adolf Ruthardt and Carl Reinecke in Leipzig, and with Clara Schumann in Frankfurt, after his musical studies in Portugal. His first European tour as a pianist was in 1894, having also performed in Brazil in 1919, North and South America, and Africa and Europe between 1921 and 1923.⁵¹ In Portugal, he taught in Porto and Lisbon, moving to Brazil from 1924 to 1951. He was one of the most prolific Portuguese composers, with an extensive set of works for piano.⁵² According to Campinho, da Silva's music "ranges from German romanticism to modernism" and "his works are also emblematic of saudosismo."^{53 54} Although da Silva is

⁴⁸ Teresa Cascudo, "A Música Instrumental de José Vianna da Motta," in *José Vianna da Motta: Cinquenta Anos Depois da sua Morte (1948–1998)*, ed. Maria Helena Trindade and Teresa Cascudo (Lisbon: Instituto Português de Museus, 1998), 56.

⁴⁹ Christine Wassermann Beirão, coord., *Diários 1883–1893: José Vianna da Motta*, trans. Elvira Archer (Lisbon: Biblioteca Nacional de Portugal/CESEM, 2015), 346.

⁵⁰ Artur Pizarro, in program notes for José Vianna da Motta, *The Romantic Piano Concerto, no. 24*, Orquestra Gulbenkian, Martyn Brabbins, Artur Pizarro, recorded July 1999, Hyperion CDA67163, 2000, compact disc, 3.

⁵¹ Adriana Latino, "Óscar da Silva," in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁵² His piano works were only recently catalogued by Miguel Campinho in "Óscar da Silva (1870–1958): Life and Solo Piano Works" (PhD diss., The Hartt School, University of Hartford, 2015), ProQuest (AAT 1682041873).

⁵³ Miguel Campinho, "Óscar da Silva (1870–1958): Life and Solo Piano Works" (PhD diss., The Hartt School, University of Hartford, 2015), Abstract, ProQuest (AAT 1682041873).

perceived by some as the instigator of a modern school of composition,⁵⁵ his *Concerto-Fantasia*, written after 1951, showcases a lyrical-like writing, harmonically influenced by a neo-romantic approach, recalling Liszt and Rachmaninoff.⁵⁶ The use of thematic fragments, of chromaticism and the constant harmonic instability is also a characteristic of the composer's style.⁵⁷

National Crisis: British Ultimatum (1890) and the Last Years Before the Republic

At the end of the nineteenth century, Portugal experienced a growing interest in the search for a national art. In Europe, musical nationalism emerged after the Napoleonic wars,⁵⁸ but in Portugal this desire was felt later, and was accelerated by events at the end of the century: the British Ultimatum in 1890, the growing unpopularity towards the monarchy, and the economic crisis that hit the country.⁵⁹

In the musical field, Ramos affirmed in 1982 “the need to create a musical art that is independent, based on folklore.”⁶⁰ It is in this context that works such as the opera *A Serrana* (1899) by Alfredo Keil and the symphony *À Pátria* (1894) by Vianna da Motta appear. Both

⁵⁴ Saudosismo comes from the Portuguese word *saudade*, that is a feeling of longing, nostalgia and melancholy for something or someone that is absent, but “it is fraught with more emotional weight and affective intensity than corresponding words from English and other languages convey.” Saudosismo was a movement that had *saudade* as its core, in the way an individual would see himself towards the world, and that saw *saudade* as a “national spiritual value that could have transformative power.” Richard Zenit, “Teixeira de Pascoaes,” Poetry International Archives, accessed December 10, 2019, <https://www.poetryinternational.org/pi/poet/4658/Teixeira-de-Pascoaes/en/tile>.

⁵⁵ Armando Leça quoted in Orlando Courrégue, *Em Defesa da Memória de Óscar da Silva* (Porto: 1965), 25.

⁵⁶ Filipe Pires, *Óscar da Silva: Estudo Biográfico-analítico* (Porto: Afrontamento/Matosinhos: Câmara Municipal, 1995), 51.

⁵⁷ *Ibid.*, 50.

⁵⁸ Mário Ventura Henriques, *Fernando Lopes Graça na Música Portuguesa Contemporânea* (Sacavém: Edição da Comissão de Cultura do Sport Grupo Sacavense, 1956), 1.

⁵⁹ The British Ultimatum demanded the Portuguese abdication of territories in Africa between Angola and Mozambique, which had been claimed by Portugal.

⁶⁰ Mário Ventura Henriques, *Fernando Lopes Graça na Música Portuguesa Contemporânea* (Sacavém: Edição da Comissão de Cultura do Sport Grupo Sacavense, 1956), 2.

composers are considered pioneers in the context of Portuguese nationalism. This concept was explored by several other musicians in the following decades, and the question of “national music” was problematized, discussed, and subject to different points of view and distinct approaches, which will be discussed below.

The First Republic (1910)

The twentieth century was marked by several political, economic, social, and artistic changes in Portugal and Europe. Azevedo affirms that it was in the first decades of the new century that “the clock of Portuguese modernity became adjusted with the more advanced European modernity.”⁶¹ Apart from an interest in creating national art, there was an effort to catch up with the different styles and artistic movements that appeared in Europe, which led to a renovation of Portuguese music. In the years that preceded the first Republic, several renowned orchestras performed in Lisbon, such as Berlin Philharmonic (the second time under the baton of Richard Strauss) the Colonne Orchestra, the Lamoureux Orchestra, and the Munich Philharmonic Orchestra. Famous musicians that performed in Portugal included Sarasate, Rubinstein, Saint-Saëns, Paderewsky, Perosi, Giordano, and Fritz Kreisler, to cite a few.⁶²

On October 5th 1910—after a regicide and a period of dissatisfaction towards the monarchy—a revolution put an end to more than 750 years of monarchy and proclaimed the First Republic in Portugal. Apart from the political, social, and economic changes that resulted from this important historical landmark, the changes were also felt in the artistic field. After 1910, several new orchestras were created as well as concert societies that provided regular concert seasons. Among them were the *Orquestra Sinfônica Portuguesa*, directed by Pedro Blanch

⁶¹ Sérgio Azevedo, *A Invenção dos Sons: uma Panorâmica da Composição em Portugal Hoje* (Lisbon: Caminho, 1998), 29–30.

⁶² Duarte Gonçalves da Rosa, *Tomás Borba na História da Música Portuguesa do século XX: Modernidade e Tolerância* (Ponta Delgada: Instituto Açoriano de Cultura/MPMP, 2014), 50.

(1911); the *Orquestra Sinfónica de Lisboa*, directed David de Sousa (1913); the *Filarmonia de Lisboa*, directed by Francisco Lacerda (1921); the *Sociedade de Concertos de Lisboa*, created by Vianna da Motta, Lambertini, and Luiz de Freitas Branco (1917); and the *Sociedade de Música de Câmara*, under the artistic direction of Júlio Cardona (1919). The creation of these orchestras gave an indirect contribution for the exponential growth of works for piano and orchestra in the twentieth century. It is important to note that during the nineteenth century the Portuguese orchestras' activity was irregular. Some of them worked on an ad hoc basis, while others had a short life due to a lack of financial support.⁶³ In the beginning of the twentieth century, only the orchestra at Teatro Nacional de São Carlos and the orchestra at Academia de Amadores de Música kept a regular concert activity.⁶⁴ The newly created orchestras cited above allowed a more favorable environment to the performance of these works, and also contributed to the consolidation of a regular audience that attended their concerts.

Luiz de Freitas Branco's *Balada* and Pedro Blanco's *Concerto* stand out as the most significant examples of works written in this period. Freitas Branco (1890–1955) was born in Lisbon to an aristocratic family, having received a good and conscientious humanist education.⁶⁵ After his studies in Portugal, he studied in Paris and in Berlin between 1910 and 1915. He would later return to his country where he had an important role in the renovation of the Conservatório Nacional, together with Vianna da Motta, becoming its sub-director. Some of the most relevant composers of the following decades were his students, such as António Fragoso, Fernando Lopes-

⁶³ Cristina Fernandes, "Orquestras," in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁶⁴ *Ibid.*

⁶⁵ Rui Vieira Nery, "Luís de Freitas Branco (1890–1955): da Ruptura Modernista ao Neoclassicismo," in *República das Artes: Fotografia*, ed. João Pinto de Sousa, Vol VI (Lisbon: Tugaland, 2010), 32.

Graça, Jorge Croner de Vasconcelos, Armando José Fernandes, and Joly Braga Santos.⁶⁶ Apart from his activity as a composer and teacher, he presented conferences and wrote music critiques for several newspapers. In 1929, he created the periodical *Arte Musical*, of which he was the director until 1948.

Some of his most important works include symphonic poems, symphonies, chamber works, choral-symphonic works, and songs for voice and piano. Freitas Branco is frequently associated with the introduction of modernism in Portuguese music. His *Balada* (1917) for piano and orchestra, however, is seen by some as a “stylistic regression.”⁶⁷ It is written in a single movement, within a tonal framework, and displays “harmony, an orchestral sound and an exceptional pianistic melopoeia typical of the Romanticism or, at the very least, of Romantic nationalism in Europe during the nineteenth century.”⁶⁸ ⁶⁹ According to Barreiros, the work uses an old Portuguese folk motif.⁷⁰ Another important feature of this work is the extension of the orchestra compared with previous piano concertos.

Pedro Blanco (1883–1919) was born in Spain but lived in Porto from 1903. He studied at the Royal Conservatoire of Madrid and toured extensively in Spain, France, and Portugal, as a solo pianist but also with orchestral and chamber groups.⁷¹ He worked as a teacher, both privately and at Conservatório de Música do Porto, and collaborated with several cultural publications,

⁶⁶ Rui Vieira Nery, “Luís de Freitas Branco (1890–1955): da Ruptura Modernista ao Neoclassicismo,” in *República das Artes: Fotografia*, ed. João Pinto de Sousa, Vol VI (Lisbon: Tugaland, 2010), 33.

⁶⁷ Alexandre Delgado, Ana Telles, and Nuno Bettencourt Mendes, *Luís de Freitas Branco* (Lisbon: Editorial Caminho, 2007), 289.

⁶⁸ When the score was given to several pianists without revealing he composer, they said that the piece recalled Grieg, Rachmaninoff and/or Liszt. *Ibid.*, 290–291.

⁶⁹ *Ibid.*, 290.

⁷⁰ Nuno Barreiros, quoted in Alexandre Delgado, Ana Telles, and Nuno Bettencourt Mendes, *Luís de Freitas Branco* (Lisbon: Editorial Caminho, 2007), 289, regarding program notes to a concert on March 6, 1976.

⁷¹ Bárbara Villalobos and Maria João Lima, “Pedro Blanco,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

having published articles about the cultural interchange between Portugal and Spain.⁷² Blanco wrote his Concerto a year later than Freitas Branco's *Balada*, also for a large orchestra. The work uses the traditional three-movement structure and has a demanding solo part, comparable to the ones of Grieg, Brahms, Chopin or Schumann, or the late romantics Tchaikovsky or Rachmaninoff.⁷³ It is described as dramatic and erratic in character.⁷⁴

Both of these works were dedicated to Elisa de Sousa Pedroso, a Portuguese pianist who had a very important role as a patron for the music. Her residence in Lisbon was a meeting point for several Portuguese and foreign musicians.⁷⁵ In 1934 she created the *Círculo de Cultura Musical*, an association that had a strong impact on the dissemination of classical music in Portugal with the organization of several concerts.

Estado Novo

In 1926, as a result of the governmental instability felt in the course of the first Republic, a revolution established the *Ditadura Militar* (Military Dictatorship), later called *Estado Novo* (New State), that was effective until 1974. The *Estado Novo* was a regime “conservative, nationalist, anti-liberal and anti-democratic.”⁷⁶

This change had a strong impact not only in the political, social, and economic fields, but also in the arts. Artists should be sensitive to the aesthetical orientations of the regime. That

⁷² “Pedro Blanco,” Mic: Centro de Investigação & Informação da Música Portuguesa, accessed September 10, 2019, http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=4770&lang=PT.

⁷³ Nuno Caçote da Silva, “Pedro Blanco: a Vida e Obra para Piano,” (PhD diss., Universidade de Évora, 2015), 88, <http://hdl.handle.net/10174/18219>.

⁷⁴ A full chapter about this concerto is available at Nuno Caçote da Silva, *ibid.*

⁷⁵ In a piano that belonged to her, it is possible to see signatures of Arturo Benedetti Michelangeli, Nikita Magaloff, Andre Tchaikovsky, Wilhelm Backhaus, Wilhelm Kempff, Walter Gieseking, among many others.

⁷⁶ Ernesto Castro Leal, “The Political and Ideological Origins of the *Estado Novo* in Portugal,” trans. Richard Corell, *Portuguese Studies* 32, no. 2 (2016): 129, <https://www.jstor.org/stable/10.5699/portstudies.32.2.0128>.

meant that those who disregarded the political ideals in their production could face difficulties in the dissemination and performance of their works. The closure of Salazar in relation to the rest of the world made the cultural interchange between Portugal and other countries more difficult, defending a mass culture associated with a “populist folklore,”⁷⁷ that was frequently used with propaganda ends.⁷⁸ This situation was also reflected in the music scene. Nevertheless, one must recognize the importance that was given to Portuguese music during these decades. Portuguese composers’ works were programmed frequently, promoted, and disseminated with the help of several organizations: *Círculo de Cultura Musical* (founded by Elisa de Sousa Pedroso, 1934–1975),⁷⁹ the *Orquestra Sinfónica da Emissora Nacional* (1934–1989),⁸⁰ the *Orquestra Filarmónica de Lisboa* (initiative of Ivo Cruz, 1937), the *Orquestra Sinfónica do Porto* (1947–1989),⁸¹ the *Verde Gaio* ballet group (initiative of António Ferro, 1940–1950), the concert society *Sonata* (founded by Fernando Lopes-Graça, 1942–1960), and the *Gabinete de Estudos Musicais da Emissora Nacional* (1942–1949). This last entity gave a stimulus to musical creation through the commission of new works.

Several concertante works composed around this time (1930–1955) show an inclination towards folk and national elements, features that were explored in different ways by different

⁷⁷ Sérgio Azevedo, *A Invenção dos Sons: uma Panorâmica da Composição em Portugal Hoje* (Lisbon: Caminho, 1998), 31.

⁷⁸ António de Oliveira Salazar (1889–1970) was the responsible for the Estado Novo regime in Portugal and was the President of the Council of Ministers from 1932 to 1968.

⁷⁹ The *Círculo de Cultura Musical* extended to Porto in 1937. After the extinction in Lisbon, it continued in Porto, where it still exists.

⁸⁰ This orchestra gave the Portuguese premières of works by Stravinsky, Hindemith, Prokofiev and Bartók, under Pedro Freitas Branco, having also a leading role in the première and regular performance of works by Portuguese composers. In Salwa El-Shawan Castelo-Branco, and Manuel Carlos de Brito, “Portugal, Republic of,” *Grove Music Online*, ed. Deane Root, accessed September 7, 2019, <https://www.oxfordmusiconline.com>, and Cristina Fernandes and Pedro Moreira, “Orquestra Sifónica da RDP,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁸¹ The original denomination was *Orquestra Sinfónica do Conservatório de Música do Porto*.

composers.⁸² In terms of the structure, some composers opt for the traditional three-movement work (fast–slow–fast), others prefer the freedom of the fantasy or rhapsody, or the single-movement and multi-section approach. Harmonically, these works are more daring. They often explore chromaticism, use dissonance, diatonicism, modalism, and polytonalism, and develop new kinds of orchestral and pianistic textures. Nevertheless, it is important to mention that tendencies such as atonalism and serialism—that have been explored in Europe before this time—were not yet used as the basis for composition, and would only be developed much later in the works for piano and orchestra in Portugal. At the opposite pole, it is still possible to see an association of some of these works with a romantic or impressionistic vein.

Ruy Coelho (1889–1986) is seen by some as one of the key figures of the first Portuguese modernism, that is connected with the “Geração d’Orpheu.”^{83 84} Coelho studied at the Conservatório Nacional in Lisbon with Alexandre Rey Colaço, Tomás Borba, and António Eduardo da Costa Ferreira, and later in Berlin with Englebert Humperdinck and Max Brück, also attending private lessons by Arnold Schoenberg.⁸⁵ He defended that folk music was to be used in musical compositions as the essence of Portuguese identity,⁸⁶ having had an important role in the context of nationalism. Coelho is frequently associated with the opera genre, due to his leading role as a composer of several operas with Portuguese text, such as *Serão da Infanta* (1913), *Belkiss* (1924), and *Inês de Castro* (1927), as well as ballets, such as *Princesa dos Sapatos de Ferro* (1912) and *O Sonho da Princesa Rosa* (1916). In the late 1930s, he created the Acção

⁸² For further reading on Portuguese folk music, see Bibliography.

⁸³ Geração d’Orpheu [Orpheu Generation] was a group of individuals that introduced in Portuguese literature and art the modernism, futurism and other European artistic movements, from 1915.

⁸⁴ Edward Ayres de Abreu, “Ruy Coelho (1889–1986): o Compositor da Geração d’Orpheu,” (master’s thesis, Universidade Nova de Lisboa, 2014), 100, <http://hdl.handle.net/10362/14321>.

⁸⁵ Manuel Deniz Silva, “Rui Coelho,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁸⁶ Cascudo, Teresa. “Relações Musicais Luso-brasileiras em Finais do Século XIX,” *Camões. Revista de Letras e Culturas Lusófonas*, 11 (October–December 2000): 132.

Nacional de Ópera, an organization to disseminate the Portuguese lyrical repertoire.⁸⁷ Coelho was also related to the creation of the ballets Verde Gaio, with which he collaborated, and integrated the Gabinete de Estudos Musicais da Emissora Nacional in the 1940s.

His output for piano and orchestra includes two piano concertos (with two different versions of his second concerto), *Noites nas Ruas da Mouraria*, and *Rapsódia Portuguesa*. These are multi-movement works, where the composer explores polytonality, the use of dissonances and the introduction of folk elements, folk songs or a folk character, in a technically demanding kind of writing for the piano. *Noites nas Ruas da Mouraria* has the peculiarity of having descriptive titles related to Lisbon, for its movements: *As mulheres dançam de noite às portas* (The women dance at night by the doors), *O luar sobre as casas* (The moonlight over the houses) and *Mouraria* (the name of a neighborhood in Lisbon).⁸⁸ Of these four works, three were premiered by the same pianist, Lourenço Varella Cid.⁸⁹

Fernando Lopes-Graça (1906–1994) was another composer who developed the national element and explored a particular way to treat folklore. He looked for a national music that was not affected by an exaggeration of sentimentalism, but that would be a result of a “historical need to develop a kind of language that is personal and modern, in which the national whole was identified.”⁹⁰ His composition output is large, and his works for piano and orchestra include two

⁸⁷ According to Manuel Deniz Silva, it ended up only programming Coelho’s own works. Manuel Deniz Silva, “Rui Coelho,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁸⁸ The title *Noites nas Ruas da Mouraria* evokes *Noches en los Jardines de España* by Manuel de Falla, also for piano and orchestra, written in 1915.

⁸⁹ Lourenço Varella Cid (1898–1987) was an important Portuguese pianist, student of Vianna da Motta, that developed an intense activity as a performer and pedagogue, mainly at Conservatório Nacional. He included Portuguese works regularly in his repertoire and also gave the first performances in Portugal of several *chefs-d’oeuvre* of European piano repertoire. Leonor Pereira, “Lourenço Varela Cid,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁹⁰ Teresa Cascudo, “Música e Identidade na Obra de Fernando Lopes-Graça: uma Abordagem Entre a História e a Crítica,” in *Outros Combates pela História*, ed. Manuela Tavares Ribeiro (Coimbra: Imprensa da Universidade de Coimbra, 2010), 558.

concertos (1940, rev. 1990/91, and 1942, rev. 1952 and rev. 1971), the Concertino for piano, strings, brass and percussion (1954) and the Fantasia based on a religious chant of Beira Baixa (1975).⁹¹ Lopes-Graça's life and works will be discussed in detail in Chapter 3.

Another nationalist stream was connected to a movement called Renascimento Musical, that looked for a rebirth, research, and performance of Portuguese early music, from the Renaissance to the eighteenth century. Ivo Cruz (1901–1985) was one of the main representatives of this movement, having founded the journal *Renascimento Musical* (1923) with Eduardo Libório.⁹²

Ivo Cruz was born in Brazil. As a child he moved to Lisbon, where he started his musical studies. He moved to Munich in 1925, after completing a degree in Law in Portugal, and continued his studies in composition, conducting, aesthetics, and music history.⁹³ Upon returning to Portugal, in 1931 he created the Sociedade Coral Duarte Lobo, having given Bach's St. Matthew Passion its first performance in Portugal. In 1973, Cruz created the Orquestra Filarmónica de Lisboa, with the goal of presenting to Portuguese audiences several of the most important choral and symphonic European works.⁹⁴ Cruz became the director of Conservatório Nacional after Vianna da Motta, from 1938 until 1971.

His two piano concertos—*1º Concerto Português: Coimbra* (1945, rev. 1967, rev. 1975), and the *2º Concerto Português: Lisboa* (1946)—explored a national character in their essence, as they did not necessarily use folk themes or elements. Cruz named the movements with programmatic titles. The *1º Concerto Português: Coimbra* was seen by the critic as “symphonic

⁹¹ This is the first Concertino written for piano and orchestra by a Portuguese composer.

⁹² Both Ivo Cruz and his son were named Manuel Ivo Cruz, and they were both musicians. To make the distinction clear, Ivo Cruz will stand for the father, and Manuel Ivo Cruz (son) for the son.

⁹³ “Ivo Cruz,” Mic: Centro de Investigação & Informação da Música Portuguesa, accessed October 11, 2019, http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=152&lang=PT&site=ic.

⁹⁴ Manuel Deniz Silva, and Adriana Latino, “Ivo Cruz,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

pictures,”⁹⁵ and was themed after one of the most famous Portuguese love stories, at Fonte dos Amores: the affair between the Portuguese King D. Pedro and the non-noble Inês de Castro. “Portuguese saudosismo” and “mystical sentiment” are other expressions used to characterize this work.⁹⁶ An interesting aspect of Cruz’s writing is the fact that the piano was used both as a soloist and as an element of the orchestra, instead of in a “duel-like” setting. The *2º Concerto Português: Lisboa* is more subjective regarding a possible program, referred to as a mainly lyrical work that uses a cyclic approach.⁹⁷

The programmatic approach in concertante works for piano can also be seen at *Depois de uma Leitura de Camilo* (1944) by Eurico Thomaz de Lima,⁹⁸ after the novel *Amor de Perdição* by Camilo Castelo Branco (1825–1890).⁹⁹

Thomaz de Lima (1908–1989) was born in Ponta Delgada (Azores) and soon came to the continent.¹⁰⁰ He studied at Conservatório Nacional with Alexandre Rey Colaço, and in the famous Class of Virtuosity of Vianna da Motta.¹⁰¹ He had a regular activity as a performer, having presented concerts in Portugal and Brazil, both solo and chamber.¹⁰² He was acclaimed by the critic and his concerts were several times broadcasted at Emissora Nacional, Rádio Renascença,

⁹⁵ António Joyce, “Espectáculos: Capitólio,” *Diário de Notícias* (Lisbon), April 9, 1946.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ The title recalls Liszt’s *Après une lecture de Dante*, but also Luiz de Freitas Branco’s symphonic poems *Depois de uma Leitura de Antero de Quental*, *Depois de uma Leitura de Júlio Dinis*, and *Depois de uma Leitura de Guerra Junqueiro*. In English it reads *After reading Camilo*.

⁹⁹ Camilo Castelo Branco was one of the most important Portuguese writers of the nineteenth century. *Amor de Perdição* (1861) [*Love of Perdition*] is one of his main works, and tells the story of a forbidden love between Teresa Albuquerque and Simão Botelho, that ends up on a tragedy.

¹⁰⁰ Azores is an archipelago of nine islands in the North Atlantic Ocean, and is an autonomous region of Portugal.

¹⁰¹ Vianna da Motta was a highly regarded pianist and pedagogue, and Conservatório Nacional in Lisbon was the oldest music school in the country. Therefore, being at his Class of Virtuosity was only reserved to the best students who could meet a high level.

¹⁰² Elisa Lessa, “Eurico Tomás de Lima,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

and Radiotevisão Portuguesa (Porto studios).¹⁰³ As a pedagogue, Thomaz de Lima taught in Lisbon, Funchal, Porto, Guimarães, and Braga.

A great part of his compositions is centered on the piano, either in solo or chamber context, and several of them show a nationalist feature, already suggested by their titles.¹⁰⁴ Described as a “distinct pianist, and composer with great merit,” his works are characterized by their originality and their solid construction,¹⁰⁵ where his refusal to create compositions associated to modernism is apparent.¹⁰⁶ Such aesthetic option is also noticeable in his work for piano and orchestra. On the occasion of the orchestral première of *Depois de uma Leitura de Camilo*, the author of the program notes refers that “the painful bravery of the first movement soon dilutes into the mild serenity of the second movement, followed by a finale that climbs into a heroic apotheosis, as a hymn of triumph to the tragedy that is, sometimes, transmuted into a pastoral languish.”¹⁰⁷ Thomaz de Lima’s output also includes a large number of works for young pianists.

Armando Tavares Belo (1911–1993) presents a completely different aesthetic when compared to his contemporaries. He was one of the main composers of show tunes and “música ligeira” (popular music) in Portugal, having also worked as an orchestrator and arranger. Throughout his life, he integrated several “orquestras ligeiras” as a pianist, and also as a conductor, collaborating with artists in the radio and television.¹⁰⁸ Between 1946 and 1986 he was

¹⁰³ César Gonçalves, “Obras para a Infância de Eurico Thomaz de Lima: os Duetos para Piano,” (master’s thesis, Universidade do Minho, 2005), 40, <http://hdl.handle.net/1822/5636>.

¹⁰⁴ *Ibid.*, 58.

¹⁰⁵ Silva Pereira, quoted in Miguel Campinho, in program notes for *Saber Ouvir – Eurico Thomaz de Lima*, Miguel Campinho, recorded August 2012, Numérica NUM 1249, 2013, compact disc.

¹⁰⁶ Miguel Campinho, *ibid.*

¹⁰⁷ *Concerto: Orquestra Sinfónica do Sindicato dos Músicos do Porto*, Raúl de Lemos, cond., Eurico Thomaz de Lima, pno., Orfeão da Covilhã, Vergílio Pereira, cond., Covilhã: Teatro-Cine da Covilhã, May 25, 1962, concert program.

¹⁰⁸ António João César, and Jorge Sá Machado, “Armando Tavares Belo” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

the conductor and director of the Orquestra Ligeira da Emissora Nacional.¹⁰⁹ Also of important note is his collaboration with several “Revista à Portuguesa,” a theatre genre that achieved great success in the twentieth century in Portugal, and included the participation of an orchestra or ensemble. Tavares Belo’s Piano Concerto (1956) is an “unpretentious work in its form and scope,”¹¹⁰ influenced by his contact with the above mentioned popular music. “Light in its substance,”¹¹¹ the Concerto is a good example of the crossing of different musical styles, with hints of jazz, as we see in other works for piano and orchestra composed in the twentieth century, such as Gershwin’s Rhapsody in Blue and Piano Concerto, and Aaron Copland’s Piano Concerto.¹¹²

In the fifties, Portuguese music was still behind the more recent European artistic vanguards; that rupture was mostly felt a decade later. In 1960, João de Freitas Branco writes that “if it is true that all contemporary music of European formation is divided in two branches—one of new diatonicism, and another of atonalism—one can sustain that Portuguese composers belong to the first, and only eventually transit towards the second.”¹¹³ ¹¹⁴ Several composers of previous generations were still active, such as Lopes-Graça and Braga Santos, adopting progressively a more chromatic approach and a departure from functional harmony. Others absorbed “the transition from the last prolongations of a sometimes rather academic neoclassicism to

¹⁰⁹ Program notes for Armando Tavares Belo, and Óscar da Silva, Orquestra Sinfónica Nacional, Orquestra de Concertos da Emissora Nacional, Orquestra Sinfónica do Porto, Armando Tavares Belo, José Carlos Picoto, Jorsom, J-CD 0103, 1994, compact disc, 3.

¹¹⁰ Ibid., 2.

¹¹¹ Ibid.

¹¹² In the last two decades, the work for piano and orchestra was a genre explored by some jazz composers, such as Mário Laginha and Bernardo Sasseti (see Appendix 1).

¹¹³ João de Freitas Branco, *Alguns Aspectos da Música Portuguesa Contemporânea* (Lisbon: Edições Ática, 1960), 76.

¹¹⁴ Luiz de Freitas Branco’s son.

compositional techniques more associated with European modernism of the forties and fifties.”¹¹⁵

Joly Braga Santos (1924–1988) studied piano, violin, and composition at Conservatório Nacional, and is referred to as “the main student and the main heir of Luiz de Freitas Branco’s neoclassicism.”¹¹⁶ He later had the chance to further his studies in Venice, Switzerland, and Rome. Apart from his work as a composer, he was also a conductor, a music critic, and a teacher. He integrated the Gabinete de Estudos Musicais da Emissora Nacional, which allowed him to dedicate full time to composition for several years (1947–1954).¹¹⁷ Braga Santos was a founding member of Juventude Musical Portuguesa, taught for several years at the Conservatório Nacional and worked as a conductor for some of the most important Portuguese orchestras, such as Orquestra do Teatro Nacional de São Carlos, Orquestra Sinfónica do Porto, and Orquestra Sinfónica da Radiodifusão Portuguesa.¹¹⁸ His output includes symphonic works, a requiem, operas, music for film, vocal and chamber works.

It is possible to observe the influence from folk Portuguese music in Braga Santos’ early years, as well as the use of a “modalism rooted in old Portuguese polyphony.”¹¹⁹ His Piano Concerto (1973), however, was written at his second compositional phase, denser and more chromatic, and is characterized by an accentuated polymodalism, the use of symmetrical harmonies, the use of clusters, and a “melodic construction that oscillates between chromaticism

¹¹⁵ Rui Vieira Nery, and Paulo Ferreira de Castro, *History of Music*, trans. Kenneth Frazer, Synthesis of Portuguese Culture (Lisbon: Imprensa Nacional Casa da Moeda, 1991), 176.

¹¹⁶ Manuel Carlos de Brito, and Luísa Cymbron, *História da Música Portuguesa* (Lisbon: Universidade Aberta, 1992), 166.

¹¹⁷ Anabela Bravo, “Joly Braga Santos,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

¹¹⁸ “Joly Braga Santos,” Mic: Centro de Investigação & Informação da Música Portuguesa, accessed September 11, 2019, http://www.mic.pt/dispatcher?where=0&what=2&site=ic&show=0&peessoa_id=145&lang=PT.

¹¹⁹ Ibid.

and diatonicism.”¹²⁰ The percussion is an important element in this work, both in the orchestra and as an effect in the solo part. The music has been described as “organic” and “magnetic.”¹²¹

In the sixties, Portugal experienced a regeneration of its musical language. A newer generation of composers explored concepts of timbre, serial approaches, atonalism, indeterminism, aleatory and improvisatory techniques, new ways of performance with acoustic instruments, and electronics. Several composers attended Darmstadt summer courses with the support of the Gulbenkian Foundation, such as Álvaro Cassuto, Filipe Pires, Emanuel Nunes, Maria de Lourdes Martins, Álvaro Salazar, Constança Capdeville, and Jorge Peixinho.¹²² This experience had a significant impact on the development of the style of each composer and, as a consequence, of Portuguese music as well. Nevertheless, as stated by Azevedo “the difficulty in finding interpreters for New Music, and the inexistence of official concerts or regular seasons dedicated to the music of the vanguard was a disadvantage for the new generations of composers,”¹²³ especially until the first festivals dedicated to contemporary music were created.

The Gulbenkian Foundation (1956) had a leading role in this context. Calouste Sarkis Gulbenkian was “an enlightened amateur of the arts and philanthropist,”¹²⁴ and a man “uncommonly intelligent and of innovative ideas, which made him a visionary.”¹²⁵ He was one of the wealthiest men in the world. Since the foundation under his name was created, it has

¹²⁰ Anabela Bravo, “Joly Braga Santos,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

¹²¹ Ivan Moody, “Joly Braga Santos: os Concertos e as Outras Obras para Orquestra,” in *Joly Braga Santos: uma Vida e uma Obra*, coord. Álvaro Cassuto (Lisbon: Caminho, 2018), 185.

¹²² Jorge Peixinho became one of the most important figures of this generation and of contemporary Portuguese music.

¹²³ Sérgio Azevedo, *A Invenção dos Sons: uma Panorâmica da Composição em Portugal Hoje* (Lisbon: Caminho, 1998), 34.

¹²⁴ Carlos de Pontes Leça, “Gulbenkian Foundation,” *Grove Music Online*, ed. Deane Root, accessed September 8, 2019, <https://www.oxfordmusiconline.com>.

¹²⁵ “Quem é Calouste,” Fundação Calouste Gulbenkian, accessed October 6, 2019, <https://gulbenkian.pt/quemecalouste/quem-e-calouste/>.

supported musicians in different ways, either through scholarships for studying abroad, through the commission and/or performance of works by contemporary composers, or through the funding of musicological projects. The Gulbenkian Foundation also had an impact in the music life of the capital with the creation of the Festivais Gulbenkian de Música (1957–1970), the Ballet Gulbenkian (1961), the Orquestra Gulbenkian (1962), and the Encontros Gulbenkian de Música Contemporânea (from 1977). According to Nery, “it is almost entirely thanks to the Gulbenkian Foundation that Lisbon can today be considered a relatively important musical center on the European level, regularly participating on the international circuit of the greatest concert artists and symphonic and chamber groups of our time.”¹²⁶

The decade of the seventies saw the creation of several groups for the performance of contemporary repertoire, all which are still active today except the last group: Grupo de Música Contemporânea de Lisboa (created in 1970 by Jorge Peixinho), Grupo Música Nova (created in 1973–74 by Cândido Lima), Oficina Musical do Porto (created in 1978 by Álvaro Salazar) and Grupo ColecViva (created in 1985 by Constança Capdeville). Of this generation of composers, one can address the work by Clotilde Rosa (1930–2017), the second woman composer (after Francine Benoit) to compose a concertante work for piano.

Rosa was a professional harpist and completed her studies in Lisbon, Amsterdam, and Paris. She collaborated with the Orquestra Sinfónica do Porto from 1965 and with the Orquestra Sinfónica da Emissora Nacional, from 1969. She was also a teacher at Conservatório Nacional from 1987 to 2000.¹²⁷ Rosa was the harp player for the Grupo de Música Contemporânea de Lisboa since 1974. It was only at 44 years old that she signed her first work, a collective

¹²⁶ Rui Vieira Nery, and Paulo Ferreira de Castro, *History of Music*, trans. Kenneth Frazer, Synthesis of Portuguese Culture (Lisbon: Imprensa Nacional Casa da Moeda, 1991), 175.

¹²⁷ Manuel Pedro Ferreira, “Clotilde Rosa,” in *Dez Compositores Portugueses*, coord. Manuel Pedro Ferreira (Lisbon: Dom Quixote, 2005), 345.

composition for the Group, invited by Jorge Peixinho.¹²⁸ This was the starting point of her career as a composer. She was awarded a prize at the Paris International Rostrum of Composers in 1976 (10th prize ex-aequo) and the 1st prize at Oficial Musical, in 1980. Her works include several pieces for solo instruments (harp, piano), for chamber ensembles, and a few for orchestra.¹²⁹ Her style explores “the fluidity of counterpoint textures, the free chromaticism (even though it is serially controlled), and an expressively suggestive approach to the melody, using different kinds of writing styles.”¹³⁰ Rosa’s music is also characterized by a “subtle timbric and harmonic work” and is, at the same time, intense and colorful.¹³¹ The Piano Concerto, composed in in 2003, but only recently premiered (June 2019), shows a kind of writing that is more transparent, more consonant and with a less dense orchestration, when compared to some of her earlier works.¹³²

A different aesthetic is presented by António Victorino D’Almeida (b. 1940), one of the most-known Portuguese musicians, and also one of the most prolific. He was a student of Artur Santos (piano and composition) and Campos Coelho (piano) at Conservatório Nacional, having also studied privately with Joly Braga Santos (orchestration). In 1960 he moved to Vienna, to further his studies in composition at the Universität für Musik und Darstellende Kunst Wien, where he had contact with the dodecaphonic technique. Despite his focus on composition, he kept a regular activity as a pianist, having performed in several different countries.

His regular presence on television after the seventies (mainly in shows about music)

¹²⁸ Daniel Moreira, in program notes for *Estado da Nação*, Orquestra Sinfónica do Porto – Casa da Música, Pedro Neves, cond., Tamila Kharambura, vl., Jonathan Ayerst, pno., June 8, 2019, concert program, 6.

¹²⁹ More information about her piano works can be found in Anne Kaasa, “Uma Aproximação à Estética da Obra para Piano de Clotilde Rosa,” (master’s thesis, Universidade de Aveiro, 2008), <http://hdl.handle.net/10773/1167>.

¹³⁰ Manuel Pedro Ferreira, “Clotilde Rosa,” in *Dez Compositores Portugueses*, coord. Manuel Pedro Ferreira (Lisbon: Dom Quixote, 2005), 346.

¹³¹ Daniel Moreira, in program notes for *Estado da Nação*, Orquestra Sinfónica do Porto – Casa da Música, Pedro Neves, cond., Tamila Kharambura, vl., Jonathan Ayerst, pno., June 8, 2019, concert program, 6.

¹³² *Ibid.*, 7.

made him one of the well-known musicians of recent decades.¹³³ His work extended beyond the so-called classical music, having collaborated with musicians from other musical backgrounds. Victorino D’Almeida is also the author of several books, the most recent published in September 2019 (*Ensaio Sobre a Surdez*).

His output includes orchestral and choral-orchestral works, solo piano works, chamber works, song arrangements for cinema and theater, as well as six works for piano and orchestra. These include the more “traditional” concertos, but also other works in different formats, some of them based on themes by other composers (*La Campanella*, and *Rapsódia sobre temas de Marinoff*), and others that show his sense of humor even in the choice of the title (*Pornofonia*). The earliest work was written in 1959 (Concerto No. 1) and the most recent in 2012 (Concerto No. 2). In Victorino D’Almeida’s compositional style, one can observe references to popular music and jazz. Humor, eccentricity, parody, absurd, and an ambiguity between “serious” and “light” music are elements that are transversal to his writing, in which he explores through the use of instrumentation, orchestration, and “tonal techniques mixed with collages and quotations.”¹³⁴ He has premiered some of these works, either as a conductor or as a pianist.

Democracy: After 1974

On April 25th 1974, a new revolution put an end to the regime of Estado Novo and implemented a democratic government, bringing deep social and cultural changes to the country. The creation of Secretaria de Estado da Cultura in 1976 contributed for the dissemination of artistic works, through the “organization of concerts throughout the country, the commission of

¹³³ António Tilly, “António Victorino Almeida,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

¹³⁴ Sérgio Azevedo, *A Invenção dos Sons: uma Panorâmica da Composição em Portugal Hoje* (Lisbon: Caminho, 1998), 42.

new works, and several recordings.”¹³⁵ According to Lopes-Graça, these initiatives lead to “an attitude of hope on the future of music in Portugal.”¹³⁶

At the same time, there was a progressive acceptance of and a growing interest in modern music in Portugal. Some of the instigators that contributed for this change were the Encontros de Música Contemporânea referred above, the composition seminars with Emanuel Nunes organized by Fundação Calouste Gulbenkian in 1981,¹³⁷ the diversification of the kind of public institutions that supported contemporary music, the renewal of the curricula of the Conservatório, the establishment of higher education music programs starting in 1983 (something that shaped the modernization of the teaching of composition), and the creation of the department of Ciências Musicais [Musical Sciences] at Universidade Nova de Lisboa.¹³⁸ All of which triggered a significant impact in the perception of modern music and also in the compositional scene in the country. The entry of Portugal in the European Union (1986), the growth and development of professional networks, and the creation of new festivals and institutions related to the arts have also been important achievements in the past decades.¹³⁹

Of this newer generation of composers that experienced these changes, one can mention António Chagas Rosa, Sérgio Azevedo, and Luís Tinoco.

António Chagas Rosa (b. 1960) studied piano and history in Lisbon, having later furthered his studies in contemporary piano, chamber music, and composition in the Netherlands. While living there, he taught at the Sweelinck Conservatorium of Amsterdam and worked as a

¹³⁵ Manuel Pedro Ferreira, coord., *Dez Compositores Portugueses* (Lisbon: Dom Quixote, 2005), 47.

¹³⁶ Fernando Lopes-Graça, *Opúsculos (3)* (Lisbon: Editorial Caminho, 1984), 175.

¹³⁷ From 1981 until 2009, composer Emmanuel Nunes (1941–2012) oriented composition seminars at Fundação Calouste Gulbenkian, attended by several younger Portuguese composers.

¹³⁸ Manuel Pedro Ferreira, coord., *Dez Compositores Portugueses* (Lisbon: Dom Quixote, 2005), 49.

¹³⁹ *Ibid.*, 52.

repetiteur at the Dutch Opera House.¹⁴⁰ He completed his PhD at Universidade de Aveiro (2006), a university where he currently instructs chamber music. His output includes several song cycles, chamber works for large and small ensembles, symphonic works, two chamber operas, and a piano concerto titled *The Ascent of Icarus* (1995).¹⁴¹ This last work was commissioned by the 10th Macau International Music Festival and was the work with which Chagas Rosa represented Portugal in the International Rostrum of Composers in Paris, in 1997.¹⁴²

The Ascent of Icarus was composed as a poetic trilogy on Shakespeare's *King Lear*.¹⁴³ The writing for the piano is technically demanding and rhythmically complex. Chagas Rosa's treatment of the sound shows influences from some Dutch post-modernist composers, and his orchestral writing may recall Ligeti or Xenakis.¹⁴⁴ Nevertheless, this work "possesses a strong individual personality,"¹⁴⁵ where the composer "nurtures an intelligent dialog with tradition and restores the whole splendor of piano virtuosity and concertante writing."¹⁴⁶

Sérgio Azevedo (b. 1968) is one of the most prolific composers of our times, and also an active writer. He studied composition with Fernando Lopes-Graça at the Academia de Amadores de Música, and with Constança Capdeville and Christopher Bochmann at the Escola Superior de

¹⁴⁰ "Biography," António Chagas Rosa: Composer, accessed October 8, 2019, <http://www.chagasrosa.com/index.php?link=3>.

¹⁴¹ Ibid.

¹⁴² "António Chagas Rosa," Wikipedia, the free encyclopedia, accessed October 10, 2019, https://en.wikipedia.org/wiki/Ant%C3%B3nio_Chagas_Rosa.

¹⁴³ Nancy Lee Harper, *Portuguese Piano Music: An Introduction and Annotated Bibliography* (Plymouth, UK: Scarecrow Press, 2013), 282.

¹⁴⁴ Ivan Moody's program notes, quoted in "Press Reviews," António Chagas Rosa: Composer, accessed October 8, 2019, <http://www.chagasrosa.com/index.php?link=6>.

¹⁴⁵ Ibid.

¹⁴⁶ Teresa Cascudo's concert review (November 1999), quoted in "Press Reviews," António Chagas Rosa: Composer, accessed October 8, 2019, <http://www.chagasrosa.com/index.php?link=6>.

Música de Lisboa,¹⁴⁷ where he teaches today, having completed a doctoral degree at Universidade do Minho. His works have been awarded several prizes and his music is regularly performed in Portugal and abroad. His style is a result of the “compromise between modernity and tradition, joining the rigor in construction with a clarity of perception. A free spirit, Azevedo refused early on [in his style] the narrowness of the academism of the vanguard and remained open to more diverse musical languages, showing a constant willingness to experiment.”¹⁴⁸ Apart from his work as a composer and writer, Azevedo is frequently invited for pre-concert talks, conferences, radio programs, and to serve as jury member of music competitions.

Azevedo has composed works in several different genres and for a wide variety of instruments and ensembles. His Piano Concerto, written in 2010, was his first work for piano and orchestra, which he divided into three movements, with vast diversity and changes in orchestration. In his own words, it is a work that explores big emotional changes, “even if in each movement those changes between light and shadow, sobriety and humor, tragedy and comedy, are to be found sometimes in a quick and fleeting alternation.”¹⁴⁹ Azevedo mentions that the solo part follows the tradition of the Romantic virtuoso concertos, such as Prokofiev, Liszt, or Tchaikovsky.¹⁵⁰ The work was awarded a prize by Sociedade Portuguesa de Autores in 2011, as

¹⁴⁷ “Sérgio Azevedo,” Mic: Centro de Investigação & Informação da Música Portuguesa, accessed September 10, 2019, http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=158&lang=PT.

¹⁴⁸ Afonso Miranda, “Sérgio Azevedo: Sinfonietta Semplice,” in program notes for *Mahler Chamber Orchestra: Temporada d’Arcos*, Centro Cultural de Belém, Mahler Chamber Orchestra, Matthew Truscott, Nuno Côrte-Real, cond., November 29, 2017, concert program.

¹⁴⁹ “B5 – Na Ibéria: Orquestra Metropolitana de Lisboa,” CCB: Centro Cultural de Belém, accessed November 3, 2019, <https://www.ccb.pt/Default/pt/DiasDaMusica/Sabado/Evento?a=555>.

¹⁵⁰ Ibid.

“Melhor trabalho de música erudita.”¹⁵¹ Azevedo also wrote a concertino and *Variações concertantes sobre um tema Açoriano*, a work that is influenced by folk elements.¹⁵²

Azevedo is also known for his interest in music for children. He regularly collaborates with music schools and young music students, and is the author of several didactic works. These include four piano concertos with progressive difficulty, written with didactic purposes which, together with the *Concerto para menor* by Armando Mota, are the only examples of such works written for piano and orchestra by Portuguese composers. All Azevedo’s concertante works for piano were dedicated to the pianists that premiered them.

Luís Tinoco (b. 1969) studied at the Escola Superior de Música de Lisboa, where he is now a Professor of composition, and at the Royal Academy of Music in London, having completed a Doctoral degree at the University of York. His works are performed with regularity in the main Portuguese music halls, as well as abroad. Several of his compositions have been awarded prizes, such as the Prémio Revelação Ribeiro da Fonte (by IPAE/Ministério da Cultura Português) the Lopes-Graça prize, the Cláudio Carneiro prize, and the Charles Lucas and Howard Carr Memorial Prize.¹⁵³ He regularly collaborates with the classical music radio Antena 2, and is the director of one of the most important youth musician’s prizes in Portugal, the Prémio Jovens Músicos.

His compositions include vocal works, music for stage, works for chamber groups or ensembles, and several works for soloist and orchestra, of which *Díptico* (2004–2005) was the first. The title refers to the universe of fine arts (and somehow to the pictorial works of Mark Rothko or Richard Diebenkorn) where the composer tried to give “several levels of definition to

¹⁵¹ Best work in the classical music category. “Sérgio Azevedo,” Centro Nacional de Cultura, accessed October 10, 2019, <https://www.cnc.pt/sergio-azevedo/>.

¹⁵² Azevedo also composed *Danças Concertantes* for piano and symphonic band, and a concerto for two pianos and orchestra that, for their specific characteristics, are outside the scope of this essay.

¹⁵³ “Luís Tinoco,” ESML: Escola Superior de Música de Lisboa, accessed October 8, 2019, <https://www.esml.ipl.pt/index.php/home/pessoas/corpo-docente/composicao/107-luis-tinoco>.

the solo instrument,”¹⁵⁴ that sometimes stands out as a soloist, but also integrates the orchestra. The work is divided into two movements, with a “strong visual quality,”¹⁵⁵ where Tinoco tried to establish a parallel between the orchestral textures and paintings, and where the texture is a result of the overlapping of several layers.¹⁵⁶ The piano writing includes a few moments with a less conventional approach, such as muting the strings with a finger and then glissandi from the hammer to the keyboard, and touching the strings to distort the sound. Tinoco states that he “does not exactly consider this work a concerto for piano and orchestra,” as it does not have the traditional characteristics of the piano concerto, but instead, a concertante work.¹⁵⁷

At the end of the twentieth century and the beginning of the twenty-first century, the concertante works for piano were also explored towards other “sub-areas” or “sub-genres,” such as works for piano and ensemble, works for piano and other soloist(s) and orchestra/ensemble, works for two pianos and orchestra, works for piano four-hands and orchestra, and works for piano and orchestra with electronics. The variety that can be found is of a significant range and requires a specific study on these works, that hopefully will happen in the near future.

¹⁵⁴ Tinoco, Luís, “Sinopse,” Casa da Música, accessed October 8, 2019, <https://www.casadamusica.com/pt/artistas-e-obras/obras/d/diptico-para-piano-e-orquestra-luis-tinoco#tab=0>.

¹⁵⁵ Luís Tinoco, “Compositor Luís Tinoco Sobre a Obra Díptico para Piano e Orquestra,” Casa da Música, YouTube video, accessed October 24 2019, https://www.youtube.com/watch?v=Gi_xLh7AWaA.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

Chapter 2: ALFREDO NAPOLEÃO – PIANO CONCERTO NO. 1

Alfredo Napoleão (1852–1917), an artist that had “the gentle nature of his first name and the bravery of the second,”¹ was born in Porto.² His father, Alexandre Napoleão, was an Italian musician and his mother, Joaquina Amália dos Santos, was Portuguese.³ Alfredo had two other brothers that were also musicians: Arthur and Annibal.

Alfredo Napoleão started his musical studies with his father and continued, in Lisbon, with William Thorold Wood, who was a student of Ignaz Moscheles.⁴ In 1868, Napoleão moved to Brazil and started working at a piano store, but soon realized that he truly wanted to be a musician. He eventually had the chance to perform to the Emperor Pedro II in Rio de Janeiro. This event opened the doors to a tour in several Brazilian cities.⁵ He gave solo concerts throughout the country, having also performed in a duo with his brother Arthur. Besides his activity as a pianist, Napoleão was also a composer. His first works were published by *Narciso, Arthur Napoleão & Cia.*, that later became the famous *Casa Arthur Napoleão & Miguez*, a very important music editor in Brazil owned by his brother Arthur.

Around 1870, Napoleão moved to Buenos Aires where he stayed for six years, teaching and performing, having achieved great success. In 1879 he returned to Brazil, where he continued his activity as a pianist, first in Rio and later in Pernambuco, where he taught for two years. His

¹ Dilletante, “Salão Trindade: Concerto,” *Pontos nos ii* (Lisbon), June 10, 1886, <http://hemerotecadigital.cm-lisboa.pt/>.

² His name may also appear as Alfred Napoleón or Alfredo Napoleón. Although his full name was Alfredo Napoleão dos Santos, he and his brothers were known by “Napoleão,” so I will refer to them by that name.

³ His original name was Alessandro Napolleone Vallania. He received his first surname due to the admiration that his family had for the French Napoleon. Daniel Cunha, “Alfredo Napoleão (1852–1917): no Centenário da sua Morte – Vida e Obra,” *Glosas* 16 (May 2017): 44.

⁴ Eugénio Amorim, *Dicionário Biográfico de Músicos do Norte de Portugal* (Porto: Edições Maranus, 1935), 74.

⁵ *Grande Enciclopédia Portuguesa e Brasileira: Ilustrada com Cerca de 15.000 Gravuras e 400 Estampas a Cores*, s.v. “Alfredo Napoleão,” (Lisboa/Rio de Janeiro: Editorial Enciclopédia, Lda., 1960).

return to Portugal, to Porto, occurred in 1883. Napoleão was then invited to become part of Sociedade de Música de Câmara, a concert society that unfortunately had a short life.⁶ He continued his solo career, having also performed in chamber settings and with orchestra, and gave concerts in Portugal, England, Brazil, and Buenos Aires.⁷

At the end of the century, Napoleão returned to Portugal permanently. During his final years, his concert audiences decreased and he faced severe economic difficulties. He died in poverty. Apart from his activity as a musician, he was a chess admirer, such as his brother Arthur, having published chess puzzles in newspapers.

Napoleão was a great interpreter of Bach, Liszt and Beethoven; the last being his favorite.⁸ In his works, it is possible to see influences from these composers as well as Chopin, Schumann, and Mendelssohn, together with his contemporaries Gottschalk and Saint-Saëns.⁹

His production includes several works for piano solo, for piano and orchestra, chamber works, vocal works, and orchestral works, with a total of 62 opus known to date.¹⁰ Apart from exploring several genres that were popular at this time (such as polkas, waltzes, marches, works on opera themes, mazurkas, and études), he composed some pieces based on Portuguese places or on Portuguese subjects (the caprice-étude *Suspiros do Tejo* and the légende *Lenda da Beira*), as

⁶ Chamber Music Society.

⁷ In London, his performances received great critiques. He was received at several aristocratic houses, which was rare at that time, as well as other elegant settings where he enchanted people telling stories about his artistic life. Alfredo Pinto (Sacavém), *Castellos de Phantasia – Chronicas* (Lisbon: Imprensa da Livraria Ferin, 1923), 19.

⁸ Eugénio Amorim, *Dicionário Biográfico de Músicos do Norte de Portugal* (Porto: Edições Maranus, 1935), 74.

⁹ Daniel Cunha, “Alfredo Napoleão (1852–1917): no Centenário da sua Morte – Vida e Obra,” *Glosas* 16 (May 2017): 51.

¹⁰ A complete list of works can be consulted in Daniel Cunha, “Alfredo Napoleão (1852–1917): no Centenário da sua Morte – Vida e Obra,” *Glosas* 16 (May 2017): 53.

well as a Grande Trio and two piano sonatas. His works are rarely performed nowadays and most of them are lost, although several were edited during his lifetime.¹¹

His compositions for piano and orchestra include the *Andante et Polonaise de Concert*, op. 27 (ca. 1879), Concerto No. 1 (ca. 1878–1883?), Concerto No. 2 (1894–96), Concerto No. 3 (before 1904), and *Fantasia e 2ª Polonaise*. The only surviving scores are those of the *Andante et Polonaise* and the Concerto No. 1.

Andante et Polonaise de Concert, op. 27 was the first of his concertante works to be completed and has a similar title and structure as that of Chopin's *Andante Spianato et Grande Polonaise Brillante* op. 22. This piece can be performed either with orchestra or in a solo version, the latter being the only existing score.¹² The earliest known performance of this work took place in 1879 at the Imperial Theatro D. Pedro II in Rio de Janeiro.¹³ The work was frequently programmed by Napoleão in subsequent years. The influence from Chopin can be noted in the lyrical quality of the *Andante*, in the harmonic language used, and in the texture of the accompaniment. The *Polonaise* shows a rhythmic vigor characteristic of the dance, with brilliant and ornamented writing for the piano.

The Concerto No. 1 is a more substantial work. The date of its composition is uncertain. The earliest account of a performance of the work was on May 14th 1883 at Salão Sasseti e C^a, in Lisbon, in a two-piano version, after Napoleão returned to Portugal from Brazil. It was performed by the composer, accompanied by J. Vieira.¹⁴ The first complete performance of the concerto with orchestra was given, most likely, a year later, on May 14th at Teatro São João, in Porto.¹⁵

¹¹ Pianist Daniel Cunha recently released a CD with the first recording of several works for piano by Alfredo Napoleão (see Discography).

¹² The piano score available at the Biblioteca Nacional de Portugal shows an optional part for a second piano.

¹³ “Theatros e...,” *Gazeta de Notícias* (Rio de Janeiro), November 28, 1879, <http://memoria.bn.br/>.

¹⁴ *Jornal da Noite* (Lisbon), May 12 and 13, 1883, <http://memoria.bn.br/>.

¹⁵ M. R., “Correio do Porto,” *Commercio de Portugal*, May 17, 1884, <http://memoria.bn.br/>.

However, in a newspaper article it is mentioned that the first movement dates from 1878, while Napoleão was still in Latin America, and that the Scherzo [and possibly the last movement] were composed later.¹⁶ The work was well received by the public in subsequent performances, as we can observe in newspaper critiques of the time:

The Great Concerto composed and performed by Alfredo Napoleão, accompanied by Faulhaber Filho on the second piano, produced the effect that the author hoped for. The execution did not lack anything, and the piece itself displays a set of musical elements that find their beauty in the difficulty of its sound effects, and its author tended more to the technical aspects of the composition than to the inspiration, technical aspects which, incidentally, are seen at the first chords of the piece.¹⁷

Another critic recalls:

There is in there, first of all, a modern trait, stubborn enemy of any trivial phrase or modulation; endless embroideries of incredible delicacy and remarkable variety; lush, elegant and fresh sketches and ornaments; a focus on form and content; all steered by noble and spontaneous melodies, very inspired, that merge into each other in the most delightful enharmonies and natural resolutions, in a difficulty of such magnitude that it can only be overcome by artists with pulse and used to the continuous and laborious interpretation of the great classical repertory.¹⁸

Together with the Concerto and *Dramatische Fantasie* by Vianna da Motta, composed a few years later, the Concerto No. 1 by Napoleão is a milestone on the Romantic concerto repertoire in Portugal. The work is written in three movements and in E-flat minor, an uncommon key for a concerto. It is dedicated to the King D. Luís I of Portugal (1838–1889), from whom Alfredo Napoleão received an honorary decoration in 1884.¹⁹

¹⁶ “Theatros e Salões,” *Liberdade* (Rio de Janeiro), June 14, 1896, <http://memoria.bn.br/>.

¹⁷ “Alfredo Napoleão,” *Gazeta de Notícias* (Rio de Janeiro), November 22, 1892, <http://memoria.bn.br/>.

¹⁸ T., “Alfredo Napoleão,” *Gazeta de Notícias* (Rio de Janeiro), March 21, 1893, <http://memoria.bn.br/>.

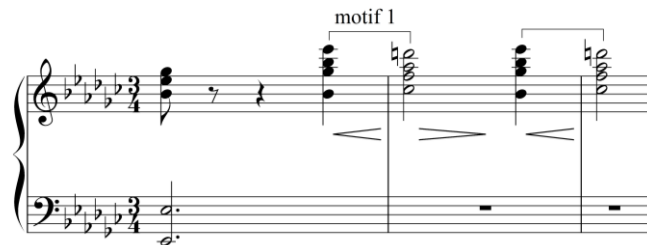
¹⁹ “Theatros e...,” *Gazeta de Notícias* (Rio de Janeiro), April 2, 1884, <http://memoria.bn.br/>.

Table 1. Instrumentation of A. Napoleão's Piano Concerto No. 1

Fl	Ob	Cl	Bsn	Hn	Tpt	Tbn	Tba	Cel	Hp	Timp	Perc	Pno	Str
2	2	2	1	2	2	3				x		x	x

I. Andantino Maestoso

The opening of the first movement unveils a mysterious atmosphere, showing later its nostalgic character and lyrical quality. It is written in a modified sonata form, challenging its proportions. The transition between the two thematic areas (mm. 111–145) is relatively long, and the second theme area (m. 146) merges with a short development section, in the context of the whole movement. The Concerto starts with tremolos in *ppp* in the orchestra, providing an atmosphere rather than a melody. These tremolos continue in what seems to be a motif, but that does not develop into a full melody, therefore not sounding as an expected first tutti. At this introductory section, one can find three motifs that will be present throughout the whole movement. Motif 1 is based on a descending minor second (Example 1). Motif 2 is introduced by the clarinet and is based on the rhythmic figure of the dotted eighth and sixteenth note, that is then augmented, in descending motion (Example 2). Finally, motif 3 is a descending scale (Example 2).



Example 1. A. Napoleão: Piano Concerto No. 1, mov. 1, motif 1 (mm. 5–7)

© 2000 Renascimento Musical Editores Lda. Used by permission.

Example 2. A. Napoleão: Piano Concerto No. 1, mov. 1, motif 2 and 3 (mm. 18–21)

© 2000 Renascimento Musical Editores Lda. Used by permission.

Theme 1 is presented only at the first solo entrance,²⁰ evocative of *bel canto* style from Italian opera of the nineteenth century, possibly as an *hommage* to Chopin (Example 4). This theme includes an inversion of motif 3, the motif 1, and the rhythmic figure of motif 2 (Example 3).²¹

Example 3. A. Napoleão: Piano Concerto No. 1, mov. 1, theme 1 (mm. 50–58)

²⁰ This procedure recalls the treatment of themes used by other composers in piano concertos, such as Mozart Concerto No. 20 in D minor, K. 466.

²¹ The melodic contour of the theme and the way it is set in a dialogue between two voices may have served as inspiration for Vianna da Motta's *Fantasiestück, op. 2*, composed in 1885, which first theme shows several similarities.

Example 4. F. Chopin: Piano Concerto No. 1, mov. 1, theme 1 (mm. 155–158)

After a brief “diversion” with some variation regarding the texture and harmonic path, theme 1 returns, for the first time *con forza* (m. 95) within a fuller piano texture that contrasts with its first statement.

A very brilliant and lengthy transition (mm. 111–145) leads to the second theme area (m. 146), in the dominant, where theme 2 is presented by the horn, followed by the piano in arpeggiated chords (Example 5).

Example 5. A. Napoleão: Piano Concerto No. 1, mov. 1, theme 2 (mm. 154–161)

This section is followed by a development that uses motifs from theme 1 and 2. A partial quote of the orchestral introduction (m. 181) leads to the tremolos that characterize the beginning of the work, but in a “wrong key” of D minor (m. 192). The recapitulation finally appears at m.

217 and is shortened, compared to the exposition. A short cadential moment appears at m. 277, and a transition follows, leading to theme 2, presented in the major tonic (m. 311). After an improvisatory-like section (m. 319), the piano has a cadenza (m. 355), which explores an orchestral kind of writing for the piano with a predominance of full chords and octaves, contrasting with the lighter and ornamented figuration until then (Example 6).

Example 6. A. Napoleão: Piano Concerto No. 1, mov. 1, cadenza (mm. 355–356)

After a statement of theme 1 in E-flat major, a brilliant but at the same time discrete coda closes the movement, as a natural release of the tension created before.

Throughout the first movement (and the entire concerto) the writing for the piano is idiomatic, and suits a piano virtuoso, as Napoleão must have been. One must also note his orchestration choices: the orchestra never “disturbs” the pianist, presenting a very sparse texture in several different moments when the two play together, and evoking a more intimate character, which allows the soloist to stand out. The kind of pianistic apparatus is almost never heavily grounded, but a rather light and ornamented kind of writing.

II. Scherzo – Allegro vivace

The second movement is a typical scherzo, with an A–B–A structure. Section A (mm. 1–73) has a very lively, rhythmic, and energetic atmosphere, reminiscent of Saint-Saëns’ Concerto No. 2. The pizzicato in the orchestra and the quick scales in the piano bring a playful character to the movement (Example 7). Again, a very light virtuoso part is reserved for the soloist, unprecedented in a Portuguese piano concerto.

The image shows a musical score for the Scherzo - Allegro Vivace movement, measures 1 through 4. The score is in 3/8 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 135. The score is written for piano and includes dynamic markings of *f* (forte) and *p* (piano). The first system shows the piano part with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second system shows a more complex piano part with a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a section marked *p* with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score is written in a grand staff format with treble and bass clefs.

Example 7. A. Napoleão: Piano Concerto No. 1, mov. 2, section A (mm. 1–4)

The section B (mm. 74–145) is calmer, smoother, and more lyrical. A main melody in thirds is presented under an arpeggiated accompaniment in the left hand part of the piano (Example 8). After the soloist presents the new theme, the orchestra discretely joins in, and the horn participates in a dialogue with the soloist, affirming its importance in the context of this concerto, as it has been noticed in the first movement.

Example 8. A. Napoleão: Piano Concerto No. 1, mov. 2, section B (mm. 74–81)

Section A returns in full extent (m. 146), bringing a close to this very short and humorous movement.

The absence of a slow middle movement is an interesting particularity of this Concerto and changes the perception that the listener has of the Scherzo, that can be felt as a bridge between the outer movements.²²

III. Finale. Allegro

The third movement starts with tremolos, recalling the beginning of the first, but in a contrasting context—here they appear in the timpani and finish in *ff*, in a B-flat seventh cord. Similarly to the first movement, the finale presents a modified sonata form.

The theme 1 is presented at m. 8 and is characterized by the use of a dotted rhythm, which gives it a festive character and a military flavor (Example 9).

²² Although it was not a common procedure in the context of the genre, another example can be found in Saint-Saëns Piano Concerto No. 2.

Example 9. A. Napoleão: Piano Concerto No. 1, mov. 3, theme 1 (mm. 8–12)

© 2000 Renascimento Musical Editores Lda. Used by permission.

Motifs 1, 2, and 3 of the first movement are used in the first orchestral tutti, which brings a better unity to the work, and a hint of a cyclical format (Example 10).

Example 10. A. Napoleão: Piano Concerto No. 1, mov. 3 (mm. 22–27)

© 2000 Renascimento Musical Editores Lda. Used by permission.

The piano entrance occurs at the last part of the tutti, with fast ascending scales that prepare the restatement of theme 1, at m. 83. A lengthy transition (m. 52) leads to the second

theme (m. 78), that contrasts with the march-like character of the first, in its lyrical setting given by the *Dolce cantabile* melody (Example 11). The dotted rhythm and the ascending line recall again motifs of the first movement (motif 2 and motif 3 inverted, respectively). The similarity is also present in the contrapuntal treatment of the theme, like a dialogue between two voices in the solo part (m. 89).

The image shows two systems of musical notation for piano accompaniment. The first system is marked 'Dolce cantabile' and features a melody in the right hand with a dotted rhythm and an ascending line, and a rhythmic accompaniment in the left hand. The second system continues the melody and accompaniment.

Example 11. A. Napoleão: Piano Concerto No. 1, mov. 3, theme 2A (mm. 78–82)

A different theme (theme 2B) is presented at m. 110, also in the dominant, with the same rhythmic motif of the end of theme 1. An abbreviated recapitulation follows shortly after (m. 128), where theme 1 is set only in the orchestra. After the restatement of theme 2A in the tonic (m. 184), motifs and themes of the previous movements are quoted, reinforcing the cyclical element of the work. These include, of the first movement, a part of the orchestral introduction (m. 244), theme 2 (m. 254), the beginning of theme 1 (m. 264), and of the second movement, section B (m. 280). After the restatement of theme 2B (m. 304), a extremely virtuosic and long coda of double octaves in *Più vivo* (m. 325) breathlessly closes the finale.

Napoleão's Concerto No. 1 was well received by the critics and the public at the end of the nineteenth century, as it is possible to confirm by several newspaper articles from the period. However, a newspaper critique to a performance of the Concerto in 1896, refers to its

Chopinian quality, considered old fashioned in the formulas used.²³ The author points out that, when Napoleão composed the first movement in 1878, he had not yet formed his own style. Nevertheless, the critic praises its virtuosic qualities, considering the Scherzo “absolutely modern,” and the end of the third movement of “great originality” in the way it quotes themes from previous movements.

The Concerto No. 1 was programmed regularly until the beginning of the twentieth century. Napoleão was the only soloist to perform the piece during his lifetime, as was often the case with composers-pianists. It is interesting to observe that several public performances were given in the work’s two-piano reduction, something that has fallen into disuse over time in concert settings.²⁴

After the last performance of the Concerto in the nineteenth century, it was only brought back to the concert stage a few decades later, by pianist Campos Coelho and conductor Ivo Cruz. The fact that the performance in 1941 was (incorrectly) indicated in the press and in the programs as the première of the work (and was, for several years, considered that way), leads to the conclusion that the Concerto never became part of the regular repertoire of Portuguese pianists in that interval of time. After this revival, the Concerto No. 1 was only performed by pianists Dinorah Leitão and Artur Pizarro, who recorded it in 2013; it is the only available professional recording to this date.²⁵

²³ “Theatros e Salões,” *Liberdade* (Rio de Janeiro), June 14, 1896, <http://memoria.bn.br/>.

²⁴ In Appendix 1, it is also possible to note that more recent composers do not have a two-piano reduction for their concertante works.

²⁵ The Concerto was wrongly numbered as No. 2 in this recording, but it is the Concerto No. 1 in E-flat minor.

Table 2. Performances of A. Napoleão’s Piano Concerto No. 1

Date	Place	Performers	Notes
May 14, 1883	Salão Sasseti e C ^a ., Lisbon	Alfredo Napoleão (pno) and J. Vieira (pno)	2 pianos ²⁶
March 10, 1884	Teatro Nacional de São Carlos, Lisbon	Alfredo Napoleão (pno)	mov. 2 and 3 ²⁷
May 14, 1884	Teatro Nacional São João, Porto	Alfredo Napoleão (pno)	orchestra ²⁸
November 13, 1885	Teatro Nacional São João, Porto	Alfredo Napoleão (pno), Cyriaco de Cardoso (cond)	orchestra ²⁹
December 7, 1886	Teatro Nacional D. Maria II, Lisbon	Alfredo Napoleão (pno)	orchestra ³⁰
March 23, 1887	Prince’s Hall, London	Octet of Orchestra Richter, Alfredo Napoleão (pno)	octet ³¹
June 3, 1889	Salão de Concertos do Club Beethoven, Rio de Janeiro	Alfredo Napoleão (pno)	octet ³²
November 20, 1892	Salão do Casino Fluminense, Rio de Janeiro	Alfredo Napoleão (pno), Faulhaber (pno)	2 pianos ³³
March 19, 1893	Palácio de Crystal, Petropolis	Alfredo Napoleão (pno), Arthur Napoleão (pno)	2 pianos ³⁴

²⁶ *Jornal da Noite* (Lisbon), May 12 and 13, 1883, <http://memoria.bn.br/>.

²⁷ “A Grande Festa de Caridade,” *Commercio de Portugal*, March 9, 1884, <http://memoria.bn.br/>.

²⁸ M. R., “Correio do Porto,” *Commercio de Portugal*, May 17, 1884, <http://memoria.bn.br/>.

²⁹ “Noticiário: Portugal,” *Amphion*, November 16, 1885, <http://memoria.bn.br/>.

³⁰ “Theatro D. Maria II,” *Commercio de Portugal* (Lisbon), December 7, 1886, <http://memoria.bn.br/>.

³¹ “Entertainments & c.,” *The Times* (London), June 15, 1887, <http://newspapers.com>.

³² “Salão de Concertos do Club Beethoven,” *Jornal do Commercio* (Rio de Janeiro), June 3, 1889, <http://memoria.bn.br/>.

³³ “Alfredo Napoleão,” *Gazeta de Notícias* (Rio de Janeiro), November 22, 1892, <http://memoria.bn.br/>.

May 1893	Casino Fluminense, Rio de Janeiro	Alfredo Napoleão (pno), Arthur Napoleão (cond)	orchestra ³⁵
June 25, 1893	Casino Fluminense, Petropolis	Alfredo Napoleão (pno), Arthur Napoleão (pno)	2 pianos ³⁶
January 26, 1894	Salão da Trindade, Lisbon	Alfredo Napoleão (pno)	2 pianos ³⁷
December 6, 1894	Salão do Club Sinfónico, Rio de Janeiro	Alfredo Napoleão (pno), Faulhaber (pno)	2 pianos ³⁸
October 27, 1895	Casino Fluminense [Brazil]	Alfredo Napoleão (pno), Alberto Nepomuceno (cond)	orchestra ³⁹
June 14, 1896	Teatro Lírico, Rio de Janeiro	Alfredo Napoleão (pno) ⁴⁰	
November 13, 1898	Salão do Instituto Nacional de Música [Brazil]	Alfredo Napoleão (pno), Judith Cardoso de Menezes (pno)	2 pianos ⁴¹
August 26, 1899	Theatro de Santa Izabel [Brazil]	Alfredo Napoleão (pno)	2 pianos ⁴²
February 12, 1941	Teatro da Trindade, Lisbon	Orquestra Filarmónica de Lisboa, Campos Coelho (pno), Ivo Cruz (cond)	orchestra, ⁴³ indicated as première

³⁴ T., “Alfredo Napoleão,” *Gazeta de Notícias* (Rio de Janeiro), March 21, 1893, <http://memoria.bn.br/>.

³⁵ “Empresa Musical,” *O Paíz* (Rio de Janeiro), March 22 1893, <http://memoria.bn.br/>.

³⁶ “Casino Fluminense,” *O Paíz* (Rio de Janeiro), June 25, 1893, <http://memoria.bn.br/>.

³⁷ “Alfredo Napoleão,” *Commercio de Portugal*, January 26, 1894, <http://memoria.bn.br/>.

³⁸ “Theatros e...,” *Gazeta de Notícias* (Rio de Janeiro), December 4, 1894, <http://memoria.bn.br/>.

³⁹ “Theatros e...,” *Gazeta de Notícias* (Rio de Janeiro), October 27, 1895, <http://memoria.bn.br/>.

⁴⁰ “Concertos Populares,” *Cidade do Rio* (Rio de Janeiro), June 12, 1896, <http://memoria.bn.br/>. This article indicates the date of composition as 1878.

⁴¹ “Salão do Instituto Nacional de Música: Rua Luiz de Camões,” *O Paíz* (Rio de Janeiro), November 10, 1898, <http://memoria.bn.br/>.

⁴² “Concerto,” *Diário de Pernambuco*, August 26, 1899, <http://memoria.bn.br/>.

⁴³ Manuel Ivo Cruz, “Alfredo Napoleão (1852–1917),” in preface to *Alfredo Napoleão: Concerto para Piano e Orquestra em Mi Bemol Menor, op. 31 (Redução para Dois Pianos)* (Porto: Renascimento Musical Editores Lda., 2000), score.

(date uncertain)		Dinorah Leitão (pno) ⁴⁴	
1967	Estufa Fria, Lisbon	Orquestra Filarmónica de Lisboa, Campos Coelho (pno), Ivo Cruz (cond)	orchestra ⁴⁵
March 2, 1995	Fundaçao Calouste Gulbenkian, Lisbon	Orquestra Gulbenkian, Artur Pizarro (pno), Manuel Ivo Cruz (son) (cond)	orchestra ⁴⁶
March 3, 1995	Fundaçao Calouste Gulbenkian, Lisbon	Orquestra Gulbenkian, Artur Pizarro (pno), Manuel Ivo Cruz (son) (cond)	orchestra ⁴⁷
November 15, 1996	Igreja de S. Francisco, Porto	Orquestra Clássica do Porto, Artur Pizarro (pno), Manuel Ivo Cruz (son) (cond)	orchestra ⁴⁸
November 16, 1996	Fundaçao Engenheiro António de Almeida, Porto	Orquestra Clássica do Porto, Artur Pizarro (pno), Manuel Ivo Cruz (son) (cond)	orchestra ⁴⁹
2004	Belfast	Ulster Orchestra, Artur Pizarro (pno), Adrian Leaper (cond)	orchestra ⁵⁰

The fact that other concertante works by Napoleão are lost keeps us from being able to carry a comparison between them and to observe the evolution of his style. A critique praised the Concerto No. 2, that was premiered in 1896 in Brazil, mentioning that it showed greater unity as a

⁴⁴ Nancy Lee Harper, in program notes for Henrique Oswald Henrique and Alfredo Napoleão, *The Romantic Piano Concerto, no. 64*, BBC National Orchestra of Wales, Martyn Brabbins, Artur Pizarro, recorded October 2013, Hyperion CDA67984, 2014, compact disc.

⁴⁵ Ivo Cruz, rev., “Alfredo Napoleão: Concerto, op. 31,” manuscript score, 1940, Maestro Manuel Ivo Cruz Collection, Biblioteca e Gestão de Informação da Universidade Católica Portuguesa, Porto.

⁴⁶ Manuel Ivo Cruz, “Alfredo Napoleão (1852–1917),” In preface to *Alfredo Napoleão: Concerto para Piano e Orquestra em Mi Bemol Menor, op. 31 (Redução para Dois Pianos)* (Porto: Renascimento Musical Editores Lda., 2000), score.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Personal archive of Artur Pizarro.

work than Concerto No. 1.⁵¹ Concerto No. 3 was probably premiered in 1904, in its version for two pianos, but it is not known if Napoleão ever performed it with orchestra.⁵² His last work for piano and orchestra is the *Fantasia e 2ª Polonaise, op. 59*, that he interpreted in its solo version in 1912.⁵³

⁵¹ “Theatros e...,” *Gazeta de Notícias* (Rio de Janeiro), July 27, 1896, <http://memoria.bn.br/>.

⁵² Daniel Cunha, “Alfredo Napoleão (1852–1917): no Centenário da sua Morte – Vida e Obra,” *Glosas* 16 (May 2017): 50.

⁵³ *Ibid.*

Chapter 3: FERNANDO LOPES-GRAÇA – PIANO CONCERTO NO. 1

Fernando Lopes-Graça (1906–1994) is one of the most important figures in Portuguese music in the twentieth century. He was born in Tomar, where he began his musical studies, continuing later in Lisbon and in Paris. He studied with Luiz de Freitas Branco, José Vianna da Motta, Tomás Borba, and Charles Koechlin. His career was strongly affected by the censorship of the Estado Novo, the dictatorship regime between 1933 and 1974 in Portugal. As an individual against the regime, he was imprisoned twice, and his works were forbidden.¹ He was also prevented from teaching at the Conservatório Nacional and in music schools due to his political ideology, as he was affiliated with the communist party.

His role in Portuguese music was not limited to that of a composer. Lopes-Graça was one of the founders of the concert society Sonata (1942–1960), that aimed to perform and disseminate Portuguese and international contemporary music. In the introductory text of their first concert in 1942, he mentions that “modern music is still almost completely unknown in Portugal” and that the general public that went to concerts did not have a lot of opportunities to listen to “authentic expressions of the music of our time,” and consequently, to form their own opinion about these works.² This shows his views about the musical context in Portugal, which he struggled to change throughout his life. Apart from Sonata society, Lopes-Graça also created the music magazine *Gazeta Musical* (1950–57) together with João José Cochofel, and published the *Dicionário de*

¹ Mário Vieira de Carvalho tells the story of a famous Minister of Education in Portugal who once exclaimed, “It is more dangerous an E-flat by Lopes-Graça than a thousand subversive pamphlets.” Quoted in Sérgio Azevedo, “O Mundo numa Pauta: a Música de Fernando Lopes-Graça,” in program notes for *Ao Fio dos Anos e das Horas: Lopes-Graça, Chostakovitch, Mozart*, Lisbon: Teatro Nacional de São Carlos, Temporada Sinfónica 2006/07, 44.

² *Sonata–1º Concerto de Música Moderna*, Lisbon: Academia de Amadores de Música, December 28, 1942, concert program, 2.

Música (1954–58) with Tomás Borba. He is the author of several books and articles about music, music critique, as well as composers and other music related issues.³

Even though Lopes-Graça faced several difficulties in the first decades of his career, his works were awarded several prizes, and recognized in Portugal and abroad.⁴ He was the first to win the composition prize awarded by Círculo de Cultura Musical in 1940, with his first Piano Concerto, having won the prize again twice in later years. After 1974, with the end of the Estado Novo, he was recognized as the artist he was. Lopes-Graça was awarded a Doctor Honoris Causa by the Universidade de Aveiro in 1986, and received the honorific decoration of the Grã-Cruz da Ordem do Infante D. Henrique [Great Cross of the Order of Infante D. Henrique] in 1987.

Lopes-Graça's compositional style is influenced by Stravinsky and Bartók,⁵ characterized by “an extensive employment of percussive rhythmic writing, frequent use of polyrhythm and a kind of diatonic dissonance reminiscent, once again, of Bartók.”⁶ Polytonalism, diatonic or modal structures, the use of chords with aggregated intervals and a strong rhythmic drive are elements that we find in his works, where he developed a very personal and modern style. From the sixties onward, his musical language approached atonality and showed a more accentuated use of dissonances.

³ His collection of books, scores and other assets was left to Museu da Música Portuguesa – Casa Verdades Faria, and is listed in: <https://www.cascais.pt/catalogobibliotecas>.

⁴ His *Concerto da camera col violoncello obbligato* was commissioned and premiered by Mstislav Rostropovich in Moscow. Romeu Pinto da Silva, *Tábua Póstuma da Obra Musical de Fernando Lopes Graça* (Lisbon: Editorial Caminho, 2009), 201.

⁵ In an interview, Lopes-Graça mentions that his “poles of attraction” are Bach, Beethoven, Schubert, Debussy, Ravel, Stravinsky, and Bartók. “These are my ‘parents.’ ” He also admits influences from folk or traditional Iberian music (as well as Falla), and, in a certain aspect, from the old vocal polyphonists. Mário Vieira de Carvalho, *O essencial Sobre Fernando Lopes-Graça* (Lisbon: Imprensa Nacional Casa da Moeda, 1989), 35.

⁶ Ivan Moody, in program notes for Fernando Lopes-Graça, *Piano Concertos Nos. 1 and 2*, Orquestra Sinfónica do Porto – Casa da Música, Matthias Bamert, Eldar Nebolsin, recorded March 2011, Naxos 8.572817, 2013, compact disc, 2.

Lopes-Graça had a leading role in the collection and preservation of Portuguese folk melodies (together with Michel Giacometti) and used them in several different ways in his works, creating pieces with a strong national character. According to Nery and Castro, his treatment of the folklore contrasts with António Ferro's aesthetic: "the vision of a 'music of the people' which shines through his work is resolutely distanced from any romantic concept of a bucolic or picturesque nature, tending rather to accentuate the rude and rough nature of a painful rural existence."⁷ Lopes-Graça was openly against fado as the symbol of the national song and national sentiment. To him, national works should have folklore in its origin, as well as the feelings and emotions of Portuguese people, but should at the same time be of universal interest, using a "modern musical technique that would be universally accepted and admired."⁸ Folklore would then be a starting point, and not the main content of a musical language.⁹

Henriques states that "Lopes-Graça's music clearly assumes a dimension of universality and originality, due to its clarity and directness of thought, its knowledge of strength, superior refined aesthetic discourse, his command of form and technique, and the elevation of his humanistic stance."¹⁰

Lopes Graça's more than 250 opuses include orchestral, choral, chamber, vocal, and piano works, but also several folk-song adaptations and harmonizations, both for voice and for choir. For piano and orchestra, he wrote two concertos (the first in 1940, rev. 1990/91, and the second in 1942, rev. 1952, and rev. 1971), a Concertino (1954), and a Fantasia (1974–75). In these works (except the Concertino) it is possible to observe the use of folk elements or themes, a

⁷ Rui Vieira Nery, and Paulo Ferreira de Castro, *History of Music*, trans. Kenneth Frazer, Synthesis of Portuguese Culture (Lisbon: Imprensa Nacional Casa da Moeda, 1991), 170–171.

⁸ Mário Ventura Henriques, *Fernando Lopes Graça na Música Portuguesa Contemporânea* (Sacavém: Edição da Comissão de Cultura do Sport Grupo Sacavense, 1956), 4.

⁹ *Ibid.*, 5.

¹⁰ Miguel Henriques, *The (Well) Informed Piano* (Lanham, Maryland: University Press of America, 2014), 166.

preference for a three-movement format, an interesting exploration of orchestration, and idiomatic writing for the piano.

The Piano Concerto No. 1 was his first important work after he returned from Paris to Portugal, and it was with this composition that he was awarded for the first time the composition prize from the *Círculo de Cultura Musical*, as mentioned above. He was then thirty-four years old and had already composed several short cycles for piano, his first two piano sonatas, some songs and chamber works with piano (such as a piano quartet and a trio with winds), and the orchestral work *La fièvre du temps*. Concerto No. 1 is written in three movements and is dedicated to Vianna da Motta, under whom Lopes-Graça studied piano at the Conservatório Nacional. This dedication is also symbolic in the context of the Portuguese character of the music: Vianna da Motta was one of the pioneers in Portuguese nationalism with his symphony *À Pátria*.¹¹

The work was premiered at the Teatro Nacional de São Carlos on July 3rd 1941, by pianist Leopoldo Querol with Orquestra Sinfónica da Emissora Nacional, under the direction of Pedro de Freitas Branco, in a concert organized by the *Círculo de Cultura Musical*.¹² The original score was lost at the end of the sixties, and the work had to be revised by the composer in 1990/91, with the support from Capitão Fernando Simões, using an old and almost illegible photocopy.¹³ The Concerto saw the light again in the same theater, on October 2006, with pianist Miguel Henriques and Orquestra Sinfónica Portuguesa, under the direction of Rudner Ola.^{14 15}

¹¹ According to João de Freitas Branco, Lopes-Graça can be considered the most legitimate disciple of José Vianna da Motta because of his way of thinking in relation to ethical and aesthetical problems in regard to the musical art. João de Freitas Branco, *História da Música Portuguesa* (Lisbon: Publicações Europa-América, 1995), 313.

¹² Leopoldo Querol was described as a “great personality of the contemporary Spanish art,” by Luiz de Freitas Branco in “Música: S. Carlos,” *O Século* (Lisbon), July 4, 1941.

¹³ Sérgio Azevedo, “O Mundo numa Pauta: a Música de Fernando Lopes-Graça,” in program notes for *Ao Fio dos Anos e das Horas: Lopes-Graça, Chostakovitch, Mozart*, Lisbon: Teatro Nacional de São Carlos, Temporada Sinfónica 2006/07, 61.

¹⁴ Romeu Pinto da Silva, *Tábua Póstuma da Obra Musical de Fernando Lopes Graça* (Lisbon: Editorial Caminho, 2009), 77.

¹⁵ This performance was recorded and is available on CD (see Discography).

In the context of the première, the composer explained that he tried to “give the work a national character, regardless of the use of folkloric themes,”¹⁶ and indicated the use of an altered folk motif as thematic material of the third movement. Lopes-Graça also stressed the need to create a national music that was at the same time independent and of universal interest, a problem that he worked “with a lot of love” to solve with this concerto, and with “a great desire of getting it right.”¹⁷

One of the first aspects that stands out in this work is the size of the orchestra as well as Lopes-Graça’s mastery of orchestration.¹⁸ The critics remarked the work’s rich musical substance, “full of personality,”¹⁹ its “great boldness in construction,”²⁰ “rhythmic opulence,”²¹ and “first-class pianistic writing.”²² Inspiration and attraction were also words used to describe the Concerto.²³ According to Azevedo, the work shows influences from Bartók, but is mainly inspired by Ravel, in the orchestral textures, and Falla, in the kind of writing for the piano.²⁴ Cochofel also points out the Portuguese character of the work, suggesting that “more than Portuguese, we could even say Iberic, considering what is common not only to the music, but to

¹⁶ “Uma Entrevista: Fernando Lopes-Graça,” *República* (Lisbon), March 11, 1941, 4.

¹⁷ *Ibid.*

¹⁸ Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 158.

¹⁹ Luiz de Freitas Branco, “Música: S. Carlos,” *O Século* (Lisbon), July 4, 1941.

²⁰ C. del Campo, “Música: El Maestro Freitas Branco, Leopoldo Querol y la Orquesta Nacional,” *El Alcazar*, April 15, 1942.

²¹ Luiz Freitas Branco, “Crónicas Musicais: de Lisboa,” *Arte Musical* 317 (March 13, 1942): 13.

²² João José Cochofel, “Os Concertos,” *Gazeta Musical* 22 (July 1952): 11.

²³ Several different critics to the Concerto can be found at Centro de Documentação – Museu da Música Portuguesa. A brief analysis of the work is provided in Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 157–159.

²⁴ Sérgio Azevedo, “O Mundo numa Pauta: a Música de Fernando Lopes-Graça,” in program notes for *Ao Fio dos Anos e das Horas: Lopes-Graça, Chostakovitch, Mozart*, Lisbon: Teatro Nacional de São Carlos, Temporada Sinfónica 2006/07, 61.

the Portuguese and Spanish character, if we consider certain inflexions that are present in the first theme of the Andante.”²⁵

Table 3. Instrumentation of F. Lopes-Graça’s Piano Concerto No. 1

Picc +Fl	Ob	Eng Hn	Cl/ Bs Cl	Bsn+ Cbsn	Hn	Tpt	Tbn	Tba	Cel	Hp	Timp	Perc	Pno	Str
1+2	2	1	3	2+1	4	3	3	1	1	2	x	x	x	x

I. Allegro Moderato

The first movement, written in sonata form, opens with a very rhythmic first theme in the orchestra, with a telluric energy and strong character (Example 12). The opening motif is based on the repetition of three notes, ornamented with an upper appoggiatura that emphasizes its rhythmical impetus. These three notes alternate with a “deconstruction” and inversion of the appoggiatura—an augmented version of a lower appoggiatura—and will be the base of the thematic material in the first movement. This kind of motivic treatment is very characteristic of Lopes-Graça’s musical language. Another trait that is common in his works and that can also be observed in this movement is the employment of irregular meter and the addition of “extensions” to the main motifs (mm. 7–8), as well as the frequent use of intervals of 4th and 5th.²⁶

²⁵ João José Cochofel, “Os Concertos,” *Gazeta Musical* 21 (June 1952): 11.

²⁶ According to Kastner, each chord with an interval of a 2nd, a 7th or a 9th is not built based on these intervals, but on a superposition of intervals of 4th, 5th or 6th. Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 158.

The image displays three systems of musical notation for piano accompaniment. The first system is labeled 'motif 1' and 'augmentation and inversion'. The second system is labeled 'extension'. The score is in G minor, 2/4 time, and features a complex rhythmic pattern in the bass line with sixteenth notes and rests. The treble clef part consists of chords and single notes, while the bass clef part features a more intricate rhythmic structure.

Example 12. F. Lopes-Graça: Piano Concerto No. 1, mov. 1, theme 1 (mm. 1–16)

© 1955 Câmara Municipal de Cascais. Used by permission.

This first theme in the tutti will alternate with a contrasting cadenza-like material in the solo part, in a more lyrical setting. Each of these short solo sections is rhythmically developed in a different way, and with very discrete orchestral accompaniment until m. 50, where the two parts reunite. The orchestra insists on the material of theme 1, while the piano adds a stronger rhythmic nerve with runs of sixteenth notes at intervals of a 5th. In m. 86, the piano presents motif 1 with a cascade-like accompaniment. This kind of figuration will dominate this section, and it will be used again in mm. 41–48 of the second movement (Example 13).²⁷

²⁷ A similar kind of piano writing can be found in several works of piano literature, such as Chopin's Étude op. 25 no. 1, and Liszt's Les cloches de Genève.



Example 13. F. Lopes-Graça: Piano Concerto No. 1, mov. 1 (mm. 86–89)

© 1955 Câmara Municipal de Cascais. Used by permission.

At *Meno allegro, più tosto andante*, theme 2 is presented in a chorale, of a hymnal character (m. 130),²⁸ that derives from an augmentation and inversion of the appoggiatura of motif 1. The atmosphere is smoother, given the longer notes used and the slower tempo of this section, and recalls the “ruminative Iberian quality of some of Falla’s music.”²⁹ Lopes-Graça colors this theme with a constant intervention of a dissonance in the second beat, that repeats several times and brings a sense of “nuisance” to the whole. This element will also appear in the piano part, with different rhythmic figures (Example 14), and is a feature that one can find in several other works by Lopes-Graça, such as, for instance, his Piano Sonata No. 3 (Example 15). This section is inclined towards a diatonic and also a modal atmosphere.³⁰

²⁸ Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 157.

²⁹ Ivan Moody, in program notes for Fernando Lopes-Graça, *Piano Concertos Nos. 1 and 2*, Orquestra Sinfónica do Porto – Casa da Música, Matthias Bamert, Eldar Nebolsin, recorded March 2011, Naxos 8.572817, 2013, compact disc, 2.

³⁰ Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 157.

Poco più mosso (♩ = 104)

Example 14. F. Lopes-Graça: Piano Concerto No. 1, mov. 1, theme 2 (mm. 144–150)

© 1955 Câmara Municipal de Cascais. Used by permission.

Example 15. F. Lopes-Graça: Piano Sonata No. 3, mov. 1 (mm. 215–229)

© 1954 Câmara Municipal de Cascais. Used by permission.

Theme 2 is developed and explored against different kinds of textures, from m. 158. Most of them show an undulating and horizontal design, given by a constant flow of arpeggios and scales, which contrast drastically with the verticality of theme 1.

The recapitulation occurs at m. 210 and, at this time, theme 1 appears in the piano. The cadenza-like motif that was presented by the soloist in the exposition is here brought to the orchestra (m. 297), that “dialogues” with the solo piano part. Theme 2 is presented with a denser texture in m. 380, in *ff* and Largo, with a more affirmative and vigorous character than before. An *allargando* at the end of the section brings back the theme 1 for the coda, this time with the orchestra and the soloist delayed by one measure. The trills and glissandi in the orchestra culminate in a last *ff* that concludes the movement.

II. Andante

The Andante, written in ternary form, contrasts sharply with the first movement from the very first moment. Here, instead of presenting a theme or an easily identifiable melody or rhythm, horizontal lines prevail, in a more serene and gentle atmosphere. There is a predominance of intervals of 3^{rds}, either blocked or broken, and organized by step, which creates an undulation that is characteristic of this section. The dynamic *ppp*, the context of a major key, and the smoothness of the lines bring a brighter character to this movement. Metrically, the beginning presents an interesting feature: although it is written in 6/4, Lopes-Graça suggests its division in double and triple meter simultaneously (one can compare the flute and harp parts). The soloist entrance in m. 15 does not stand out as thematic material, but rather a commentary, evolving to a deeper tone at the end, *agitato*, and without orchestral accompaniment.

At m. 29, a theme presented in the piano recalls the thematic material of the opening of the first movement: the repeated notes and the lower and upper appoggiaturas, here in augmented note values (Example 16). The kind of figuration, that is then expanded at m. 41,

comes also from an augmentation of m. 86 of the first movement (Example 13). These connections between movements bring a greater sense of unity to the work.



Example 16. F. Lopes-Graça: Piano Concerto No. 1, mov. 2 (mm. 29–31)

© 1955 Câmara Municipal de Cascais. Used by permission.

According to Moody, the end of the movement has a nostalgic and reflective character, and is “probably amongst the most conventionally “romantic” of the composer’s work of this period.”³¹

III. Allegro non troppo

The third movement stands out as a great example of a stylization of folk material, which is one of the main characteristics of several of Lopes-Graça’s works.³² To a melody that was “supposed” to be written in G major, alternating between degrees I and V, Lopes-Graça adds chromatic dissonances, accents out of place (*sf*) and a specific articulation that contribute for its character giocoso, folk, and at the same time with humor, perhaps even with some irreverence (Example 17).³³ In addition, he also introduces different time signatures, which disrupt the

³¹ Ivan Moody, in program notes for Fernando Lopes-Graça, *Piano Concertos Nos. 1 and 2*, Orquestra Sinfónica do Porto – Casa da Música, Matthias Bamert, Eldar Nebolsin, recorded March 2011, Naxos 8.572817, 2013, compact disc, 2.

³² The use of folk themes, motifs or elements with a folk flavor in the last movement of piano concertos can also be observed in other works, such as Beethoven’s Piano Concertos Nos. 1, 2 or 5, and Chopin’s Piano Concerto No. 1.

³³ Lopes-Graça states that “the Portuguese folk song is mostly of limited tonal range: it alternates between tonic and dominant, something that has been considered a harmonic deficiency, since this alternation makes it unfit for superior treatment. This is true, to a great extent, but Portuguese folk songs

expected meter. The use of castanets and later the *arco col legno* in the strings (m. 55) is remarkable in this context, as it contributes to the folk spirit.



Example 17. F. Lopes-Graça: Piano Concerto No. 1, mov. 3, theme 1 (mm. 1–6)

© 1955 Câmara Municipal de Cascais. Used by permission.

The movement is written in a sort of sonata form, without a development section.³⁴ The first presentation of theme 1 is followed by a tutti, that accentuates even more its rhythmic quality. It is interesting to observe that the rhythmic motif itself points out to something rustic or folk-like (it is the same used in *habanera* dance, for instance).^{35 36}

From m. 54 a new thematic material—that can be seen as a strophe if we consider it a song—is presented in intervals of 3^{rds} in a homophonic texture. This element is typical of the singing in folk melodies, and will then be punctuated by some “comments” on the solo part. A

are not all like this, so we can ask ourselves if, even in the case of a limited tonal range, we can not use them with an artistic purpose. It looks to me like we can.” Then he suggests that “we enlarge, vary, and color, with instrumentation, its rough tonal roots. Modern harmony gives us several resources to accomplish such aim.” Fernando Lopes-Graça, “Sobre a Canção Popular Portuguesa e seu Tratamento Erudito (1942)” in *A Canção Popular Portuguesa em Fernando Lopes-Graça*, org. Alexandre Branco Weffort (Lisbon: Caminho, 2006), 127.

³⁴ Teresa Cascudo, “Fernando Lopes-Graça: Concerto para Piano e Orquestra nº 1,” in program notes for *Orquestra Sinfónica do Porto Casa da Música*, Matthias Bamert, cond., Eldar Nebolsin, pno., Porto: Casa da Música, Sala Suggia, March 11, 2011, concert program, 3.

³⁵ The same rhythmic motif is used by the composer in the third movement (Coral) of his *Divertimento para instrumentos de sopros, percussão, violoncelos e contrabaixos*. Similar rhythmic patterns can also be found in the songs *Mourisca de S. João de Braga*, *Toca a caixa, acerta a marcha*, and *Este linho é mourisco*, included at *Cancioneiro Popular Português* by Giacometti and Lopes-Graça.

³⁶ This theme is also referred by Kastner as similar to a folk dance. Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 157.

slight tension that is created with the use of chromatically altered tones in this apparently simple and tonal melody coexists with a *giocoso* character that is felt throughout this section.³⁷ Similarly to what happens in the first movement (Example 14), Lopes-Graça creates an element of disturbance at m. 152: the first violins “comment” on the main melody with an improvisatory-like motif that is not rhythmically, melodically, or harmonically related to the theme, but in fact recalls a retrograde of the initial figuration of the flute part in the second movement. The celesta and horn parts (m. 144) also show a similar texture of the beginning of the second movement, in regard to their flow, as well as an intervallic relation with the motif 1 of the first movement.

A dramatic sequence of trills and tremolos leads to theme 2 (m. 135), also of folk inspiration, but here with a different character, already suggested by the indication *Allegretto, più tosto andante tranquillo*. The use of the legato, the indication of cantabile, the abandonment of the dotted rhythm and *sforzatti* of theme 1, and a predominance of an horizontal writing contribute for this contrast with the previous thematic section. This second theme area is the longest moment of the Concerto without the soloist, whose participation is reserved for the end of the section, in a cadenza-like moment (m. 176). This moment extends to a highly ornamented reference of the second theme’s material in the piano (m. 198), after which the orchestra enters the recapitulation (m. 222).

Between the restatement of the first and second themes, there is, for the first time in the concerto, a long piano cadenza (m. 285). This is a great example of pianistic writing that does not favor “fireworks,” but instead relates to the character of the work.³⁸ After the restatement of the second theme (m. 323), the first is presented in a coda—which happens also in the first movement—and the movement closes in a final affirmative statement in *ff*, after a brief *Largo*.

³⁷ It is interesting to note the similarities of the piano figuration of mm. 87–121 and the last section of Lopes-Graça’s *Paris 1937* for two pianos, written three years before the Concerto.

³⁸ Santiago Kastner, “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça,” *Seara Nova* 726 (July 12, 1941): 158.

The Concerto No. 1 by Lopes-Graça presents a demanding part for the soloist, but in a kind of pianistic writing that, as referred above by Kastner, is not technically challenging in a superficial way, but rather organic, a characteristic that is possible to observe in several other works by the composer. He privileges figurations of block chords, scale motifs, arpeggiated passages and some glissandi or glissandi like effects, as well as the use of appoggiaturas. An element of great importance for a performer and a conductor performing this Concerto is the acquaintance with Portuguese music, especially in the third movement, but also throughout the work, as well as with Lopes-Graça's works in general. As Henriques refers, "it is necessary to understand the characteristics that distinguish his musical speech from any other."³⁹ This can enlighten the interpreters with hints regarding not only the character and the agogics, but also in terms of tempi choices,⁴⁰ voicing,⁴¹ and phrasing.⁴²

The Concerto had a great reception in Portugal and Spain, and critiques appeared in several newspapers. At the première, Luiz Freitas Branco remarked that "all the listeners of Lopes-Graça's work, even if they do not agree with the boldness of his musical language, had the

³⁹ Miguel Henriques, *The (Well) Informed Piano* (Lanham, Maryland: University Press of America, 2014), 50.

⁴⁰ If a certain rhythmic motif is characteristic of a song or dance, and if the chosen tempo allows it to be "danceable."

⁴¹ An intervallic construction in 3^{rds} and 6^{ths} for a certain melody may refer to two different voices of a song, which means that the highest voice does not necessarily need to be brighter, for instance.

⁴² Henriques suggests two different approaches that need to be taken into account while performing Lopes-Graça's music. The first refers to the rhythmic management of sections where "the predominance of melodies of an eminently organic and vocal nature has the highest relevance," where it is necessary to take into account "the particular conditions of elasticity and breathing needed in singing." The second refers to the way the performer approaches the "more dense or dissonant harmonic writing," where the author suggests "the search for the proper timbre (one might say, the tuning) of the consonant intervals (4^{ths} or 5^{ths}), hearing this consonance over the dissonance of the clashing 2^{nds} that result from the polytonal overlapping." He adds that "meanwhile, punctuations of superimposed chromaticism enclose an incisive, sensual, and brilliant way of colouring the melody itself." Miguel Henriques, *The (Well) Informed Piano* (Lanham, Maryland: University Press of America, 2014), 50.

impression that Portuguese art has just been enriched with a work that revealed an exceptional creative power, that honors our Country in any part of the civilized world.”⁴³

His critique at *O Século* reads:

The musical substance is rich and full of personality. The structure is solid and very clear and the rhythmic opulence prevails throughout the work, something emphasized always adequately by the instrumentation. Worth of special mention are the gorgeous orchestral sounds heard in the second element of the second theme of the *Allegro Moderato*, and in the Second movement. In the ‘*Allegro non troppo*’, the two themes of folk origin are treated with elevation. The reception was enthusiastic. Frenzied ovations to Fernando Lopes Graça, to Querol, and to the maestro [Pedro de] Freitas Branco, as well as to the orchestra, led Lopes Graça to have acknowledged the audience from the stage. Last night represented a historic date in Portuguese music. The piano concerto by Fernando Lopes Graça is a work with a lasting power.⁴⁴

A list of the performances of the work, however, shows a sparse number of concerts, especially while compared with the other two Concertos studied in this essay. Except for the performances and recordings by Georges Bernand, and the premières in Portugal and Spain by Leopoldo Querol—that received great critiques—the work was performed only once by each of the other pianists that studied the score.⁴⁵ One of the reasons may be the fact that the Concerto was lost at the end of the sixties, as referenced before. It took Lopes-Graça two decades to revise and re-orchestrate the work. In addition, it is a piece that demands a large orchestra and, therefore, more exigent logistics. Some questions may also rise regarding concert season programming choices and/or preferences, but this subject falls out of the context of this essay. Nevertheless, it is a work that is worth exploring and performing more frequently.

⁴³ Luiz de Freitas Branco, “Música: S. Carlos,” *O Século* (Lisbon), July 4, 1941.

⁴⁴ *Ibid.*

⁴⁵ In fact, if we compare the performances of Napoleão’s Piano Concerto No. 1 after 1940, we reach similar results.

Table 4. Performances of F. Lopes-Graça's Piano Concerto No. 1

Date	Place	Performers	Notes
July 3, 1941	Teatro Nacional de São Carlos, Lisbon	Orquestra Sinfónica da Emissora Nacional, Leopoldo Querol (pno), Pedro de Freitas Branco (cond) ⁴⁶	
July 4, 1941	Teatro Nacional de São Carlos, Lisbon	Orquestra Sinfónica da Emissora Nacional, Leopoldo Querol (pno), Pedro de Freitas Branco (cond) ⁴⁷	
April 14, 1942	Teatro Maria Guerrero, Madrid	Orquestra Nacional, Leopoldo Querol (pno), Pedro de Freitas Branco (cond) ⁴⁸	
June 4, 1952	Teatro Rivoli, Porto	Orquestra Sinfónica do Conservatório do Porto, Maria da Graça Amado da Cunha (pno), Frederico de Freitas (cond) ⁴⁹	
March 1954?	Berlin	Georges Bernand (pno) ⁵⁰	
February 16 and 17, 1955	Leipzig Radio	Georges Bernand (pno), Gerhard Pflüger (cond) ⁵¹	
February 22, 1966		Beromunster Symphony Radio Orchestra, Georges Bernand (pno), António de Almeida (cond)	Edited by Zurich Radio ⁵²

⁴⁶ Romeu Pinto da Silva, *Tábua Póstuma da Obra Musical de Fernando Lopes Graça*. (Lisbon: Editorial Caminho, 2009), 77.

⁴⁷ Centro Histórico do Teatro Nacional de São Carlos.

⁴⁸ Fernando Lopes-Graça, "I Concerto para Piano e Orquestra por Fernando Lopes-Graça: Redução para 2 Pianos," autograph score, s. d., Centro de Documentação – Museu da Música Portuguesa, Estoril.

⁴⁹ João José Cochofel, "Os Concertos," *Gazeta Musical* 21 (June 1952): 11.

⁵⁰ "Noticiário: Fernando Lopes-Graça," *Gazeta Musical* 42 (March 1954): 232.

⁵¹ Patrícia Bastos, "As Sonatas e Sonatinas para Piano Solo de Fernando Lopes-Graça" (PhD diss., Universidade de Aveiro, 2007), 409, <https://ria.ua.pt/bitstream/10773/8976/1/209552.pdf>.

⁵² Arquivo RTP.

March 22, 1971		Orquestra Sinfónica da Emissora Nacional, Georges Bernand (pno), Konstantin Ivanov (cond) ⁵³	
June 8, 1971		Beromunster Symphony Radio Orchestra, Georges Bernand (pno), António de Almeida (cond) ⁵⁴	
October 20, 2006	Teatro Nacional de São Carlos, Lisbon	Orquestra Sinfónica Portuguesa, Miguel Henriques (pno), Rudner Ola (cond)	New version ⁵⁵
March 11, 2011	Casa da Música	Orquestra Sinfónica do Porto Casa da Música, Eldar Nebolsin (pno), Matthias Bamert (cond) ⁵⁶	

Lopes-Graça continued the search for a national music in his subsequent works for piano and orchestra. His Piano Concerto No. 2 shares some characteristics with the first: its structure in three movements, the incorporation of folk elements in the last movement, and the stylistic principle of variation used in the development of the musical discourse,⁵⁷ in this case within a somber and darker tone.⁵⁸ Titled “Evocation to Ravel,” the second movement pays homage to the second movement of Ravel’s Piano Concerto, both in terms of melodic line and piano texture, but also in orchestration. Lopes-Graça kept the sonata form in the first movement and used the rondo in the last, recalling the more “traditional” format of the Concerto. The piano writing is both

⁵³ Patrícia Bastos, “As Sonatas e Sonatinas para Piano Solo de Fernando Lopes-Graça” (PhD diss., Universidade de Aveiro, 2007), 155, <https://ria.ua.pt/bitstream/10773/8976/1/209552.pdf>.

⁵⁴ Ibid.

⁵⁵ Silva, Romeu Pinto da. *Tábua Póstuma da Obra Musical de Fernando Lopes Graça* (Lisbon: Editorial Caminho: 2009), 77.

⁵⁶ *Orquestra Sinfónica do Porto Casa da Música*, Matthias Bamert, cond., Eldar Nebolsin, pno., Porto: Casa da Música, Sala Suggia, March 11, 2011, concert program.

⁵⁷ Teresa Cascudo, in program notes for *Orquestra Sinfónica do Porto Casa da Música*, Matthias Bamert, cond., Eldar Nebolsin, pno., Porto: Casa da Música, Sala Suggia, May 14, 2011, concert program, 4.

⁵⁸ Ivan Moody, in program notes for Fernando Lopes-Graça, *Piano Concertos Nos. 1 and 2*, Orquestra Sinfónica do Porto – Casa da Música, Matthias Bamert, Eldar Nebolsin, recorded March 2011, Naxos 8.572817, 2013, compact disc, 3.

virtuosic and soloistic, but also blends with the orchestra; their roles complete each other and “become mutually indispensable.”⁵⁹

The Concertino for piano, strings, brass, and percussion (1954) is a shorter work, written in three movements without breaks, of which the second is for solo piano. It has a playful and festive character and presents an interesting and colorful orchestration. Concertino is “one of his [Lopes-Graça’s] best-humored and pleasant works, not exempted of irony and even sarcasm.”⁶⁰ His use of rhythm recalls Stravinsky, also with sudden changes of time signature and rhythmical asymmetry, where Lopes-Graça “*plays* with his usual materials,” opening them new avenues for experimentation, in a work that is more mature.⁶¹ Although the work is not directly tightened with folk music or folk elements, the character of the last movement may be close to this kind of music.⁶²

The Fantasia (1974–75) was his last work written for piano and orchestra. In the subtitle, Lopes-Graça specifies that it is based on a religious chant of Beira Baixa, a region in Portugal. The work is written in a single movement, where the piano has a prominent role in regard to the orchestra: there are a few sections for solo piano, while others present a very sparse orchestral texture, used for a harmonic color rather than providing a melodic content. In the piano part we can observe the use of an improvisatory-like writing, but never with a virtuosic approach. Throughout the work it is possible to observe a more accentuated departure from the tonal system, while compared to the other concertos by Lopes-Graça.

⁵⁹ José Carlos Picoto, in program notes for *Concerto pela Orquestra Sinfónica Nacional*. Pedro de Freitas Branco, cond., Marie-Antoinette Lévêque de Freitas Branco, pno., Lisbon: Pavilhão dos Desportos, July 22, 1953, concert program.

⁶⁰ Mário Vieira de Carvalho, *Lopes-Graça e a Modernidade Musical* (Lisbon: Guerra e Paz, 2007), 13.

⁶¹ João José Cochofel, “O 6º Festival Gulbenkian de Música,” *Gazeta Musical e de Todas as Artes* 134–5 (May–June 1962): 79.

⁶² Constança Capdeville, in program notes for Fernando Lopes-Graça, Budapest Philharmonic Orchestra, János Sándor, Ana Bela Chaves, Helena Sá e Costa, recorded March 1981, Portugalsom CD 870013/PS, 1984, 1988, compact disc.

Chapter 4: ARMANDO JOSÉ FERNANDES – PIANO CONCERTO

Armando José Fernandes (1906–1983) was born in Lisbon and started his musical studies only at the age of 18, after studying engineering. He was a piano student of Alexandre Rey Colaço and Lourenço Varella Cid at the Conservatório Nacional, where he also had composition lessons with Luiz de Freitas Branco. In 1931 he finished his piano diploma with the highest grade.¹ It was around this time that, together with Pedro do Prado, Fernando Lopes-Graça, and Jorge Croner de Vasconcelos, he created the “Grupo dos Quatro,” to organize concerts of their works and other activities related to the promotion and advancement of contemporary Portuguese music. These included a publication of the magazine *De Música: Revista da Associação Académica do Conservatório Nacional de Música* where several contemporary works by Portuguese and foreign composers were analyzed, as well as several aspects regarding Portuguese music.²

In 1934, Fernandes moved to Paris to further his education at the École Normale de Musique, with the support of Instituto de Alta Cultura. In the French capital, where he stayed for three years, he worked with Nadia Boulanger, Stravinsky, Paul Dukas, and Alfred Cortot.³

After returning to Portugal, he taught piano and composition at Academia de Amadores de Música (1940–1942) and counterpoint at the Conservatório Nacional (from 1953). From 1942, he entered the Gabinete de Estudos Musicais da Emissora Nacional, that had been recently created. It was at this time that a significant part of his works were composed, with the impulse

¹ José Atalaya, “Armando José Fernandes,” 1956, in program notes for *Concerto Dedicado a Armando José Fernandes, no Ano do seu Septuagésimo Aniversário*, Lisbon: Conservatório Nacional, November 15, 1976, concert program.

² Catarina Latino, “Armando José Fernandes,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

³ Nuno Barreiros, in program notes for *Semana Armando José Fernandes*, Conselho Português da Música, Lisbon: Teatro Nacional de São Carlos, Teatro Nacional de São Luiz, December 6–8, 1988, concert program.

from the Gabinete. In subsequent years, Fernandes also kept his activity as a performer, both in solo and chamber music.

Fernandes was awarded the composition prizes *Moreira de Sá* (Porto, Orpheon Portuense, 1944) and *Círculo de Cultura Musical* (Lisbon, 1946).

He was a truly ordinary person, truly naïve; also, very subtle, “never spoke of himself, never got in the way of anything;”⁴ always going away from an exhibitionist attitude, and with a lot of respect for his art.⁵

The piano is present in most of his works, either in a solo or chamber context. His output also includes orchestral works, a few vocal works, and a ballet. His style reveals a “cosmopolitan musical discourse that combines chromaticism and dissonance, without abandoning a key signature, with a neoclassical formalism and an attention to detail, revealing itself mainly on his pianistic works.”⁶ According to Freitas Branco, Fernandes is influenced by Fauré, Ravel, Stravinsky, and Hindemith, but his work has a life of its own.⁷ One can also observe the presence of Portuguese folk tunes or folk elements, in a “symbiosis between the aristocratic and the popular,” standing apart from the folklore ideals disseminated by the Estado Novo.⁸ These elements are used as an inspiration for some of his works, instead of integrated in the music with the goal of creating a specific Portuguese language.⁹

⁴ Jorge Rodrigues, “Entrevista a Nella Maissa,” *Glosas* 12 (May 2015): 53.

⁵ Nuno Barreiros, in program notes for *Semana Armando José Fernandes*, Conselho Português da Música, Lisbon: Teatro Nacional de São Carlos, Teatro Nacional de São Luiz, December 6–8, 1988, concert program.

⁶ Catarina Latino, “Armando José Fernandes,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

⁷ João de Freitas Branco, *História da Música Portuguesa* (Lisbon: Publicações Europa-América, 1995), 314.

⁸ Alexandre Delgado, “Neoclassicismo sem Bafio,” personal archive of Alexandre Delgado, 2006.

⁹ João José Cochofel, “Armando José Fernandes,” in Tomás Borba and Fernando Lopes-Graça, *Dicionário de Música (Ilustrado)* (Lisbon: Edições Cosmos, 1962).

Delgado points out the elegance of Fernandes' style and his harmonic refinement (coming from Fauré and Ravel) "in which sensuality is combined with a geometrism somewhere between the Art Déco and Cubism, strengthened by his studies with Nadia Boulanger and refreshed by the example of Stravinsky."¹⁰ Another important feature of his style is its polyphonic quality, that also extends to his works for piano.

Fernandes wrote two works for piano and orchestra: the *Fantasia sobre Temas Populares Portugueses* (1938, rev. 1945) and a Concerto for piano string orchestra (1951), that was later re-orchestrated to symphonic orchestra in a new version (1966).

The *Fantasia sobre Temas Populares Portugueses* was written while the composer was still in Paris, and can be seen as "one of the most perfect examples of an art rooted in national folklore, that is at the same time open to the most recent conquests of the harmonic and orchestral technique."¹¹ This was the first time Fernandes wrote for orchestra and, according to Barreiros, it can be considered a reference work in his compositional output and evolution.¹² The folk songs *Figueiral-figueiredo* and *S. João* are used in this work, and may raise the question whether the use of folk songs necessarily brings an ethnic authenticity to a musical composition.¹³ This was a point problematized by Lopes-Graça, who also questioned Fernandes' formal treatment of these themes.¹⁴ Nevertheless, the former recognized the merit of the work and considered it a progress

¹⁰ Alexandre Delgado, "Neoclassicismo sem Bafio," personal archive of Alexandre Delgado, 2006. Also quoted in "Em Foco: Armando José Fernandes," Mic: Centro de Investigação & Informação da Música Portuguesa, accessed October 20, 2019, <http://www.mic.pt/noticias?where=8&what=3&id=116&lang=pt>.

¹¹ José Atalaya, "Armando José Fernandes," 1956, in program notes for *Concerto Dedicado a Armando José Fernandes, no Ano do seu Septuagésimo Aniversário*, Lisbon: Conservatório Nacional, November 15, 1976, concert program.

¹² Nuno Barreiros, in program notes for *Semana Armando José Fernandes*, Conselho Português da Música, Lisbon: Teatro Nacional de São Carlos, Teatro Nacional de São Luiz, December 6–8, 1988, concert program.

¹³ Fernando Lopes-Graça, "Crónica Musical: a Fantasia Sobre Motivos Populares Portugueses, de Armando José Fernandes," *Seara Nova* 648 (Jan 13, 1940): 209.

¹⁴ *Ibid.*

in its harmonic aspect, mainly in the way Fernandes adapted his harmonic language to the specific color and shape of the folk songs.

The Concerto was composed in 1951 and was dedicated to pianist Nella Maissa (1914–2014), a woman that had a very important role in the performance and première of several Portuguese works throughout her life.¹⁵ At this time, Fernandes was working full time as a composer and had already written a great part of his solo piano works (5 Preludes, Sonatina, Scherzino, 5 Short Pieces, 3 Pieces, and Prelude and Fugue), some chamber works, songs, the ballet *O Homem do Cravo na Boca*, as well as his Fantasia. The Concerto was commissioned by the Gabinete de Estudos Musicais da Emissora Nacional and was performed in its first audition in 1952 at the Teatro Monumental, in Lisbon.¹⁶ According to the critique written after the première, the work showed some of Fernandes’ general characteristics, such as a good structure, good pianistic writing and an “intimacy of expression.”¹⁷ The same critique also mentioned its lyrical quality, although not in exaggeration, the neo-classic inspiration, and his use of ostinato. The Concerto is written in four movements, and lasts about 27 minutes long. It is probably the most recorded and performed work in the totality of Portuguese works for piano and orchestra.¹⁸

Table 5. Instrumentation of A. J. Fernandes’ Piano Concerto (original version)

Fl	Ob	Cl	Bsn	Hn	Tpt	Tbn	Tba	Cel	Hp	Timp	Perc	Pno	Str
												X	X

¹⁵ Nella Maissa also recorded works by several Portuguese composers, including the complete piano works by João Domingo Bomtempo.

¹⁶ An article at *Gazeta Musical*, clarifies that the first public audition was in May at Teatro Monumental, although the work had already been performed at Emissora Nacional radio on April 25th. António Nuno Barreiros, “Os Concertos,” *Gazeta Musical* 23 (August 1952): 14.

¹⁷ Ibid.

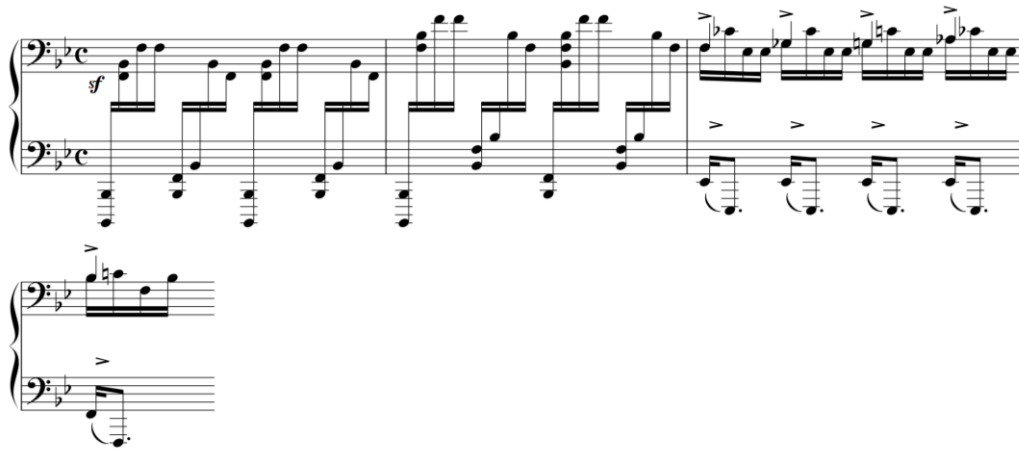
¹⁸ This chapter will refer to the original version of the concerto, for string orchestra.

Table 6. Instrumentation of A. J. Fernandes' Piano Concerto (second version, 1966)

Fl	Ob	Cl/Bs Cl	Bsn	Hn	Tpt	Tbn	Tba	Cel	Hp	Timp	Perc	Pno	Str
2	2	2+1	2	4	2					x	x	x	x

I. Maestoso

The soloist opens the concerto with a short introduction that emphasizes a pedal tone in B-flat, and that builds up to the presentation of what seems to be the first theme in the orchestra. From this very beginning, and throughout the whole movement, there is a constant flow of sixteenth notes in the solo part, that act as a rhythmic ostinato (Example 18), as well as an exploration of the element of a repeated note.



Example 18. A. J. Fernandes: Piano Concerto, mov. 1, ostinato (mm. 9–12)

© 1951 Direção-Geral do Património Cultural. Used by permission.

The first orchestra entrance presents a fragment of a melodic line in octaves, not harmonized, which creates an interesting effect for the listener. Until m. 102, the main theme of this movement is presented in several fragments (five in total) against the ostinato in the piano part, that shows an improvisatory-like quality in the short sections when it is playing solo. This

formal procedure has been described as an original way to treat a choral-prelude.¹⁹ Melodically, these fragments sound as some kind of thematic material, but there is also the perception of their incompleteness or constant interruption (the last note of each fragment never feels like a tonic, except the very last one). At m. 102 the theme is finally fully presented in the orchestra, harmonized and with a more contrapuntal approach, after which a small coda concludes the movement. It is a rather short but intense movement, always with a sparkling feel.

Harmonically, the first movement is based on a tonal and modal atmosphere, where the composer explores chromaticism, chords with aggregated chromatic tones (with a preference for augmented sonorities with added 7^{ths}), and the overlap of different harmonies.²⁰ The broad main key is B-flat major, with a section that modulates to E major (m. 84), but that soon comes back to the tonic, for the presentation of the complete theme.

There is a melodic interest for the 5th of the chord, that is stressed through repetition, or circular melodic motion around it. The intervallic structure of the ostinato in the piano also privileges the 5th in several occasions. Another element that is explored is the use of notes that work as pedal tones, which contribute to the perception of a harmonic stability, despite the chromaticism above it.

The solo part highly contrasts with the orchestra, not only in terms of texture but also in the role it takes: the strings have the main melody of the chorale, but the piano “accompaniment” is so rich that it easily stands out and gives an impression of an inversion of the roles. Despite the continuous flow of sixteenth notes, the composer gives expressive indications throughout the movement, allowing the interpreter to not be tightened to the rhythmic ostinato and to explore a

¹⁹ Program notes for Armando José Fernandes, Joly Braga Santos, and Marcos Portugal, Orquestra Filarmónica de Lisboa, Manuel Ivo Cruz, Nella Maissa, recorded February 1973, Jorsom, J-CD 0104, 1994, compact disc, 2.

²⁰ These characteristics of Fernandes’ musical language are referred by Nuno Barreiros as a “tasty dissonantism.” Nuno Barreiros, in program notes for *Semana Armando José Fernandes*, Conselho Português da Música, Lisbon: Teatro Nacional de São Carlos, Teatro Nacional de São Luiz, December 6–8, 1988, concert program.

freer and more organic approach in the performance. Although there may be a tendency to emphasize the virtuosic quality of the writing, the choice of *Maestoso* as an indication confirms that it was not the composer's intention.

II. Vivace Scherzando

The second movement, presents a lighter texture compared to the first, and some hints of irony.²¹ Formally, it is based on the structure of a four-voice fugue, although some elements are not treated in a strict way (the exposition has two codettas, for instance, in mm. 13–18 and mm. 25–29).

The main subject presents uniformity throughout the fugue and has a gracious and dancing character. It is characterized by a teasing interplay between the key of B-flat major and the lydian mode, and it is usually set against a countersubject characterized by several syncopations (Example 19).

The image shows a musical score for Example 19, consisting of two systems of music. The first system is in 6/8 time and features a treble clef staff with a melodic line labeled 'subject' and a bass clef staff with a line labeled 'countersubject'. The subject begins with a melodic phrase in B-flat major, marked *mf stacc. e grazioso*. The countersubject is characterized by syncopations. The second system continues the subject and countersubject, with a dynamic marking of *f* in the bass clef staff.

Example 19. A. J. Fernandes: Piano Concerto, mov. 2, subject and countersubject (mm. 7–12)

© 1951 Direção-Geral do Património Cultural. Used by permission.

²¹ Program notes for Armando José Fernandes, Joly Braga Santos, and Marcos Portugal, Orquestra Filarmónica de Lisboa, Manuel Ivo Cruz, Nella Maissa, recorded February 1973, Jorsom, J-CD 0104, 1994, compact disc, 2.

The texture is richer and the counterpoint is more intricate in the episodes, where there is also a denser harmony, a frequent use of intervals of 4th and 5th, and again an overlap of different harmonies.

A B section starts at m. 127, marked *meno mosso*, and uses the element of the syncopation of the countersubject as a ground pedal in the bass. The theme, presented by the violins and later continued on the piano, recalls a folk song, for its simplicity and vocal quality. The improvisatory-like ornaments also suggest a vocal treatment of the melody. An *accelerando* leads to the return to the main theme, presented in a *stretto* (m. 171), and followed by short coda (m. 177). The movement finishes on a restful last chord.

III. Calmo, com intima espressione

In the third movement, as it happens in the first, Fernandes sets the main theme in octaves in the orchestra. A melody of lyrical character and wide intervals is presented, suggesting an apparent lack of key. The piano follows, presenting the same melody, but giving it a harmonic context and, as a consequence, creating a different and more “colorful” perception of the theme (Example 20). The choice of the rhythmic motif of the Sarabande for this melody confirms Fernandes’ interest in older Baroque dances,²² here combined with a modified sonata form.²³

²² Fernandes’ interest for Baroque era and Baroque Portuguese composers was noticeable since his years in Paris, and can also be seen in some of his works, such as the Prelude and Fugue for piano (1943), his transcription of Carlos Seixas’ sonata in D minor for two pianos and his editions of Carlos Seixas’ Toccatas and Minuets.

²³ Mm. 29–30 seem to be a reference to Haendel’s Sarabande of the D minor suite, HWV 437.

Example 20. A. J. Fernandes: Piano Concerto, mov. 3, theme 1 (mm. 11–18)

© 1951 Direção-Geral do Património Cultural. Used by permission.

At *poco animando* (m. 41) a transition presents successive motivic entrances among different instruments, accompanied by an ostinato chordal motif in the piano, like a *lamento*. This ostinato will continue throughout theme 2, either in the piano or in the orchestra, alternating with thematic fragments. It will also return in several different sections of this movement.

The second theme (m. 62) is based on a descending line in the solo part and explores a displacement of the downbeats through the use of syncopations, in a harmonic atmosphere that privileges augmented chords. The ostinato that was previously in the piano is here set in the orchestra.

A closing theme appears at m. 88 (*più lento*) before the recapitulation. This theme develops the element of a triplet—that was already discretely introduced in the piano at the end of the second theme area—breaking with the previous ostinato and bringing rhythmic undulations that contrast with the regular subdivision felt until then.

A modified recapitulation happens at m. 114, where theme 1 is presented by the orchestra against an ostinato in the piano that recalls the first movement of the Concerto (Example 21). The piano and the orchestra exchange places then, at *poco più animato* (m. 133): the transitional

material is presented in the piano and theme 2 appears later in the orchestra, while the piano creates a particular atmosphere with the use of long trills (m. 153). The closing theme leads to the end of the movement that, after quoting again the first theme, finishes in a *molto adagio*.

Example 21. A. J. Fernandes: Piano Concerto, mov. 3 (mm. 116–120)

© 1951 Direção-Geral do Património Cultural. Used by permission.

An interesting feature of this movement is the constant and close dialogue between the piano and the orchestra, as if each part would be “replying” to the other, recalling a chamber music context. It also creates a contrast with all other three movements, in its introspective quality.

IV. Allegro Molto

The last movement has a form close to the rondo and starts with a short orchestral introduction before the theme 1 is presented in the piano (m. 11). This theme is characterized by a strong rhythmic verve and the use of wide intervals. Its contour comes from an inversion of the melodic design of the first theme in the previous movement, here within a contrasting character, accentuated by the use of staccato, and the dynamic and tempo indications (Example 22). It is interesting to note a preference for the 5th scale degree and also the constant flow of eight notes created by the melody and accompaniment, which are elements that come from the first

movement of the Concerto. A rhythmic ostinato is also present, disguised between the two hands of the piano that, together, provide a constant flow of eight notes.



Example 22. A. J. Fernandes: Piano Concerto, mov. 4, theme 1 (mm. 11–16)

© 1951 Direção-Geral do Património Cultural. Used by permission.

After the restatement of theme 1 by the orchestra, a second theme is introduced at m. 53, within a more lyrical context, but still keeping the subdivision of repeated notes in the accompaniment. A short development follows, based on this thematic material, where there is a dialogue between the soloist and the orchestra, before the main theme returns in the key area of E-flat Major, at m. 91 (the dominant in relation to B-flat).

A calmer middle section, with the indication of tempo rubato, breaks the feeling of urgency felt so far throughout the movement (Example 23). The element of the repeated note is used as thematic material, and the chromaticism in the inner voices brings a sense of flow that contrasts with the edgy first theme. The composer gives several indications regarding the character and the sound he wants to convey (*espress*, *cantando*, *dolciss*, *stesso*).

(Tempo rubato)

Example 23. A. J. Fernandes: Piano Concerto, mov. 4, middle section (mm. 113–116)

© 1951 Direção-Geral do Património Cultural. Used by permission.

Theme 1 returns in m. 143, with a different orchestration: the orchestra has the material that was presented before in the left hand of the piano part (m. 11). The *Più vivo* that follows, accentuated by the *Presto* and *accelerando*, announces the end of the movement, where the main theme is presented one last time, ending in an abrupt *sff.*

The Concerto by Armando José Fernandes has been praised by the critics, and well received by the public, as it is possible to see by the references in the press, but also by the number of times it has been performed.

The critic at *Diário de Notícias* recalls:

The concert pianist Helena Moreira de Sá e Costa offered her audience a remarkable interpretation of the ‘Concerto’ by Armando José Fernandes; her accomplishment, full of life, heartfelt and musical, overwhelmed her listeners for the amount of beauty and art that it conveyed. Helena Moreira de Sá e Costa (...) received extensive and fair applauses, and Armando José Fernandes (...) saw how much his work pleased the audience.²⁴

²⁴ A.N., “Vida Artística: Música,” *Diário de Notícias* (Lisbon), May 3, 1960.

In 1976, a new performance of the work had also a great reception:

[Nella Maissa] was very much applauded, and also the composer, the conductor and the orchestra.²⁵

Apart from Nella Maissa, to whom the work was dedicated, few other interpreters recorded the Concerto and kept it in their repertoire. Helena Sá e Costa (1913–2006),²⁶ one of the greatest Portuguese pianists and pedagogues in the twentieth century, performed the work regularly, most of the times with the Academia de Instrumentistas de Câmara, without conductor—something that was only possible given the above-mentioned characteristics of the work. It is indeed the earliest piano concerto (since the Baroque era) written for a string-only orchestra, an interesting fact when compared with other concertos written around the same time, set for a much larger orchestra. Although in the sixties the composer wrote a new version for symphonic orchestra, the original seems to have been preferred by most of the interpreters.

A final element worth mentioning is an interesting feature that appears in the recording by pianist Manuela Gouveia: the addition of timpani to the original orchestra, a suggestion made by Manuel Ivo Cruz (son) to Fernandes, that the composer accepted with enthusiasm.²⁷

²⁵ N., “Últimas Notícias: Teatro Municipal de S. Luiz – Concerto pela Orquestra Filarmónica de Lisboa,” *Diário de Notícias* (Lisbon), December 17, 1976.

²⁶ Helena Sá e Costa had a successful career as a pianist in Portugal and abroad. Her repertoire included not only the *chefs-d’oeuvre* by the European masters, but also a wide variety of works by Portuguese composers. Several were premiered by her and/or dedicated to her. International critics frequently referred “her impeccable technique, her elegant and natural phrasing, and her sense of the form.” Cristina Fernandes, “Helena Sá e Costa,” in *Enciclopédia de Música em Portugal no Século XX*, ed. Salwa Castelo-Branco (Lisbon: Círculo de Leitores, 2010).

²⁷ Program notes for Armando José Fernandes, Joly Braga Santos, Ivo Cruz, and Rui Soares da Costa., *Maestro Manuel Ivo Cruz, Manuela Gouveia – Piano*, Plevon Philharmonic Orchestra, Manuel Ivo Cruz, Manuela Gouveia, recorded September 2002 and December 2003, Jorsom J-CD 0117, 2006, compact disc.

Table 7. Performances of A. J. Fernandes' Piano Concerto

Date	Place	Performers	Notes
April 25, 1952	[Emissora Nacional, Lisbon]	Academia de Instrumentistas de Câmara, Nella Maissa (pno) ²⁸	
May 12, 1952	Teatro Monumental, Lisbon	Academia de Instrumentistas de Câmara, Nella Maissa (pno) ²⁹	
November 18, 1952	Teatro Nacional de São Carlos, Lisbon	Orquestra Sinfónica da Emissora Nacional, Nella Maissa (pno), André Cluytens (cond) ³⁰	Organized by Sociedade de Concertos de Lisboa
June 14, 1955	Teatro Nacional de São Carlos, Lisbon	Academia de Instrumentistas de Câmara, Nella Maissa (pno) ³¹	Organized by Círculo de Cultura Musical
May 2, 1960	Cinema Tivoli, Lisbon	Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno)	Organized by Círculo de Cultura Musical ³²
May 3, 1960	Teatro Nacional de São Carlos, Lisbon	Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno)	Organized by Círculo de Cultura Musical ³³
June 3, 1960	Cinema Trindade, Porto	Orquestra de Arco da Orquestra Sinfónica do Porto, Helena Sá e Costa (pno), Silva Pereira (cond) ³⁴	

²⁸ Arquivo RTP.

²⁹ António Nuno Barreiros, "Os Concertos," *Gazeta Musical* 23 (August 1952): 14.

³⁰ Centro Histórico do Teatro Nacional de São Carlos.

³¹ Ibid.

³² João José Cochofel, "Concertos: Fim de época," *Gazeta Musical* 111 (June 1960): 86.

³³ "A Vida Artística: Música," *Diário de Notícias* (Lisbon), May 1, 1960.

³⁴ "Música: O Concerto da Orquestra de Arco da Orquestra Sinfónica do Porto, com a Pianista Helena Moreira de Sá e Costa no Cinema Trindade," *Comércio do Porto*, June 4, 1960.

September 26, 1961		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ³⁵	
January 12, 1962		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ³⁶	
May 18, 1962		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ³⁷	
February 1963	Cinema Trindade, Porto	Helena Sá e Costa (pno), Gunther Arglebe (cond)	Organized by Juventude Musical Portuguesa ³⁸
March 13, 1963		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ³⁹	
April 2, 1963		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ⁴⁰	
January 31, 1964		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ⁴¹	
March 2, 1965		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ⁴²	

³⁵ Arquivo RTP.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Armando Sousa, “Música – Notas Acerca de Dois Concertos,” *Vértice* 232–233, January–February 1963, 83–84, and personal collection of João Pedro Mendes dos Santos.

³⁹ Arquivo RTP.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

April 25, 1966		Academia de Instrumentistas de Câmara, Helena Sá e Costa (pno) ⁴³	
December 16, 1971	Teatro São Luiz, Lisbon	Orquestra Filarmónica de Lisboa, Nella Maissa (pno), Manuel Ivo Cruz (son) (cond)	Première of the second version ⁴⁴
November 18, 1976	Conservatório Nacional, Lisbon	Orquestra Sinfónica da Radiodifusão Portuguesa, Nella Maissa (pno), Manuel Peres Newton (cond)	String version ⁴⁵
December 15, 1976	Fundação Calouste Gulbenkian, Lisbon	Orquestra Gulbenkian, Nella Maissa (pno), Silva Pereira (cond) ⁴⁶	
March 24, 1982		Filarmónica Orquestra, Nella Maissa (pno), Manuel Ivo Cruz (son) (cond) ⁴⁷	
1982	Covilhã	Fausto Neves (pno), Fernando Jorge Azevedo (pno)	Two pianos. Final round of Concurso de Piano “Cidade da Covilhã” ⁴⁸
July 17, 1997	Câmara Municipal de Matosinhos	Orquestra Clássica do Porto, Manuela Gouveia (pno), Manuel Ivo Cruz (son) (cond) ⁴⁹	String version
July 18, 1997	Mosteiro Serra do Pilar, Gaia	Orquestra Clássica do Porto, Manuela Gouveia (pno), Manuel Ivo Cruz (son) (cond) ⁵⁰	String version

⁴³ Arquivo RTP

⁴⁴ “Teatro Municipal de São Luiz,” *Diário de Notícias* (Lisbon), December 16, 1971.

⁴⁵ *Concerto Dedicado a Armando José Fernandes, no Ano do seu Septuagésimo Aniversário*, Lisbon: Conservatório Nacional, November 15, 1976, concert program.

⁴⁶ “Fundação Calouste Gulbenkian,” *Diário de Notícias* (Lisbon), December 15, 1976.

⁴⁷ Arquivo RTP.

⁴⁸ Personal archive of Fausto Neves.

⁴⁹ Personal archive of Manuela Gouveia.

⁵⁰ *Ibid.*

February 26, 2002	Pleven (Bulgary)	Pleven Philharmonic Orchestra, Manuela Gouveia (pno), Manuel Ivo Cruz (son) (cond) ⁵¹	
July 31, 2004	Auditório Municipal Casa da Música, Óbidos	Orquestra de Câmara de Cascais e Oeiras, Manuela Gouveia (pno), António Sérgio Pereira (cond) ⁵²	Semana Internacional de Piano de Óbidos, 2004
October 23, 2004	Centro Cultural de Cascais	Orquestra de Câmara de Cascais e Oeiras, Manuela Gouveia (pno), Nikolay Lalov (cond) ⁵³	
20/05/2006	Igreja da Cartuxa, Caxias	Orquestra Raízes Ibéricas, Constantin Sandu (pno), José Atalaya (cond) ⁵⁴	
May 21, 2006	Auditório Municipal Eunice Muñoz, Oeiras	Orquestra Raízes Ibéricas, Constantin Sandu (pno), José Atalaya (cond) ⁵⁵	
February 13, 2009	Teatro Constantino Nery, Matosinhos	Orquestra Nacional do Porto, António Rosado (pno), Andrew Grams (cond) ⁵⁶	
November 21, 2009	Centro Cultural de Cascais	Orquestra Raízes Ibéricas, Constantin Sandu (pno), José Atalaya (cond) ⁵⁷	

⁵¹ Personal archive of Manuela Gouveia.

⁵² Orquestra de Câmara de Cascais e Oeiras' Archive.

⁵³ Ibid.

⁵⁴ “Concertos da Música em Diálogo (com o Maestro José Atalaya),” O Guia da Cidade, accessed October 10, 2019, <https://www.guiadacidade.pt/pt/art/concertos-da-musica-em-dialogo-com-o-maestro-jose-atalaya-13162-11>.

⁵⁵ Ibid.

⁵⁶ “ ‘Música Portuguesa em Matosinhos’ pela ONP,” Câmara Municipal de Matosinhos, accessed October 10, 2019, https://www.cm-matosinhos.pt/pages/242?news_id=982.

⁵⁷ “Vasco Barbosa e Eurico Rosado em Cascais,” Raízes Ibéricas: Espaço da Música e dos Músicos Portugueses, accessed October 10, 2019, <http://raizesibericas.blogspot.com/>.

June 24, 2010	Goldsmiths' Hall, London	English Chamber Orchestra, Artur Pizarro (pno), Garry Walker (cond) ⁵⁸	
July 1, 2016	Teatro das Figuras, Faro	Orquestra Clássica do Sul, Artur Pizarro (pno), Rui Pinheiro (cond) ⁵⁹	

⁵⁸ “Music and Culture from the Portuguese Speaking World,” Calouste Gulbenkian Foundation: UK Branch, accessed October 9, 2019, <https://gulbenkian.pt/uk-branch/music-and-culture-from-the-portuguese-speaking-world/>.

⁵⁹ “11º Aniversário do Teatro das Figuras,” Teatro das Figuras, accessed October 9, 2019, <https://www.teatrodasfiguras.pt/pt/agenda/8636/11-aniversario-do-teatro-das-figuras.aspx>.

Conclusion

This essay provides a preliminary systematic approach to the works for piano and orchestra written by Portuguese composers. This is a genre—like other instrumental ones—that evolved according to the musical preferences of the time, both in terms of its preeminence in regard to other genres, and in terms of form, style, and musical content.

The few surviving works from the first decades of the nineteenth century may be a result of the strong preference for the operatic genre at that time. The end of the century opened up new possibilities with the affirmation of instrumental music, and with the appearance of several composers-pianists who composed more concertante works for piano. The twentieth century saw an exponential growth of such compositions which had, at that time, a more favorable context to expand, due to the creation of new professional orchestras with regular concert seasons, and because of support given to Portuguese composers by numerous organizations.

An interesting aspect that is common to several composers mentioned in this essay, is the fact that they studied abroad at some point of their lives, in leading European music centers such as Paris, Berlin, Leipzig, and Vienna. This certainly gave them the opportunity to establish contact with contemporary music and contemporary composers, as well as the chance to hear a larger number of international performers (and probably a more diverse repertoire in concert programming, when compared to Portugal at that time).

At the end of the twentieth century and beginning of the twenty-first century, the concertante genre still appeals to contemporary composers, who also explored other possibilities or sub-genres, such as: works for piano and ensemble, works for piano and other soloist(s) and orchestra, works for piano four-hands and orchestra, and works with the use of electronics.

This essay may raise the question as to why such a diverse and rich body of works is not programmed more frequently, either in Portugal or abroad. Regarding the three composers discussed in detail, Alfredo Napoleão is hardly known as a composer. His Piano Concerto No. 1

falls within the tradition of the virtuoso and brilliant style of Chopin and Saint-Saëns, showcasing a developed piano writing and a great balance between the piano and the orchestra. It was performed regularly by him, and received by audiences with great success, but since its revival in the mid-twentieth century, only three other pianists performed the work. Lopes-Graça's Piano Concerto No. 1 has a short performance history, with large intervals of years between each concert, although he is regarded as one of the most important Portuguese composers in the twentieth century. The work was awarded a composition prize in 1940 and aligns with Lopes-Graça's vision on what "Portuguese music" should be: a music that has folklore in its origins, but that is at the same time independent and of universal interest. But if one would ask musicians and audiences if they knew this work or ever heard it, most of the answers would probably be negative. As Henriques refers, "a substantial part of his repertoire is still and inexplicably unknown."¹ Finally, Armando José Fernandes is a composer who has not yet been honored with a study about his life and works. His Concerto is probably one of the most known among Portuguese pianists, and one of the easiest to program, given the small size of the orchestra in its original version. It is a particular work in the way it explores the relationship between the piano and the orchestra, recalling several times a chamber-like treatment and, consequently, a more "intimate" context,² contrasting, in that sense, with the grandiosity of the orchestration in Lopes-Graça's work, and several others written around the same time. Few people outside the music scene have heard of this composer in Portugal, even less abroad, let alone most of the composers mentioned in Chapter 1.

This absence of Portuguese works in regular concert seasons has been noted by several people, criticized by some, and studied by a few, that have brought awareness to this problem.³

¹ Miguel Henriques, *The (Well) Informed Piano* (Lanham, Maryland: University Press of America, 2014), 50.

² Here the word "intimate" as compared to a symphonic orchestra.

³ António Pinho Vargas' book *Música e Poder: para uma Sociologia da Ausência da Música Portuguesa no Contexto Europeu* presents a deep study on the subject.

Within a school context, Portuguese works for piano and orchestra, in particular, are rarely studied by pianists in the early years of their professional life. Several of these pianists are not aware of the existence of most of these works, while others work hard to comply with the standardized conservatoire programs—which already require a great deal of repertoire. Others perhaps realize the difficulty with which some of these works may be programmed by orchestras, conductors, and concert venues, due to the fact that they are mostly unknown, and end up opting for a more “conventional” repertoire.⁴ On the other hand, it would be difficult for anyone until now to realize the scope of works for piano and orchestra by Portuguese composers, whose information has been compiled and made available in this essay.

It is not our purpose to “judge” this situation, but to allow the reader, the musician or the future performer to have an easier access to this information, and to know more about Portuguese history, about Portuguese culture, and about the context in which these works were written, as it is always of great value to understand the “emotional roots” of a composition. As shown in this essay, the variety and diversity of works is vast. From the Baroque era to the present day, Portuguese composers have contributed with truly significant works to the repertory of piano and orchestra. These are works that show a solid understanding of the form in question and sometimes inspiration from other European composers, but always through a particular approach, displaying their own vision and idiosyncrasies.

As a final note, I hope this work inspires pianists and researchers to immerse in the beauty and richness of the largely unknown repertory of works for piano and orchestra by Portuguese composers.

⁴ It is interesting to refer, though, that some piano competitions in Portugal had made an effort to promote these works. One can cite the Concurso de Piano da Cidade da Covilhã (1982), that had Armando José Fernandes’ Piano Concerto as the compulsory piece for the finals of the more advanced category, and the Concurso de Piano da Cidade do Porto (2005), that did the same with the Balada by Luiz de Freitas Branco.

**Appendix 1: ALPHABETICAL LIST OF WORKS FOR PIANO AND
ORCHESTRA BY PORTUGUESE COMPOSERS**

List of Abbreviations

- AAM. Academia de Amadores de Música, Lisbon
- AIC. Academia de Instrumentistas de Câmara
- AvA. AvA Musical Editions
- BGIUCP. Biblioteca e Gestão de Informação da Universidade Católica Portuguesa, Porto
- BNP. Biblioteca Nacional de Portugal, Lisbon
- BPNA. Biblioteca do Palácio Nacional da Ajuda, Lisbon
- C. Composer
- CAE. Centro de Artes e Espectáculos da Figueira da Foz
- CAML. Camerata da Academia de Música de Lisboa
- CBCDC. Edition Clementi, Banger, Collard, Davis & Collard
- CCB. Centro Cultural de Belém, Lisbon
- CdM. Casa da Música, Porto
- CIGL. Camerata do Instituto Gregoriano de Lisboa
- CIMP/PMIC. Centro de Investigação & Informação da Música Portuguesa/Portuguese Music
Research & Information Centre
- CMP. Conservatório de Música do Porto
- CNOHSO. China National Opera House Symphony Orchestra
- CR. Coliseu dos Recreios, Lisbon
- DRCN. Direcção Regional de Cultura do Norte
- ESML. Escola Superior de Música de Lisboa
- FCG. Fundação Calouste Gulbenkian, Lisbon
- FMEL. Festival de Música Española de León
- IMSLP. International Music Score Library Project (www.imslp.org)
- JPMS. Personal collection of João Pedro Mendes dos Santos, Lisbon
- MMP. Museu da Música Portuguesa, Estoril

MNM. Museu Nacional da Música, Lisbon

MS. Manuscript

OA. Orquestra do Algarve

OAML. Orquestra da Academia de Música de Lagos

OCCO. Orquestra de Câmara de Cascais e Oeiras

OCM. Orquestra Clássica da Madeira

OCP. Orquestra Clássica do Porto

OFB. Orquestra Filarmonia das Beiras

OFL. Orquestra Filarmónica de Lisboa

OFM. Orquestra Filarmónica de Madrid

OG. Orquestra Gulbenkian

OML. Orquestra Metropolitana de Lisboa

ON. Orquestra do Norte

ONA. Orchestra Nuova Amadeus

ONP. Orquestra Nacional do Porto

OP. Personal archive of Olga Prats, Parede

OSCMP. Orquestra Sinfónica do Conservatório de Música do Porto

OSEN. Orquestra Sinfónica da Emissora Nacional

OSL. Orquestra Sinfónica de Lisboa

OSP. Orquestra Sinfónica Portuguesa

OSPA. Orquestra Sinfónica del Principado de Asturias

OSPCM. Orquestra Sinfónica do Porto – Casa da Música

OSPorto. Orquestra Sinfónica do Porto

OSRDP. Orquestra Sinfónica da Radiodifusão Portuguesa

OSSM. Orquestra Sinfónica do Sindicato dos Músicos

OUM. Orquestra da Universidade do Minho

r. Revised

RAM. Royal Academy of Music, London

RTP. Rádio e Televisão de Portugal

SGL. Sociedade de Geografia de Lisboa

SL. Sinfonietta de Lisboa

SPA. Sociedade Portuguesa de Autores

TL. Teatro Lírico, Rio de Janeiro

TNSC. Teatro Nacional de São Carlos, Lisbon

TSL. Teatro São Luiz, Lisbon

UM. Universidade do Minho

VPA. Personal archive of Vasco Pearce de Azevedo, Lisbon

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Almeida, António Victorino D' (1940)	Concerto para Piano e Orquestra n° 1, op. 20	1959 r. 1977	Picc, 2 Fl, 2 Ob, Eng Hn, Cl Eb, 2 Cl, Bs Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Cel, 2 Hp, Timp, 3 Perc, Pno, Str		[end of 1950s, Sintra?] OSEN, Frederico de Freitas (cond), António Victorino D'Alemlida (pno)	AvA	Youtube		
Almeida, António Victorino D' (1940)	Pornofonia, op. 52	1977	Picc, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, Cbsn, T Sax, 4 Hn, 2 Tpt C, 2 Trb, Tba, Hp, Timp, 5 Perc, Gtr, Mand, Pno, Str		24/11/1998, Culturgest (Lisbon), OSP, Heinz Karl Gruber (cond), Olga Prats (pno)	AvA	RTP	OP	
Almeida, António Victorino D' (1940)	La Campanella, op. 128	2002	Picc, Fl, Ob, Cl, Bsn, T Sax, Hn, Tpt C, Trb, Perc, Pno, Str		Vienna, Ingeborg Baldaszi (pno)	AvA			
Almeida, António Victorino D' (1940)	Rapsódia sobre Temas de Marinoff, op. 129	2002	Fl, Ob, Cl, Bsn, T sax or Bs Cl, Hn, Tpt C, Trb, Perc, Pno, Str	Peter Marinoff	Vienna, Ingeborg Baldaszi (pno)	AvA			
Almeida, António Victorino D' (1940)	Rapsódia para Piano e Orquestra, op. 156	2013	Fl, Ob, Cl, Bsn, Hn, Tpt C, Trb, Timp, Perc, Pno, Str		8/6/2013, Salão medieval–Largo do Paço (Braga), OUM, António Victorino D'Almeida (cond) Madalena Garcia Reis (pno)	AvA			Subtitled “Aos trinta e cinco anos do teatro ‘A Barraca’.”
Almeida, António Victorino D' (1940)	Concerto n° 2 “Amarante,” op. 164	2016	Picc, Fl, Ob, 2 Cl, Bs Cl, 2 Bsn/Cbsn, 4 Hn, Tpt, Trb, Bs Trb, Timp, 3 Perc, Pno, Str		17/7/2016, Igreja S. Gonçalo (Amarante), ON, António Victorino D'Almeida (cond), Delfim Carvalho (pno)	C			
Azevedo, Sérgio (1968)	Concerto para Piano e Orquestra	2010	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, Tpt, Trb, Perc, Pno, Str	António Rosado	25/4/2010, CCB, OA, Pedro Neves (cond), António Rosado (pno)	AvA	Youtube		Commissioned by CCB, for Dias da Música, 2010.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Azevedo, Sérgio (1968)	Variações Concertantes sobre um Tema Açoriano	2016	Pno, 8 Vln, 3 Vla, 2 Vlc, DB	Diana Botelho Vieira	2/12/16, Auditório Recreios da Amadora, OCCO, Nikolay Lalov (cond), Diana Botelho Vieira (pno)	AvA	Youtube		
Azevedo, Sérgio (1968)	Concertino para Piano e Orquestra	2017	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc (optional), Pno, Str	Diana Botelho Vieira	2/6/2018, Auditório Municipal Ruy de Carvalho (Carnaxide), OCCO, Nikolay Lalov (cond), Diana Botelho Vieira (pno)	AvA			
Azevedo, Sérgio (1968)	Concerto para Piano nº 1, “Para as Crianças”	2018	Pno, Str	António Nahak Borges	16/2/2020, Palácio Nacional da Ajuda (Lisbon), CAML, Pedro Neves (cond), António Nahak Borges (pno)	AvA		AvA	
Azevedo, Sérgio (1968)	Concerto para Piano nº 2, “Para os Pequenos Pianistas”	2018	Pno, Str	Leonor Rodrigues		AvA		AvA	
Azevedo, Sérgio (1968)	Concerto para Piano nº 3, “Para os Jovens Pianistas”	2018	Pno, Str	Mónica Melo	26/6/2019, Fundação Oriente (Lisbon), CIGL, Marcos Lázaro (cond), Mónica Melo (pno)	AvA		AvA	
Azevedo, Sérgio (1968)	Concerto para Piano nº 4, “Para os Jovens Pianistas” (Fantasia Concertante)	2018	Pno, Str	Martim Pereira		AvA		AvA	
Belo, Armando Tavares (1911–1993)	Concerto Romântico em Mi menor	1956	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, 2 Trb, Hp, Timp, Jazz drums, Pno, Str		(possibly in 25/2/1957)	MS. Full score + parts: RTP	J-CD 0103, 1994	MS. AAM	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Benoit, Francine (1894–1990)	Concerto para Piano e Orquestra	1940–42	2 Fl/Picc, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, 3 Hn, 2 Tpt, 2 Trb, Timp, Perc, Pno, Str			MS. AAM		MS. AAM	There are two versions of the work. Different versions are signed under the penname of Pedro de Aljustrel, and Bárbara Catarina, or under Francine Benoit.
Benoit, Francine (1894–1990)	Concertino para a Mão Esquerda	1981						MS. ESML	
Blanco, Pedro (1883–1919)	Concerto para Piano e Orquestra em Si menor [op. 15]	1918	3 Fl/Picc, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tpt, 3 Trb, Tba, Timp, Perc, Pno, Str	Elisa Baptista de Sousa Pedroso	7/4/1918, Sala Jardim da Trindade (Porto), OSPorto, Raimundo de Macedo (cond), Pedro Blanco (pno)	FMEL (Asociación Musical Orquesta Ibérica)	FMEL, LE-1921–2008	FMEL (Asociación Musical Orquesta Ibérica)	The two-piano version is not confirmed to be by the composer.
Bochmann, Christopher (1950)	Monograph Expanded	1997	Fl, Ob, 2 Cl, 2 Bsn, 2 Hn, Tpt, Trb, 3 Perc, Pno, 7 Vln + 4 Vln, 3 Vla, 4 Vlc, DB		14/3/1998, Teatro Baltazar Dias (Funchal, Madeira), OCM, Christopher Bochmann (cond), Luís Pipa (pno)	C	RTP		Commissioned by OCM.
Bomtempo, João Domingos (1775–1842)	Concerto pour le Forte Piano [op. 2]	ca. 1804 (?)	Fl (+ Fl II), 2 Ob/Cl, Bsn (+ Bsn II), 2 Hn, (Timp), Pno, Str	Monsieur Catel	24(?) / 1/1804, Salle Olympique (Paris), Kreutzer (cond)	MS. Full score: BNP. Piano + parts: CBCDC (IMSLP)	SP 4164, 1997		
Bomtempo, João Domingos (1775–1842)	Second Concerto pour le Forté Piano, op. 3	ca. 1805 (?)	Fl, 2 Cl, Bsn, 2 Hn, Timp, Pno, Str	Madame de la Rue, née Beaumarchais	22(?) / 5/1805, Salle Desmarets (Paris)	MS. Full score: BNP. Piano + parts: CBCDC (IMSLP)	SP 4163, 1997		

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Bomtempo, João Domingos (1775–1842)	Third Grand Concerto, op. 7	ca. 1809 (?)	Fl, 2 Ob/Cl, 2 Bsn, 2 Hn, Pno, Str	Mrs. Adèle de Bellegarde	08/05/1809, Salle Olympique (Paris)	Copy of MS. Full score: ESML, Piano + parts: CBCDC (BNP)	SP 4164, 1997		
Bomtempo, João Domingos (1775–1842)	Variations sur le Minuet du Fandango	ca. 1809 (?)			8/5/1809, Salle Olympique (Paris)				Lost.
Bomtempo, João Domingos (1775–1842)	Fourth Grand Concerto, op. 12	ca. 1810 (?)	2 Fl, 2 Ob, 2 Bsn, 2 Hn, Pno, Str	Mr. M. A. de Paiva	15/01/1810, Salle Olympique (Paris)	Piano + parts: CBCDC (BNP)	SP 4163, 1997		Original titled “Fourth Grand Concerto for the Pianoforte with the Additional Keys in Altissimo, & Adapted for Instruments of the Ordinary Construction.”
Bomtempo, João Domingos (1775–1842)	Cinquième Concerto pour le Forte Piano [op. 24]	1816–20 (?)	Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Pno, Str			MS. Full score + piano: BNP	RCA Classics/BMG Portugal, Lda, 7432 1 611492, 1998		Incomplete. There is a complete version by César Viana, who arranged and orchestrated the missing parts.
Bomtempo, João Domingos (1775–1842)	6.me Concerto pour le Forte Piano	1818 or later	Fl, 2 Ob (/Cl), 2 Bsn, 2 Hn, Timp, Pno, Str			MS. Full score + parts: BNP			Incomplete.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Bomtempo, João Domingos (1775–1842)	Fantaisie avec des Variations pour le Forte Piano, sur un Thema de l'Opéra (La Donna del Lago), Musique de Rossini	1822 or later	2 Fl, 2 Cl, 2 Bsn, 2 Hn, Pno, Str			MS. Piano + parts: BNP	RTP		
Bomtempo, João Domingos (1775–1842)	Grande Fantaisie Pour le Forte Piano avec Accompagnement de Grande Orchestre	1825 or later	2 Fl, 2 Ob, 2 Bsn, 2 Hn, Timp, Pno, Str			MS. Full score + parts: BNP	RTP	Copy of MS.: BNP	
Bomtempo, João Domingos (1775–1842)	Divertimento pour le Forte Piano avec Accompagnement d'Orchestre		2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, Timp, Pno, Str			MS. Full score + Piano: BNP			Incomplete.
Bomtempo, João Domingos (1775–1842)	Divertissement		2 Fl, 2 Cl, 2 Bsn, 2 Hn, Pno, Str			MS. Full score + Piano: BNP			Incomplete.
Branco, Luiz de Freitas (1890–1955)	Balada	1917	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Timp, Perc, Pno, Str	Elisa de Sousa Pedroso	24/03/1918, TSL, [OSP], Pedro Blanch (cond), José Vianna da Motta (pno)	AvA	Embajada de Portugal en Venezuela, 2016	MS. RTP	
Carneyro, Cláudio (1895–1963)	Catavento	1942–44	Fl, Ob, Cl A, Bsn, Hn, Pno, Str	Helena Moreira de Sá e Costa	11/2/1944, TNSC, OSEN, Pedro de Freitas Branco (cond), Helena Sá e Costa (pno)	MS. Full score + parts: BGIUCP			Commissioned by Gabinete de Estudos Musicais da Emissora Nacional.
Cassuto, Álvaro (1938)	Concertino para Piano e Orquestra	1965	Pno, Str		1965, Cinema Tivoli (Lisbon), OG, Álvaro Cassuto (cond), Helena Sá e Costa (pno)	MS. Full score: MMP		Incomplete. JPMS	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Cassuto, Álvaro (1938)	Visiting Friends	1986	2 Fl/Picc, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Timp, Perc, Pno, Str			AvA	Naxos 8.573266, 2013		Never performed in public, only recorded.
Coelho, Ruy (1889–1986)	Concerto para Piano e Orquestra n° 1	1934	2 Fl/Picc, 2 Ob, 2 Cl, 3 Bsn/Cbsn, 4 Tpt C, 4 Trb, Tba, Timp, Pno, Str		15/05/1936, CR, OSEN, Ruy Coelho (cond), Lourenço Varella Cid (pno)	MS. Full score + parts: BNP	RTP	MS. BNP	
Coelho, Ruy (1889–1986)	Concerto para Piano e Orquestra n° 2	1942	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Cel, Hp, Timp, Perc, Pno, Str		Probably 4/6/1943, TNSC, OSEN, Ruy Coelho (cond), Nella Maissa (pno)	MS. Full score + parts: BNP		MS. BNP	
Coelho, Ruy (1889–1986)	Concerto para Piano e Orquestra n° 2 (nova versão)		2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Tbn, Tba, Cel, Timp, Perc, Pno, Str		20/5/1948, CR, OSEN, Ruy Coelho (cond), Nella Maissa (pno)	MS. Full score + parts: BNP		MS. BNP	[New version]. Originally titled Concerto n° 3.
Coelho, Ruy (1889–1986)	Noites nas Ruas da Mouraria (nova versão)	before 1943	3 Fl/Picc, 2 Ob, Eng Hn, 2 Cl A, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 4 Tpt, 3 Tbn, Tba, Cel, Hp, Timp, Perc, Pno, Str		29/12/1944, TNSC, OSEN, Ruy Coelho (cond), Lourenço Varella Cid (pno)	MS. Full score + parts: BNP	RTP	MS. BNP	[New version].
Coelho, Ruy (1889–1986)	Rapsódia Portuguesa	1958	(3?)Fl/Picc, (2?) Ob, Eng Hn, (2?) Cl, Bs Cl, (2?) Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Tbn, Tba, Cel, Timp, Perc, Pno, Str		4/1/1959, TNSC, OSEN, Ruy Coelho (cond), Lourenço Varella Cid (pno)	MS. Full score + parts: BNP	RTP	MS. BNP	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Côrte-Real, Nuno (1971)	Elegia, op. 33 B	2008 r. 2019	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt C, 3 Tbn, Hp, Timp, Perc, Pno, Str	José Júlio Lopes	24/10/2019, Oviedo, OSPA, Nuno Côrte-Real (cond), António Rosado (pno)	AvA			A new version of a piece written for OrchestrUtópica in 2008, originally for piano and ensemble.
Côrte-Real, Nuno (1971)	Todo o Teatro é um Muro Branco de Música, op. 45	2013	Picc, Fl, 2 Ob, Cl, Bs Cl, Bsn, Cbsn, 2 Hn, 2 Tpt C, Timp, Pno, Str		18/1/2014, Teatro-Cine de Torres Vedras, OML, Nuno Côrte-Real (cond), Helder Marques (pno)	Full score + parts: OML	C		Commissioned by OML. From the poem VI of Chuva Oblíqua, by Fernando Pessoa. Subtitled “Abertura Concertante.”
Costa, Francisco Eduardo da (1818–1855)	Variações para Piano e Orquestra	1852 or earlier							Referenced in Cazarré’s PhD. diss (see Bibliography).
Costa, João Victor (1939–2018)	Concerto para Piano e Orquestra n° 1	2006			24/4/2007, Auditório de Congressos – Funchal, OCM, Vítor Costa (cond), Robert Andres (pno)	Composer’s family archive			
Costa, João Victor (1939–2018)	Concerto para Piano e Orquestra n° 2	2010				Composer’s family archive			
Costa, Luiz (1879–1960)	Fantasia, op. 20	1954	Fl, Ob, Cl, Bsn, 2 Hn, 2 Tpt, Hp, Pno, Str	Helena Sá e Costa	15/12/1954, Teatro Rivoli (Porto), SCMP, Ino Savini (cond), Helena Sá e Costa (pno)	Photocopy of MS. Full score: BGIUCP	RTP	AvA	There is a reference of a version for two pianos written by Fernando Jorge Azevedo, at Luiz Costa’s catalogue of works.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Costa, Rui Soares da (1958)	Concerto para Piano e Orquestra	1979 r. 1999	2 Fl, 2 Ob, 2 Cl, Bsn, 2 Hn, Tpt, Timp, Pno, Str		1988, Palácio da Bolsa (Porto), OCP, Ivo Cruz (cond), João Tiago (pno). r. 28/10/2010, Alfândega do Porto, ON, José Ferreira Lobo (cond), Rui Soares da Costa (pno)	BGIUCP		C	
Cruz, Ivo (1901–1985)	1º Concerto Português, Coimbra	1945 r. 1967 r. 1975	3 Fl, 2 Ob, Eng Hn, 2 Cl A, Bs Cl A and Bb, 2 Bsn, 4 Hn, 3 Tpt C, 3 Trb, Tba, Cel, 2 Hp, Timp, Perc, Pno, Str		8/4/1946, Teatro Capitólio (Lisbon), OFL, Ivo Cruz (cond), Evaristo Campos Coelho (pno)	MS. Full score: BGIUCP	RTP	MS. BGIUCP	
Cruz, Ivo (1901–1985)	2º Concerto Português, Lisboa	1946	3 Fl/Picc, 2 Ob, Eng Hn, 2 Cl A, Bs Cl A, 2 Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Cel, 2 Hp, Timp, Perc, Pno, Str	Evaristo Campos Coelho	1946, Teatro Capitólio (Lisbon), Orquestra Filarmónica de Lisboa, Ivo Cruz (cond), Evaristo Campos Coelho (pno)	MS. Full score: BGIUCP	RTP	Portugália Musical - Sasseti & C ^a and Mercury Music Corporation, 1958	
Fernandes, Armando José (1906–1983)	Fantasia sobre Temas Populares Portugueses	1938 r. 1945	2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, 4 Hn, 3 Tpt, 2 Trb, Tba, Timp, Perc, Pno, Str	Senhora Marquesa de Valle Flor	1938, Teatro D. Maria II, OSEN, Pedro de Freitas Branco (cond), Armando José Fernandes (pno)	AvA	RTP	MS. BNP	Commissioned by Gabinete de Estudos Musicais da Emissora Nacional.
Fernandes, Armando José (1906–1983)	Concerto para Piano e Orquestra de Cordas	1951	Pno, Str	Nella Maissa	12/5/1952, Teatro Monumental (Lisbon), AIC, Nella Maissa (pno)	MS. Full score + piano: BNP	Strauss Portugalsom SP 4238, 1999	Renascimento Musical Editore Lda., 2002	Commissioned by Gabinete de Estudos Musicais da Emissora Nacional.
Fernandes, Armando José (1906–1983)	Concerto para Piano e Orquestra (segunda versão)	1966	2 Fl, 2 Ob, 2 Cl, Bs Cl, 2 Bsn, 4 Hn, 2 Tpt C, Timp, Perc, Pno, Str	Nella Maissa	16/12/1971, TSL, OFL, Manuel Ivo Cruz (cond) Nella Maissa (pno)	MS. Full score: BNP	Jorsom J-CD 0104, 1994		[second version].

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Halffter, Ernesto (1905–1987)	Rapsódia Portuguesa	1938	3 Fl/Picc, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, Cbsn, 4 Hn, 2 Tpt, 3 Trb, Tba, 2 Hp, Timp, Perc, Pno, Str	A Maurice Ravel. In memoriam	20/06/1940, OFM, Ernesto Halffter (cond), Maria Antoinette Freitas Branco (pno)	Intermusica/ Editions Max Eschig	ASV, CDDCA 1099, 2000	Éditions Max Eschig	
Júnior, Joaquim Casimiro (1808–1862)	Concerto de Pianno	ca. 1830–1862	Parts only: Tpt, Pno, Vln, Vlc, DB			MS. Parts: BNP			
Laginha, Mário (1960)	Concerto para Piano e Orquestra	2009	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tpt, 2 Trb, Tba, Hp, Timp, 3 Perc, Pno, Str		25/05/2009, Auditório Municipal de Lagoa, OA, Osvaldo Ferreira (cond), Mário Laginha (pno)	C	Youtube		Commissioned by Festival Internacional de Música do Algarve.
Lima, Cândido (1939)	Epitáfio para Franz Kafka	1970–71			Beginning of 1970s, Porto, OSPorto, Silva Pereira (cond), Cândido Lima (pno)	C	RTP		
Lima, Eurico Thomaz de (1908–1989)	Depois de uma Leitura de Camilo, Fantasia	1944	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt C, 2 Trb, Tba, Timp, Perc, Pno, Str		May 1957, Salão CMP, Thomaz de Lima, José Neves (2 pnos). 25/5/1962, Teatro-Cine da Covilhã OSSM, Raúl de Lemos (cond), Eurico Thomaz de Lima (pno)	UM: Instituto de Estudos da Criança	RTP	MS. UM: Instituto de Estudos da Criança	
Lopes, José Júlio (1957)	Corpus	2016	3 Fl, 2 Ob, 2 Cl, Bs Cl, 3 Bsn/Cbsn, 3 Hn, 3 Tpt, 1 Trb, Hp, Timp, 3 Perc, Pno, Str	Artur Pizarro	7/4/2016, FCG, OG, Michel Nesterowicz (cond), Artur Pizarro (pno)	C, FCG			Subtitled “Em Memória de Berta Pizarro e de Júlio Alberto Lopes.” Commissioned by FCG.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Lopes-Graça, Fernando (1906–1994)	Concerto n° 1 para Piano e Orquestra [LG 69, op. 31]	1940 r. 1990–91	Picc, 2 Fl, 2 Ob, Eng Hn, 3 Cl/Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt C (Bb and D), 3 Trb, Tba, Cel, 2 Hp, Timp, Perc, Pno, Str	Mestre Vianna da Motta	3/7/1941, TNSC, OSEN, Pedro de Freitas Branco (cond) Leopoldo Querol (pno). r. 20/10/2006, TNSC, OSP, Rudner Ola (cond), Miguel Henriques (pno)	AvA	RDP 2006 02, 2006	MS. MMP	Prémio de Composição do Círculo de Cultura Musical, 1940.
Lopes-Graça, Fernando (1906–1994)	Concerto n° 2 para Piano e Orquestra [LG 70, op. 34]	1942 r. 1952 r. 1971	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl (Bb and A), 2 Bsn, Cbsn, 4 Hn, 3 Tpt C, 3 Trb, B Tba, Timp, Perc, Pno, Str	Marie Antoinette L. de Freitas Branco	22/7/1953, Pavilhão dos Desportos: Pavilhão Carlos Lopes (Lisbon), OSEN, Pedro de Freitas Branco (cond), Marie-Antoinette L. de Freitas Branco (pno). 2nd r. 6/7/2001, Nave Desportiva (Espinho), ONP, Martin Andre (cond), Miguel Henriques (pno)	AvA	Naxos 8.572817, 2013	MS. MMP (r. 1971)	The first revision was substantial and the composer considered its first performance a new première.
Lopes-Graça, Fernando (1906–1994)	Concertino para Piano, Cordas, Metais e Percussão [LG 71, op. 91]	1954	Tpt Picc D, 2 Tpt C, 3 Hn, 3 Trb, Cel, Timp, 4 Perc, Pno, Str	Helena Moreira de Sá e Costa	25/5/1962, Cinema Tivoli (Lisbon), OSEN, Silva Pereira (cond), Helena Sá e Costa (pno)	MS. Full score: MMP	Portugalsom CD 870013/PS, 1984, 1988	MS. MMP	
Lopes-Graça, Fernando (1906–1994)	Fantasia [LG 74, op. 195]	1974–75	Fl, Ob, Cl A, Bsn, Hn, Tpt C, Trb, Timp, Pno, Str		27/3/1975, Covilhã, OSRDP, Silva Pereira (cond), Fernando Lopes-Graça (pno)	MS. Full score: MMP		MS.: MMP	Subtitled “Sobre um Canto Religioso da Beira Baixa,” para piano e pequena orquestra [Based on a religious song from the Beira Baixa, for piano and a small orchestra].

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Marques, Telmo (1963)	Concerto para Piano e Orquestra	2008–09	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, Timp, Perc, Pno, Str	António Oliveira	9/5/2009, Auditório Casino da Madeira, OCM, Miguel Graça Moura (cond), António Oliveira (pno)	AvA			
Martins, Maria de Lourdes (1926–2009)	Concerto para Piano	1990	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc, Pno, Str	Erzsébet Tusa	4/5/1991, Reitoria da Universidade de Lisboa–Aula Magna, OG, Cristóbal Halffter (cond), Madalena Soveral (pno)	BGIUCP			Comissioned by FCG.
Mendonça, Vasco (1977)	Step Right Up	2018	3 Fl, 3 Ob, 3 Cl, 3 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Hp, Timp, 2 Perc, Pno, Str		15/6/2018, FCG, OG, Benjamin Shwartz (cond), Roger Muraro (pno)	C	Naxos 8.579025, 2019		Commissioned by FCG.
Morais, César (1918–1992)	[Concerto para Piano e Orquestra?]								In the biographic information on the composer there is reference to “Piano Concertos” in the list of compositions. However, no other information was found.
Morais, César (1918–1992)	[Concerto para Piano e Orquestra n° 2 ?]								
Mota, Armando (1950)	Concerto em Dó, para Piano e Orquestra		2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc, Pno, Str		1/10/2011, Auditório Municipal de Albufeira, OAML, João Miguel Cunha (cond), Armando Mota (pno)	C	C		
Mota, Armando (1950)	Concerto para Menor	ca. 2012	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc, Pno, Str		16/11/2013, Teatro das Figuras (Faro), OAML, Armando Mota (cond), Catarina Afonso (pno)	C	C	C	Composed with didactic purposes, for younger students.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Motta, José Vianna da (1868–1948)	Dramatische Fantasie	1893	2 Fl/Picc, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt F, 2 Trb, Bs Trb, Timp, 2 Perc, Pno, Str	Condessa de Edla	24/4/1893, Teatro da Trindade (Lisbon), Orquestra da Associação 24 de Abril, Victor Hussla (cond), Vianna da Motta (pno)	AvA	Hyperion CDA67163, 2000	MS. 2 nd piano: BNP	
Motta, José Vianna da (1868–1948)	Concert in A-dur für Clavier und Orchester	1886–87	2 Fl, 2 Ob, 2 Cl A, 2 Bsn, 4 Hn, 2 Tpt F, Timp, Pno, Str	Carl Schaeffer	11/7/1999, FCG, OG, Martyn Brabbins (cond), Artur Pizarro (pno)	AvA	Hyperion CDA67163, 2000	AvA, reduction by João Costa Ferreira	
Moura, Miguel de Graça (1947)	Concerto Popular Para Piano e Orquestra		Picc, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tpt, 2 Trb, Bs Trb, Tba, Timp, Perc, Pno, Str		13/10/1997, International Music Festival in Macau, OML, Miguel de Graça Moura (cond), António Rosado (pno)	Full score + parts: OML	RTP		A comic arrangement of piano concerti by Addinsell, Chopin, Liszt, Rachmaninov, Schumann, Tchaikovsky, and Gershwin, that also includes the Portuguese songs “Lisboa Antiga” and “Coimbra é uma Canção.”
Napoleão, Alfredo (1852–1917)	1º Grande Concerto, para Piano e Orquestra em Mi bemol menor, op. 31	ca. 1878–83	2 Fl, 2 Ob, 2 Cl, Bsn, 2 Hn, 2 Tpt, 3 Trb, Timp, Pno, Str	El-Rei D. Luís I	[earliest known performance: 14/5/1883, Salão Sasseti e Cª, Alfredo Napoleão, J. Vieira (2 pnos)]	MS. BPNA	Hyperion CDA67984, 2014	Renascimento Musical Editores Lda., reduction by Rui Soares da Costa	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Napoleão, Alfredo (1852–1917)	Andante et Polonaise de Concert, op. 27	ca. 1879		Silvani Levy	[earliest known performance: 28/11/1879, Teatro Imperial (Rio de Janeiro)]	Piano solo version + 2 nd piano ad lib.: BNP	Decurio DEC-002, 2018		His name also appears as Alfred Napoleón, or Alfredo Napoleón. The only surviving score has a 2 nd piano ad libitum, and optional parts if the work is to be performed in the solo version.
Napoleão, Alfredo (1852–1917)	2º Grande Concerto para Piano e Orquestra, em Dó menor, op. 52	1894–96			30/8/1896, TL, Orchestra of several local music teachers, Alberto Nepomuceno (cond), Alfredo Napoleão (pno)			lost	Pre-première (2 pnos), 26/7/1896, Rio de Janeiro, Alfredo and Arthur Napoleão.
Napoleão, Alfredo (1852–1917)	3º Grande Concerto para Piano e Orquestra, em Ré, op. 55				[Possibly in 27/10/1904, Salão da Assebleia da Granja (2 pnos)]				
Napoleão, Alfredo (1852–1917)	Fantasia e 2ª Polonaise para Piano e Orquestra, op. 59	1904 or later (?)							The work has a version for solo piano.
Napoleão, Arthur (1843–1925)	L'Africaine, Grande Fantaisie avec Acompagnement d'Orchestre, op. 28	ca. 1864–65		À son ami Oscar Pfeifer	13/09/1865, Porto	Reduction for piano solo: BNP, Sasseti & C ^a , Lisbonne			
Napoleão, Arthur (1843–1925)	La Traviata, Grande Fantaisie, op. 18	ca. 1867–68		À son cher ami Comte de San Rafael (Adolphe de Quesada)		Reduction for piano solo: BNP, Edition Léon Escudier, Paris			

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Oliveira, João Pedro (1959)	Tessares	1991 r. 2006	3 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, 2 Trb, Tba, Timp, 2 Perc, Pno, Str (min: 21.9.6.4)			C	Composer's website, by request		The original version was not for piano and orchestra, but was then transformed to a concertante work. The new version has not been premiered yet.
Palomino, José (1755–1810)	Concerto: ossia Quintetto per Cembalo o Piano Forte	1785	Pno, Str			AvA	IBS Classical IBS-122017, 2017		
Pires, Filipe (1934–2015)	Mobiles	1968– 69	2 Ob, 2 Hn, Timp, Perc, Pno, Str		30/11/1977, FCG, OG, Silva Pereira (cond), Armando Vidal (pno)	SPA	RTP		Commissioned by FCG.
Ribeiro, Hugo (1983)	Paisagem Cor de Ferrugem	2007	3 Fl/Picc, 3 Ob/ Eng Hn, 3 Cl, 3 Bsn, 4 Hn, 3 Tpt C, 2 Trb, Bs Trb, 3 Perc, Cel, Hp, Pno, Str (min: 10.8.6.4.2)		29/9/2007, RAM, RAM Composer Orchestra, Christopher Austin (cond), Tadashi Imai (pno)	C	Composer's website		
Rosa, António Chagas (1960)	The Ascension of Icarus	1995	2 Fl/Picc, Fl A, Sop Rec, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt C, 3 Trb, B Tba, Timp, Perc, Pno, Str		25/9/1996, X Festival Internacional de Música de Macau, CNOHSO, Ronald Zollman (cond), Jay Gottlieb (pno)	Mic.pt, CIMP/ PMIC	RTP		Commissioned by X International Music Festival in Macau.
Rosa, Clotilde (1930–2017)	Concerto para Piano e Orquestra	2003	3 Fl/Picc, 2 Ob/Eng Hn, 3 Cl/Bs Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Timp, 2 Perc, Hp, Pno, Str		8/6/2019, CdM, OSPCM, Pedro Neves (cond), Jonathan Ayerst (pno)	AvA			

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Santos, António Cordeiro dos (1927–2008)	O Canto do Cisne					Solo part only, MNM			Subtitled “Poema-Fantasia para Piano e Orquestra.”
Santos, Joaquim dos (1936–2008)	Concerto para Piano e Orquestra	2003	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Tpt in C, 2 Tpt, 3 Hn, 2 Tbn, Tba, Hp, Timp, Perc, Pno, Str	Ana Telles	9/6/2004, Instituto Portugese di Sant’ Antonio in Roma, ONA, Jean Sébastien-Beréau (cond), Ana Telles (pno)		Ipsar no. 46, 2004		
Santos, Joly Braga (1924–1988)	Concerto para Piano e Orquestra, op. 52	1973	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Timp, 3 Perc, Pno, Str		1974, TSL, OSEM, Silva Pereira (cond), Helena Sá e Costa (pno)	AvA	Naxos 8.573903, 2018		Commissioned by Câmara Municipal de Lisboa.
Sassetti, Bernardo (1970–2012)	Maria do Mar (música completa para o filme)	2000 r. 2003 r. 2009	2 Fl, Ob/Eng Hn, 2 Cl/Bs Cl, Sax Eb, Bsn, 2 Hn, Timp, Perc, Voice, Pno, Str		r. 10/9/2009, Cinema S. Jorge (Lisbon) SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA			
Sassetti, Bernardo (1970–2012)	Suite Maria do Mar nº 1	2001	2 Fl, Ob/Eng Hn, 2 Cl/Bs Cl, Sax Eb, Bsn, 2 Hn, Timp, Perc, Voice, Pno, Str		16/3/2001, Auditório do Centro de Congressos (Aveiro), OFB, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA			
Sassetti, Bernardo (1970–2012)	Suite Maria do Mar nº 2	2001	Cl, Sax Bb/Eb, Pno, Str		15/12/2001, SGL, SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA			
Sassetti, Bernardo (1970–2012)	Entropé – Prelúdio e Variações	2001	Pno, Str		15/12/2001, SGL, SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA	-		Prelude and Variations on a theme by Rachmaninoff (from the Piano Concerto No. 2, mov. 2).

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Sassetti, Bernardo (1970–2012)	Gente Singular	2010	2 Fl, Ob, 2 Cl/Bs Cl, Sax Eb, 3 Hn, Tpt, Tba, Voice, Pno, Str		27/5/2010, TEMPO Teatro Municipal de Portimão, SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno), Filipa Pais (voice)	VPA			Written for Manuel Teixeira Gomes' 150 th birthday.
Sassetti, Bernardo (1970–2012)	Histórias do Castelo	2010	2 Fl, Ob/ Eng Hn, 2 Cl/Bs Cl, Sax Eb, Bsn, 3 Hn, Tpt, Tba, Hp, Timp, Perc, Voice, Pno, Str		16, 17, 18 and 19/6/2010, Castelo de S. Jorge (Lisbon), SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA	VPA		
Schvetz, Daniel (1955)	Concertino para Piano e Orquestra de Cordas	2003	Pno, Str		16/12/2003, SGL, SL, Vasco Pearce de Azevedo (cond), Anne Kaasa (pno)	C			
Silva, Óscar da (1870–1958)	Concerto-Fantasia	after 1951			14/11/1960, Pavilhão dos Desportos (Lisbon), OSL, Fernando Cabral (cond), Lourenço Varella Cid (pno)		RTP		
Soveral, Isabel (1961)	Mémoires d'Automne, Paradeisoi	2007	Picc, Fl, Ob, Eng Hn, Cl, Bs Cl, Bsn, Cbsn, Hn, Tpt, Bs Trb, Tba, 3 Perc, Pno, Str		2007, FCG, OG, Pascal Rophé (cond), António Rosado (pno)	CIMP/ PMIC			Commissioned by FCG.
Teixeira, Rui Paulo (1973)	Monumento 21–Quadros Sinfónicos Fragosianos [RPT 141]	2017	2 Fl/Picc, 2 Ob/Eng Hn, 2 Cl/Bs Cl, 2 Bsn/Cbsn, 4 Hn, 2 Tpt C, 3 Trb, Tba, Hp, Timp, Perc, Pno, Str		21/9/2017, CAE, Orquestra Atlântico, Artur Pinho Maria (cond), Manuel Araújo (pno)	C	RTP		On music by António Frago. Commissioned by Associação António Frago.
Tinoco, Luís (1969)	Díptico	2004–05	3 Fl/Picc, 3 Ob, 3 Cl/Bs Cl, 3 Bsn/Cbsn, 4 Hn, 2 Tpt in C, 3 Trb, Tba, Cel, Hp, 3 Perc, Pno, Str	Manuel Dias da Fonseca	30/04/2005, CdM, ONP, Martin Andre (cond), António Rosado (pno)	University of York Music Press	Soundcloud		Comissioned by Câmara Municipal de Matosinhos.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Torres, Herâni (1881–1939)	Grande Fantasia de Cantares Portugueses					DRCN			
Vasconcelos, Jorge Croner de (1910–1974)	Concerto para Piano				[1941? Announced in TSL, Jorge Croner de Vasconcelos (pno)]				This work is mentioned in a concert program of Sociedade Coral Duarte Lobo, that lists several concertos of the season. Some of them took place in 1941.

**Appendix 2: CHRONOLOGICAL LIST OF WORKS FOR PIANO AND
ORCHESTRA BY PORTUGUESE COMPOSERS**

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Palomino, José (1755–1810)	Concerto: ossia Quintetto per Cembalo o Piano Forte	1785	Pno, Str			AvA	IBS Classical, IBS-122017, 2017		
Bomtempo, João Domingos (1775–1842)	Concerto Pour le Forte Piano [op. 2]	ca. 1804 (?)	Fl (+ Fl II), 2 Ob/Cl, Bsn (+ Bsn II), 2 Hn, (Timp), Pno, Str	Monsieur Catel	24(?) / 1/1804, Salle Olympique (Paris), Kreutzer (cond)	MS. Full score: BNP. Piano + parts: CBCDC (IMSLP)	SP 4164, 1997		
Bomtempo, João Domingos (1775–1842)	Second Concerto pour le Forté Piano, op. 3	ca. 1805 (?)	Fl, 2 Cl, Bsn, 2 Hn, Timp, Pno, Str	Madame de la Rue, née Beaumarchais	22(?) / 5/1805, Salle Desmarets (Paris)	MS. Full score: BNP. Piano + parts: CBCDC (IMSLP)	SP 4163, 1997		
Bomtempo, João Domingos (1775–1842)	Third Grand Concerto, op. 7	ca. 1809 (?)	Fl, 2 Ob/Cl, 2 Bsn, 2 Hn, Pno, Str	Mrs. Adèle de Bellegarde	08/05/1809, Salle Olympique (Paris)	Copy of MS. Full score: ESML, Piano + parts: CBCDC (BNP)	SP 4164, 1997		
Bomtempo, João Domingos (1775–1842)	Variations sur le Minuet du Fandango	ca. 1809 (?)			8/5/1809, Salle Olympique (Paris)				Lost.
Bomtempo, João Domingos (1775–1842)	Fourth Grand Concerto, op. 12	ca. 1810 (?)	2 Fl, 2 Ob, 2 Bsn, 2 Hn, Pno, Str	Mr. M. A. de Paiva	15/01/1810, Salle Olympique (Paris)	Piano + parts: CBCDC (BNP)	SP 4163, 1997		Original titled “Fourth Grand Concerto for the Pianoforte with the Additional Keys in Altissimo, & Adapted for Instruments of the Ordinary Construction.”

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Bomtempo, João Domingos (1775–1842)	Cinquième Concerto pour le Forte Piano [op. 24]	1816–20 (?)	Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Pno, Str			MS. Full score + piano: BNP	RCA Classics/ BMG Portugal, Lda, 7432 1 611492, 1998		Incomplete. There is a complete version by César Viana, who arranged and orchestrated the missing parts.
Bomtempo, João Domingos (1775–1842)	6.me Concerto pour le Forte Piano	1818 or later	Fl, 2 Ob (/Cl), 2 Bsn, 2 Hn, Timp, Pno, Str			MS. Full score + parts: BNP			Incomplete.
Bomtempo, João Domingos (1775–1842)	Fantaisie avec des Variations pour le Forte Piano, sur un Thema de l'Opéra (La Donna del Lago), Musique de Rossini	1822 or later	2 Fl, 2 Cl, 2 Bsn, 2 Hn, Pno, Str			MS. Piano + parts: BNP	RTP		
Bomtempo, João Domingos (1775–1842)	Grande Fantaisie Pour le Forte Piano avec Accompagnement de Grande Orchestre	1825 or later	2 Fl, 2 Ob, 2 Bsn, 2 Hn, Timp, Pno, Str			MS. Full score + parts: BNP	RTP	Copy of MS.: BNP	
Júnior, Joaquim Casimiro (1808–1862)	Concerto de Pianno	ca. 1830–1862	Parts only: Tpt, Pno, Vln, Vlc, DB			MS. Parts: BNP			
Costa, Francisco Eduardo da (1818–1855)	Variações para Piano e Orquestra	1852 or earlier							Referenced in Cazarré's PhD. diss (see Bibliography).

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Napoleão, Arthur (1843–1925)	L'Africaine, Grande Fantaisie avec Acompagnement d'Orchestre, op. 28	ca. 1864–65		À son ami Oscar Pfeifer	13/09/1865, Porto	Reduction for piano solo: BNP, Sasseti & C ^a , Lisbonne			
Napoleão, Arthur (1843–1925)	La Traviata, Grande Fantaisie, op. 18	ca. 1867–68		À son cher ami Comte de San Rafael (Adolphe de Quesada)		Reduction for piano solo: BNP, Edition Léon Escudier, Paris			
Napoleão, Alfredo (1852–1917)	1º Grande Concerto, para Piano e Orquestra em Mi bemol menor, op. 31	ca. 1878–83	2 Fl, 2 Ob, 2 Cl, Bsn, 2 Hn, 2 Tpt, 3 Trb, Timp, Pno, Str	El-Rei D. Luís I	[earliest known performance: 14/5/1883, Salão Sasseti e C ^a , Alfredo Napoleão, J. Vieira (2 pnos)]	MS. BPNA	Hyperion CDA67984, 2014	Renascimento Musical Editores Lda., reduction by Rui Soares da Costa	
Napoleão, Alfredo (1852–1917)	Andante et Polonaise de Concert, op. 27	ca. 1879		Silvani Levy	[earliest known performance: 28/11/1879, Teatro Imperial (Rio de Janeiro)]	Piano solo version + 2 nd piano ad lib.: BNP	DecurioDE C-002, 2018		His name also appears as Alfred Napoleón, or Alfredo Napoleón. The only surviving score has a 2 nd piano ad libitum, and optional parts if the work is to be performed in the solo version.
Motta, José Vianna da (1868–1948)	Concert in A-dur für Clavier und Orchester	1886–87	2 Fl, 2 Ob, 2 Cl A, 2 Bsn, 4 Hn, 2 Tpt F, Timp, Pno, Str	Carl Schaeffer	11/7/1999, FCG, OG, Martyn Brabbins (cond), Artur Pizarro (pno)	AvA	Hyperion CDA67163, 2000	AvA, reduction by João Costa Ferreira	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Motta, José Vianna da (1868–1948)	Dramatische Fantasie	1893	2 Fl/Picc, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt F, 2 Trb, Bs Trb, Timp, 2 Perc, Pno, Str	Condessa de Edla	24/4/1893, Teatro da Trindade (Lisbon), Orquestra da Associação 24 de Abril, Victor Hussla (cond), Vianna da Motta (pno)	AvA	Hyperion CDA67163, 2000	MS. 2 nd piano: BNP	
Napoleão, Alfredo (1852–1917)	2º Grande Concerto para Piano e Orquestra, em Dó menor, op. 52	1894–96			30/8/1896, TL, Orchestra of several local music teachers, Alberto Nepomuceno (cond), Alfredo Napoleão (pno)			lost	Pre-première (2 pnos), 26/7/1896, Rio de Janeiro, Alfredo and Arthur Napoleão.
Napoleão, Alfredo (1852–1917)	3º Grande Concerto para Piano e Orquestra, em Ré, op. 55				[Possibly in 27/10/1904, Salão da Assebleia da Granja (2 pnos)]				The work has a version for solo piano.
Napoleão, Alfredo (1852–1917)	Fantasia e 2ª Polonaise para Piano e Orquestra, op. 59	[later than 1904 (?)]							
Branco, Luiz de Freitas (1890–1955)	Balada	1917	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Timp, Perc, Pno, Str	Elisa de Sousa Pedroso	24/03/1918, TSL, [OSP], Pedro Blanch (cond), José Vianna da Motta (pno)	AvA	Embajada de Portugal en Venezuela, 2016	MS. RTP	
Blanco, Pedro (1883–1919)	Concerto para Piano e Orquestra em Si menor [op. 15]	1918	3 Fl/Picc, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tpt, 3 Trb, Tba, Timp, Perc, Pno, Str	Elisa Baptista de Sousa Pedroso	7/4/1918, Sala Jardim da Trindade (Porto), OSPorto, Raimundo de Macedo (cond), Pedro Blanco (pno)	FMEL (Asociación Musical Orquesta Ibérica)	FMEL, LE–1921–2008	FMEL (Asociación Musical Orquesta Ibérica)	The two-piano version is not confirmed to be by the composer.
Coelho, Ruy (1889–1986)	Concerto para Piano e Orquestra n° 1	1934	2 Fl/Picc, 2 Ob, 2 Cl, 3 Bsn/Bbsn, 4 Tpt C, 4 Trb, Tba, Timp, Pno, Str		15/05/1936, CR, OSEN, Ruy Coelho (cond), Lourenço Varella Cid (pno)	MS. Full score + parts: BNP	RTP	MS. BNP	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Halffter, Ernesto (1905–1987)	Rapsódia Portuguesa	1938	3 Fl/Picc, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, Cbsn, 4 Hn, 2 Tpt, 3 Trb, Tba, 2 Hp, Timp, Perc, Pno, Str	A Maurice Ravel. In memoriam	20/06/1940, OFM, Ernesto Halffter (cond), Maria Antoinette Freitas Branco (pno)	Intermusica/ Editions Max Eschig	ASV, CDDCA1099, 2000	Éditions Max Eschig	
Fernandes, Armando José (1906–1983)	Fantasia sobre Temas Populares Portugueses	1938 r. 1945	2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, 4 Hn, 3 Tpt, 2 Trb, Tba, Timp, Perc, Pno, Str	Senhora Marquesa de Valle Flor	1938, Teatro D. Maria II, OSEN, Pedro de Freitas Branco (cond), Armando José Fernandes (pno)	AvA	RTP	MS. BNP	Commissioned by Gabinete de Estudos Musicais da Emissora Nacional.
Lopes-Graça, Fernando (1906–1994)	Concerto n° 1 para Piano e Orquestra [LG 69, op. 31]	1940 r. 1990–91	Picc, 2 Fl, 2 Ob, Eng Hn, 3 Cl/Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt C (Bb and D), 3 Trb, Tba, Cel, 2 Hp, Timp, Perc, Pno, Str	Mestre Vianna da Motta	3/7/1941, TNSC, OSEN, Pedro de Freitas Branco (cond) Leopoldo Querol (pno). r. 20/10/2006, TNSC, OSP, Rudner Ola (cond), Miguel Henriques (pno)	AvA	RDP 200602, 2006	MS. MMP	Prémio de Composição do Círculo de Cultura Musical, 1940.
Benoit, Francine (1894–1990)	Concerto para Piano e Orquestra	1940–42	2 Fl/Picc, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, 3 Hn, 2 Tpt, 2 Trb, Timp, Perc, Pno, Str			MS. AAM		MS. AAM	There are two versions of the work. Different versions are signed under the penname of Pedro de Aljustrel, and Bárbara Catarina, or under Francine Benoit.
Vasconcelos, Jorge Croner de (1910–1974)	Concerto para Piano				[1941? Announced in TSL, Jorge Croner de Vasconcelos (pno)]				This work is mentioned in a concert program of Sociedade Coral Duarte Lobo, that lists several concertos of the season. Some of them took place in 1941.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Lopes-Graça, Fernando (1906–1994)	Concerto n° 2 para Piano e Orquestra [LG 70, op. 34]	1942 r. 1952 r. 1971	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl (Bb and A), 2 Bsn, Cbsn, 4 Hn, 3 Tpt C, 3 Trb, B Tba, Timp, Perc, Pno, Str	Marie Antoinette L. de Freitas Branco	22/7/1953, Pavilhão dos Desportos: Pavilhão Carlos Lopes (Lisbon), OSEN, Pedro de Freitas Branco (cond), Marie Antoinette L. de Freitas Branco (pno). 2nd r. 6/7/2001, Nave Desportiva (Espinho), ONP, Martin Andre (cond), Miguel Henriques (pno)	AvA	Naxos 8.572817, 2013	MS. MMP (r. 1971)	The first revision was substantial and the composer considered its first performance a new première.
Coelho, Ruy (1889–1986)	Concerto para Piano e Orquestra n° 2	1942	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Cel, Hp, Timp, Perc, Pno, Str		Probably 4/6/1943, TNSC, OSEN, Ruy Coelho (cond), Nella Maissa (pno)	MS. Full score + parts: BNP		MS. BNP	
Carneyro, Cláudio (1895–1963)	Catavento	1942–44	Fl, Ob, Cl A, Bsn, Hn, Pno, Str	Helena Moreira de Sá e Costa	11/2/1944, TNSC, OSEN, Pedro de Freitas Branco (cond), Helena Sá e Costa (pno)	MS. Full score + parts: BGIUCP			Commissioned by Gabinete de Estudos Musicais da Emissora Nacional.
Coelho, Ruy (1889–1986)	Noites nas Ruas da Mouraria (nova versão)	before 1943	3 Fl/Picc, 2 Ob, Eng Hn, 2 Cl A, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 4 Tpt, 3 Tbn, Tba, Cel, Hp, Timp, Perc, Pno, Str		29/12/1944, TNSC, OSEN, Ruy Coelho (cond), Lourenço Varella Cid (pno)	MS. Full score + parts: BNP	RTP	MS. BNP	[New version].
Lima, Eurico Thomaz de (1908–1989)	Depois de uma Leitura de Camilo, Fantasia	1944	2 Fl, 2 Ob, 2 Cl Bb, 2 Bsn, 2 Hn, 2 Tpt C, 2 Trb, Tba, Timp, Perc, Pno, Str		May 1957, Salão CMP, Thomaz de Lima, José Neves (2 pnos), 25/5/1962, Teatro-Cine da Covilhã OSSM, Raúl de Lemos (cond), Eurico Thomaz de Lima (pno)	UM: Instituto de Estudos da Criança	RTP	MS. UM: Instituto de Estudos da Criança	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Cruz, Ivo (1901–1985)	1º Concerto Português, Coimbra	1945 r. 1967 r. 1975	3 Fl, 2 Ob, Eng Hn, 2 Cl A, Bs Cl A and Bb, 2 Bsn, 4 Hn, 3 Tpt C, 3 Trb, Tba, Cel, 2 Hp, Timp, Perc, Pno, Str		8/4/1946, Teatro Capitólio (Lisbon), OFL, Ivo Cruz (cond), Evaristo Campos Coelho (pno)	MS. Full score: BGIUCP	RTP	MS. BGIUCP	
Cruz, Ivo (1901–1985)	2º Concerto Português, Lisboa	1946	3 Fl/Picc, 2 Ob, Eng Hn, 2 Cl A, Bs Cl A, 2 Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Cel, 2 Hp, Timp, Perc, Pno, Str	Evaristo Campos Coelho	1946, Teatro Capitólio (Lisbon), Orquestra Filarmónica de Lisboa, Ivo Cruz (cond), Evaristo Campos Coelho (pno)	MS. Full score: BGIUCP	RTP	Portugália Musical - Sasseti & Cª and Mercury Music Corporation, 1958	
Coelho, Ruy (1889–1986)	Concerto para Piano e Orquestra nº 2 (nova versão)		2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Tbn, Tba, Cel, Timp, Perc, Pno, Str		20/5/1948, CR, OSEN, Ruy Coelho (cond), Nella Maissa (pno)	MS. Full score + parts: BNP		MS. BNP	[New version]. Originally titled Concerto nº 3.
Fernandes, Armando José (1906–1983)	Concerto para Piano e Orquestra de Cordas	1951	Pno, Str	Nella Maissa	12/5/1952, Teatro Monumental (Lisbon), AIC, Nella Maissa (pno)	MS. Full score + piano: BNP	Strauss Portugalsom SP 4238, 1999	Renascimento Musical Editores Lda., 2002	Commissioned by Gabinete de Estudos Musicais da Emissora Nacional.
Silva, Óscar da (1870–1958)	Concerto-Fantasia	after 1951			14/11/1960, Pavilhão dos Desportos (Lisbon), OSL, Fernando Cabral (cond), Lourenço Varella Cid (pno)		RTP		
Costa, Luiz (1879–1960)	Fantasia, op. 20	1954	Fl, Ob, Cl, Bsn, 2 Hn, 2 Tpt, Hp, Pno, Str	Helena Sá e Costa	15/12/1954, Teatro Rivoli (Porto), SCMP, Ino Savini (cond), Helena Sá e Costa (pno)	Photocopy of MS. Full score: BGIUCP	RTP	AvA	There is a reference of a version for two pianos written by Fernando Jorge Azevedo, at Luiz Costa's catalogue of works.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Lopes-Graça, Fernando (1906–1994)	Concertino para Piano, Cordas, Metais e Percussão, [LG 71, op. 91]	1954	Tpt Picc D, 2 Tpt C, 3 Hn, 3 Trb, Cel, Timp, 4 Perc, Pno, Str	Helena Moreira de Sá e Costa	25/5/1962, Cinema Tivoli (Lisbon), OSEN, Silva Pereira (cond), Helena Sá e Costa (pno)	MS. Full score: MMP	Portugalsom CD 870013/PS, 1984, 1988	MS. MMP	
Belo, Armando Tavares (1911–1993)	Concerto Romântico em Mi menor	1956	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, 2 Trb, Hp, Timp, Jazz drums, Pno, Str		(possibly in 25/2/1957)	MS. Full score + parts: RTP	J-CD 0103, 1994	MS. AAM	
Coelho, Ruy (1889–1986)	Rapsódia Portuguesa	1958	(3?)Fl/Picc, (2?) Ob, Eng Hn, (2?) Cl, Bs Cl, (2?) Bsn, Cbsn, 4 Hn, 3 Tpt, 3 Tbn, Tba, Cel, Timp, Perc, Pno, Str		4/1/1959, TNSC, OSEN, Ruy Coelho (cond), Lourenço Varella Cid (pno)	MS. Full score + parts: BNP	RTP	MS. BNP	
Almeida, António Victorino D' (1940)	Concerto para Piano e Orquestra nº 1, op. 20	1959 r. 1977	Picc, 2 Fl, 2 Ob, Eng Hn, Cl Eb, 2 Cl Bb, Bs Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Cel, 2 Hp, Timp, 3 Perc, Pno, Str		[end of 1950s, Sintra?] OSEN, Frederico de Freitas (cond), António Victorino D'Alemlida (pno)	AvA	Youtube		
Cassuto, Álvaro (1938)	Concertino para Piano e Orquestra	1965	Pno, Str		1965, Cinema Tivoli (Lisbon), OG, Álvaro Cassuto (cond), Helena Sá e Costa (pno)	MS. Full score: MMP		Incomplete. JPMS	
Fernandes, Armando José (1906–1983)	Concerto para Piano e Orquestra (segunda versão)	1966	2 Fl, 2 Ob, 2 Cl, Bs Cl, 2 Bsn, 4 Hn, 2 Tpt C, Timp, Perc, Pno, Str	Nella Maissa	16/12/1971, TSL, OFL, Manuel Ivo Cruz (cond) Nella Maissa (pno)	MS. Full score: BNP	Jorsom, J-CD 0104, 1994		[second version].
Pires, Filipe (1934–2015)	Mobiles	1968–69	2 Ob, 2 Hn, Timp, Perc, Pno, Str		30/11/1977, FCG, OG, Silva Pereira (cond), Armando Vidal (pno)	SPA	RTP		Commissioned by FCG.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Lima, Cândido (1939)	Epitáfio para Franz Kafka	1970–71			Beginning of 1970s, Porto, OSPorto, Silva Pereira (cond), Cândido Lima (pno)	C	RTP		
Santos, Joly Braga (1924–1988)	Concerto para Piano e Orquestra, op. 52	1973	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Timp, 3 Perc, Pno, Str		1974, TSL, OSEM, Silva Pereira (cond), Helena Sá e Costa (pno)	AvA	Naxos 8.573903, 2018		Commissioned by Câmara Municipal de Lisboa.
Lopes-Graça, Fernando (1906–1994)	Fantasia [LG 74, op. 195]	1974–75	Fl, Ob, Cl A, Bsn, Hn, Tpt C, Trb, Timp, Pno, Str		27/3/1975, Covilhã, OSRDP, Silva Pereira (cond), Fernando Lopes-Graça (pno)	MS. Full score: MMP		MS. MMP	Subtitled “Sobre um Canto Religioso da Beira Baixa,” para piano e pequena orquestra [Based on a religious song from the Beira Baixa, for piano and a small orchestra].
Almeida, António Victorino D’ (1940)	Pornofonia, op. 52	1977	Picc, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, Cbsn, T Sax, 4 Hn, 2 Tpt C, 2 Trb, Tba, Hp, Timp, 5 Perc, Gtr, Mand, Pno, Str		24/11/1998, Culturgest (Lisbon), OSP, Heinz Karl Gruber (cond), Olga Prats (pno)	AvA	RTP	OP	
Costa, Rui Soares da (1958)	Concerto para Piano e Orquestra	1979 r. 1999	2 Fl, 2 Ob, 2 Cl, Bsn, 2 Hn, Tpt, Timp, Pno, Str		1988, Palácio da Bolsa (Porto), OCP, Ivo Cruz (cond), João Tiago (pno). r. 28/10/2010, Alfândega do Porto, ON, José Ferreira Lobo (cond), Rui Soares da Costa (pno)	BGIUCP		C	
Benoit, Francine (1894–1990)	Concertino para a Mão Esquerda	1981						MS. ESML	

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Cassuto, Álvaro (1938)	Visiting Friends	1986	2 Fl/Picc, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Timp, Perc, Pno, Str			AvA	Naxos 8.573266, 2013		Never performed in public, only recorded.
Martins, Maria de Lourdes (1926–2009)	Concerto para Piano	1990	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc, Pno, Str	Erzsébet Tusa	4/5/1991, Reitoria da Universidade de Lisboa–Aula Magna, OG, Cristóbal Halffter (cond), Madalena Soveral (pno)	BGIUCP			Comissioned by FCG.
Oliveira, João Pedro (1959)	Tessares	1991 r. 2006	3 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, 2 Trb, Tba, Timp, 2 Perc, Pno, Str (min: 21.9.6.4)			C	Composer's website, by request		The original version was not for piano and orchestra, but was then transformed to a concertante work. The new version has not been premiered yet.
Rosa, António Chagas (1960)	The Ascension of Icarus	1995	2 Fl/Picc, Fl A, Sop Rec, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Cbsn, 4 Hn, 3 Tpt C, 3 Trb, B Tba, Timp, Perc, Pno, Str		25/9/1996, X Festival Internacional de Música de Macau, CNOHSO, Ronald Zollman (cond), Jay Gottlieb (pno)	Mic.pt, CIMP/ PMIC	RTP		Commissioned by X International Music Festival in Macau.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Moura, Miguel de Graça (1947)	Concerto Popular Para Piano e Orquestra		Picc, 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tpt, 2 Trb, Bs Trb, Tba, Timp, Perc, Pno, Str		13/10/1997, International Music Festival in Macau, OML, Miguel de Graça Moura (cond), António Rosado (pno)	Full score + parts: OML	RTP		A comic arrangement of piano concerti by Addinsell, Chopin, Liszt, Rachmaninov, Schumann, Tchaikovsky, and Gershwin, that also includes the Portuguese songs “Lisboa Antiga” and “Coimbra é uma Canção.”
Bochmann, Christopher (1950)	Monograph Expanded	1997	Fl, Ob, 2 Cl, 2 Bsn, 2 Hn, Tpt, Trb, 3 Perc, Pno, 7 Vln + 4 Vln, 3 Vla, 4 Vlc, DB		14/3/1998, Teatro Baltazar Dias (Funchal, Madeira), OCM, Christopher Bochmann (cond), Luís Pipa (pno)	C	RTP		Commissioned by OCM.
Sassetti, Bernardo (1970–2012)	Maria do Mar (música completa para o filme)	2000 r. 2003 r. 2009	2 Fl, Ob/Eng Hn, 2 Cl/Bs Cl, Sax Eb, Bsn, 2 Hn, Timp, Perc, Voice, Pno, Str		r. 10/9/2009, Cinema S. Jorge (Lisbon) SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA			
Sassetti, Bernardo (1970–2012)	Suite Maria do Mar nº 1	2001	2 Fl, Ob/Eng Hn, 2 Cl/Bs Cl, Sax Eb, Bsn, 2 Hn, Timp, Perc, Voice, Pno, Str		16/3/2001, Auditório do Centro de Congressos (Aveiro), OFB, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA			
Sassetti, Bernardo (1970–2012)	Suite Maria do Mar nº 2	2001	Cl, Sax Bb/Eb, Pno, Str		15/12/2001, SGL, SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA			

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Sasseti, Bernardo (1970–2012)	Entropé – Prelúdio e Variações	2001	Pno, Str		15/12/2001, SGL, SL, Vasco Pearce de Azevedo (cond), Bernardo Sasseti (pno)	VPA			Prelude and Variations on a theme by Rachmaninoff (from the Piano Concerto No. 2, mov. 2).
Almeida, António Victorino D' (1940)	La Campanella, op. 128	2002	Picc, Fl, Ob, Cl, Bsn, T Sax, Hn, Tpt C, Trb, Perc, Pno, Str		Vienna, Ingeborg Baldaszi (pno)	AvA			
Almeida, António Victorino D' (1940)	Rapsódia sobre Temas de Marinoff, op. 129	2002	Fl, Ob, Cl, Bsn, T sax or Bs Cl, Hn, Tpt C, Trb, Perc, Pno, Str	Peter Marinoff	Vienna, Ingeborg Baldaszi (pno)	AvA			
Rosa, Clotilde (1930–2017)	Concerto para Piano e Orquestra	2003	3 Fl/Picc, 2 Ob/Eng Hn, 3 Cl/Bs Cl, 2 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Timp, 2 Perc, Hp, Pno, Str		8/6/2019, CdM, OSPCM, Pedro Neves (cond), Jonathan Ayerst (pno)	AvA			
Santos, Joaquim dos (1936–2008)	Concerto para Piano e Orquestra	2003	Picc, 2 Fl, 2 Ob, Eng Hn, 2 Cl, Bs Cl, 2 Bsn, Tpt in C, 2 Tpt, 3 Hn, 2 Tbn, Tba, Hp, Timp, Perc, Pno, Str	Ana Telles	9/6/2004, Istituto Portoghese di Sant'Antonio in Roma, ONA, Jean Sébastien-Beréau (cond), Ana Telles (pno)		Ipsar no. 46, 2004		
Schvetz, Daniel (1955)	Concertino para Piano e Orquestra de Cordas	2003	Pno, Str		16/12/2003, SGL, SL, Vasco Pearce de Azevedo (cond), Anne Kaasa (pno)	C			
Tinoco, Luís (1969)	Díptico	2004–05	3 Fl/Picc, 3 Ob, 3 Cl/Bs Cl, 3 Bsn/Cbsn, 4 Hn, 2 Tpt in C, 3 Trb, Tba, Cel, Hp, 3 Perc, Pno, Str	Manuel Dias da Fonseca	30/04/2005, CdM, ONP, Martin Andre (cond), António Rosado (pno)	University of York Music Press	Soundcloud		Comissioned by Câmara Municipal de Matosinhos.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Costa, João Victor (1939–2018)	Concerto para Piano e Orquestra nº 1	2006			24/4/2007, Auditório de Congressos – Funchal, OCM, Vítor Costa (cond), Robert Andres (pno)	Composer's family archive			
Ribeiro, Hugo (1983)	Paisagem Cor de Ferrugem	2007	3 Fl/Picc, 3 Ob/ Eng Hn, 3 Cl, 3 Bsn, 4 Hn, 3 Tpt C, 2 Trb, Bs Trb, 3 Perc, Cel, Hp, Pno, Str (min: 10.8.6.4.2)		29/9/2007, RAM, RAM Composer Orchestra, Christopher Austin (cond), Tadashi Imai (pno)	C	Composer's website		
Soveral, Isabel (1961)	Mémoires d'Automne, Paradeisoi	2007	Picc, Fl, Ob, Eng Hn, Cl, Bs Cl, Bsn, Cbsn, Hn, Tpt, Bs Trb, Tba, 3 Perc, Pno, Str		2007, FCG, OG, Pascal Rophé (cond), António Rosado (pno)	CIMP/ PMIC			Commissioned by FCG.
Côrte-Real, Nuno (1971)	Elegia, op. 33 B	2008 r. 2019	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt C, 3 Tbn, Hp, Timp, Perc, Pno, Str	José Júlio Lopes	24/10/2019, Oviedo, OSPA, Nuno Côrte-Real (cond), António Rosado (pno)	AvA			A new version of a piece written for OrchestrUtópica in 2008, originally for piano and ensemble.
Marques, Telmo (1963)	Concerto para Piano e Orquestra	2008–09	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, Timp, Perc, Pno, Str	António Oliveira	9/5/2009, Auditório Casino da Madeira, OCM, Miguel Graça Moura (cond), António Oliveira (pno)	AvA			
Laginha, Mário (1960)	Concerto para Piano e Orquestra	2009	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tpt, 2 Trb, Tba, Hp, Timp, 3 Perc, Pno, Str		25/05/2009, Auditório Municipal de Lagoa, OA, Osvaldo Ferreira (cond), Mário Laginha (pno)	C	Youtube		Commissioned by Festival Internacional de Música do Algarve.
Azevedo, Sérgio (1968)	Concerto para Piano e Orquestra	2010	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, Tpt, Trb, Perc, Pno, Str	António Rosado	25/4/2010, CCB, OA, Pedro Neves (cond), António Rosado (pno)	AvA	Youtube		Commissioned by CCB, for Dias da Música, 2010.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Costa, João Victor (1939–2018)	Concerto para Piano e Orquestra n° 2	2010				Composer's family archive			
Sassetti, Bernardo (1970–2012)	Gente Singular	2010	2 Fl, Ob, 2 Cl/Bs Cl, Sax Eb, 3 Hn, Tpt, Tba, Voice, Pno, Str		27/5/2010, TEMPO Teatro Municipal de Portimão, SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno), Filipa Pais (voice)	VPA			Written for Manuel Teixeira Gomes' 150 th birthday.
Sassetti, Bernardo (1970–2012)	Histórias do Castelo	2010	2 Fl, Ob/ Eng Hn, 2 Cl/Bs Cl, Sax Eb, Bsn, 3 Hn, Tpt, Tba, Hp, Timp, Perc, Voice, Pno, Str		16, 17, 18 and 19/6/2010, Castelo de S. Jorge (Lisbon), SL, Vasco Pearce de Azevedo (cond), Bernardo Sassetti (pno)	VPA	VPA		
Mota, Armando (1950)	Concerto em Dó, para Piano e Orquestra		2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc, Pno, Str		1/10/2011, Auditório Municipal de Albufeira, OAML, João Miguel Cunha (cond), Armando Mota (pno)	C	C		
Mota, Armando (1950)	Concerto para Menor	ca. 2012	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc, Pno, Str		16/11/2013, Teatro das Figuras (Faro), OAML, Armando Mota (cond), Catarina Afonso (pno)	C	C	C	Composed with didactic purposes, for younger students.
Almeida, António Victorino D' (1940)	Rapsódia para Piano e Orquestra, op. 156	2013	Fl, Ob, Cl, Bsn, Hn, Tpt C, Trb, Timp, Perc, Pno, Str		8/6/2013, Salão medieval–Largo do Paço (Braga), OUM, António Victorino D'Almeida (cond) Madalena Garcia Reis (pno)	AvA			Subtitled "Aos trinta e cinco anos do teatro 'A Barraca'."

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Côrte-Real, Nuno (1971)	Todo o Teatro é um Muro Branco de Música, op. 45	2013	Picc, Fl, 2 Ob, Cl, Bs Cl, Bsn, Cbsn, 2 Hn, 2 Tpt C, Timp, Pno, Str		18/1/2014, Teatro-Cine de Torres Vedras, OML, Nuno Côrte-Real (cond), Helder Marques (pno)	Full score + parts: OML	C		Commissioned by Metropolitana. From the poem VI of Chuva Oblíqua, by Fernando Pessoa. Subtitled “Abertura concertante.”
Almeida, António Victorino D’ (1940)	Concerto nº 2 “Amarante,” op. 164	2016	Picc, Fl, Ob, 2 Cl, Bs Cl, 2 Bsn/Cbsn, 4 Hn, Tpt, Trb, Bs Trb, Timp, 3 Perc, Pno, Str		17/7/2016, Igreja S. Gonçalo (Amarante), ON, António Victorino D’Almeida (cond), Delfim Carvalho (pno)	C			
Azevedo, Sérgio (1968)	Variações Concertantes sobre um Tema Açoriano	2016	Pno, 8 Vln, 3 Vla, 2 Vlc, DB	Diana Botelho Vieira	2/12/16, Auditório Recreios da Amadora, OCCO, Nikolay Lalov (cond), Diana Botelho Vieira (pno)	AvA	Youtube		
Lopes, José Júlio (1957)	Corpus	2016	3 Fl, 2 Ob, 2 Cl, Bs Cl, 3 Bsn/Cbsn, 3 Hn, 3 Tpt, 1 Trb, Hp, Timp, 3 Perc, Pno, Str	Artur Pizarro	7/4/2016, FCG, OG, Michel Nesterowicz (cond), Artur Pizarro (pno)	C, FCG			Subtitled “Em Memória de Berta Pizarro e de Júlio Alberto Lopes.” Commissioned by FCG.
Azevedo, Sérgio (1968)	Concertino para Piano e Orquestra	2017	2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, 2 Tpt, Timp, Perc (optional), Pno, Str	Diana Botelho Vieira	2/6/2018, Auditório Municipal Ruy de Carvalho (Carnaxide), OCCO, Nikolay Lalov (cond), Diana Botelho Vieira (pno)	AvA			
Teixeira, Rui Paulo (1973)	Monumento 21– Quadros Sinfónicos Fragosianos [RPT 141]	2017	2 Fl/Picc, 2 Ob/Eng Hn, 2 Cl/Bs Cl, 2 Bsn/Cbsn, 4 Hn, 2 Tpt C, 3 Trb, Tba, Hp, Timp, Perc, Pno, Str		21/9/2017, CAE, Orquestra Atlântico, Artur Pinho Maria (cond), Manuel Araújo (pno)	C	RTP		On music by António Frago. Commissioned by Associação António Frago.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Azevedo, Sérgio (1968)	Concerto para Piano nº 1, “Para as Crianças”	2018	Pno, Str	António Nahak Borges	16/2/2020, Palácio Nacional da Ajuda (Lisbon), CAML, Pedro Neves (cond), António Nahak Borges (pno)	AvA		AvA	
Azevedo, Sérgio (1968)	Concerto para Piano nº 2, “Para os Pequenos Pianistas”	2018	Pno, Str	Leonor Rodrigues		AvA		AvA	
Azevedo, Sérgio (1968)	Concerto para Piano nº 3, “Para os Jovens Pianistas”	2018	Pno, Str	Mónica Melo	26/6/2019, Fundação Oriente (Lisbon), CIGL, Marcos Lázaro (cond), Mónica Melo (pno)	AvA		AvA	
Azevedo, Sérgio (1968)	Concerto para Piano nº 4, “Para os Jovens Pianistas” (Fantasia Concertante)	2018	Pno, Str	Martim Pereira		AvA		AvA	
Mendonça, Vasco (1977)	Step Right Up	2018	3 Fl, 3 Ob, 3 Cl, 3 Bsn, 4 Hn, 3 Tpt, 3 Trb, Tba, Hp, Timp, 2 Perc, Pno, Str		15/6/2018, FCG, OG, Benjamin Shwartz (cond), Roger Muraro (pno)	C	Naxos 8.579025, 2019		Commissioned by FCG.
Bomtempo, João Domingos (1775–1842)	Divertimento pour le Forte Piano avec Accompagnement d’Orchestre		2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, Timp, Pno, Str			MS. Full score + Piano: BNP			Incomplete.
Bomtempo, João Domingos (1775–1842)	Divertissement		2 Fl, 2 Cl, 2 Bsn, 2 Hn, Pno, Str			MS. Full score + Piano: BNP			Incomplete.

Composer	Title	Date	Instruments	Dedication	Première	Score	Recording	Reduction for 2 pianos	Notes
Morais, César (1918–1992)	[Concerto para Piano e Orquestra?]								In the biographic information on the composer there is reference to “Piano Concertos” in the list of compositions. However, no other information was found.
Morais, César (1918–1992)	[Concerto para Piano e Orquestra n° 2 ?]								
Santos, António Cordeiro dos (1927–2008)	O Canto do Cisne					Solo part only, MNM			Subtitled “Poema-Fantasia para Piano e Orquestra.”
Torres, Herâni (1881–1939)	Grande Fantasia de Cantares Portugueses					DRCN			

A note on the chronological order of works: the works of which it was not possible to find a date of composition, the première and/or the publication date were taken into account to determine an approximate date of composition. The works in which it was not possible to find any of these information are included at the end of the table, alphabetically by the composer’s name.

Appendix 3: LIST OF NAMES WITH ALTERNATE SPELLINGS

Benoit, Francine
Benoît, Francine
Bello, Armando Tavares
Belo, Armando Tavares
Carneiro, Cláudio
Carneyro, Cláudio
Coelho, Rui
Coelho, Ruy
Lima, Eurico Thomaz de
Lima, Eurico Tomás de
Lopes Graça, Fernando
Lopes-Graça, Fernando
Maissa, Nella
Maïssa, Nella
Mota, José Viana da
Motta, José Vianna da
Napoleão, Alfredo
Napoleón, Alfred
Napoleón, Alfredo
Napoleão, Aníbal
Napoleão, Annibal
Napoleão, Arthur
Napoleão, Artur
Vasconcellos, Jorge Croner de
Vasconcelos, Jorge Croner de

Bibliography

- “11º Aniversário do Teatro das Figuras.” Teatro das Figuras. Accessed October 9, 2019. <https://www.teatrodasfiguras.pt/pt/agenda/8636/11-aniversario-do-teatro-das-figuras.aspx>.
- “A Grande Festa de Caridade.” *Commercio de Portugal* (Lisbon), March 9, 1884. <http://memoria.bn.br/>.
- “A Vida Artística: Música.” *Diário de Notícias* (Lisbon), May 1, 1960.
- Abreu, Edward Ayres de. “Ruy Coelho (1889–1986): o Compositor da Geração d’Orpheu.” Master’s thesis, Universidade Nova de Lisboa, 2014. <http://hdl.handle.net/10362/14321>.
- “Absolutism.” In *Encyclopaedia Britannica*. Accessed December 15, 2019. <https://www.britannica.com/topic/absolutism-political-system>.
- “Alfredo Napoleão.” *Commercio de Portugal* (Lisbon), January 26, 1894. <http://memoria.bn.br/>.
- “Alfredo Napoleão.” *Gazeta de Notícias* (Rio de Janeiro), November 22, 1892. <http://memoria.bn.br/>.
- Alvarenga, João Pedro d’. *João Domingos Bomtempo: 1775–1842*. Lisbon: Instituto da Biblioteca Nacional e do Livro, 1995.
- Amorim, Eugénio. *Dicionário Biográfico de Músicos do Norte de Portugal*. Porto: Edições Maranus, 1935.
- “António Chagas Rosa.” Wikipedia, the free encyclopedia. Accessed October 10, 2019. https://en.wikipedia.org/wiki/Ant%C3%B3nio_Chagas_Rosa.
- “Arthur Napoleão Santos.” Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed September 10, 2019. http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=4773&lang=PT.
- Atalaya, José. “Armando José Fernandes,” 1956. In program notes for *Concerto Dedicado a Armando José Fernandes, no Ano do seu Septuagésimo Aniversário*. Lisbon: Conservatório Nacional, November 15, 1976, concert program.
- Atrium: Base de Dados de Compositores Portugueses. Accessed November 8, 2018. <https://sites.google.com/site/patrimoniomusical/Home>.
- Ava Musical Editions. Accessed November 8, 2018, <http://www.editions-ava.com/>.
- Ávila, Humberto d’, coord. *Catálogo Geral da Música Portuguesa*. Lisbon: Direcção Geral do Património Cultural, 1979.
- Azevedo, Sérgio. *A Invenção dos Sons: uma Panorâmica da Composição em Portugal Hoje*. Lisbon: Caminho, 1998.

- . “O Mundo numa Pauta: a Música de Fernando Lopes-Graça.” In program notes for *Ao Fio dos Anos e das Horas: Lopes-Graça, Chostakovitch, Mozart*, 43–65. Lisbon: Teatro Nacional de São Carlos, Temporada Sinfónica 2006/07, concert program.
- “B5 – Na Ibéria: Orquestra Metropolitana de Lisboa.” CCB: Centro Cultural de Belém. Accessed November 3, 2019. <https://www.ccb.pt/Default/pt/DiasDaMusica/Sabado/Evento?a=555>.
- Barreiros, Nuno. In program notes for *Semana Armando José Fernandes*. Conselho Português da Música. Lisbon: Teatro Nacional de São Carlos, Teatro Nacional de São Luiz, December 6–8, 1988, concert program.
- . “Os Concertos.” *Gazeta Musical* 23 (August 1952): 14–15.
- Bastos, Patrícia. “As Sonatas e Sonatinas para Piano Solo de Fernando Lopes-Graça.” PhD diss., Universidade de Aveiro, 2007. <https://ria.ua.pt/bitstream/10773/8976/1/209552.pdf>.
- Beirão, Christine Wassermann. *Catálogo do Espólio Musical de Luiz Costa (1879–1960)*. Porto: Universidade Católica, 2013.
- , coord. *Diários 1883–1893: José Vianna da Motta*. Translated by Elvira Archer. Lisbon: Biblioteca Nacional de Portugal/CESEM, 2015.
- “Biography.” António Chagas Rosa: Composer. Accessed October 8, 2019. <http://www.chagasrosa.com/index.php?link=3>.
- Borba, Tomás, and Fernando Lopes-Graça. *Dicionário de Música (Ilustrado)*. Lisbon: Edições Cosmos, 1963.
- Branco, João de Freitas. *Alguns Aspectos da Música Portuguesa Contemporânea*. Lisbon: Edições Ática, 1960.
- . *História da Música Portuguesa*. Lisbon: Publicações Europa-América, 1995.
- Branco, Luiz de Freitas. “Crónicas Musicais: de Lisboa.” *Arte Musical* 317 (March 13, 1942): 13–14.
- . “Música: S. Carlos.” *O Século* (Lisbon), July 4, 1941.
- Bravo, Anabela. “Joly Braga Santos.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Brito, Manuel Carlos de, and Luísa Cymbron. *História da Música Portuguesa*. Lisbon: Universidade Aberta, 1992.
- Cabral, Luís, coord. *Cláudio Carneiro: Espólio Musical*. Porto: Biblioteca Pública Municipal do Porto, 1995.
- Câmara, José Bettencourt da. *O Essencial Sobre a Música Tradicional Portuguesa*. Lisbon: Imprensa Nacional Casa da Moeda, 2001.

- Campinho, Miguel. In program notes for *Saber Ouvir – Eurico Thomaz de Lima*. Miguel Campinho. Recorded August 2012. Numérica NUM 1249, 2013, compact disc.
- . “Óscar da Silva (1870–1958): Life and Solo Piano Works.” PhD diss., The Hartt School, University of Hartford, 2015. ProQuest (AAT 1682041873).
- Campo, C. del. “Música: El Maestro Freitas Branco, Leopoldo Querol y la Orquesta Nacional.” *El Alcazar*, April 15, 1942.
- Capdeville, Constança. In program notes for Fernando Lopes-Graça. Budapest Philharmonic Orchestra. János Sándor. Ana Bela Chaves. Helena Sá e Costa. Recorded March 1981. Portugalsom CD 870013/PS, 1984, 1988, compact disc.
- Carvalho, Mário Vieira de. *Lopes-Graça e a Modernidade Musical*. Lisbon: Guerra e Paz, 2007.
- . *O Essencial Sobre Fernando Lopes-Graça*. Lisbon: Imprensa Nacional Casa da Moeda, 1989.
- Cascudo, Teresa. “A Música Instrumental de José Vianna da Motta.” In *José Vianna da Motta: Cinquenta Anos Depois da sua Morte (1948–1998)*, edited by Maria Helena Trindade and Teresa Cascudo, 49–63. Lisbon: Instituto Português de Museus, 1998.
- . *A Tradição como Problema na Obra do Compositor Fernando Lopes-Graça: um Estudo no Contexto Português*. Seville: Editorial Doble J, 2012.
- . *Fernando Lopes-Graça: Catálogo do Espólio Musical*. Cascais: Câmara Municipal de Cascais, 1997.
- . “Fernando Lopes-Graça: Concerto para Piano e Orquestra nº 1.” In program notes for *Orquestra Sinfónica do Porto Casa da Música*. Matthias Bamert, cond., Eldar Nebolsin, pno. Porto: Casa da Música, Sala Suggia, March 11, 2011, concert program.
- . In program notes for *Orquestra Sinfónica do Porto Casa da Música*. Matthias Bamert, cond., Eldar Nebolsin, pno. Porto: Casa da Música, Sala Suggia, May 14, 2011, concert program.
- . “Música e Identidade na Obra de Fernando Lopes-Graça: uma Abordagem Entre a História e a Crítica.” In *Outros Combates pela História*, edited by Manuela Tavares Ribeiro, 545–560. Coimbra: Imprensa da Universidade de Coimbra, 2010.
- . “Relações Musicais Luso-brasileiras em Finais do Século XIX.” *Camões. Revista de Letras e Culturas Lusófonas* 11 (October–December 2000): 136–141.
- “Casino Fluminense.” *O Paiz* (Rio de Janeiro), June 25, 1893. <http://memoria.bn.br/>.
- Cassuto, Álvaro. In program notes for Álvaro Cassuto, *Return to the Future*. Royal Scottish National Orchestra. Álvaro Cassuto. António Rosado. Recorded June 2013. Naxos 8.573266, 2013, compact disc.
- Castelo-Branco, Salwa, ed. *Enciclopédia de Música em Portugal no Século XX*. 4 vols. Lisbon: Círculo de Leitores, 2010.

- Castelo-Branco, Salwa El-Shawan, and Jorge Freitas Branco, eds. *Vozes do Povo: a Folclorização em Portugal*. Oeiras: Celta Editora, 2003.
- Castelo-Branco, Salwa El-Shawan, and Manuel Carlos de Brito. "Portugal, Republic of." *Grove Music Online*. Edited by Deane Root. Accessed September 7, 2019. <https://www.oxfordmusiconline.com>.
- Cazarré, Marcelo Macedo. "Um Virtuoso do Além-mar em Terras de Santa Cruz: a Obra Pianística de Arthur Napoleão (1843–1925)." PhD diss., Universidade Federal do Rio Grande do Sul, 2006. <http://hdl.handle.net/10183/7180>.
- César, António João, and Jorge Sá Machado. "Tavares Belo." In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Cochofel, João José. "Armando José Fernandes." In Tomás Borba and Fernando Lopes-Graça, *Dicionário de Música (Ilustrado)*. Lisbon: Edições Cosmos, 1962.
- . "Concertos: Fim de Época." *Gazeta Musical* 111 (June 1960): 86–87.
- . "O 6º Festival Gulbenkian de Música." *Gazeta Musical e de Todas as Artes* 134–5 (May–June 1962): 79.
- . "Os Concertos." *Gazeta Musical* 22 (July 1952): 11–12.
- . "Os Concerto." *Gazeta Musical* 23 (December 1952): 39–40.
- "Concerto." *Diário de Pernambuco*, August 26, 1899. <http://memoria.bn.br/>.
- Concerto: Orquestra Sinfónica do Sindicato dos Músicos do Porto*. Raúl de Lemos, cond., Eurico Thomaz de Lima, pno., Orfeão da Covilhã, Vergílio Pereira, cond. Covilhã: Teatro-Cine da Covilhã, May 25, 1962, concert program.
- "Concertos da Música em Diálogo (com o Maestro José Atalaya)." *O Guia da Cidade*. Accessed October 10, 2019. <https://www.guiadacidade.pt/pt/art/concertos-da-musica-em-dialogo-com-o-maestro-jose-atalaya-13162-11>.
- "Concertos Populares." *Cidade do Rio* (Rio de Janeiro), June 12, 1896. <http://memoria.bn.br/>.
- Courrége, Orlando. *Em Defesa da Memória de Óscar da Silva*. Porto: 1965.
- Cruz, Ivo. *O que Fiz e o que Não Fiz*. Lisbon: 1985.
- , rev. "Alfredo Napoleão: Concerto, op. 31." Manuscript score, 1940. Maestro Manuel Ivo Cruz Collection. Biblioteca e Gestão de Informação da Universidade Católica Portuguesa, Porto.
- Cruz, Manuel Ivo. "Alfredo Napoleão (1852–1917)." In preface to *Alfredo Napoleão: Concerto para Piano e Orquestra em Mi Bemol Menor, op. 31 (Redução para Dois Pianos)*. Porto: Renascimento Musical Editores Lda., 2000, score.

- Cruz, Maria Antonieta de Lima. *História da Música Portuguesa*. Lisbon: Editorial Dois Continentes, 1955.
- Cunha, Daniel. “Alfredo Napoleão (1852–1917): no Centenário da sua Morte – Vida e Obra.” *Glosas* 16 (May 2017): 44–53.
- Cymbron, Luísa. “A Vida Musical Portuguesa na Primeira Metade do Século XIX.” In *Liszt em Lisboa*, coordinated by Helena Trindade, 23–30. Lisbon: Instituto Português dos Museus, 2015.
- Delgado, Alexandre. *A Sinfonia em Portugal*. Lisbon: Editorial Caminho, 2001.
- . “Neoclassicismo sem Bafio.” Personal archive of Alexandre Delgado, 2006.
- , Ana Telles, and Nuno Bettencourt Mendes. *Luís de Freitas Branco*. Lisbon: Ediorial Caminho, 2007.
- Dilletante. “Salão Trindade: Concerto.” *Pontos nos ii* (Lisbon), June 10, 1886. <http://hemerotecadigital.cm-lisboa.pt/>.
- “Em Foco: Armando José Fernandes.” Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed October 20, 2019. <http://www.mic.pt/noticias?where=8&what=3&id=116&lang=pt>.
- “Emprensa Musical.” *O Paíz* (Rio de Janeiro) 3972. March 22, 1893, <http://memoria.bn.br/>.
- “Entertainments & C.” *The Times* (London), June 15, 1887. <http://newspapers.com>.
- “Eurico Thomaz de Lima: Pianista, Compositor e Pedagogo (1908–1989).” Câmara Municipal da Maia. Accessed September 15, 2019. <https://www.cm-maia.pt/pages/1183>.
- Fernandes, Armando José. *Concerto em Si Bemol, para Piano e Orquestra de Cordas*. Manuscript score, 1951. Biblioteca Nacional de Portugal, Lisbon.
- Fernandes, Cristina. “Helena Sá e Costa.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- . “Orquestras.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- , and Pedro Moreira. “Orquestra Sifónica da RDP.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Ferreira, Manuel Pedro. “Clotilde Rosa.” In *Dez Compositores Portugueses*, coordinated by Manuel Pedro Ferreira, 343–364. Lisbon: Dom Quixote, 2005.
- Ferreira, Manuel Pedro, coord. *Dez Compositores Portugueses*. Lisbon: Dom Quixote, 2005.
- “Fundação Calouste Gulbenkian.” *Diário de Notícias* (Lisbon), December 15, 1976.

- Gallop, Rodney. *Portugal: a Book of Folkways*. Cambridge: At University Press, 1961.
- Giacometti, Michel, and Fernando Lopes-Graça. *Cancioneiro Popular Português*. Lisbon: Círculo de Leitores, 1981.
- Gonçalves, César. “Obras para a Infância de Eurico Thomaz de Lima: os Duetos para Piano.” Master’s thesis, Universidade do Minho, 2005. <http://hdl.handle.net/1822/5636>.
- Grande Enciclopédia Portuguesa e Brasileira: Ilustrada com Cerca de 15.000 Gravuras e 400 Estampas a Cores*. S.v. “Alfredo Napoleão.” Lisbon/Rio de Janeiro: Editorial Enciclopédia, Lda., 1960.
- Harper, Nancy Lee. In program notes for Henrique Oswald and Alfredo Napoleão, *The Romantic Piano Concerto, no. 64*. BBC National Orchestra of Wales. Martyn Brabbins. Artur Pizarro. Recorded October 2013. Hyperion CDA67984, 2014, compact disc.
- . *Portuguese Piano Music: An Introduction and Annotated Bibliography*. Plymouth, UK: Scarecrow Press, 2013.
- . “The Piano Concerto in Portugal: a Brief Overview.” *Música Hodie* 10, no. 1 (January 2010): 11–20. Accessed February 10, 2019. <https://doi.org/10.5216/mh.v10i1.12818>.
- Henriques, Mário Ventura. *Fernando Lopes Graça na Música Portuguesa Contemporânea*. Sacavém: Edição da Comissão de Cultura do Sport Grupo Sacavense, 1956.
- Henriques, Miguel. *The (Well) Informed Piano*. Lanham, Maryland: University Press of America, 2014.
- Hill, Ralph, ed. *The Concerto*. Melbourne, London, Baltimore: Penguin Books, 1952.
- Hutchings, Arthur, Michael Talbot, Cliff Eisen, Leon Botstein, and Paul Griffiths. “Concerto.” *Grove Music Online*. Edited by Deane Root. Accessed September 6, 2019. <https://www.oxfordmusiconline.com>.
- “Ivo Cruz.” Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed October 11, 2019. http://www.mic.pt/dispatcher?where=0&what=2&show=0&pessoa_id=152&lang=PT&site=ic.
- “Joly Braga Santos.” Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed September 11, 2019. http://www.mic.pt/dispatcher?where=0&what=2&site=ic&show=0&pessoa_id=145&lang=PT.
- Jornal da Noite* (Lisbon), May 12 and 13, 1883. <http://memoria.bn.br/>.
- Joyce, António. “Espectáculos: Capitólio.” *Diário de Notícias* (Lisbon), April 9, 1946.
- Kaasa, Anne. “Uma Aproximação à Estética da Obra para Piano de Clotilde Rosa.” Master’s thesis, Universidade de Aveiro, 2008. <http://hdl.handle.net/10773/1167>.

- Kastner, Santiago. “Música: o ‘Concêrto para Piano e Orquestra’ de Fernando Lopes-Graça.” *Seara Nova* 726 (July 12, 1941): 157–159.
- Latino, Adriana. “Óscar da Silva.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Latino, Catarina. “Armando José Fernandes.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Leal, Ernesto Castro. “The Political and Ideological Origins of the Estado Novo in Portugal.” Translated by Richard Corell. *Portuguese Studies* 32, no. 2, 2016, 128–148. <https://www.jstor.org/stable/10.5699/portstudies.32.2.0128>.
- Leça, Armando. *Música Popular Portuguesa*. Porto: Editorial Domingos Barreira, 1945.
- Leça, Carlos de Pontes. “Gulbenkian Foundation.” *Grove Music Online*. Edited by Deane Root. Accessed September 8, 2019. <https://www.oxfordmusiconline.com>.
- Lessa, Elisa. “Eurico Tomás de Lima.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Lopes-Graça, Fernando. “I Concerto para Piano e Orquestra por Fernando Lopes-Graça: Redução para 2 Pianos.” Autograph score, s. d.. Centro de Documentação – Museu da Música Portuguesa, Estoril.
- . *A Canção Popular Portuguesa*. Lisbon: Publicações Europa-América, 1974.
- . *Concerto nº 1 para Piano e Orquestra*. Lisbon: AvA Musical Editions, 2011, score.
- . “Crónica Musical: a Fantasia Sobre Motivos Populares Portugueses, de Armando José Fernandes.” *Seara Nova* 648 (January 13, 1940): 209.
- . *Introdução à Música Moderna*. Lisbon: Cosmos, 1942.
- . *Música e Músicos Modernos*. Lisbon: Caminho, 1986.
- . *Opúsculos (3)*. Lisbon: Editorial Caminho, 1984.
- . “Sobre a Canção Popular Portuguesa e seu Tratamento Erudito (1942).” In *A Canção Popular Portuguesa em Fernando Lopes-Graça*,” organized by Alexandre Branco Weffort, 125–129. Lisbon: Caminho, 2006.
- “Luís Tinoco.” ESMML: Escola Superior de Música de Lisboa. Accessed October 8, 2019. <https://www.esml.ipl.pt/index.php/home/pessoas/corpo-docente/composicao/107-luis-tinoco>.
- Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed October 20, 2018. <http://www.mic.pt/>.
- Miranda, Afonso. “Sérgio Azevedo: Sinfonietta Semplice.” In program notes for *Mahler Chamber Orchestra: Temporada d’Arcos*. Mahler Chamber Orchestra, Matthew Truscott,

- Nuno Côrte-Real, cond. Lisbon: Centro Cultural de Belém, November 29, 2017, concert program.
- Moody, Ivan. In program notes for Fernando Lopes-Graça, *Piano Concertos Nos. 1 and 2*. Orquestra Sinfónica do Porto – Casa da Música. Matthias Bamert. Eldar Nebolsin. Recorded March 2011. Naxos 8.572817, 2013, compact disc.
- . “Joly Braga Santos: os Concertos e as Outras Obras para Orquestra.” In *Joly Braga Santos: uma Vida e uma Obra*, coordinated by Álvaro Cassuto, 175–188. Lisbon: Caminho, 2018.
- Moreira, Daniel. In program notes for *Estado da Nação*, Orquestra Sinfónica do Porto – Casa da Música. Pedro Neves, cond., Tamila Kharambura, vl., Jonathan Ayerst, pno. Porto: Sala Suggia, June 8, 2019, concert program.
- “Music and Culture from the Portuguese Speaking World.” Calouste Gulbenkian Foundation: UK Branch. Accessed October 9, 2019. <https://gulbenkian.pt/uk-branch/music-and-culture-from-the-portuguese-speaking-world/>.
- “Música: O Concerto da Orquestra de Arco da Orquestra Sinfónica do Porto, com a Pianista Helena Moreira de Sá e Costa no Cinema Trindade.” *Comércio do Porto*, June 4, 1960.
- “‘Música Portuguesa em Matosinhos’ pela ONP.” Câmara Municipal de Matosinhos. Accessed October 10, 2019. https://www.cm-matosinhos.pt/pages/242?news_id=982.
- N. “Últimas Notícias: Teatro Municipal de S. Luiz – Concerto pela Orquestra Filarmónica de Lisboa.” *Diário de Notícias* (Lisbon), December 17, 1976.
- N., A. “Vida Artística: Música.” *Diário de Notícias* (Lisbon), May 3, 1960.
- Napoleão, Alfredo. *Concerto para Piano e Orquestra em Mi Bemol Menor, op. 31 (Redução para Dois Pianos)*. Porto: Renascimento Musical Editores Lda., 2000, score.
- Nery, Rui Vieira. “Luís de Freitas Branco (1890–1955): da Ruptura Modernista ao Neoclassicismo.” In *República das Artes: Fotografia*, edited by João Pinto de Sousa Sousa, 32–38. Vol VI. Lisbon: Tugaland, 2010.
- , and Paulo Ferreira de Castro. *History of Music*. Translated by Kenneth Frazer. Synthesis of Portuguese Culture. Lisbon: Imprensa Nacional Casa da Moeda, 1991.
- Neves, César das, and Gualdino de Campos. *Cancioneiro de Músicas Populares*. Porto: Tipografia Ocidental, 1893.
- Neves, Fausto. “Imagem Estética e Expectativa Musical na Obra de Fernando Lopes-Graça.” PhD diss., Universidade de Aveiro, 2016. <https://ria.ua.pt/bitstream/10773/22447/1/286538.pdf>.
- “Noticiário.” *Arte Musical* 319 (May 1942): 21–22.
- “Noticiário: Fernando Lopes-Graça.” *Gazeta Musical* 42 (March 1954): 232.

- “Noticiário: Portugal.” *Amphion* 16. November 16, 1885. <http://memoria.bn.br/>.
- Orquestra Sinfónica do Porto Casa da Música*. Matthias Bamert, cond., Eldar Nebolsin, pno. Porto: Casa da Música, Sala Suggia, March 11, 2011, concert program.
- “Pedro Blanco.” Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed September 10, 2019. http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=4770&lang=PT.
- Pereira, Leonor. “Lourenço Varela Cid.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Picoto, José Carlos. In program notes for *Concerto pela Orquestra Sinfónica Nacional*. Pedro de Freitas Branco, cond., Marie-Antoinette Lévêque de Freitas Branco, pno. Lisbon: Pavilhão dos Desportos, July 22, 1953, concert program.
- Pinto (Sacavém), Alfredo. *Castellos de Phantasia – Chronicas*. Lisbon: Imprensa da Livraria Ferin, 1923.
- Pires, Filipe. *Introdução à Obra de Cláudio Carneyro*. Porto: Afrontamento/Matosinhos: Câmara Municipal, 2005.
- . *Óscar da Silva: Estudo Biográfico-analítico*. Porto: Afrontamento/Matosinhos: Câmara Municipal, 1995.
- Pizarro, Artur. In program notes for José Vianna da Motta, *The Romantic Piano Concerto, no. 24*. Orquestra Gulbenkian. Martyn Brabbins. Artur Pizarro. Recorded July 1999. Hyperion CDA67163, 2000, compact disc.
- “Press Reviews.” António Chagas Rosa: Composer. Accessed October 8, 2019. <http://www.chagasrosa.com/index.php?link=6>.
- Program notes for Armando Tavares Belo, and Óscar da Silva. Orquestra Sinfónica Nacional. Orquestra de Concertos da Emissora Nacional. Orquestra Sinfónica do Porto. Armando Tavares Belo. José Carlos Picoto. Jorsom, J-CD 0103, 1994, compact disc.
- “Quem é Calouste.” Fundação Calouste Gulbenkian. Accessed October 6, 2019. <https://gulbenkian.pt/quemecalouste/quem-e-calouste/>.
- R., M. “Correio do Porto.” *Commercio de Portugal* (Lisbon), May 17, 1884. <http://memoria.bn.br/>.
- Ratner, Leonard G. *Classical Music: Expression, Form, and Style*. New York: Schirmer Books, 1980.
- Reis, Pedro Batalha. *Liszt na sua Passagem por Lisboa em 1845*. Lisbon: Edições Sasseti & C.^a, 1945.
- Revista Musical e de Bellas Artes* 48, November 29, 1879. <http://bndigital.bn.br/acervo-digital/revista-musical-de-bellas-artes/146633>.

- Roeder, Michael Thomas. *A History of the Concerto*. Portland, Oregon: Amadeus Press, 1994.
- Rodrigues, Jorge. “Entrevista a Nella Maissa.” *Glosas* 12 (May 2015): 47–57.
- Rosa, Duarte Gonçalves da. *Tomás Borba na História da Música Portuguesa do Século XX – Modernidade e Tolerância*. Ponta Delgada: Instituto Açoriano de Cultura/MPMP, 2014.
- Ruy Coelho: sua Acção e suas Obras: de 1910 a 1967*. Lisbon: Éditions Lisbon, 1967.
- Salzman, Pierre. In preface to *Carlos Seixas: Concerto em Lá Maior para Cravo e Orquestra de Arcos*. Portugaliae Musica XV. Lisbon: Fundação Calouste Gulbenkian, 1986, score.
- “Salão de Concertos do Club Beethoven.” *Jornal do Commercio* (Rio de Janeiro), June 3, 1889. <http://memoria.bn.br/>.
- “Salão do Instituto Nacional de Música: Rua Luiz de Camões.” *O Paíz* (Rio de Janeiro), November 10, 1898. <http://memoria.bn.br/>.
- Scherpereel, Joseph. *A Orquestra e os Instrumentistas da Real Câmara de Lisboa de 1764 a 1834*. Lisbon: Fundação Calouste Gulbenkian – Serviço de Música, 1985.
- “Sérgio Azevedo.” Centro Nacional de Cultura. Accessed October 10, 2019. <https://www.cnc.pt/sergio-azevedo/>.
- “Sérgio Azevedo.” Mic: Centro de Investigação & Informação da Música Portuguesa. Accessed September 10, 2019. http://www.mic.pt/dispatcher?where=0&what=2&show=0&peessoa_id=158&lang=PT.
- Silva, Manuel Deniz. “Rui Coelho.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- , and Adriana Latino. “Ivo Cruz.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- Silva, Nuno Caçote da. “Pedro Blanco: a Vida e Obra para Piano.” PhD diss., Universidade de Évora, 2015. <http://hdl.handle.net/10174/18219>.
- Silva, Romeu Pinto da. *Tábua Póstuma da Obra Musical de Fernando Lopes Graça*. Lisbon: Editorial Caminho, 2009.
- Sonata: 1º Concerto de Música Moderna*. Lisbon: Academia de Amadores de Música, December 28, 1942, concert program.
- Sousa, Armando. “Música – Notas Acerca de Dois Concertos.” *Vértice* 232–233. January–February 1963, 83–84.
- Spitzer, John, and Neal Zaslaw. “Orchestra.” *Grove Music Online*. Edited by Deane Root. Accessed September 13, 2019. <https://www.oxfordmusiconline.com>.
- T. “Alfredo Napoleão.” *Gazeta de Notícias* (Rio de Janeiro), March 21, 1893. <http://memoria.bn.br/>.

- Taruskin, Richard. *Music in the Seventeenth and Eighteenth Centuries*. Oxford: Oxford University Press, 2010.
- “Teatro Municipal de São Luiz.” *Diário de Notícias* (Lisbon), December 16, 1971.
- “Theatro D. Maria II.” *Commercio de Portugal* (Lisbon), December 7, 1886. <http://memoria.bn.br/>.
- “Theatros e...” *Gazeta de Notícias* (Rio de Janeiro), April 2, 1884. <http://memoria.bn.br/>.
- “Theatros e...” *Gazeta de Notícias* (Rio de Janeiro), December 4, 1894. <http://memoria.bn.br/>.
- “Theatros e...” *Gazeta de Notícias* (Rio de Janeiro), July 27, 1896. <http://memoria.bn.br/>.
- “Theatros e...” *Gazeta de Notícias* (Rio de Janeiro), November 28, 1879. <http://memoria.bn.br/>.
- “Theatros e...” *Gazeta de Notícias* (Rio de Janeiro), October 27, 1895. <http://memoria.bn.br/>.
- “Theatros e Salões.” *Liberdade* (Rio de Janeiro), June 14, 1896. <http://memoria.bn.br/>.
- Tinoco, Luís. “Compositor Luís Tinoco Sobre a Obra Díptico para Piano e Orquestra.” Casa da Música. YouTube video. Accessed October 24 2019. https://www.youtube.com/watch?v=Gi_xLh7AWaA.
- . “Sinopse.” Casa da Música. Accessed October 8, 2019. <https://www.casadamusica.com/pt/artistas-e-obras/obras/d/diptico-para-piano-e-orquestra-luis-tinoco#tab=0>.
- Tilly, António. “António Victorino Almeida.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.
- “Uma Entrevista: Fernando Lopes-Graça.” *República* (Lisbon), March 11, 1941.
- Vargas, António Pinho. *Música e Poder: para uma Sociologia da Ausência da Música Portuguesa no Contexto Europeu*. Coimbra: Almedina, 2011.
- “Vasco Barbosa e Eurico Rosado em Cascais.” *Raízes Ibéricas: Espaço da Música e dos Músicos Portugueses*. Accessed October 10, 2019. <http://raizesibericas.blogspot.com/>.
- Vasconcelos, Joaquim de. *Os Músicos Portuguezes: Biographia–Bibliographia*. Vol. 2. Porto: Imprensa Portugueza, 1870.
- Vieira, Ana Sofia. “Estudio de la Actividad Musical, Compositiva y Crítica de Francine Benoit.” PhD diss., Universidad de Salamanca, 2011. <http://hdl.handle.net/10366/83372>.
- Vieira, Ernesto. *Diccionario Biographico de Musicos Portuguezes: Historia e Bibliographia da Musica em Portugal*. Lisbon: Lambertini, 1900.
- Villalobos, Bárbara, and Maria João Lima. “Pedro Blanco.” In *Enciclopédia de Música em Portugal no Século XX*. Edited by Salwa Castelo-Branco. Lisbon: Círculo de Leitores, 2010.

Wolf, Eugene K. "Concerto." In *The New Harvard Dictionary of Music*. Cambridge, MA: Harvard University Press, 1986.

Zenit, Richard. "Teixeira de Pascoaes." Poetry International Archives. Accessed December 10, 2019. <https://www.poetryinternational.org/pi/poet/4658/Teixeira-de-Pascoaes/en/tile>.

Libraries, Archives and Private Collections

Arquivo RTP – Rádio e Televisão de Portugal (Lisbon)

Biblioteca da Academia de Amadores de Música - Fundo de Francine Benoit (Lisbon)

Biblioteca do Palácio Nacional da Ajuda (Lisbon)

Biblioteca e Gestão de Informação da Universidade Católica Portuguesa (Porto)

Biblioteca Nacional de Portugal (Lisbon)

Centro de Documentação – Escola Superior de Música de Lisboa

Centro de Documentação – Museu da Música Portuguesa (Estoril)

Centro Histórico do Teatro Nacional de São Carlos (Lisbon)

Mediateca da Orquestra Metropolitana de Lisboa

Museu Nacional da Música (Lisbon)

Orquestra de Câmara de Cascais e Oeiras' Archive (Estoril)

Personal archive of Alexandre Delgado (Lisbon)

Personal archive of Artur Pizarro (Estoril)

Personal archive of Fausto Neves (Perosinho)

Personal archive of Manuela Gouveia (Porto)

Personal collection of João Pedro Mendes dos Santos (Lisbon)

Discography

- Beethoven, Ludwig van, and Armando José Fernandes. *Helena Sá e Costa Interpreta*. Orquestra Sinfónica Nacional. Academia de Instrumentistas de Câmara. Efrem Kurtz. Helena Sá e Costa. Recorded December 1954, May 1960. Strauss Portugalsom SP 4238, 1999, compact disc.
- Belo, Armando Tavares, and Óscar da Silva. Orquestra Sinfónica Nacional. Orquestra de Concertos da Emissora Nacional. Orquestra Sinfónica do Porto. Armando Tavares Belo. José Carlos Picoto. Jorsom, J-CD 0103, 1994, compact disc.
- Blanco, Pedro. *Añoranzas*. Orquestra Sinfonica Ciudad de León “Odón Alonso.” Dorel Murgu. David de la Calle. Julia Elisa Franco Vidal. Coro de Niños “Ciudad de León.” Recorded March 2007, July 2007, March 2008, July 2008. Ad Libitum, LE-1921-2008, 2008, compact disc.
- Bomtempo, João Domingos. Nürnberg Symphony Orchestra. Klauspeter Seibel. Nella Maissa. Recorded July 1985. Strauss Portugalsom, SP 4163, 1997, compact disc.
- Bomtempo, João Domingos. Nürnberg Symphony Orchestra. Klauspeter Seibel. Nella Maissa. Recorded September 1986. Strauss Portugalsom, SP 4164, 1997, compact disc.
- Bomtempo, João Domingos, and Johannes Brahms. *Bomtempo/Brahms*. Orquestra Metropolitana de Lisboa. Pedro Amaral. António Rosado. Recorded October 2017. Metropolitana/Imprensa Nacional Casa da Moeda, [2017], compact disc.
- Bomtempo, Sá Noronha, and Santos Pinto. *Os Sons da Expo '98*. Sinfonia B. César Viana. Mathias Trapp. Luís Cunha. Recorded July 1998. RCA Classics/BMG Portugal, Lda, 7432 1 611492, 1998, compact disc.
- Carvalho, João de Sousa, João Domingos Bomtempo, Luís de Freitas Branco, Yuri Hung, Juan Vicente Torrealba, Heraclio Fernández, Laudelino Mejías, Eduardo Serrano, and Pedro Elías Gutierrez. *Portugal en Venezuela*. Orquestra Sinfónica de Venezuela. César Iván Lara. João Bettencourt da Câmara. Recorded June 2016. Embajada de Portugal en Venezuela, 2016, compact disc.
- Cassuto, Álvaro. *Return to the Future*. Royal Scottish National Orchestra. Álvaro Cassuto. António Rosado. Recorded June 2013. Naxos 8.573266, 2013, compact disc.
- Fernandes, Armando José, Joly Braga Santos, and Marcos Portugal. Orquestra Filarmónica de Lisboa. Manuel Ivo Cruz. Nella Maissa. Recorded February 1973. Jorsom, J-CD 0104, 1994, compact disc.
- Fernandes, Armando José, Joly Braga Santos, Ivo Cruz, and Rui Soares da Costa. *Maestro Manuel Ivo Cruz, Manuela Gouveia – Piano*. Pleven Philharmonic Orchestra, Manuel Ivo Cruz. Manuela Gouveia. Recorded September 2002 and December 2003. Jorsom J-CD 0117, 2006, compact disc.

- Halffter, Ernesto. Orquesta Filarmónica de Gran Canaria. Adrian Leaper. Ana Rodrigo. Francisco Martínez Ramos. Recorded September 1999, January 2000, July 2000. ASV CD DCA 1099, 2000, compact disc.
- Lopes-Graça, Fernando. *Centenário Fernando Lopes-Graça (1906–1996): Arquivos da RDP*. CD 2. Orquestra Sinfónica Portuguesa. Ola Rudner. Miguel Henriques. Recorded October 2006, RDP 2006 02, compact disc.
- Lopes-Graça, Fernando. Budapest Philharmonic Orchestra. János Sándor. Ana Bela Chaves. Helena Sá e Costa. Recorded March 1981. Portugalsom CD 870013/PS, 1984, 1988, compact disc.
- Lopes-Graça, Fernando. *Piano Concertos Nos. 1 and 2*. Orquestra Sinfónica do Porto – Casa da Música. Matthias Bamert. Eldar Nebolsin. Recorded March 2011. Naxos 8.572817, 2013, compact disc.
- Mendonça, Vasco. *Step Right Up*. Gulbenkian Orchestra. Benjamin Shwartz. Roger Muraro. Recorded June 2018. Naxos 8.579025, 2019, compact disc.
- Motta, José Vianna da. *The Romantic Piano Concerto, no. 24*. Orquestra Gulbenkian. Martyn Brabbins. Artur Pizarro. Recorded July 1999. Hyperion CDA67163, 2000, compact disc.
- Mozart, Wolfgang Amadeus, Armando José Fernandes, Samuel Barber, and José Atalaya. Orquestra Raízes Ibéricas. José Atalaya. Paulo Martins. Constantin Sandu. Numérica 1177, 2009, compact disc.
- Napoleão, Alfredo. *Solitude: Piano Works by Alfredo Napoleão*. Daniel Cunha. Recorded February 2018. Decurio DEC-002, 2018, compact disc.
- Oswald, Henrique, and Alfredo Napoleão. *The Romantic Piano Concerto, no. 64*. BBC National Orchestra of Wales. Martyn Brabbins. Artur Pizarro. Recorded October 2013. Hyperion CDA67984, 2014, compact disc.
- Palomino, José, Manuel Narro, and Giovanni Battista Pergolesi. *Iberian Harpsichord Concertos*. La Tempestad. Silvia Márquez Chulilla. Alfonso Sebastián. Recorded July 2016. Ibs classical IBS-122017, 2017, compact disc.
- Santos, Joaquim dos, and Franz Liszt. *La Musica Portoghese Antica e Moderna nel Panorama Europeo*. Orchestra Nuova Amadeus. Jean-Sébastien Béreau. Ana Telles. Coro Sapor. Massimo Scapin. Recorded June 2004. Ipsar no. 46, 2004, compact disc.
- Santos, Joly Braga. Royal Liverpool Philharmonic Orchestra. Álvaro Cassuto. Goran Filipec. Recorded September 2017. Naxos 8.573903, 2018, compact disc.
- Seixas, Carlos. *Harpsichord Concertos and Sonatas*. Ensemble Arcomelo. José Luis González Uriol. S. d. La Bottega Discantica BDI 285, 2015, compact disc.
- Williams, Vaughan, Bohuslav Martinu, Luís de Freitas Branco, and Ernesto Halffter. *Pedro de Freitas Branco Edition*. Vol. 11. National Symphony Orchestra. Leonor Prado. Regina Cascaes. Marie Antoinette Lévêque de Freitas Branco. Recorded August 1953, August

1959, November 1957, November 1954. Strauss Portugalsom SP 4115, 1996, compact disc.