Índice de Anexos

Anexo 1 .................................................................................................................. 5
Anexo 2 .................................................................................................................. 7
Anexo 3 .................................................................................................................. 8
Anexo 4 .................................................................................................................. 9
Anexo 5 ................................................................................................................. 15
Anexo 6 .................................................................................................................. 16
Anexo 7 .................................................................................................................. 18
Anexo 8 .................................................................................................................. 20
Anexo 9 .................................................................................................................. 21
Anexo 10 .............................................................................................................. 24
Anexo 11 .............................................................................................................. 35
Anexo 12 .............................................................................................................. 44
Anexo 13 .............................................................................................................. 45
Anexo 14 .............................................................................................................. 48
Anexo 15 .............................................................................................................. 49
Anexo 16 .............................................................................................................. 62
Anexo 17 .............................................................................................................. 62
Anexo 18 .............................................................................................................. 65
Anexo 19 .............................................................................................................. 67
Anexo 20 .............................................................................................................. 68
Anexo 21 .............................................................................................................. 69
Anexo 22 .............................................................................................................. 70
Anexo 23 .............................................................................................................. 71
Anexo 24 .............................................................................................................. 73
Anexo 25 ......................................................................................................................... 74
Anexo 26 ......................................................................................................................... 76
Anexo 27 ......................................................................................................................... 77
Anexo 28 ......................................................................................................................... 80
Anexo 29 ......................................................................................................................... 81
Anexo 30 .........................................................................................................................115
Anexo 31 .........................................................................................................................118
Anexo 32 .........................................................................................................................120
Anexo 33 .........................................................................................................................122
Anexo 34 .........................................................................................................................123
Anexo 22 .........................................................................................................................124
Anexo 36 .........................................................................................................................128
Anexo 37 .........................................................................................................................152
Anexos

Anexo 1

Entrevista com José Mário Alves

1. Este título junta duas grandes figuras da cultura Britânica. De que forma é que elas aparecem ou inspiram o espectáculo?
R. Tratando-se de um projecto eminentemente musical, está mais focado na figura de Britten. Toda a sua identidade, independência e frescura são uma fonte de inspiração inesgotável.

1. The title features two major figures in British culture. How do they enter and inspire the show?
MJA: Being a musical project the focus is primarily on Britten. His whole identity, independence and novelty are a never-ending source of inspiration.

2. Há outro tipo de referências à cultura britânica?
R. Haverá outras pequenas referências a pontuar o espectáculo. Mas o foco estará na música e na personalidade de Britten.

2. Are there any other references to British culture in the show?
MJA: Naturally there are other small references in the show but the focus is on music, specifically Britten.

3. Estamos perante um espectáculo de teatro musical? Como o podemos classificar?
R. Será um espectáculo musical e teatral, chamemos-lhe assim. Não é uma ópera, não é um musical. É uma espécie de bolo-rei em que um enredo teatral (o bolo) está recheada de frutas cristalizadas (a música de Britten)

3. Is this a piece of musical theater? What can we call it?
MJA: It is musical and theatrical. We can call it both. It’s not an opera or a musical; it’s a mix of theater and music (Britten’s).
4. Quem vai estar em palco?
R. Em palco estarei eu e o Gabriel Neves (cantores), o João Tiago Magalhães (pianista), a Carolina Picas Magalhães (violinista) e ainda alunos do projecto Óperafita e os Meninos Cantores da Trofa.

4. Who is going to be on stage?
MJA: Myself and Gabriel Neves (Singers), João Tiago Magalhães (Piano), Carolina Picas Magalhães (Violin) plus students from the Óperafita project and the Meninos Cantores (Junior Singers) of Trofa.

5. Quais são os passos para montar um espectáculo assim?
R. Resumindo muito, muito,... definiram-se os objectivos a cumprir, tendo em conta o público-alvo. Depois foi-se à procura de material de Britten que lhes fosse de encontro, foi-se desenhando um guião, escolheu-se o elenco a partir daí... trabalho prático. No processo de criação incluíram-se ainda workshops de construção de máscaras para o Meninos Cantores da Trofa, que serão usadas para as cenas da Arca de Noé. Num trabalho desta natureza, mesmo depois de iniciada a fase prática, de trabalho musical e cénico, a parte criativa continua em construção até ao final da preparação e o espectáculo está sempre em crescimento.

5. How does one put on a show like this?
MJA: To cut a long story short… we set our objectives while considering the target audience. Then we went looking for works by Britten that fulfilled those objectives. From there we wrote the script and cast the roles… practical work. During the creative process we also held mask-making workshops with the Meninos Cantores da Trofa. These masks will be used in the Noah’s Ark scenes. In a production of this kind, even after the practical work has begun, like preparing the music and the sets, the creative part remains under construction right up to the actual show, and even then it is in constant growth.

6. Britten fez muita ópera, muitas cantatas em que o público participava, muita música para crianças. Alguma destas facetas vai estar representada, nomeadamente com referências ou excerptos específicos de obras?
R. Sim, definitivamente, é um dos pontos focados em TO BE OR NOT TO BRITTEN. Teremos excertos de óperas como a ARCA DE NOÉ, ópera comunitária e com grande participação infantil, em que o próprio público ajudará a transformar a Sala 2 numa tempestade digna de um Adamastor.

6. Britten wrote many operas, cantatas for public participation and works for children. Will any of these facets of the composer be represented with specific references or excerpts from these works?
MJA: Yes it definitely is one of the points of focus in TO BE OR NOT TO BRITTEN. There will be excerpts from operas like NOAH’S ARK, community operas and music for children. The audience itself will participate in turning Sala 2 into a tempest worthy of an Adamastor.

Anexo 2

Restaurante Casa da Música
Every month the Casa da Música restaurant becomes a true house of Fado. Fado is “served” by select performers honoring our fine traditions and the timeless nature of the Portuguese song. Food, gastronomy and heritage celebrate the soul on these perfect evenings.

No ponto mais alto do edifício, o Restaurante Casa da Música oferece-lhe uma vista inspiradora da cidade. A sala, ampla e sofisticada, concilia um ambiente propício ao convívio e ao prazer de uma óptima refeição.

O nosso chefe, Artur Gomes, propõe uma cozinha de estilo muito próprio que combina simplicidade, imaginação e requinte. O restaurant oferece vários tipos de menu e uma carta onde poderá encontrar pratos premiados em concursos nacionais de gastronomia.

Com uma capacidade máxima de 250 pessoas, a flexibilidade e a singularidade do Restaurante Casa da Música permitem ainda a realização de eventos particulares e corporativos.
On the top floor of the building, with an inspirational view of the city sits Restaurante Casa da Música. The ample, sophisticated room is ideal for a great meal in good company.

Artur Gomes, our Chef, has a style very much of his own which combines simplicity, imagination, and class. There are different styles of menu available with several national prize winning dishes.

With a capacity of 250 people, the unique flexibility of Restaurante Casa da Música also caters for private and corporate functions.

Anexo 3

Golden Years

A celebration of British Music through the ages, "God Save The Queen!" Is, starting in January, Casa da Música’s main proposal for the New Year’s programme. But more on that later! There’s still more to come before the official opening of the British Year!

We welcome the new year as usual with a traditional concert by Orquestra Sinfônica do Porto playing waltzes of the Strauss dynasty and Soprano Jeanette Roeck interpreting excerpts of Viennese Operetta. Then one of the most awarded musicians of his generation, Pedro Emanuel Pereira opens the Ciclo de Piano. Subsequently, Sala Suggia receives two champions of the Violin for the new Grandes Concertos para Violino: Rachel Podger – for the first time here performing Bach and Vivaldi with the Orquestra Barroca – and Viviane Hagner in a much-anticipated return this time playing the Concerto by Tchaikovsky with the Orquestra Sinfônica.

For the opening of the British Year, we look back at the works of a great composer: Sir Harrison Birtwistle. This year's Composer in Residence at Casa da Música, he presents pieces for Choir, for Ensemble with two Conductors, and for the Orquestra Sinfónica – in this case with a pre-concert lecture by Daniel Moreira. Julian Anderson and Rebecca Saunders premiere their works commissioned by the Casa da Música, and we travel in time to the first Golden Years of British Music: the Renaissance.
Four intensive days follow with children’s shows by the Education Services, free access to watch rehearsals, a showcase of this generation’s dynamic new British composers and a pertinent conference on the impact of Brexit on British Music.

Portuguese music is ever present in the programme, be it the First Symphony by Bomtempo, mezzo-soprano Iris Oja doing a recital of Lopes-Graça, new works by contemporary composers by the Quarteto de Cordas de Matosinhos or the 5th Concurso Nacional de Composição da Banda Sinfônica Portuguesa, with several debuts. Pianist João Grilo, also Portuguese, begins the Ciclo Jazz with the presentation of his first record: O Grilo e a Longifolia.

In the meantime, experienced Luthier Joaquim Capela sets up his workspace in Digitópia from the 19th to the 22nd of January so you can come and watch him make a stringed instrument first hand.

Anexo 4

Entrevista com Sir Harrison Birtwistle

We would like to start looking a bit to the past. You have visited Casa da Música twice in the past: 2005 with Remix Ensemble and 2014 for the Portuguese premiere of Responses. Do you have any recollections you would like to share with us about these previous visits?

Any memories?

Yes.

Oh my dear what a difficult question (laughs). I mean what sort of things do you want to know?

Perhaps… How do you think the audience perceived you music? Or how do you listen to your music in a different space? Because for us this a very uncommon place for hearing music because of its architecture…
Well it’s made for music isn’t it? You’re very privileged to have such a wonderful place to play music. I mean not only does it look wonderful but it sounds… I mean the most important thing is the way it sounds. But, you know, its seems to be an appropriate place also to play the sort of music that I write in, it’s sort of a natural environment… and what also strikes me is the audiences. I’ve always found the audiences very receptive and that’s not always the case… so that’s my thinking. Also, you know what is extraordinary now is, because I’ve been around quite a long time, is how wonderful the playing is. You now I say that playing my music used to be like trying to get children to eat cabbage, if you understand what I mean, at one time. You know, they were told it was good for them. But now it’s different. People, particularly in Porto, where I’ve been, are there to be there and not just because they are told that it’s culture and they are told that they should go because it’s good for them. I don’t think that’s the case in my experience of being with you before. I think the audiences are very receptive and are genuinely enthusiastic and intelligent.

Can we now go back to 2017 – the opening of the British year – it is marked here with three of your pieces for different ensembles. The first one, Earth Dances, for orchestra is one of the milestones of your career I believe, and it’s dedicated to Pierre Boulez. What’s the significance of Boulez’s music for your creative work?

Oh my goodness… he was ten years older than myself but he was the opposite to me in that… You know the butterfly? The butterfly comes into the world fully formed. In English it’s called an imago. There is no such thing as a baby butterfly – it comes fully-fledged and is beautiful and Boulez was one of these composers who seemed to be like that. He wrote a flute sonatina when he was very young and it was accepted as a masterpiece and if he’d only written this one piece he would have been a famous composer. The relationship with music and him… I mean I am not of that animal; it took me a long time and Boulez was very enthusiastic for me right from the beginning and I could never understand why me? But he was always… I’d been a sort of musical friend in a way… supportive of my music; and of course he was here, in London, and in my formative years I owe more to him than maybe anybody else.

Still in January we will hear, by Remix Ensemble, your Theseus Game for large ensemble and two conductors. This is one of your many pieces born from a
mythological subject. How did this special interest in myths appear and why did it become a recurring theme in your music?

Well in the case of that, you see, is the metaphor of Theseus - which I wrote an Opera about Theseus and the Minotaur – and it comes out of that but the notion of the labyrinth is that my piece is like a labyrinth and it’s complex in the way that it works. So it’s a dedication not just to the mythology and the story of the labyrinth but to the idea of music and to the dramatic content of the piece.

And we cannot avoid our curiosity about this: why did you request two conductors for this piece?

It’s a necessity. Again it’s the idea of the music and it’s not, as you might say, a cosmetic idea. It’s an idea about music and the way that two things are independent of each other and dependent of each other and I like to think that I’ve done something that can only be done – the musical idea can only be interpreted in this way – it’s about rhythm in a way that you cannot do it with one conductor; and that was a sort of challenge of a certain way of thinking. So, it’s the necessity of the idea and not just a cosmetic idea in order to have two conductors.

The opening of the British Year includes also Three Latin Motets by the choir of Casa da Música and this is music from your Opera The Last Supper, I believe, but with sacred texts for the 13th and 14th centuries. Is it a big mistake if we consider this your step into sacred music or should we think in another way, as maybe another take on those mythological themes or a more direct interest in the narratives in themselves. How should we think about this?

Well I can tell you why… I mean the piece the Three Motets comes from a theatre piece about the Last Supper and it’s about people being called from the past at the time of the turning of the century and in my piece they are asked to come back by what we call a ghost – the character of a ghost is for somebody who speaks for us and the voice is female and it’s the only female voice in the piece. So, when these disciples are called back by the ghost in the year 2000 it’s in our time; it’s as though they are coming to our time. I thought that it would be impossible not to talk about the
Last Supper without the crucifixion. This is difficult to talk about but I’ll attempt to explain it to you… So there is a narrative and when eventually they are all gathered, including Jesus Christ and everybody in relation to it - which is in our time – the presence of the crucifixion had to be there; and so what I did in the dress and the time of the crucifixion I show a tableau of the crucifixion which is in a different theatrical time. It comes from Zurbarán, the way that it looks. So then you have a modern time where people exist in our time and then I wanted to show something which is completely different that goes back into time from the time of Christ. I show it by three tableaus with unaccompanied music and they’re shown like a tableau, very stylized, in slow motion of the time from the crucifixion; and the second time it shows the journey to Calvary where he carries the cross; and then in the last time you see the kiss in the garden. So in fact the time is moving backwards – begins with the crucifixion, then you see his journey to Calvary and in the last time you see the garden of Gethsemane where he is betrayed by Judas. So, what has happened in the other time – the English time – simultaneously is time moving forward and when you get to the end the two times become the same time. The narrative time is the same time and it’s to do with the kiss and the betrayal in the garden. It’s a dramatic thing within the piece so that you see these two times: the modern time and the original time of Christ with two different musics; not just by music but the theatrical representation of the thing is done by colour and slow motion and the motets accompany these three things.

This is coupled with pieces in this concert from the Renaissance: John Dunstable, (Thomas) Tallis and (John) Taverner who I think are important references for you. Is that right?

Yes. My discovery of that music as a composer – I didn’t know they existed – and it’s a long… you know, because when I was a student I was taught that music began with Bach and in fact there are many, many years before Bach. I was sort of told that this is music of the past, you know, music in the Dark Ages. I’ve always found that this music, which is in fact before Christ, is highly sophisticated and it’s been a life long study of mine… to study that music.
The season programme includes an important portrayal of your work with nine pieces for a great variety of formats and spanning over most of your career. Do you feel that this selection may represent in some way your musical personality for the public who has never heard your music?

Well certainly not anyone else’s personality!

Do you feel, yourself in the present day that these nine pieces are a fair representation of how you feel musically at the moment, in the present, or that maybe it’s more of a retrospective…?

Well, I think that they’re both because I’ve been hearing my music now for a long time and I have certain opinions about my music, which are sort of in my head and writing music – which I can only speak for myself – is a sort of an evolution of one’s personality. So my relationship with the past… In some ways it’s like somebody else wrote it. I have a memory of things and about, you know, what I think of them subjectively… In my view of them it’s like they’ve changes, but not they have changed, I have changed. So my relationship has changed. In a funny way when you’re a composer you always think of the artist as having freedom, you know, that you can do what you want, but in one sense you can do what you want but in a way you can’t and so the older you get there’s a difference between your relationship with it – of where time is where I am now as opposed to where I was then in the past. There are always things, which I find in the back of my head…I always feel I can do better. Whenever I’ve written music I’ve always felt that you have a truce with and Idea. I always find there are certain things I could have done better. The music is a sort of wound and I remember the wounds but after a time, in response to the past I think when I hear them again I think ‘wait a minute, the wound has come’, and very often my neurosis about the wound has gone. It’s disappeared. It’s like something that has got better; and yet other things appear and you think ‘why did you do that?’, another wound has appeared in the light of the moment now. All creative people, if they’re any good are neurotic about their work, and very often I’m very surprised about how I think that it’s much better than I remember. But then again there are certain things that have happened in the meantime which have developed… I sort of wonder well, you know, ‘I don’t remember that’. I mean, you’re asking me about
what I think about my music that I’ve written and my relationship with It and I find it very interesting. I remember every single moment of it and very often they’re like old friends, I don’t know whether you’ve experienced meeting old friends, which you haven’t seen in a while, after a long time.

So talking about your relationship over the years with your past pieces, it’s not a linear sentiment that, for example: you don’t consider your first piece to be your worst and your most recent to be your best, it kind of goes up and down doesn’t it?

No, not at all. Not at all, I’m often very surprised. And, you know, when you do them the one thing about a creative process is that when you do them you do the best you can. You know, you don’t have any alternative but to do the best you can and in that sense you’re not in control of it, that’s what I’m saying. What you do at the moment is as good as it gets.

Just to finish the interview I’d like to ask you something about the last piece of the residency, which is the Moth Requiem. I believe that there’s an interesting story behind the poem on which you based this piece aside from the fact that there is also a metaphor involved. Can you tell us something about this?

The moth is something that I have been very interested in. It’s a mysterious animal. I don’t know what the statistics are in Portugal but we have over 2000 species of moth and nobody knows them and they are very beautiful things and they are things which I have always been very interested in and I use the text, in the Moth Requiem, of moths which are extinct so it is in a sense a metaphor about all things that are past and a metaphor for all the things that are disappearing in the world. All the insects, but very often the moth is a mysterious insect which I have a personal relationship with… I have been interested with natural history as a child and all my life and the moth is something, which is just a metaphor for all these things, and it’s an animal of the night as well so in a sense it’s a nocturne requiem in the sense that it uses the Latin names of the moths which are extinct.
Anexo 5

Transcrição Peter Rundel

Peter Rundel

… by Sir Harrison Birtwistle *Theseus Game*, yes. It’s a piece for one large ensemble and two conductors; and he himself gives the reason for using two conductors explaining that this piece is about independence and unity at the same time and he’s saying that to achieve independence in music is sometimes very hard work because you have to create a kind of rhythmic independence which is a lot of calculation. (And of course if you have two conductors you are able first of all to two different *tempi* at the same time which would be… not impossible but very hard just to do it on one meter which means that you include in a normal… for four bar, by calculating for different speed, different rhythmical pulsation, in another group you have to do a lot of work; and with two conductors it’s possible to have of course different speeds at the same time – one group of the ensemble playing at one speed with one conductor and one with the other – but also, and this is I think the real point of using two conductors, you are much more flexible… which means one conductor starts in a certain tempo then he becomes faster, he becomes slower, and at a certain point the two conductors have to meet again. So, you have the biggest flexibility… also composing wise you have a lot of freedom, much more than you would calculate all these processes, which would also be possible and sometimes it’s done and even done by Birtwistle in other pieces that he has, you know, different tempo layers going on at the same time. It is not the first piece in music history for more than one conductor; there are very prominent pieces like Karlheinz Stockhausen from the 60’s, which are called *Gruppen*, which is for three conductors and three ensembles, which are dispersed, in space. And in *Gruppen*, Stockhausen, each conductor is responsible for his own group but in a way it’s the same game… they are independent from each other but at certain moments they have met. Well, now what the Piece by Harrison Birtwistle, *Theseus Game*… a further difference to this prominent other piece is that the two conductors… how should I say? … The ensemble is not divided into two groups and one is conducted by one conductor and the other by and the other is by the other one, but the constellation of instruments, the constellation of groups referring to one conductor is always and this makes it really quite exciting and, again, it’s more
about flexibility… and, so the musicians they sometimes play with one, let’s say conductor A, and another place, another group of musicians, another instrumentation is playing with the another one and then they go back to the other… So, also, Birtwistle…he manages to create, with these two conductors many, many constellations of small ensembles so to speak. So this makes this piece quite unique. So this is the kind of rhythmic layout and this is the reason why two conductors are definitely needed – it’s completely impossible to do this piece with one conductor. You know, one is doing and *accelerando* while the other one is doing a *ritardando*, but of course it needs a lot of preparation and even exercising for the two conductors so I will, with Pedro Neves who will be the other conductor, we will have to meet prior to the rehearsal and really to practice like two instruments…practice together because while we are doing our part we have to follow, like in chamber music, usually what the other one is doing so that we are able to meet… so it’s quite a nice challenge.

Anexo 6

**Tradição Tom Service**

Tom Service tradução

Nunca houve uma altura no final do 20º ou no início do século 21 em que a identidade britânica foi tão fácil de entender como agora, especialmente quando o Brexit é visto através do prisma política da Europa continental: O Reino Unido e Os Britânicos são aquele grupo de ilhas e seus habitantes, que se definem pela sua decisão – embora pela menor margem – para serem livres da UE, quaisquer que sejam as consequências.

E, no entanto, nunca foi a identidade britânica uma noção tão contestada e dinâmica em termos da política doméstica frágil da Grã-Bretanha, das narrativas culturais acerca do *Britishness* e sua representação e significado para o resto do mundo e como isto tudo afetou as culturas musicais do Reino Unido.

Para os compositores vivos representados no fim de semana de abertura do ano exploratório da música britânica a questão de identidade nacional não é algo que entra conscientemente no seu trabalho. O facto sequer de ela existir é algo que muitos
delas querem e precisam de esquecer. Diga ao Harrison Birtwistle que a sua obra é de sensibilidade ou tradição “British” ou “English” e prepare-se para a sua resposta – visceral e inesquecível como Earth Dances.

No caso da nova geração de compositores criativamente tão distintos como Daniel Kidane e Philip Venables, ou Rebecca Saunders e Julian Anderson, se há alguma coisa que os une é um espírito de diversidade, abertura e a refracção de um agama de influências multifacetada, desde modernismos musicais ao teatral, ao artístico e ao avant-garde literário que os faz a eles e a sua obra parte da modernidade tanto global como britânico. Se interpretarmos estes compositores e as suas multiplicidades musicais como “Britânico” é por assim escolhermos imaginá-los e não como soam as suas composições.

Porém, o passado é outro país: grande parte da música que iremos ouvir neste fim-de-semana foi criada por compositores para quem a questão de o que será o Britishness na música foi uma inspiração importante a nível criativo, cultural e político. Não só para Thomas Arne e a sua música da nação Rule Britannia!, originalmente escrita para a sua masque Alfred em 1740, como também para Benjamin Britten no seu trabalho enquanto figura do pós-guerra para mostrar como a música podia também pertencer às comunidades para além das salas de espectáculo. Ouve-se no nacionalismo cósmico de The Planets por Gustav Holst; enquanto a música de séculos anteriores: a obra Católica coral de compositores desde John Dunstable a Thomas Tallis revelam uma história mais antiga nos sons de uma nação turbulenta, cortesa e religiosa.

Ao procurar ligações de Britishness ao longo dos séculos e em todo este diverso repertório – e isto tudo só num fim-de-semana da temporada – corre se o risco de generalização e, no pior dos casos, caricatura. Que isto tudo é “Música Britânica” não se questiona, mas faz tudo parte de uma história dinâmica e continua acerca de o que é o Britishness aqui e no estrangeiro. E quem realmente controla o quão “Britânico” esta música é não são os compositores mas sim os programadores, os seus comentadores e, acima de tudo, os seus ouvintes: todos nós na Casa da Música.

Como dizia o poeta escocês – e britânico – Robert Burns: “O wad some Power the giftie gie us, to see oursels as ithers see us!”: “Oh would some Power the gift give us, to see ourselves as others see us!” (Se algum poder nos pudessmes oferecer, seria para ver a nós próprios como veêm os outros!). Esse é o verdadeiro dom da temporada da Casa da Musica – e deste fim-de-semana de abertura inspiracional.
Anexo 7

Os Britânicos no Porto
The British in Porto

The British have been present in Porto since the Middle Ages. It is said for example in the "Chronicle of the Goths", that many people from England, who were part of the second Crusade, entered the Douro River in 1140 and helped D. Afonso Henriques, the first king of Portugal, to liberate Lisbon from the Muslim occupation.

On June 16th 1373 the first peace and friendship King Edward III of England and D. Fernando, King of Portugal signed treaty at the British capital’s cathedral. Rich Portuguese merchant Afonso Martins, nicknamed “Garlic”, signed the treaty in the place of the Portuguese monarch.

A new treaty of alliance and friendship was signed between the Portuguese king D. João João de Gand, duke of Lancaster on November 1st, 1386 in Ponte and I do Mouro, a frontier settlement in the Alto Minho’s municipality of Monção. This treatise resulted in, among other commitments, the marriage of the Portuguese king with D. Filipa in the Cathedral of Porto on February 2nd, 1387, a fruit of the love between João de Gand and his cousin Branca de Lancaster.

Commercial relations intensified around 500 (?) and expanded and diversified in the following centuries.

Walter Maynard, the first English Consul appointed to Porto arrived in 1659 and the first chaplain arrived in 1682.

On Infante D. Henrique Street was the famous and influential English Feitoria, now the "British Association". It enjoyed some privileges granted by the king of Portugal and was probably the British Empire's last relic abroad.

For many centuries the Feitoria was the most visible part of the numerous and active English colony residing in Porto and represented the undeniable influence that the British had on Porto's society over the course of many years.

To "live the English way" meant having good manners and taste in the choice of where to live; to "dress the English way" was to dress like a "gentleman" and that was everyone's desire; to "do business the English way" meant dealing honestly in trade,
and even today a simple British fashioned "handshake" is enough to "seal" any business deal.

But it was in the port wine trade that the influence of the English language was most evident at one time: "Vintage Port", "Late-Bottled Vintage", "Tawny Port", "Ruby Port" and "White Port" are expressions still used today.

The English brought sports such as “cricket”, “tennis” and “football” to us. It was not long ago that the football stories published in the sports columns of Porto newspapers were full of British expressions such as "half-centre", "shoot", "match", "backs", "keeper", "Captain", "fouls", "goal", "half-time".

So important was the English presence in Porto that there came to be a "Rua dos Ingleses" (English Street), considered the decisive centre of all the commercial activity of the piazza in the eighteenth and nineteenth centuries. Today the street is called Rua do Infante D. Henrique.

In 1756 architect John Whitehead, of only 30 years, arrived in Porto to occupy the position of consul to his country in this city. His influence on the urban development of the old borough was very important. As a friend of the military governor of the city of that time, he collaborated with the execution of the urban plans of Largo de S. Domingos and Praça da Ribeira. He was the author of the British Feitoria building project, which was built in 1785, and it was he who built the first and only English cemetery in Porto. When the Santa Casa de Misericórdia in Porto needed an architect to build a new hospital Whitehead contacted one of them, John Carr of York, author of the Santo António Hospital project, the city's most remarkable building.

Speaking of architecture we must not forget the importance of Barry Parker as the author of the project of the modern Avenida dos Aliados, the main centre of Porto where the true heart of the modern city beats.

The political affairs that swept Europe for much of the nineteenth century had dire consequences in Portugal as in the case of the French invasions, then the civil war (1832/1833) and later the English Ultimatum which was the origin of the ill-fated
republican revolution of January 31st, 1891. All this caused many Englishmen to return to their homeland. But as soon as the tempers had settled and with weapons finally silenced most of the families that had left Porto returned to settle permanently in the thirties and forties of the past century, at first in the Campo Alegre area, one of the most attractive parts of the city.

The Jennings, the Kemdalss, the Andresens, the Grahmes, the Nieeports, the van Zelleres all owned farms with the flowerbeds of their gardens covered with camellias and their houses painted yellow with dark green shutters and the walls Lined with vines and wreaths tumbling over mossy walls. At the entrance to Campo Alegre still sits the English club where rugby was played in the winter and cricket and tennis in the summer.

More secluded in the comfort of his High Ramada mansion on the street that now bears his name, was the extraordinary figure who was Joseph James Forrester, the baron of Forrester, a noted cartographer who left his name attached to the masterpiece that is The map of the Douro's Wine Country. Forrester settled in Porto in 1833 at the end of the civil war and always worked from daybreak until dinnertime, around six o'clock in the afternoon.

Porto, January 2017

Germano Silva, Journalist and Historian

Anexo 8

Tradução Ana Torrie

To search for a biography is to waste time, Ana Torrie does not like conventions. Born in 1982, the artist responsible for the illustrations in the annual Casa da Música brochure prefers to fictionalise her route, sprinkling fragments of reality on a stew of fantasy. Those who do not know it will have to imagine it from her work, distorted, critical, biting and macabre. With Ana Torrie things are not what they seem. They are what she wants them to be.
In this context, it is no wonder that when Casa da Música solicited her work she was surprised. "I understood the invitation as I work with engraving, a technique very much associated with a certain British imaginary - which, of course, inspired me. But at first it scared me, it was the first time I collaborated with an institution and I have never thought of myself as an illustrator. 

So what do you do, or do you like to do, Ana Torrie? Art. No concessions. "Even when friends ask me for things they have expectations about the outcome but I'm not in their minds. It has happened, even in portraits, that they are disappointed because they are badly represented, ugly or disproportionate. " Expression is the main force behind the artist's work, which doesn't fail to surprise herself in the first instance. That is also why her focus is engraving: "When I make sketches things are very clean and realistic. They lose dirt, which is where part of the wealth of what I create is found. The engraving is unpredictable. I never know how it will turn out and I love it. 

Due to my relationship with the Casa da Música it was necessary to make adjustments throughout the process. "They wanted me to explore this British legacy of engraving but to make it as polite as I could. And it's funny because when I look at the result I feel that it corresponds to what they wanted while recognising there some signs of my stubbornness. " Although she still needs to digest the experience, being the first of its kind, Ana Torrie sees a clear advantage in having resisted the initial inclination to refuse. "I realised that maybe I could be an illustrator. Illustrate books. So far those were proposals I always rejected."

Has Casa da Música helped design an alternative path in the life of Ana Torrie? "Who knows ... But I'm very happy to be an artist," she says.

Anexo 9

Article

Coro Infantil Casa da Música (Casa da Música Children’s Choir)
A new project between three primary schools in Greater Porto is taking its first steps and aims to—in the mid term—create a new resident group for Casa da Música.

The beginning of the process that will lead to the creation of Coro Infantil Casa da Música is one of the big novelties for Casa da Música in 2017. It is a group with superior criteria which, when fully established and in top form, should join the range of resident formations being able to accompany them in symphonic choral concerts. However, all stages and deadlines must be met especially as it is a new project whose destiny goes beyond the stage.

Three state primary schools in the Porto’s Metropolitan Area have been chosen as recruitment camps or “test tubes” where the Educational Services seek to make them feel the rhythm of joy, enthusiasm and, of course, Music, so far with amazing results. "With every lesson they are making good progress. They’re sharp and quick to memorize things. I never thought they would be so motivated", says Joana Araújo who guides weekly sessions for six separate classes at the EB1 (Primary School) of Quatro Caminhos, Senhora da Hora. "For now we want it to be a playful experience, with an easy, intuitive repertoire so that they feel confident in singing. Little by little we are approaching the classical repertoire," she explains without hesitating about the potential of the project: "It's very big."

At this school and the other two—EB1 in Lomba (Porto) and Quinta das Chãs (Gaia)—students from every class are stimulated to integrate and enrich a creative process of exploration of coral repertoires and collective composition that meets the curricular content. But teachers have already detected other advantages in the initiative. "After the musical sessions they return to the classroom much calmer. Lack of concentration is one of the problems we deal with on a day-to-day basis, and this helps us to work on that part,” says Teresa Serrasqueiro, a teacher 3rd B class in Quatro Caminhos.

For Jorge Prendas—coordinator of Casa da Música's Educational Service—"the fantastic thing about the Children's Choir is that it maintains the high artistic demand—a house trait—while including people who otherwise would not have access to a project like this—a trait of the Educational Services". He says that he contemplates the desire to extend the family of resident groups at Casa da Música with the Children’s
Choir coupled with an ambition in the medium / long term to reach a status of international recognition. "What we are working on today will reach the point of musical excellence in a few years," predicts Jorge Prendas, noting that the specific characteristics of the project mean that the structure set up for the recruitment of voices can be maintained over time: “A choir of this nature will always need to recruit so the continued connection with the state schools is assured. I wish that more schools get involved in the future thus giving even more children the chance to discover their voice; to discover music."

Reportagem

Coro Infantil Casa da Música

Está a dar os primeiros passos um projecto em articulação com três escolas públicas do ensino básico do Grande Porto e que visa, a médio prazo, a criação de um novo agrupamento residente para a Casa da Música.

É uma das grandes novidades com que a Casa da Música entra em 2017: o início do processo que conduzirá ao surgimento do Coro Infantil Casa da Música, um agrupamento pautado por critérios superiores que, quando estiver no ponto, deverá integrar o leque das formações residentes, podendo acompanhá-las em concertos corais sinfónicos. Mas todas as etapas terão de ser percorridas e os seus tempos respeitados, tanto mais que se trata de um projecto de raiz e com um alcance maior do que o palco.

Três escolas públicas do ensino básico da Área de Metropolitana do Porto foram escolhidas como campo de recrutamento, passe a expressão – na verdade, tubos de ensaio que os formadores do Serviço Educativo têm procurado agitar ao ritmo da alegria, do entusiasmo e, claro, da música, até agora com resultados surpreendentes. “Estão a progredir muito de aula para aula. São afinados e bastante rápidos a memorizar as coisas. Nunca pensei vê-los já tão motivados”, revela Joana Araújo, que orienta sessões semanais para seis turmas na EB1 de Quatro Caminhos, Senhora da Hora. “Por enquanto queremos que seja uma experiência lúdica, com repertório fácil, intuitivo, para que eles se sintam confiantes a cantar. Mais tarde, pouco a pouco,
vamos aproximando o repertório do clássico”, explica, sem hesitar quanto ao potencial do projecto: “É muito grande”.

Tanto nesta escola como nas outras duas – EB1 da Lomba (Porto) e da Quinta das Chãs (Gaia) – os alunos de todos os anos são estimulados a integrar e enriquecer um processo criativo de exploração de repertórios corais e composição colectiva que vai ao encontro dos conteúdos curriculares. Mas os docentes já detectam outras vantagens na iniciativa. “Depois das sessões musicais, eles regressam à sala de aula muito mais calmos. A falta de concentração é um dos problemas com que lidamos no dia-a-dia, e isto ajuda-nos a trabalhar essa parte”, diz Teresa Serrasqueiro, professora do 3º B da Quatro Caminhos.

Para Jorge Prendas, coordenador do Serviço Educativo da Casa da Música, “o mais fantástico no Coro Infantil é aliar a exigência artística, uma marca da Casa, à inclusão de pessoas que de outra forma não poderiam aceder a um projecto destes, uma marca do Serviço Educativo”. A visão de futuro, diz, contempla o desejo de alargar com o Coro Infantil a família dos agrupamentos residentes da Casa da Música, o que implica ambicionar para ele, a médio/longo prazo, um estatuto de referência internacional.

“Aquilo que estamos a trabalhar hoje atingirá o tal ponto de excelência musical daqui a uns anos”, prevê Jorge Prendas, salientando que as características específicas do projecto levam a que a estrutura montada para o recrutamento de vozes se mantenha ao longo do tempo: “Um coro desta natureza terá sempre necessidade de recrutar novos elementos, pelo que a continuidade da ligação à escola pública está assegurada. Gostava era de no futuro poder ter mais escolas envolvidas, oferecendo assim também a mais crianças a oportunidade de descobrirem a sua voz, de descobrirem a música”.

Anexo 10

Tradução Harrison Birtwistle

Entrevista com Sir Harrison Birtwistle

We would like to start looking a bit to the past. You have visited Casa da Música twice in the past: 2005 with Remix Ensemble and 2014 for the Portuguese
premiere of Responses. Do you have any recollections you would like to share with us about these previous visits?

Any memories?

Yes.

Oh my dear what a difficult question (laughs). I mean what sort of things do you want to know?

Perhaps… How do you think the audience perceived you music? Or how do you listen to your music in a different space? Because for us this a very uncommon place for hearing music because of its architecture…

Well it’s made for music isn’t it? You’re very privileged to have such a wonderful place to play music. I mean not only does it look wonderful but it sounds… I mean the most important thing is the way it sounds. But, you know, its seems to be an appropriate place also to play the sort of music that I write in, it’s sort of a natural environment… and what also strikes me is the audiences. I’ve always found the audiences very receptive and that’s not always the case… so that’s my thinking. Also, you know what is extraordinary now is, because I’ve been around quite a long time, is how wonderful the playing is. You now I say that playing my music used to be like trying to get children to eat cabbage, if you understand what I mean, at one time. You know, they were told it was good for them. But now it’s different. People, particularly in Porto, where I’ve been, are there to be there and not just because they are told that it’s culture and they are told that they should go because it’s good for them. I don’t think that’s the case in my experience of being with you before. I think the audiences are very receptive and are genuinely enthusiastic and intelligent.

Can we now go back to 2017 – the opening of the British year – it is marked here with three of your pieces for different ensembles. The first one, Earth Dances, for orchestra is one of the milestones of your career I believe, and it’s dedicated to Pierre Boulez. What’s the significance of Boulez’s music for your creative work?
Oh my goodness… he was ten years older than myself but he was the opposite to me in that… You know the butterfly? The butterfly comes into the world fully formed. In English it’s called an imago. There is no such thing as a baby butterfly – it comes fully-fledged and is beautiful and Boulez was one of these composers who seemed to be like that. He wrote a flute sonatina when he was very young and it was accepted as a masterpiece and if he’d only written this one piece he would have been a famous composer. The relationship with music and him… I mean I am not of that animal; it took me a long time and Boulez was very enthusiastic for me right from the beginning and I could never understand why me? But he was always… I’d been a sort of musical friend in a way… supportive of my music; and of course he was here, in London, and in my formative years I owe more to him than maybe anybody else.

Still in January we will hear, by Remix Ensemble, your Theseus Game for large ensemble and two conductors. This is one of your many pieces born from a mythological subject. How did this special interest in myths appear and why did it become a recurring theme in your music?

Well in the case of that, you see, is the metaphor of Theseus - which I wrote an Opera about Theseus and the Minotaur – and it comes out of that but the notion of the labyrinth is that my piece is like a labyrinth and it’s complex in the way that it works. So it’s a dedication not just to the mythology and the story of the labyrinth but to the idea of music and to the dramatic content of the piece.

And we cannot avoid our curiosity about this: why did you request two conductors for this piece?

It’s a necessity. Again it’s the idea of the music and it’s not, as you might say, a cosmetic idea. It’s an idea about music and the way that two things are independent of each other and dependent of each other and I like to think that I’ve done something that can only be done – the musical idea can only be interpreted in this way – it’s about rhythm in a way that you cannot do it with one conductor; and that was a sort of challenge of a certain way of thinking. So, it’s the necessity of the idea and not just a cosmetic idea in order to have two conductors.
The opening of the British Year includes also *Three Latin Motets* by the choir of Casa da Música and this is music from your Opera *The Last Supper*, I believe, but with sacred texts for the 13th and 14th centuries. Is it a big mistake if we consider this your step into sacred music or should we think in another way, as maybe another take on those mythological themes or a more direct interest in the narratives in themselves. How should we think about this?

Well I can tell you why… I mean the piece the *Three Motets* comes from a theatre piece about the Last Supper and it’s about people being called from the past at the time of the turning of the century and in my piece they are asked to come back by what we call a ghost – the character of a ghost is for somebody who speaks for us and the voice is female and it’s the only female voice in the piece. So, when these disciples are called back by the ghost in the year 2000 it’s in our time; it’s as though they are coming to our time. I thought that it would be impossible not to talk about the Last Supper without the crucifixion. This is difficult to talk about but I’ll attempt to explain it to you… So there is a narrative and when eventually they are all gathered, including Jesus Christ and everybody in relation to it - which is in our time – the presence of the crucifixion had to be there; and so what I did in the dress and the time of the crucifixion I show a tableau of the crucifixion which is in a different theatrical time. It comes from Zurbarán, the way that it looks. So then you have a modern time where people exist in *our time* and then I wanted to show something which is completely different that goes back into time from the time of Christ. I show it by three tableaus with unaccompanied music and they’re shown like a tableau, very stylized, in slow motion of the time from the crucifixion; and the second time it shows the journey to Calvary where he carries the cross; and then in the last time you see the kiss in the garden. So in fact the time is moving backwards – begins with the crucifixion, then you see his journey to Calvary and in the last time you see the garden of Gethsemane where he is betrayed by Judas. So, what has happened in the other time – the English time – simultaneously is time moving forward and when you get to the end the two times become the same time. The narrative time is the same time and it’s to do with the kiss and the betrayal in the garden. It’s a dramatic thing within the piece so that you see these two times: the modern time and the original time of Christ with two different musics; not just by music but the theatrical
representation of the thing is done by colour and slow motion and the motets accompany these three things.

This is coupled with pieces in this concert from the Renaissance: John Dunstable, (Thomas) Tallis and (John) Taverner who I think are important references for you. Is that right?

Yes. My discovery of that music as a composer – I didn’t know they existed – and it’s a long… you know, because when I was a student I was taught that music began with Bach and in fact there are many, many years before Bach. I was sort of told that this is music of the past, you know, music in the Dark Ages. I’ve always found that this music, which is in fact before Christ, is highly sophisticated and it’s been a life long study of mine… to study that music.

The season programme includes an important portrayal of your work with nine pieces for a great variety of formats and spanning over most of your career. Do you feel that this selection may represent in some way your musical personality for the public who has never heard your music?

Well certainly not anyone else’s personality!

Do you feel, yourself in the present day that these nine pieces are a fair representation of how you feel musically at the moment, in the present, or that maybe it’s more of a retrospective…?

Well, I think that they’re both because I’ve been hearing my music now for a long time and I have certain opinions about my music, which are sort of in my head and writing music – which I can only speak for myself – is a sort of an evolution of one’s personality. So my relationship with the past… In some ways it’s like somebody else wrote it. I have a memory of things and about, you know, what I think of them subjectively… In my view of them it’s like they’ve changes, but not they have changed, I have changed. So my relationship has changed. In a funny way when you’re a composer you always think of the artist as having freedom, you know, that you can do what you want, but in one sense you can do what you want but in a way
you can’t and so the older you get there’s a difference between your relationship with it – of where time is where I am now as opposed to where I was then in the past. There are always things, which I find in the back of my head… I always feel I can do better. Whenever I’ve written music I’ve always felt that you have a truce with and Idea. I always find there are certain things I could have done better. The music is a sort of wound and I remember the wounds but after a time, in response to the past I think when I hear them again I think ‘wait a minute, the wound has come’, and very often my neurosis about the wound has gone. It’s disappeared. It’s like something that has got better; and yet other things appear and you think ‘why did you do that?’, another wound has appeared in the light of the moment now. All creative people, if they’re any good are neurotic about their work, and very often I’m very surprised about how I think that it’s much better than I remember. But then again there are certain things that have happened in the meantime which have developed… I sort of wonder well, you know, ‘I don’t remember that’. I mean, you’re asking me about what I think about my music that I’ve written and my relationship with It and I find it very interesting. I remember every single moment of it and very often they’re like old friends, I don’t know whether you’ve experienced meeting old friends, which you haven’t seen in a while, after a long time.

So talking about your relationship over the years with your past pieces, it’s not a linear sentiment that, for example: you don’t consider your first piece to be your worst and your most recent to be your best, it kind of goes up and down doesn’t it?

No, not at all. Not at all, I’m often very surprised. And, you know, when you do them the one thing about a creative process is that when you do them you do the best you can. You know, you don’t have any alternative but to do the best you can and in that sense you’re not in control of it, that’s what I’m saying. What you do at the moment is as good as it gets.

Just to finish the interview I’d like to ask you something about the last piece of the residency, which is the Moth Requiem. I believe that there’s an interesting story behind the poem on which you based this piece aside from the fact that there is also a metaphor involved. Can you tell us something about this?
The moth is something that I have been very interested in. It’s a mysterious animal. I don’t know what the statistics are in Portugal but we have over 2000 species of moth and nobody knows them and they are very beautiful things and they are things which I have always been very interested in and I use the text, in the *Moth Requiem*, of moths which are extinct so it is in a sense a metaphor about all things that are past and a metaphor for all the things that are disappearing in the world. All the insects, but very often the moth is a mysterious insect which I have a personal relationship with… I have been interested with natural history as a child and all my life and the moth is something, which is just a metaphor for all these things, and it’s an animal of the night as well so in a sense it’s a nocturne requiem in the sense that it uses the Latin names of the moths which are extinct.

**Interview**

“*Music is a sort of wound*”

Sir Harrison Birtwistle, the greatest British composer alive, addresses his relationship with music, talks about the three pieces that represent him in the official opening programme of the British Year and describes the Casa da Música as "a wonderful place to play".

The Composer in Residence at the Casa da Música in 2017 is Sir Harrison Birtwistle, a great reference in British music of our time. He studied clarinet and composition at the Royal Manchester College of Music, but in 1965 he sold his clarinets and devoted himself entirely to composing. The opera Punch and Judy, along with Verses for Ensembles and The Triumph of Time, have made him a key figure in British music. The world’s leading contemporary music ensembles, including the Remix Ensemble, today perform many of his works. His orchestral music includes Responses, commissioned by Casa da Música for piano and orchestra, presented here in 2014, or Panic, a work that shocked the audience at the BBC Proms in 1995 and will be played in April by the Symphony Orchestra, under the Música & Revolução festival. There is
also a whole world in the form of musical theater and a fascination with the mythological narratives that transpire to many of the works that are included in the retrospective that Casa da Música offers throughout the British Year. Birtwistle writes music characterised by the dynamic quality of the elements, according to Tom Service (The Guardian): “it's sometimes violent yet often lyrical, it's energetic yet also melancholic, but it's always striving, always searching, always moving.”

A recurring presence in Casa da Música, we have had the privilege of receiving him on two occasions when his music was presented in Sala Suggia. We began the interview precisely looking back at those visits.

**Having already visited the Casa da Música twice, in 2005 for the Remix Ensemble concert and in 2014 for the Portuguese debut of Responses by the Orquestra Sinfónica, what do you remember about these occasions?**

You’re very privileged to have such a wonderful place to play music. Not only does it look wonderful; it sounds wonderful – and the most important thing is the way it sounds. But it seems to be an appropriate place to play the sort of music that I write in, it’s sort of a natural environment… and what also strikes me is the audiences. I’ve always found the audiences very receptive and that’s not always the case. Also, what is extraordinary is how wonderful the playing is. I say that playing my music used to be like trying to get children to eat cabbage. They were told it was good for them. But now it’s different: people are there to be *there* and not just because they are told that it’s culture and it’s good for them. Particularly in Porto, I think the audiences are very receptive and are genuinely enthusiastic and intelligent.

**The opening of the British Year at Casa da Música this January is marked by the presentation of three of you works for different formations. The first, Earth Dances for Orchestra, is a key piece in your career and is dedicated to Pierre Boulez. What is the significance of Boulez's music in your work?**

He was ten years older than myself but he was the opposite of me… You know the butterfly? The butterfly comes into the world fully formed. There is no such thing as a baby butterfly. Boulez was one of these composers who seemed to be like that. He
was very enthusiastic about me right from the beginning and I could never understand why. He was a sort of musical friend in a way, supportive of my music; and of course he was here, in London, and in my formative years I owe more to him than to maybe anybody else.

**Remix Ensemble** will interpret *Theseus Game* for large ensemble and two conductors. It is one of the many pieces you wrote with a mythological theme. How do you transpose the narrative of Theseus – who fights the Minotaur having entered the labyrinth of Crete – to the piece?

I wrote an Opera about Theseus and the Minotaur and I used the metaphor of Theseus and the labyrinth in the sense that my piece is like a labyrinth and it’s complex in the way that it works. So it’s a dedication not just to the mythology and the story of the labyrinth but to the musical idea and the dramatic content of the piece.

**And why did you request two conductors?**

It’s a necessity. Again it’s the idea of the music and it’s not, as you might say, a cosmetic idea. It’s an idea about music and the way that two things are independent of each other *and* dependent of each other. I like to think that I’ve done something that can’t be done any other way – the musical idea can only be interpreted in this way. It’s about rhythm in a way that you cannot do it with one conductor; and that was a sort of challenge of a certain way of thinking.

**As for Three Latin Motets,** interpreted by the Coro Casa da Música also at the opening of the British Year, we see a rare interpretation of religious texts from the 13th and 14th centuries. Not being sacred music *per se*, how did these motets come about?

*Three Motets* comes from a theatre piece about the Last Supper and it’s about people being called from the past at the time of the turn of the century. I thought that it would be impossible not to talk about the Last Supper without the crucifixion. To illustrate the gathering of Jesus Christ and all the other characters I wanted to show something completely different. I show it as three tableaus with unaccompanied music and it
goes backwards in time to the time of the crucifixion; and then it shows the journey to Calvary and finally you see the garden of Gethsemane where Judas betrays him. So, what has happened in the other time – the modern time – simultaneously is time moving forward and when you get to the end the two times become the same time. It’s a dramatic thing within the piece so that you see these two times: the modern time and the original time of Christ with two different themes; not just the music but the theatrical representation of the thing is done by colour and slow motion and the motets accompany these three things.

Does the fact that this is concert is coupled with pieces from the Renaissance by the likes of John Dunstable, Thomas Tallis and John Taverner, who I think are important influences of yours, have any special significance for you?

Yes. When I was a student I was taught that music began with Bach and in fact there are many, many years before Bach. I was sort of told that this is music of the past, you know, music of the Dark Ages. I’ve always found that this music is highly sophisticated and it’s been a life long study of mine.

The remainder of the programme features a portrayal your work with nine pieces for a variety of formations spanning most of your career. Do you feel that this selection is a faithful representation of the way you feel musically at the moment or should we see it as more of a retrospective?

Well, I think a bit of both both because I’ve been hearing my music now for a long time and I have certain opinions about my music, which are sort of in my head. Writing music – and I can only speak for myself – is a sort of evolution of one’s personality. So when I look into the past in some ways it’s like somebody else wrote it. In my view of them it’s like they’ve changed, but it’s not that they have changed, I have changed. So my relationship has changed. In a funny way when you’re a composer you always think, as an artist that you have the freedom to do what you want, but in a way you don’t. So the older you get there’s a difference between your relationship with it now as opposed to how it was in the past. There are always things, which I find in the back of my head…I always feel I can do better. Whenever I’ve written music I’ve always felt that you have a truce with an idea. I always find there
are certain things I could have done better. The music is a sort of wound and I remember the wounds but after a time, in response to the past, I think when I hear them again I think ‘wait a minute, the wound has come’, and very often my neurosis about the wound has gone. It’s disappeared. It’s like something that has got better; and yet other things appear and you think ‘why did you do that?’, another wound has appeared in the light of the moment now. All creative people, if they’re any good are neurotic about their work, and very often I’m very surprised about how I think that it’s much better than I remember. But then again there are certain things that have happened in the meantime… I sort of wonder well, you know, ‘I don’t remember that’. That’s a very interesting question about what I think about my music and my relationship with it. I remember every single moment of it and very often they’re like old friends and you’re meeting them after a long time.

So your relationship with your music from the past isn’t linear? I mean do you consider that are closer to and feel greater quality in your more recent works and less so in your older ones?

Not at all, I’m often very surprised. The one thing about a creative process is that when you do them you do the best you can. You don’t have any alternative but to do the best you can and in that sense you’re not in control of it, that’s what I’m saying. What you do at the moment is as good as it gets.

Following several key works of your career the residency closes with a choir piece entitled Moth Requiem. What kind of metaphor is intended in this “Requiem for the Moth”?

The moth is something that I have been very interested in. It’s a mysterious animal. I don’t know what the statistics are in Portugal but we have over 2000 species of moth and nobody knows them and they are very beautiful things. The text in the Moth Requiem is about moths, which are extinct so it is in a sense a metaphor about all things that are past and all the things that are disappearing from the world. I have a special relationship with this mysterious insect… I have been interested with natural history as a child and all my life and the moth is something, which is just a metaphor
for all these things, and it’s an animal of the night as well so in a sense it’s a nocturne requiem in the sense that it uses the Latin names of the moths which are extinct.

Anexo 11

Re tradução Birtwistle
Entrevista

“A música é uma espécie de ferida”

Sir Harrison Birtwistle, o maior compositor britânico vivo, aborda a sua relação com a música, fala sobre as três obras que o representam no programa de abertura oficial do Ano Britânico e diz que a Casa da Música é “um lugar maravilhoso para se tocar”.

frequentemente lírica, é enérgica embora também melancólica, mas sempre em luta, sempre à procura, sempre em movimento.”

Presença recorrente na programação da Casa da Música, tivemos o privilégio de o receber por duas ocasiões em que a sua música foi apresentada na Sala Suggia. Começámos a entrevista precisamente com a evocação dessas visitas.

Tendo já visitado a Casa da Música duas vezes, em 2005 para um concerto do Remix Ensemble e em 2014 para a estreia portuguesa da obra Responses pela Orquestra Sinfónica, que lembra guarda dessas visitas?

Vocês são privilegiados por terem esse local tão maravilhoso para se tocar música. Não só tem uma arquitectura fantástica como soa também maravilhosamente – e o mais importante é o modo como soa. Mas acaba por ser também um local apropriado para apresentar o tipo de música que escrevo, é uma espécie de habitat natural… O que me espanta é o público, que sempre me pareceu muito receptivo, coisa que nem sempre acontece. Outro aspecto extraordinário, para mim que já por aqui ando há bastante tempo, é a qualidade fabulosa das interpretações. Costumo dizer que tocar a minha música era noutra época tão complicado como tentar convencer crianças a comer couves. Diziam-lhes que lhes fazia bem. Mas agora é diferente: as pessoas estão lá para realmente estar lá, e não apenas porque lhes disseram que se trata de cultura e lhes faz bem. Particularmente no Porto, pela experiência das minhas visitas anteriores, julgo que o público é muito receptivo e genuinamente entusiasta e inteligente.

A abertura do Ano Britânico na Casa da Música, neste mês de Janeiro, é marcada pela apresentação de três obras suas para diferentes agrupamentos. A primeira, Earth Dances para orquestra, é uma obra-chave da sua carreira e é dedicada a Pierre Boulez. Qual é o significado da música de Boulez na sua obra?

Ele era dez anos mais velho do que eu mas o oposto de mim… Está a ver a borboleta? A borboleta vem ao mundo completamente formada, não existe a borboleta bebê. Como compositor, Boulez parecia ser também assim. Desde o início ele entusiasmou-se muito comigo e nunca percebi bem porquê. Foi uma espécie de amigo musical, apoiante da minha música; e estava em Londres durante os anos da minha formação, pelo que lhe devo mais do que talvez a qualquer outra pessoa.

O Remix Ensemble irá interpretar Theseus Game para grande ensemble e dois maestros, uma das muitas peças que escreveu com base em temas mitológicos. De
que modo se transfece para a obra a narrativa do mito de Teseu – que combate o Minotauro entrando no Labirinto de Creta?

Eu escrevi uma ópera sobre Teseu e o Minotauro, e utilizei para esta obra a metáfora de Teseu e a noção do labirinto, no sentido em que a minha peça é como um labirinto e funciona de modo complexo. É portanto uma obra dedicada não apenas à mitologia e à história do labirinto, mas à ideia musical e ao conteúdo dramático da peça.

**Porquê dois maestros para dirigir a obra?**

É uma necessidade. Não é, como se poderá pensar, uma ideia cosmética, mas sim uma ideia ditada pela música e pelo modo como duas coisas são independentes uma da outra e dependentes entre si. Gosto de pensar que fiz algo que não poderia ter sido feito de outra forma – a ideia musical só pode ser interpretada desta forma. Tem a ver com o ritmo, no sentido em que não pode ser dirigida apenas por um maestro; foi uma espécie de desafio a um determinado modo de pensar.

**Quanto à obra interpretada pelo Coro Casa da Música ainda na abertura do Ano Britânico, Three Latin Motets, aqui ouvimos uma rara abordagem sua a textos religiosos dos séculos XIII e XIV. Não se tratando propriamente de música sacra, como surgem estes motetes?**

A peça *Three Latin Motets* vem de uma obra teatral sobre a Última Ceia, em que personagens do passado são chamadas por um fantasma à época da viragem de século. Como se esses discípulos fossem chamados ao nosso tempo. Achei que seria impossível falar da Última Ceia sem a crucificação. Para ilustrar o encontro entre Jesus Cristo e todas as outras personagens, no nosso tempo, eu quis mostrar algo completamente diferente que recua ao tempo de Cristo, e fi-lo em três quadros com música sem acompanhamento, em que o tempo se move para o passado – começa com a crucificação, depois o percurso para o Calvário e, finalmente, o Jardim de Gethsemane onde Jesus é traído por Judas. O que acontece então em simultâneo na outra época – a nossa época – é o tempo a mover-se para diante, e quando chegamos ao fim os dois tempos tornam-se o mesmo tempo. É algo dramatizado no interior da peça, em que vemos estes dois tempos – o moderno e o tempo original de Cristo – com duas músicas diferentes e uma representação teatral com cor e movimento lento. Os motetes acompanham estes três quadros.

**O facto de o mesmo concerto incluir peças do Renascimento – John Dowland, John Dunstable, Thomas Tallis e John Taverner – tem algum significado especial, enquanto referências importantes para si?**
Sim. Quando eu era estudante ensinaram-me que a música começou com Bach, mas na verdade há muitos e muitos anos antes de Bach. Diziam-me que essa era música do passado, está a ver, música da Era das Trevas. Sempre achei essa música altamente sofisticada e o seu estudo tem sido para mim o trabalho de uma vida.

A restante temporada inclui um retrato da sua obra com nove peças para uma grande variedade de formatos e que atravessam a maior parte da sua carreira. Esta selecção representa fielmente o modo como se sente musicalmente neste momento, no presente, ou será mais adequado olharmos para ela como uma retrospectiva?

Bem, acho que será as duas coisas, porque já há muito tempo que venho ouvindo a minha música, e tenho sobre ela algumas opiniões, que circulam pela minha cabeça. Escrever música – e posso apenas falar por mim – é uma espécie de evolução da personalidade de alguém. Quando olho para obras do passado, de alguma forma é como se tivessem sido escritas por outra pessoa. Do meu ponto de vista há mudanças, mas não foram _elas_ que mudaram, eu é que mudei. Então foi a minha relação com elas que mudou. É engraçado que quando se é compositor pensa-se sempre que se tem liberdade como artista, que se pode fazer o que se quer. De certo modo pode, mas ao mesmo tempo não se pode. Então, conforme nos tornamos mais velhos surge uma diferença entre o tempo em que estou agora em oposição àquele em que estava no passado. Sempre que termino uma composição sinto que entro numa trégua com a ideia. Acho sempre que há certas coisas que poderia ter feito melhor. A música é uma espécie de ferida, e as feridas ficam-me na memória, mas depois de algum tempo, como reacção ao passado, acho que quando as ouço outra vez penso ‘espera lá, chegou a ferida’; e muito frequentemente a minha neurose sobre a ferida já lá não está. Desapareceu. É como algo que melhorou; contudo, outras coisas aparecem e penso ‘porque fizeste aquilo?’, outra ferida aparece então na luz do momento. Todas as pessoas criativas, se têm alguma qualidade, são neuróticas no que respeita ao seu trabalho, e muitas vezes surpreendo-me ao achar aquilo que fiz muito melhor do que me lembrava – certas coisas aconteceram entretanto, e eu penso: ‘não me lembro disto’. Acho muito interessante essa questão, o que penso sobre a minha música e a minha relação com ela. Lembro-me de cada momento e muito frequentemente as composições são como velhos amigos, como reencontrar amigos de longa data depois de muito tempo sem os ver.
Então a sua relação com obras passadas, ao longo dos anos, não é propriamente linear, ou seja, não considera haver uma maior identificação com a qualidade das obras mais recentes e um maior distanciamento de obras passadas?

Não, de modo nenhum, fico até frequentemente muito surpreendido. O que se passa com o processo criativo é que, quando escrevemos uma peça, fazemo-lo o melhor que sabemos. Não temos alternativa senão fazer o melhor que podemos e nesse sentido não temos controlo sobre o processo, é isso que quero dizer. O que fazemos naquele momento é o melhor possível.

Depois de várias obras-chave da sua carreira, a residência será encerrada com uma outra obra coral, intitulada *Moth Requiem*. Que espécie de metáfora traduz este "Requiem para a Traça"?

Sempre me interessei muito pela traça. É um animal misterioso. Não sei quais são os dados de Portugal, mas temos aqui mais de 2.000 espécies. Ninguém as conhece e são coisas muito belas. O texto que uso no *Moth Requiem* é sobre traças extintas, por isso é, de alguma forma, uma metáfora sobre todas as coisas passadas e sobre tudo aquilo que vai desaparecendo do mundo. Tenho uma relação especial com este insecto misterioso… O meu interesse pela história natural vem desde criança e tem-se mantido ao longo de toda a minha vida. A traça é apenas uma metáfora para todas estas coisas. E é um animal da noite, portanto de certo modo trata-se de um *requiem* nocturno, usando nomes latinos de traças que já estão extintas.

**Interview**

“Music is a sort of wound”

Sir Harrison Birtwistle, the greatest British composer alive, addresses his relationship with music, talks about the three pieces that represent him in the official opening programme of the British Year and describes the Casa da Música as "a wonderful place to play”.

The Composer in Residence at the Casa da Música in 2017 is Sir Harrison Birtwistle, a great reference in British music of our time. He studied clarinet and composition at the Royal Manchester College of Music, but in 1965 he sold his clarinets and devoted himself entirely to composing. The opera *Punch and Judy*, along with *Verses for*
Ensembles and The Triumph of Time, have made him a key figure in British music. The world’s leading contemporary music ensembles, including the Remix Ensemble, today perform many of his works. His orchestral music includes Responses, commissioned by Casa da Música for piano and orchestra, presented here in 2014, or Panic, a work that shocked the audience at the BBC Proms in 1995 and will be played in April by the Symphony Orchestra, under the Música & Revolução festival. There is also a whole world in the form of musical theater and a fascination with the mythological narratives that transpire to many of the works that are included in the retrospective that Casa da Música offers throughout the British Year. Birtwistle writes music characterised by the dynamic quality of the elements, according to Tom Service (The Guardian): “it's sometimes violent yet often lyrical, it's energetic yet also melancholic, but it's always striving, always searching, always moving.”

A recurring presence in Casa da Música, we have had the privilege of receiving him on two occasions when his music was presented in Sala Suggia. We began the interview precisely looking back at those visits.

**Having already visited the Casa da Música twice, in 2005 for the Remix Ensemble concert and in 2014 for the Portuguese debut of Responses by the Orquestra Sinfónica, what do you remember about these occasions?**

You’re very privileged to have such a wonderful place to play music. Not only does it look wonderful; it sounds wonderful – and the most important thing is the way it sounds. But it seems to be an appropriate place to play the sort of music that I write in, it’s sort of a natural environment… and what also strikes me is the audiences. I’ve always found the audiences very receptive and that’s not always the case. Also, what is extraordinary is how wonderful the playing is. I say that playing my music used to be like trying to get children to eat cabbage. They were told it was good for them. But now it’s different: people are there to be there and not just because they are told that it’s culture and it’s good for them. Particularly in Porto, I think the audiences are very receptive and are genuinely enthusiastic and intelligent.

**The opening of the British Year at Casa da Música this January is marked by the presentation of three of you works for different formations. The first, Earth**
Dances for Orchestra, is a key piece in your career and is dedicated to Pierre Boulez. What is the significance of Boulez's music in your work?

He was ten years older than myself but he was the opposite of me… You know the butterfly? The butterfly comes into the world fully formed. There is no such thing as a baby butterfly. Boulez was one of these composers who seemed to be like that. He was very enthusiastic about me right from the beginning and I could never understand why. He was a sort of musical friend in a way, supportive of my music; and of course he was here, in London, and in my formative years I owe more to him than to maybe anybody else.

Remix Ensemble will interpret Theseus Game for large ensemble and two conductors. It is one of the many pieces you wrote with a mythological theme. How do you transpose the narrative of Theseus – who fights the Minotaur having entered the labyrinth of Crete – to the piece?

I wrote an Opera about Theseus and the Minotaur and I used the metaphor of Theseus and the labyrinth in the sense that my piece is like a labyrinth and it’s complex in the way that it works. So it’s a dedication not just to the mythology and the story of the labyrinth but to the musical idea and the dramatic content of the piece.

And why did you request two conductors?

It’s a necessity. Again it’s the idea of the music and it’s not, as you might say, a cosmetic idea. It’s an idea about music and the way that two things are independent of each other and dependent of each other. I like to think that I’ve done something that can’t be done any other way – the musical idea can only be interpreted in this way. It’s about rhythm in a way that you cannot do it with one conductor; and that was a sort of challenge of a certain way of thinking.

As for Three Latin Motets, interpreted by the Coro Casa da Música also at the opening of the British Year, we see a rare interpretation of religious texts from the 13th and 14th centuries. Not being sacred music per se, how did these motets come about?
Three Motets comes from a theatre piece about the Last Supper and it’s about people being called from the past at the time of the turn of the century. I thought that it would be impossible not to talk about the Last Supper without the crucifixion. To illustrate the gathering of Jesus Christ and all the other characters I wanted to show something completely different. I show it as three tableaus with unaccompanied music and it goes backwards in time to the time of the crucifixion; and then it shows the journey to Calvary and finally you see the garden of Gethsemane where Judas betrays him. So, what has happened in the other time – the modern time – simultaneously is time moving forward and when you get to the end the two times become the same time. It’s a dramatic thing within the piece so that you see these two times: the modern time and the original time of Christ with two different themes; not just the music but the theatrical representation of the thing is done by colour and slow motion and the motets accompany these three things.

Does the fact that this is concert is coupled with pieces from the Renaissance by the likes of John Dunstable, Thomas Tallis and John Taverner, who I think are important influences of yours, have any special significance for you?

Yes. When I was a student I was taught that music began with Bach and in fact there are many, many years before Bach. I was sort of told that this is music of the past, you know, music of the Dark Ages. I’ve always found that this music is highly sophisticated and it’s been a life long study of mine.

The remainder of the programme features a portrayal your work with nine pieces for a variety of formations spanning most of your career. Do you feel that this selection is a faithful representation of the way you feel musically at the moment or should we see it as more of a retrospective?

Well, I think a bit of both both because I’ve been hearing my music now for a long time and I have certain opinions about my music, which are sort of in my head. Writing music – and I can only speak for myself – is a sort of evolution of one’s personality. So when I look into the past in some ways it’s like somebody else wrote it. In my view of them it’s like they’ve changed, but it’s not that they have changed, I
have changed. So my relationship has changed. In a funny way when you’re a composer you always think, as an artist that you have the freedom to do what you want, but in a way you don’t. So the older you get there’s a difference between your relationship with it now as opposed to how it was in the past. There are always things, which I find in the back of my head…I always feel I can do better. Whenever I’ve written music I’ve always felt that you have a truce with an idea. I always find there are certain things I could have done better. The music is a sort of wound and I remember the wounds but after a time, in response to the past, I think when I hear them again I think ‘wait a minute, the wound has come’, and very often my neurosis about the wound has gone. It’s disappeared. It’s like something that has got better; and yet other things appear and you think ‘why did you do that?’, another wound has appeared in the light of the moment now. All creative people, if they’re any good are neurotic about their work, and very often I’m very surprised about how I think that it’s much better than I remember. But then again there are certain things that have happened in the meantime… I sort of wonder well, you know, ‘I don’t remember that’. That’s a very interesting question about what I think about my music and my relationship with it. I remember every single moment of it and very often they’re like old friends and you’re meeting them after a long time.

So your relationship with your music from the past isn’t linear? I mean do you consider that are closer to and feel greater quality in your more recent works and less so in your older ones?

Not at all, I’m often very surprised. The one thing about a creative process is that when you do them you do the best you can. You don’t have any alternative but to do the best you can and in that sense you’re not in control of it, that’s what I’m saying. What you do at the moment is as good as it gets.

Following several key works of your career the residency closes with a choir piece entitled *Moth Requiem*. What kind of metaphor is intended in this “Requiem for the Moth”?

The moth is something that I have been very interested in. It’s a mysterious animal. I don’t know what the statistics are in Portugal but we have over 2000 species of moth
and nobody knows them and they are very beautiful things. The text in the *Moth Requiem* is about moths, which are extinct so it is in a sense a metaphor about all things that are past and all the things that are disappearing from the world. I have a special relationship with this mysterious insect… I have been interested with natural history as a child and all my life and the moth is something, which is just a metaphor for all these things, and it’s an animal of the night as well so in a sense it’s a nocturne requiem in the sense that it uses the Latin names of the moths which are extinct.

**Anexo 12**

**Peter Rundel**

Sir Harrison Birtwistle’s *Theseus Game* is a piece for large ensemble and two conductors: this piece is about independence and unity at the same time. To achieve independence in music is sometimes very hard work because you have to create a kind of rhythmic independence that requires a lot of calculation. Of course, if you have two conductors you are able to have two different *Tempe* at the same time, which would be very hard to do on one meter. With two conductors it’s possible to have different speeds at the same time – one group of the ensemble playing at one speed with one conductor and vice versa. Also – and I think this is the real point of using two conductors – you are much more flexible. One conductor starts at a certain tempo then he gets faster, he becomes slower, and at a certain point the two conductors meet again. So you have more flexibility and composition wise you have a lot of freedom. It is not the first piece for more than one conductor; there are very prominent pieces like Karlheinz Stockhausen’s pieces from the 60’s called *Gruppen*, which is for three conductors and three ensembles dispersed in space. In *Gruppen* each conductor is responsible for his own group but in a way it’s the same game. They are independent from each other but at certain moments they have to meet. In the Piece by Harrison Birtwistle the ensemble is not divided into two groups but the constellation of groups referring to one conductor is always changing and this makes it really quite exciting and more flexible. The musicians sometimes play with one – let’s say conductor A – and in other parts another group of musicians with another instrumentation is playing with conductor B and then they return to conductor A.
Birtwistle manages to create, with these two conductors, many, many constellations of small ensembles, so to speak. This makes this piece quite unique. This is the rhythmic layout and this is the reason why two conductors are definitely needed – it’s completely impossible to do this piece with one conductor. One is doing an *accelerando* while the other one is doing a *ritardando* so of course the conductors need a lot of preparation and practice. So I will, with Pedro Neves who will be the other conductor, have to meet prior to the rehearsal and to really practice like two instruments because while we are doing our part we follow what the other one is doing, like in chamber music, so that we are able to meet. It’s quite a good challenge.

**Anexo 13**

**Nova Música para Novos Públicos (New Music for New Audiences)**

- Results of the questionnaire administered to the public

614 (71.14%) people attended the "Nova Música para Novos Públicos" (New Music for New Audiences) concert in Sala Suggia, with a total capacity of 863 seated, of which 460 (53.30%) held invitations and 154 (17.84%) purchased tickets. Among the 460 invitations, 54 were held by performers in the play *In the Midst of the Sonorous Islands,* who previously participated in the workshop led by composer Christian Mason. In this workshop they were able to explore and receive instructions for the instruments they would play in the concert (harmonicas and glass bottles). The remaining invitations were distributed to the participants of both pieces (Coral de Letras da Universidade do Porto, Coro da Voz da Santa Casa da Misericórdia da Maia, Orquestra Som da Rua and Conservatório de Música do Porto), totaling two per person, as well as other institutional invitations. The piece by Christian Mason also included the participation of the public without rehearsal. About 200 seats in the Sala Suggia had small sheets of aluminum foil, 40 pairs of Chinese balls and 30 metal chains that were played by almost 300 people present, who received instructions of how and when to play them at the beginning of the show.
Of the 614 people present, only 326 (53.1%) completed the questionnaire distributed at the beginning of the concert.

**QUESTION 1**
The following answers were obtained for the question "Do you usually attend the Remix Ensemble’s concerts at Casa da Música?":

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>First time</td>
<td>129</td>
</tr>
<tr>
<td>Rarely</td>
<td>52</td>
</tr>
<tr>
<td>Sometimes</td>
<td>87</td>
</tr>
<tr>
<td>Often</td>
<td>57</td>
</tr>
<tr>
<td>DK</td>
<td>1</td>
</tr>
</tbody>
</table>

The number of people who attended a Remix Ensemble concert for the first time is quite high (39.6%), which may be due to the large number of participants from communities that do not usually visit Casa da Música.

**QUESTION 2**
The following results were obtained for the question: "How do you rate the concert you just attended in terms of musical quality?":

<table>
<thead>
<tr>
<th>Quality</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>159</td>
</tr>
<tr>
<td>Good</td>
<td>125</td>
</tr>
<tr>
<td>Medium</td>
<td>30</td>
</tr>
<tr>
<td>Bad</td>
<td>2</td>
</tr>
<tr>
<td>Very bad</td>
<td>2</td>
</tr>
<tr>
<td>DK / NR</td>
<td>8</td>
</tr>
</tbody>
</table>

The degree of satisfaction was extremely high, with 87.1% of those considering the concert to be of "Excellent" or "Good" quality. Several factors may have contributed:

- Quality of the repertoire;
• Members of the public’s active participation in one of the pieces;
• Relationship with the participants on stage (friends/family);

QUESTION 3

The following results were obtained for the question "Do you consider that the presence of non-musicians in the performance contributes to the dissemination of contemporary music?":

<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>307</td>
</tr>
<tr>
<td>No</td>
<td>15</td>
</tr>
<tr>
<td>DK</td>
<td>4</td>
</tr>
</tbody>
</table>

The near unanimity of positive responses (94.2%) may indicate that the experience of participating in one of the pieces was rewarding and created a greater proximity with the type of music. It may also indicate that the participation of communities not used to the stage contributes to an increase in public involvement.

QUESTION 4

The following answers were obtained concerning a possible participation in a similar concert in the future:

<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>288</td>
</tr>
<tr>
<td>No</td>
<td>34</td>
</tr>
<tr>
<td>DK</td>
<td>4</td>
</tr>
</tbody>
</table>

Again, we can infer here that this was a rewarding experience for a large part (88.3%) of the audience who will therefore be available for future participation.

As was to be expected there is a high percentage of people who answered "Yes" to the last two questions and only 21 who answered "Yes" to question 3 and "No" to question 4. These results indicate that these people consider including communities of
non-musicians as a contributing factor to the dissemination of contemporary music but that they are not willing to participate again. There is no way to determine a reason for this in this study. 2 people answered "No" to question 3 and "Yes" to question 4. For these two people the experience was positive but this is not the way to promote contemporary music.

Anexo 14

Baldur Bronnimann
I lived in Manchester from 1996 - 2009. It was right after a large bomb destroyed a big part of the city centre and the town was still recovering. People were mad about music - there were three great orchestras in the city, countless pop bands, amateur music societies, music venues and the Royal Northern College of Music, where I studied.

There I got to know all the great british music. Elgar, Britten, Walton, but also people like Butterworth, Bliss or Tippett - who were played much more rarely outside the UK. Coming from a small town in Switzerland, Manchester was my first contact with the wider world of music. There was also a lot of music coming from Manchester itself - Harry Birtwistle (who was from Accrington), or Peter Maxwell Davies who was from Salford. And of course people like Ian Curtis of Joy Division, who were one of the many groundbreaking bands who emerged from the harsh social reality of the british North-West.

After finishing my studies, I had my first professional engagement with an orchestra called Northern Sinfonia in Newcastle. I would do their school and community concerts and we would go to all these places in the North East of England and play music by Vaughan Williams, Delius or Finzi in the local town halls. Middlesborough, Stockton-on-Tees or Carlisle were some of the first halls I played in. And everywhere we went with the orchestra, there were always biscuits and tea in the rehearsal break.

Now, some of this great music comes to Porto, including especially Harry Birtwistle who wrote the masterpiece of british post-war music - his "Earth Dances". Presenting
british music at Casa da Musica is for me like coming home: A meeting with old friends and the place that made me a musician.
There’s never been a time in the late 20th or 21st centuries when British identity has been as apparently easy to grasp as it is now, especially when Brexit is seen through the prism of the politics of continental Europe: Britain and Britons are that collection of islands and its denizens who are defined by their decision - albeit by the smallest of margins - to float free of the EU, whatever the consequences.

And yet there has never been a time when British identity is as contested or dynamic an idea, in terms of Britain's fractious and fragile domestic politics, the cultural narratives around Britishness and its representation and meaning in the rest of the world, and how all of this is played out in the UK's musical cultures.

For the living composers represented in this opening weekend of the Casa da Música's year-long exploration of British music, the question of their national identity isn't something that is often consciously part of their work. That it’s there at all is something that many of them want and need to forget. Tell Harrison Birtwistle that his music is “British” or “English” in its sensibility or its relation to tradition, and brace yourself for the response - as visceral and unforgettable as his Earth Dances.

For composers of younger generations as creatively distinctive as Daniel Kidane and Philip Venables, or Rebecca Saunders and Julian Anderson, if there is something that connects them, it’s a spirit of diversity, openness, and the refraction of a multifaceted range of influences, from musical modernisms to theatrical, artistic, and literary avant-gardes, that makes them and their music part of a modernity that’s as global as it is British. If we hear these composers and their musical multiplicities as “British”, that’s how we choose to imagine them and their works, not in the sounds their compositions necessarily make.

But the past is another country: much of the music we’re hearing this weekend really was made by composers for whom the question of what Britishness might be in music was an important creative, cultural, and political inspiration. It’s not only Thomas Arne and his song of the nation, Rule, Britannia!, originally composed for his masque Alfred in 1740, it’s there in Benjamin Britten’s work as a post-war figurehead for how music could be part of British communities as well as concert halls; it’s sounded out by Gustav Holst’s cosmic rationalism in his The Planets; while the music of earlier centuries, the Catholic choral works of English composers from John Dunstable to Thomas Tallis, reveals an earlier story of the turbulent courtly and religious sounds of the nation.

To look for bonds of a common Britishness across the centuries and all of this enormously diverse repertoire - and this is just one weekend of the seasons - risks generalisation at best and caricature at worst. That all of this is “British music” is not in doubt, but it’s all part of an essentially dynamic and ongoing story of what Britishness might be, and how that is played out in the UK's musical cultures.

As the Scottish – and British – poet Robert Burns wrote, “O wad some Power the giftie gie us, to see ourselves as ithers see us!” That’s the true gift of the Casa da Música’s season – and of this inspirational opening weekend.

— Tom Service, Musicologist

THE REASON OF A CHOICE

“What was the reason that made us choose British music for the core of our season’s program? The reason is twofold: the historical, mercantile and ancestral blood connection between Portugal and the United Kingdom (or England, before the formation of the UK), long before the Windsor and Methuen Treaties, plus – and this is what matters the most to us - the urgency of sharing with our audience a musical heritage of prime importance. For some it will be a mere confirmation, for others a true revelation.”

— António Jorge Pacheco, Artistic and Educational Director of Casa da Música
A new project between three primary schools in Greater Porto is taking its first steps and aims to – in the mid term – create a new resident group for Casa da Música.

The beginning of the process that will lead to the creation of Casa da Música is one of the highlights for Casa da Música in 2017. It is a group with superior criteria which, when fully established and in top form, should join the range of resident formations being able to accompany them in symphonic choral concerts. However, all stages and deadlines must be met especially as it is a new project whose destiny goes beyond the stage.

Three state primary schools in the Porto’s Metropolitan Area have been chosen as recruitment camps or “test tubes” where the Educational Services seek to make them feel the rhythm of joy, enthusiasm and, of course, Music, so far with amazing results. “With every lesson they are making good progress. They’re sharp and quick to memorize things. I never thought they would be so motivated”, says Joana Araújo who guides weekly sessions for six separate classes at the EB1 (Primary School) of Quatro Caminhos, Senhora da Hora. “For now we want it to be a playful experience, with an easy, intuitive repertoire so that they feel confident in singing. Little by little we are approaching the potential of the project: “It’s very big.” At this school and the other two – EB1 in Lomba (Porto) and Quinta das Chãs (Gaia) – students from every class are stimulated to integrate and enrich a creative process of exploration of coral repertoire and collective composition that meets the curricular content. But teachers have already detected other advantages in the initiative. “After the musical sessions they return to the classroom much calmer. Lack of concentration is one of the problems we deal with on a day-to-day basis, and this helps us to work on that part,” says Teresa Furtanquesato, a teacher in 3B class in Quatro Caminhos. For Jorge Prendas – coordinator of Casa da Música’s Educational Service – “the fantastic thing about the Children’s Choir is that it maintains the high artistic demand – a house trait – while including people who otherwise would not have access to a project like this – a trait of the Educational Services”. He says that he contemplates the desire to extend the family of resident groups at Casa da Música with the Children’s Choir coupled with an ambition in the medium / long term to reach a status of international recognition. “What we are working on today will reach the point of musical excellence in a few years”, predicts Jorge Prendas, noting that the specific characteristics of the project mean that the structure set up for the recruitment of voices can be maintained over time. “A choir of this nature will always need to recruit with the continued connection with the state schools is assured. I wish that more schools get involved in the future thus giving even more children the chance to discover their voices to discover music.”

CASA DA MÚSICA BEGINS A CHILDREN’S CHOIR
Sir Harrison Birtwistle, the greatest British composer alive, addresses his relationship with music, talks about the three pieces that represent him in the official opening programme of the British Year and describes the Casa da Música as “a wonderful place to play”.

The Composer in Residence at the Casa da Música in 2017 is Sir Harrison Birtwistle, a great reference in British music of our time. He studied clarinet and composition at the Royal Manches-
ter College of Music, but in 1965 he sold his clarinets and devoted himself entirely to composing. The opera Punch and Judy, along with Verses for Ensembles and The Tri-
umph of Time, have made him a key figure in British music. The world’s leading contemporary music ensembles, including the Remix Ensemble, today perform many of his works. His orchestral music includes Responses, commis-
sioned by Casa da Música for piano and orchestra, presented here in 2014, or Panic, a work that shocked the audience at the BBC Proms in 1995 and will be played in April by the Symphony Orchestra, under the Música & Revolução festival. There is also a whole world in the form of musical theater and a fasc-
ination with the mythological nar-
ratives that transpire to many of the works that are included in the retrospective that Casa da Música offers throughout the British Year.

Birtwistle writes music character-
ised by the dynamic quality of the elements, according to Tom Ser-
vie (The Guardian): “it’s some-
times violent yet often lyrical, it’s energetic yet also melancholic, but it’s always striving, always search-
ing, always moving.”

A recurring presence in Casa da Música, we have had the privilege of receiving him twice occasion when his music was presented in Sala Sug-
gia. We began the interview precisely looking back at those visits.

“MUSIC IS A SORT OF WOUND”

Sir Harrison Birtwistle, the greatest British composer alive, addresses his relationship with music, talks about the three pieces that represent him in the official opening programme of the British Year and describes the Casa da Música as “a wonderful place to play”.

The Composer in Residence at the Casa da Música in 2017 is Sir Harrison Birtwistle, a great reference in British music of our time. He studied clarinet and composition at the Royal Manches-
ter College of Music, but in 1965 he sold his clarinets and devoted himself entirely to composing. The opera Punch and Judy, along with Verses for Ensembles and The Tri-
umph of Time, have made him a key figure in British music. The world’s leading contemporary music ensembles, including the Remix Ensemble, today perform many of his works. His orchestral music includes Responses, commis-
sioned by Casa da Música for piano and orchestra, presented here in 2014, or Panic, a work that shocked the audience at the BBC Proms in 1995 and will be played in April by the Symphony Orchestra, under the Música & Revolução festival. There is also a whole world in the form of musical theater and a fasc-
ination with the mythological nar-
ratives that transpire to many of the works that are included in the retrospective that Casa da Música offers throughout the British Year.

Birtwistle writes music character-
ised by the dynamic quality of the elements, according to Tom Ser-
vie (The Guardian): “it’s some-
times violent yet often lyrical, it’s energetic yet also melancholic, but it’s always striving, always search-
ing, always moving.”

A recurring presence in Casa da Música, we have had the privilege of receiving him twice occasion when his music was presented in Sala Sug-
gia. We began the interview precisely looking back at those visits.
When I was a student I was taught that music began with Bach and in fact there are many, many years before Bach.

Thouest Game for large ensemble has two conductors. It is one of the many pieces you were writing with a symphonic theme. How do you transpose the narrative of Theseus – who fights the Minotaur having entered the labyrinth of Crete – to the piece? I wrote an opera about Theseus and the Minotaur and I used the metaphor of Theseus and the labyrinth in the same way that my piece is like a labyrinth and it's complex in the way that it works. So it's a dedication not just to the mythology but to the music of the labyrinth and the dramatic content of the piece. And why did you request two conductors? It's a necessity. Again it's the idea of the music and it's not, as you might say, a cosmetic idea. It's an idea about music and the way that two things are independent of each other and dependent of each other. I like that I've done something that can't be done by any other way – the musical idea can only be interpreted in this way. It's about rhythm in a way that can't be done with one conductor; and that was a sort of challenge to a certain way of thinking.

For the Three Latin Motets, interlaced by the Coro Casa da Música also at the opening of the British Bach Ensemble, we see a new interpretation of religious text from the 13th and 16th centuries. Not being sacred music per se, how did these motets come about? These Motets come from a three piece about the Last Supper and it's about people being called from the past at the time of the turn of the century. I thought that it would be impossible not to talk about the Last Supper without the crucifixion. To illustrate the gathering of Jesus Christ and all the other characters I wanted to show something completely different. I show it in three tableaus with unaccompanied music and you build backwards in time to the time of the crucifixion and then it shows the journey to Calvary and finally you see the garden of Gethsemane where Judas betrays him. So, what has happened in the other time – the modern time – simultaneously is time moving forward and when you get to the end the two times become the same time. It's a dramatic thing within the piece so that you see there three times: the modern time and the original time of Christ with two different scenes; not just the music but the theatrical representation of the thing is done by colour and slide motion and the motets accompany those three things.

Does the fact that this is concert with pieces from the Renaissance by the Blue of John Dunstable, Thomas Tallis and John Taverner, who I think are important influences of yours, affect the way you think of your work? What you do at the moment is in control of it, that's what I'm saying. What you do at the moment is as good as it gets. Not at all, I'm often very surprised. The one thing about a creative process is that when you do them you do the best you can. You don't have any alternatives but to do the best you can and that some you're not in control of, that's what I'm saying. What do you do at the moment is as good as it gets.

Following several key works of your career the residence closes with a piece entitled Moth Requiem. What kind of metaphor is intended in this "Requiem for the Moth"? The moth is something that I have been very interested in. It's a mysterious animal. I don't know what the statistics are in Portugal but we have 2000 speices and nobody knows them and they are very beautiful things. The text in the Moth Requiem is about moths, which are extinct, and in a sense a metaphor about all things that are past and all the things that are disappearing from the world. I have a special relationship with the mysterious insect… I have been interested with natural history as a child and my life and the moth is something, which is just a metaphor for all these things, and it's an animal of the night as well in a sense it's a nocturnal requiem in the sense that it marks the Lamentations of the moth which are extinct.
Having already visited the Casa da Música twice, in 2005 for the Remix Ensemble concert and in 2014 for the Portuguese debut of Respighi by the Orquestra Sinfónica, what do you remember about those occasions?

It's very privileged to have such a wonderful place to play music. Not only does it look wonderful, it sounds wonderful – and the most important thing is the way it sounds. It seems to be an appropriate place to play the sort of music that I write, as it's not a sort of natural environment – and what also strikes me in the audience, I've always found the audiences very receptive and that's not always the case. Also, what is extraordinary is how wonderful the playing is. I say that playing my music used to be like trying to get children to eat cabbage. They weren't told it was good for them. But now it's different: people are there to observe and part because they are told it's culture and it's good for them. Particularly in Porto, I think the audience are very receptive and are genuinely enthusiastic and intelligent.

The opening of the British Year at Casa da Música this January is marked by the presentation of three of your works for different formations. The first, Earth Dances for Orchestra, is a key piece in your career and is dedicated to your friend Rosemary Steers, who chose the significance of Beethoven's music in your work.

You were ten years younger than my husband, but you were his opposite – you know the butterfly

There is no such thing as a butterfly. The butterfly comes into the world fully formed. There is no such thing as a butterfly. The butterfly comes into the world fully formed. There is no such thing as a butterfly.

And why do you request two conductors? It's a matter of the pieces you were writing with a metaphorical theme. How do you transpose the metaphor of Thesaurus – who fights the Minotaur having sourced the labyrinth of Crete – to the piece?

I wrote an opera about Thesaurus and the Minotaur and I used the metaphor of Thesaurus and the labyrinth in the same that my piece is like a labyrinth and it's complex in the way that it works. So it's a duplicity not just to the metaphor and the story of the labyrinth but the metaphorical idea and the dramatic content of the piece.

And why do you request two conductors? It's a matter of the pieces you were writing with a metaphorical theme.

Do the fact that this is a concert is coupled with pieces from the Renaissance by the Blue John Dunstable, Thomas Tallis and John Taverner, who I think are important influences of yours, tell me anything about the way you work?

When I was a student I was taught that music began with Bach and in fact there are many, many years before Bach. I was sort of told that this is music of the past you know, music of the Dark Ages. I've always found that this music is highly sophisticated and it's been a lifelong study of mine.

The thing is done by colour and slow motion and the motets accompany the story of the labyrinth but to the dramatic thing within the two times become the same. It's a dramatic thing within the piece so that you see these two times: the modern time and the original time of Christ with two different themes: not just the music but the theatrical representation of the thing is done by colour and slow motion and the motets accompany these three things.

Do the fact that this is a concert is coupled with pieces from the Renaissance by the Blue John Dunstable, Thomas Tallis and John Taverner, who I think are important influences of yours, tell me anything about the way you work?

What kind of metaphor is intended in this “Requiem for the Moth”?

The moth is something that I have been very interested in. It's a mysterious animal. I don't know what the statistics are in Portugal but we have over 2000 species of moth and I don't know if they're all the same species. I don't know if they're all the same species. I don't know if they're all the same species.

All creative people, if they're any good are neurotic about their work.

What do you think about the way you feel musically at the moment or should we see it as more of a retrospective?

Well, I think a bit of both. I think because I've been hearing my music written in an unexpected way I have certain opinions about my music, which are sort of in my head. Writing music – and I can only speak for myself – is a sort of evolution of one's personality. So when I look into the past in some ways it's like somebody else wrote it. In some ways I think they've changed, but not in some ways I think they've changed. I don't know. I don't know. I don't know.

So your relationship with your music from the past is better? I mean do you consider that are closer to and feel greater quality in your more recent works and less so in your older ones?

Not at all, I'm often very surprised. The one thing about a creative process is that when you do them you do the best you can. You don't have any alternatives but to do the best you can and that some you're not in control of it, that's what I'm saying. What do you do at the moment is as good as it gets.

Following several key works of your career the residency closes with a special piece entitled Moth Requiem, What kind of metaphor is intended in this “Requiem for the Moth”?

The moth is something that I have been very interested in. It's a mysterious animal. I don't know what the statistics are in Portugal but we have over 2000 species of moth and nobody knows them and they are very beautiful things. The text to the Moth Requiem is about moths, which are extinct, which are extinct, which are extinct.

All creative people, if they're any good are neurotic about their work.
### God Save The Queen! - Events Calendar

#### 19-22 January: Daily

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 January</td>
<td>Guided tours</td>
</tr>
<tr>
<td>20 January</td>
<td>Rehearsal of Orquesta Sinfónica, Sala Sugg</td>
</tr>
<tr>
<td>21 January</td>
<td>Guided tours</td>
</tr>
<tr>
<td>22 January</td>
<td>Guided tours</td>
</tr>
</tbody>
</table>

#### 19 January: Thursday

- **Guided tours**: 11:00, 13:00, 15:00, and 17:00 at Casa de México.
- **Rehearsal of Orquesta Sinfónica**: Sala Sugg, 12:00.

#### 20 January: Friday

- **Guided tours**: 11:00, 12:00, 13:00, and 14:00 at Casa de México.
- **Rehearsal of Orquesta Sinfónica**: Sala Sugg, 12:00.
- **Guided tours**: 15:00, 16:00, and 17:00 at Casa de México.

#### 21 January: Saturday

- **Guided tours**: 11:00, 12:00, 13:00, and 14:00 at Casa de México.
- **Guided tours**: 15:00 and 16:00 at Casa de México.
- **Pop-up: Portable Voices**: Sala Sugg, 15:00.

#### 22 January: Sunday

- **Guided tours**: 11:00 and 12:00 at Casa de México.
- **Guided tours**: 15:00 and 16:00 at Casa de México.

### BRITTEN IN A KING CAKE

The musical director of *To Be Or Not To Be* compared the concert to a traditional Portuguese Christmas cake, considering that the theatrical plot is the dough and Britten's music is the crystallized fruit.

This title brings together two great figures of British culture: how do they appear or in what way do they inspire the show? Being an eminent musical production, Britten's identity, independence, and forthrightness are a source of inestimable inspiration. Are there any other references to British culture? Are there any other musical references that might influence the performance? Could the show be divided into Britten's music and personality, in which a theatrical theater? How can we classify it? Can we say it will be a musical and theatrical performance? What's not an opera and it's not a musical. It is a kind of a king cake in which the theatrical plot (the cake) is stuffed with crystallized fruits (Britten's music). Who's in charge here? Britten was on stage with Gabriel Nana (singer), João Tavares Magalhães (pianist), and Lina Pires (guitar). Students from the Ópera da project and Mozarteoonto de Tróia. What are the necessary steps to put together a show like this? In short, it's all about the actors and the cake. The audience and the performers.
amongst them. It is of course my
greatest English composers were at
their peak: Byrd, Gibbons, Dowland
of early vocal music that stretches
to go earlier still, into the 15th and
14th centuries, and perform some
ful compositions will be heard in
that several of his master
is to be the featured composer this
year and that several of his master-
ful compositions will be heard in
Porto during the season. This gives
us, in the Coro CDM, an extra rea-
son why two conductors are defi-
nitely needed — it’s completely
impossible to do this piece with one
conductor. One is doing an acceler-
auto while the other one is doing a
ritardando so of course the con-
ductors need a lot of preparation
and practice. So I will, with Pedro
Neves who will be the other con-
ductor, to have meet prior to the
rehearsal and to really practice like
two instruments because while we
are doing our part we follow what
the other one is doing, like in cham-
ber music, so that we are able to
meet. It’s quite a good challenge.

CONDUCTORS
DISCUSS THE
BRITISH YEAR

Notes by Baldur Brönnimann, Peter Rundel and Paul Hillier

PAUL HILLIER
Coret Casa da Música’s Principal Conductor

Britain has a long history of cordial
and fruitful relations with Portu-
gal. I don’t pretend to know all the
details, but I do feel that in this case
it makes sense to talk of a ‘special
relationship’.

So I was doubly pleased when I was
told that 2017 would be the British
year here at Casa da Música. Brit-
ain has a particularly rich heritage
of early vocal music that stretches
back over 800 years to around
1200. In the middle of that time,
around the year 1400, some of the
greatest English composers were at
their peak: Byrd, Gibbons, Dowland
amongst them. It is of course my
plan to include some of this music
in our programs this year, but also
to go earlier still, into the 15th and
16th centuries, and perform some
of the vocal music that has played
such a very special role throughout
my career. But I am delighted that
at the other end of the time spec-
trum our most distinguished living
composer, Sir Harrison Birtwistle,
is to be the featured composer this
year and that several of his master-
ful compositions will be heard in
Porto during the season. This gives
us, in the Coro CDM, an extra rea-
son why two conductors are defi-
nitely needed — it’s completely
impossible to do this piece with one
conductor. One is doing an acceler-
auto while the other one is doing a
ritardando so of course the con-
ductors need a lot of preparation
and practice. So I will, with Pedro
Neves who will be the other con-
ductor, to have meet prior to the
rehearsal and to really practice like
two instruments because while we
are doing our part we follow what
the other one is doing, like in cham-
ber music, so that we are able to
meet. It’s quite a good challenge.

THE PRINCIPAL
CONDUCTORS
DIVIDE THE
BRITISH YEAR

PAUL HILLIER
Coret Casa da Música’s Principal Conductor

Britain has a long history of cordial
and fruitful relations with Portu-
gal. I don’t pretend to know all the
details, but I do feel that in this case
it makes sense to talk of a ‘special
relationship’.

So I was doubly pleased when I was
told that 2017 would be the British
year here at Casa da Música. Brit-
ain has a particularly rich heritage
of early vocal music that stretches
back over 800 years to around
1200. In the middle of that time,
around the year 1400, some of the
greatest English composers were at
their peak: Byrd, Gibbons, Dowland
amongst them. It is of course my
plan to include some of this music
in our programs this year, but also
to go earlier still, into the 15th and
16th centuries, and perform some
of the vocal music that has played
such a very special role throughout
my career. But I am delighted that
at the other end of the time spec-
trum our most distinguished living
composer, Sir Harrison Birtwistle,
is to be the featured composer this
year and that several of his master-
ful compositions will be heard in
Porto during the season. This gives
us, in the Coro CDM, an extra rea-
son why two conductors are defi-
nitely needed — it’s completely
impossible to do this piece with one
conductor. One is doing an acceler-
auto while the other one is doing a
ritardando so of course the con-
ductors need a lot of preparation
and practice. So I will, with Pedro
Neves who will be the other con-
ductor, to have meet prior to the
rehearsal and to really practice like
two instruments because while we
are doing our part we follow what
the other one is doing, like in cham-
ber music, so that we are able to
meet. It’s quite a good challenge.
God Save The Queen!

“REALISED I COULD BE AN ILLUSTRATOR”

Ana Torrici remembers the process of illustrating Casa da Música’s annual brochure

To search for a biography is to waste time... Anna Torrici does not like conventions. Born in 1982, the artist responsible for the illustrations in the annual Casa da Música brochure prefers to fictionalise her route, fragmenting aspects of reality on a view of fantasy.

Whoever does not know how will not have the will to imagine it from her work, discarding critical thinking and想象.

With Ana Torrici’s drawings are not what they seem. That is what she wants them to be.

In this context, it is no wonder that when Casa da Música solicited her work she was surprised. “I understand the invitation is work with engraving, a technique very much associated with a certain British imaginary, which, of course, inspired me. But at first I was scared. It was the first time I collaborated with an institution and have never thought of myself as an illustrator.”

As what do you do, or do you like to do, Anna Torrici? No coincidences. “Every time friends ask me for things they have expectations about the outcome but I’m not in their minds. It has happened, even in portraits, that they are disappointed because they unreasonably expected ugly or disproportionate things.”

“Expression is the main force behind the artist’s work, which doesn’t fail to surprise someone in the first instance. That is also how her focus on engraving. “When you make direct things are very clear and realistic. They lose depth which is where much of the beauty of every event is found. The engraving is unpredictable, I never knew how it will turn out and I love it!”

Due to the relationship with Casa da Música it was necessary to make adjustments throughout the process. “They wanted me to explore this British legacy of engraving but to make it as polite as I could. It’s funny because when Black at the result I feel that it corresponds to what they wanted to recognize there some signs of my stubbornness. “Although she still needs to digest the experience, being the first of its kind, Ana Torrici sees a clear outlook to having revisited the initial inclination to refuse. “I realized that maybe I could be an illustrator. Illustrating books, before those were proposals always rejected.”

The catalogue and design are the life of Ana Torrici’s “Wishbones... But I’m very happy to be an artist” she says.

THE LUTHER’S ART FOR ALL TO SEE

During all the opening days, the strided instrument master craftsmen Joaquim Capela takes over the Foreça as his workshop

For three generations, the name Capela has travelled around the world, telling with it the best vis-

The Luther's Art for All To See

Bio for Ana Torrici

Ana Torrici was born in 1982 in Portugal. She studied at the Faculty of Fine Arts of the University of Coimbra, where she obtained a degree in Illustration. Currently, she is a professor at the Faculty of Fine Arts of the University of Coimbra. Her work has been exhibited in several countries, including Portugal, Spain, France, and the United Kingdom. She has received several awards and has been the recipient of several grants and scholarships. She has also been a member of the jury of several art competitions.

SINFÓNICA’S BRITISH ACCENT

Three of the eight British classical musicians from the resident groups talk about their experience in Portugal over the past 20 years

Hazel Veitch, Sharon Finson and Graham Quinn

They were born in England in the same decade that the Beatles began to change the world through their music that traversed their paths in a journey that brought them to Portugal more than twenty years ago. They are residents of Orquestra Sinfónica da Casa da Música, one of the six resident musicians included in the different ensembles of the institution. They originally came to Portugal for a brief period of time to play in different orchestras. But interesting professional challenges, the

The engraving is unpredictable. I never know how it will turn out and I love it.
The permanence of Britons in Porto began in the remote Middle Ages. It is stated, for instance, in “Crônica dos Grão”, that many people from England, who were part of the second Crusade that arrived at the Duoro River in the year 1140, helped D. Afonso “The Garlic” - signed on behalf of the Portuguese king with D. Filipa, daughter of John of Gaunt, duke of Lancaster. From this treaty resulted, among other commitments, the marriage of the Portuguese king with D. Filipa, daughter of D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch.

A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch. A new treaty of alliance and friendship was celebrated in London between Edward III, king of England and D. Fernando, king of Portugal. The document was signed in the cathedral of the British capital on June 16. The wealthy Portuguese merchant Afonso Marques, whose nickname was “O Alvo” (“The Garlic”) - signed on behalf of the Portuguese monarch.
Garlic-herb crusted roast-beef, green beans, mushrooms and Yorkshire pudding

**Ingredients for the pastry**
- 450 g white flour
- Salt, as needed
- 100 g softened butter
- 100 g of flour
- Approximately 200 ml of ice-cold water

**Ingredients for the filling**
- 200 g of boiled potatoes cut into cubes
- 200 g of braising beef, cut into cubes
- 1 small chopped onion
- 100 g of boiled turnips cut into cubes

Use an egg to brush the pasty covered with cling paper.

Sift the flour and the salt into a bowl. Grate the frozen lard and mix it with the flour. Pour the cold water until the mixture comes together as a fairly crumbly mixture. Wrap it in cling film and let it rest in the fridge for 30 min.

Preheat the oven to 220 degrees. Divide the dough into 6 equal pieces. Make a ball with each one, then pat and push each piece to form a dough the size of a round saucer. Place a layer of chopped onions, turnips and potatoes and season with salt and pepper.

**Preparation**
- Place the dough with a scoop of vanilla ice cream. Remove it from the oven and serve it with a scoop of vanilla ice cream.
I have the utmost respect for classical music and its place in the world, but I must admit that I find the symphony orchestra a bit intimidating. The sheer number of instruments and the complexity of the music can be overwhelming. However, I appreciate the skill and artistry of the musicians who bring these compositions to life.

Capricorn – Strength
Determination to overcome obstacles. This is a good time to engage in physical activity, such as hiking or playing sports. You may also feel more energetic and focused on your goals. This is a good time to start a new project or take on a new challenge.

Aquarius – The Lovers
An opportunity to connect with someone special. This is a good time to express your feelings and to deepen your relationship with someone you care about. Communication is key in this area.

Cancer – The High Priestess
This week’s advice is to focus on your inner self and to meditate or engage in some form of creative expression. This is a good time to connect with your intuition and to listen to your inner voice.

Leo – The Wheel of Fortune
A time of change and transformation. You may feel a sense of growth and expansion. This is a good time to take on new projects or to explore new opportunities.

Scorpio – Death
A time to let go of things that no longer serve you. This could be physical objects, people, or emotional issues. It’s important to release these things in a healthy and constructive way.

Aries – The Emperor
A time for leadership and assertion. This is a good time to take charge and to stand up for yourself. Use your energy to achieve your goals.

Taurus – The Hierophant
A time to focus on your values and principles. This is a good time to reflect on what is important to you and to align your actions with your beliefs.

Gemini – The Empress
A time for creativity and expression. You may feel more inspired and inspired to express yourself through art, writing, or other creative outlets.

VIRGO – The High Priestess
A time for introspection and self-discovery. This is a good time to reflect on your inner world and to connect with your emotions.

Sagittarius – The Star
A time for optimism and hope. This is a good time to focus on your goals and to believe in yourself. Your intuition will be strong.

PISCES – The Moon
A time for emotional sensitivity and intuition. This is a good time to connect with your feelings and to trust your instincts. You may feel more attuned to your inner world.

UM FIM-DE-SEMANA INESQUECÍVEL

I love the way this immensely rich and complex weekend has unfolded. Whether it be the anticipation of a long-awaited concert or the joy of discovering a new piece of music, there is something special about the weekend. It’s a time to relax, to enjoy, and to explore new experiences.

Opinion

HORÓSCOPO

Per Mateu Arias

Cancer – The High Priestess
This week’s advice is to focus on your inner self and медitate or engage in some form of creative expression. This is a good time to connect with your intuition and to listen to your inner voice.

Leo – The Wheel of Fortune
A time of change and transformation. You may feel a sense of growth and expansion. This is a good time to take on new projects or to explore new opportunities.

Scorpio – Death
A time to let go of things that no longer serve you. This could be physical objects, people, or emotional issues. It’s important to release these things in a healthy and constructive way.

Aries – The Emperor
A time for leadership and assertion. This is a good time to take charge and to stand up for yourself. Use your energy to achieve your goals.

Taurus – The Hierophant
A time to focus on your values and principles. This is a good time to reflect on what is important to you and to align your actions with your beliefs.

Gemini – The Empress
A time for creativity and expression. You may feel more inspired and inspired to express yourself through art, writing, or other creative outlets.

VIRGO – The High Priestess
A time for introspection and self-discovery. This is a good time to reflect on your inner world and to connect with your emotions.

Sagittarius – The Star
A time for optimism and hope. This is a good time to focus on your goals and to believe in yourself. Your intuition will be strong.

PISCES – The Moon
A time for emotional sensitivity and intuition. This is a good time to connect with your feelings and to trust your instincts. You may feel more attuned to your inner world.

Opinion

HORÓSCOPO

Per Mateu Arias

Cancer – The High Priestess
This week’s advice is to focus on your inner self and to meditate or engage in some form of creative expression. This is a good time to connect with your intuition and to listen to your inner voice.

Leo – The Wheel of Fortune
A time of change and transformation. You may feel a sense of growth and expansion. This is a good time to take on new projects or to explore new opportunities.

Scorpio – Death
A time to let go of things that no longer serve you. This could be physical objects, people, or emotional issues. It’s important to release these things in a healthy and constructive way.

Aries – The Emperor
A time for leadership and assertion. This is a good time to take charge and to stand up for yourself. Use your energy to achieve your goals.

Taurus – The Hierophant
A time to focus on your values and principles. This is a good time to reflect on what is important to you and to align your actions with your beliefs.

Gemini – The Empress
A time for creativity and expression. You may feel more inspired and inspired to express yourself through art, writing, or other creative outlets.

VIRGO – The High Priestess
A time for introspection and self-discovery. This is a good time to reflect on your inner world and to connect with your emotions.

Sagittarius – The Star
A time for optimism and hope. This is a good time to focus on your goals and to believe in yourself. Your intuition will be strong.

PISCES – The Moon
A time for emotional sensitivity and intuition. This is a good time to connect with your feelings and to trust your instincts. You may feel more attuned to your inner world.

Opinion

HORÓSCOPO

Per Mateu Arias

Cancer – The High Priestess
This week’s advice is to focus on your inner self and to meditate or engage in some form of creative expression. This is a good time to connect with your intuition and to listen to your inner voice.

Leo – The Wheel of Fortune
A time of change and transformation. You may feel a sense of growth and expansion. This is a good time to take on new projects or to explore new opportunities.

Scorpio – Death
A time to let go of things that no longer serve you. This could be physical objects, people, or emotional issues. It’s important to release these things in a healthy and constructive way.

Aries – The Emperor
A time for leadership and assertion. This is a good time to take charge and to stand up for yourself. Use your energy to achieve your goals.

Taurus – The Hierophant
A time to focus on your values and principles. This is a good time to reflect on what is important to you and to align your actions with your beliefs.

Gemini – The Empress
A time for creativity and expression. You may feel more inspired and inspired to express yourself through art, writing, or other creative outlets.

VIRGO – The High Priestess
A time for introspection and self-discovery. This is a good time to reflect on your inner world and to connect with your emotions.

Sagittarius – The Star
A time for optimism and hope. This is a good time to focus on your goals and to believe in yourself. Your intuition will be strong.
Anexo 16

Tradução Voz Off Gavin Hill

Good evening and welcome!

Today the Casa da Música becomes a subject of great British music.

From the golden age of the Renaissance to the vibrant contemporary era British music has broken boundaries and has reached worldwide acclaim.

The British musical empire has always featured great masters of polyphony like John Dowland, Thomas Tallis and William Byrd. Also, Henry Purcell and Handel of the Baroque period, and later Edward Elgar and Benjamin Britten are just some of the many British composers whose work is worth revisiting.

The presence of James Dillon, Laurence Cummings, Paul Hillier, Irvine Arditti and many others will certainly enrich Casa da Música’s programme for 2017. Today we are honoured to have with us Sir Harrison Birtwistle, the great British composer of our time.

Ladies and Gentleman:

For this official opening of the British Year 2017, may we please have your attention for a few words by the President of the Council of Founders of Casa da Música, Luís Valente de Oliveira.

Anexo 17

Atualizações biografias artistas

Jayce Ogren

Com crescente sucesso no repertório sinfónico e operático, Jayce Ogren está a construir uma reputação como um dos melhores jovens maestros emergentes dos


Da temporada passada destaca-se o seu desempenho como maestro em La Cenerentola de Rossini na Music Academy of the West e do Ensemble Intercontemporain em Paris com um repertório de Stockhausen, Jodlowski, Nono e Andrew Norman. Liderou semanas de assinatura com a Orchestra 2001 e as Symphony Orchestra do Colorado, Edmonton e Victoria. Acompanhou o filme West Side Story com a Pittsburgh Symphony e a Dallas Symphony e dirigiu a estréia mundial de Shalimar the Clown de Jack Perla para o Opera Theatre de St. Louis.

Jayce liderou a National Arts Centre Orchestra em Otava com Emanuel Ax; Rite of Spring de Basil Twist com a Orchestra de St. Luke no White Light Festival do Lincoln Center; a New York Philharmonic na sua série de música contemporânea CONTACT!; e novas produções de Turn of the Screw de Benjamin Britten e Mosè in Egitto de Rossini com a New York City Opera, onde foi Diretor Musical para além de The Magic Flute de Mozart e A Quiet Place de Bernstein que foi aclamado pela crítica. Também teve a sua estreia na Canadian Opera em The Nightingale & Other Short Fables de Stravinsky e revisitou The
Turn of the Screw em apresentações encenadas com a Saint Paul Chamber Orchestra.

Substituindo James Levine, Jayce acompanhou Gerald Finley com a Boston Symphony na estreia mundial do ciclo de canções Songs of Love and Sorrow de Peter Lieberson. Os seus vários compromissos com a New York Philharmonic acrescentaram estreias importantes de novos trabalhos na sua série CONTATO! E liderou dois concertos durante a abertura da NY PHIL BIENNIAL. Dirigiu a Los Angeles Philharmonic e a New World Symphony, e dirigiu programas dedicados a Stravinsky com o New York City Ballet.

Como exemplo do seu trabalho extenso na música contemporânea há colaborações com o International Contemporary Ensemble (ICE) em programas no Miller Theatre da Columbia University, no Festival Mostly Mozart do Lincoln Center e no Wien Modern Festival. Também foi o maestro em estreias mundiais no festival contemporâneo de Nico Muhly, "A Scream and an Outrage", com a BBC Symphony no Barbican.

Quanto aos seus compromissos europeus, foi convidado para trabalhar com a RTE National Symphony of Ireland e na produção de My Fair Lady de Robert Carson no Chatelet, em Paris. Liderou a orquestra ao vivo na estreia europeia do filme remasterizado West Side Story de Bernstein com a Royal Philharmonic Concert Orchestra no Royal Albert Hall, que repetiu com a Detroit Symphony e com a National Arts Centre Orchestra. Também viajou para a África do Sul para dirigir a KwaZulu-Natal Philharmonic, apareceu com a Deutsches Symphonie Orchester Berlin, a Compenhagen Philharmonic, a Asturias Symphony e conduziu Le Nozze di Figaro na Verbier Festival Academy.

Welser-Möst como diretor musical da Cleveland Youth Orchestra e maestro assistente da Cleveland Orchestra que liderou em concertos de assinatura regulares e no Blossom Festival.

Como compositor, as obras de Ogren foram apresentadas no Royal Danish Conservatory of Music, no Brevard Music Center, na American Choral Directors Association Conference e no World Saxophone Congress. A sua Symphonies of Gaia foi interpretada por ensembles em três continentes e dá o nome ao DVD que apresenta o Tokyo Kosei Wind Orchestra.

Ogren é um triatleta premiado tendo recentemente completado o 2015 Boston Big Sur Challenge completando a Boston Marathon e, logo depois, a Big Sur Marathon sem interrupção. Também completou o 2014 Ironman Lake Placid Triathlon e uma semana depois terminou em quarto lugar da sua faixa etária no 2014 New York City Triathlon.

Vive em Brooklyn, Nova Iorque

Anexo 18

Olari Elts *direcção musical*


A paixão de Elts pela música do companheiro estónio Erkki-Sven Tüür foi marcada pela liberação de uma gravação all-Tüür em 2014, incluindo a Symphony No. 5 para guitarra elétrica, orquestra, big band e o concerto de acordeão Prophecy (Ondine).


**SEASON 2016/2017**
Orquestra Sinfónica do Porto Casa da Música

Baldur Brönnimann principal conductor
Leopold Hager principal guest conductor


Apart from performing around fifty concerts per year at Casa da Música, it is increasingly seen outside Porto, having visited in recent seasons Vienna, Strasbourg, Luxembourg, Antwerp, Rotterdam, Valladolid, Madrid, Santiago de Compostela, Brazil and Lisbon.

In recent seasons the orchestra has performed all of Mahler’s symphonies, Prokofiev’s symphonies, Beethoven’s piano concertos and Rachmaninov’s piano concertos. In 2011, the recording “Follow the Songlines” won the jazz vocal category at the prestigious Victoires de la musique awards in France. 2013 saw the release on the Naxos label of the piano concertos by Lopes-Graça. Gramophone has included the CD featuring works by Pascal Dusapin, performed by Orquestra Sinfônica and Remix
Ensemble Casa da Música, in its Critics’ Choice 2013. New CDs with live recordings were released the following years featuring works by Luca Francesconi (2014) and Unsuk Chin (2015). In 2017 the orchestra performs all of Brahms’ symphonies and key works such as Mozart’s Requiem, Britten’s War Requiem, Harrison Birtwistle’s Earth Dances and James Dillon’s Via Sacra. It also presents the Portuguese premieres of new works by Magnus Lindberg and Pascal Dusapin commissioned by Casa da Música.

The origins of the orchestra date back to 1947, when the Orquestra Sinfónica do Conservatório de Música do Porto was formed, later performing under different names. It has 94 permanent members, which enables it to perform the entire symphonic repertoire from the classical period to the 21st century. The orchestra has been part of Fundação Casa da Música since July 2006.

Anexo 20

REMIX ENSEMBLE CASA DA MÚSICA

Peter Rundel principal conductor

Remix Ensemble is Casa da Música’s contemporary music group. Since its debut in 2000, the group has already performed the world premieres of more than eighty five new works and has been conducted by Stefan Asbury, Ilan Volkov, Kasper de Roo, Pierre-André Valade, Rolf Gupta, Peter Rundel, Jonathan Stockhammer, Jurjen Hempel, Matthias Pintscher, Franck Ollu, Reinbert de Leeuw, Diego Masson, Emilio Pomàrico, Brad Lubman, Peter Eötvös, Paul Hillier, Titus Engel, Baldur Brönnimann, Heinz Holliger, Olari Elts and Pedro Neves amongst others conductors. Internationally, the Remix Ensemble has performed in Valencia, Rotterdam, Huddersfield, Barcelona, Strasbourg, Paris, Orleans, Bourges, Toulouse, Reims, Antwerp, Madrid, Milan, Ourense, Budapest, Norrköping, Vienna, Witten, Berlin, Amsterdam, Cologne, Zürich, Hamburg, Luxemburg and Brussels, including festivals such as Wiener Festwochen and Wien Modern (Vienna), Agora (IRCAM – Paris) and Printemps des Arts (Monte Carlo).
World premieres have included two commissions by Wolfgang Rihm, the piano concertino *Jetzt genau!* by Pascal Dusapin at the closing programme of Festival Musica Strasbourg, *Le soldat inconnu* by Georges Aperghis (commissioned by ECHO), *Da capo* by Peter Eötvös and the opera *Giordano Bruno* by Francesco Filidei, performed in Porto, Strasbourg, Reggio Emilia and Milan. Remix Ensemble also premiered a new production of the opera *Quartett* by Luca Francesconi directed by Nuno Carinhas (in Porto and Strasbourg). *The Ring Saga* project, with Richard Wagner’s music adapted by Jonathan Dove and Graham Vick, took Remix Ensemble to Festival Musica Strasbourg, Cité de la Musique Paris, Saint-Quentin-en-Yvelines, Théâtre de Nîmes, Le Théâtre de Caen, Grand Théâtre du Luxembourg and Grand Théâtre de Reims.

Highlights for 2017 include a retrospective of Harrison Birtwistle's work, the national debut of James Dillon's *Stabat Mater Dolorosa*, an interpretation of Ligeti's *Concerto for Violin* by Ilya Gringolts, or a cine-concert with new music for the classic horror movie: *Nosferatu* by Murnau. Remix Ensemble has played on thirteen CDs featuring works by Pauset, Azguime, Côrte-Real, Peixinho, Dillon, Jorgensen, Staud, Nunes, Bernhard Lang, Pinho Vargas, Wolfgang Mitterer, Karin Rehnqvist, Pascal Dusapin, Luca Francesconi and Unsuk Chin. *Gramophone* has included the CD featuring works by Pascal Dusapin, performed by Remix Ensemble and Orquestra Sinfónica do Porto Casa da Música, in its Critics’ Choice of 2013.

**Anexo 21**

**CORO CASA DA MÚSICA**

**Paul Hillier principal conductor**

Since its creation in 2009, Coro Casa da Música has been conducted by James Wood, Simon Carrington, Laurence Cummings, Andrew Bisantz, Kaspars Putnīniš, Andrew Parrott, Antonio Florio, Christoph König, Peter Rundel, Robin Gritton, Michail Jurowski, Martin André, Marco Mencoboni, Baldur Brönnimann, Olari Elts, Gregory Rose, Takuos Yuasa, Nicolas Fink, Vassily Sinaisky and Douglas Boyd besides its principal conductor Paul Hillier.
Based around a core membership of 18, the choir is regularly enlarged to take on medium and full symphonic choral duties, fulfilling a key role in the performance of repertoire from the Renaissance to the present day. It has performed with the other groups of Casa da Música – its symphony orchestra, baroque orchestra and contemporary music ensemble –, including Mozart’s *Mass in C minor*, Janáček’s *The Eternal Gospel*, Beethoven’s Choral Symphony, Bomtempo’s *Requiem à memória de Camões*, Brahms’s *A German Requiem*, Mahler’s 3rd Symphony, Handel’s *Messiah*, Charpentier’s *Te Deum*, Bach’s *Christmas Oratorio*, *Magnificat* and *Cantatas*, Schutz’s *Christmas Story*, António Teixeira’s *Te Deum*, Verdi’s *Requiem*, Haydn’s *The Creation*, Alessandro Scarlatti’s *Christmas Mass*, major choral symphonic works by Prokofiev and Chostakovitch and Schnittke’s *Requiem*.

In 2017, Coro Casa da Música presents favourites of the choral repertoire from the Renaissance to the present day, collaborating with the other resident groups of Casa da Música: Mozart's *Requiem* with the Orquestra Sinfónica, Handel's *Messiah* with the Orquestra Barroca for the Christmas concert and the more recent *Stabat Mater* by James Dillon with the Remix Ensemble for it’s national debut. The rich legacy of secular English choral music celebrates the British Year, from the most beautiful English madrigals to the sacred works of the Renaissance masters such as Dowland, Taverner, Tallis and Dunstable, to more recent notable works such as Herbert Howells' *Requiem* or Harrison Birtwistle’s *Moth Requiem*.

Coro Casa da Música tours regularly, performing at the Úbeda and Baeza Festival de Música Antiga (Spain), the Laus Polyphoniae Festival in Antwerp, the Handel Festival in London, the Huddersfield Contemporary Music Festival, Tenso Days Festival in Marseille, the Christmas Concerts of Ourense and in several Portuguese concert halls.

**Anexo 22**

**ORQUESTRA BARROCA CASA DA MÚSICA**

**Laurence Cummings** *principal conductor*
Orquestra Barroca Casa da Música was formed in 2006 to perform Baroque music from a historically-informed perspective. Besides regular work with its principal conductor, Laurence Cummings, the orchestra has performed under the direction of conductors Rinaldo Alessandrini, Alfredo Bernardini, Fabio Biondi, Harry Christophers, Antonio Florio, Paul Hillier, Riccardo Minasi, Andrew Parrott, Christophe Rousset, Daniel Sepec, Andreas Staier and Masaaki Suzuki, accompanying soloists such as Andreas Staier, Roberta Invernizzi, Franco Fagioli, Peter Kooij, Dmitri Sinkovsky, Alina Ibragimova and in the company of vocal groups like The Sixteen and Coro Casa da Música. In 2017 OCBM accompanies for the first time the great English violinist Rachel Podger and celebrates Easter with the soprano Monica Monteiro, the moving Pianto di Maria de Ferrandini and Salve Regina by Vivaldi, in a program that includes Albinoni’s celebrated Concerto for Oboe interpreted by Pedro Castro. Travel to the Classical period with celebrated symphonies by Mozart and Haydn and follow the music of Handel in a program devoted to London's eighteenth-century theatrical life and the special Christmas concert with Coro Casa da Música, which includes the first part of the fabulous Messiah.

The OBCM concerts have attracted unanimous critical acclaim from critics in Portugal and abroad. It presented the Portuguese premiere of Handel’s opera Ottone and the modern premiere of L’Ippolito by Francisco António de Almeida, in 2012. The orchestra has performed in several Portuguese cities and also in Spain (Úbeda y Baeza Early Music Festival), England (Handel Festival in London), and France (Baroque Festivals in Sablé and Ambronay). It joined Coro Casa da Música to perform Christmas Cantatas by Bach in Porto and Ourense. 2015 saw its highly acclaimed debut at Palau de la Música Catalana in Barcelona. Highlights of that same year include the complete Brandenburg Concertos under Laurence Cummings and harpsichord concertos with Andreas Staier.

OBCM released live CDs including works by Avison, D. Scarlatti, Carlos Seixas, Avondano, Vivaldi, Bach, Muffat, Handel and Haydn, under the direction of some of the most prestigious international conductors.

Anexo 23
Martyn Brabbins


Brabbins é conhecido pela sua afinidade com a música do final do século XIX / início do século XX, para o qual traz uma sensibilidade romântica, um senso de ritmo infalível e um extraordinário ouvido para o detalhe. Realizou centenas de estreias mundiais por compositores internacionais e apoiou a música britânica no seu país e no estrangeiro - na última temporada levou Britten's War Requiem para o (?) Depois de estudar composição em Londres e dirigir com Ilya Musin em Leningrado, ganhou o primeiro prémio no Leeds Conductors’ Competition em 1988. Desde então que é um maestro convidado frequente com as principais orquestras do mundo.

Na temporada de 2016/17 destacam-se já os segundos convites para o Royal Concertgebouw Orquestra, Tokyo Metropolitan Orchestra e Deutsches Symphonie-Orchester Berlin, e apresentações de A Dog’s Heart com a Dutch National Opera. Regressa à Royal Flemish Philharmonic para a estreia mundial de um concerto de Aho, e, com a BBC Scottish apresenta o início de um ciclo do Tippett Symphony e um concerto de Birtwistle, A Last Supper.
Martyn Brabbins já gravou cerca de 120 CDs. A sua extensa discografia vai desde o repertório romântico ao contemporâneo. Ganhou o Gramophone Award por *Mask of Orpheus* de Birtwistle com a BBC Symphony (NMC), o Cannes Opera Award para *Die Kathrin* de Korngold com a BBC Concert Orchestra (CPO), e o Grand Prix du Disque na categoria de ópera em 2013 pela sua gravação de *Wagner's Dream* de Jonathan Harvey.

Brabbins foi Diretor Artístico do Cheltenham International Festival of Music 2005-2007 e atualmente é Diretor de Música da Huddersfield Choral Society, com quem teve uma longa associação - uma das muitas maneiras como apoia ao mais alto nível tanto a música profissional como a música amadora no Reino Unido. É um dos principais defensores de compositores britânicos em todo o mundo e uma inspiração para jovens maestros no seu curso anual no St Magnus Festival em Orkney. Nesta temporada, Brabbins assume uma nova posição como Professor Visitante no Royal College of Music.

**Anexo 24**

**Biografia Michael Sanderling**


Para além desse título, trabalha como maestro convidado em orquestras de renome como a Gewandhausorchester Leipzig, a Tonhalle-Orchester Zürich, a Munich Philharmonic, a Konzerthausorchester Berlin, a Vienna Symphony Orchestra, a Tokyo Metropolitan Symphony Orchestra, a Toronto Symphony Orchestra, a Tchaikovsky Symphony Orchestra Mosco, a Czech Philharmonic, a Helsinki Philharmonic Orchestra, a Vancouver Symphony Orchestra e as German Radio Symphony Orchestras de WDR e SWR. Com aDresden Philharmonic, Michael Sanderling realiza regularmente concertos na Ásia, América do Sul, Estados Unidos, Espanha, Reino Unido, Áustria, Suíça e Alemanha.
Natural de Berlim, é uma das poucas pessoas que, depois de tocar numa orquestra, conseguiu uma carreira bem sucedida como maestro. Em 1987, aos 20 anos, foi violoncelista solo da Gewandhausorchester Leipzig sob a direção de Kurt Masur e, de 1994 a 2006, ocupou a mesma posição na Berlin Radio Symphony Orchestra. Enquanto solista, fez foi convidado para atuar com conjuntos como a Boston Symphony Orchestra, a Los Angeles Philharmonic, a Orchestre de Paris e passou oito anos com o Trio Ex Aequeo como músico de câmara. No entanto, parou de atuar como violoncelista há muito tempo.


Como maestro de ópera, teve sucesso em Potsdam com The Fall of the House of Usher de Philip Glass e com uma nova produção de War and Peace de Sergei Prokofiev na Cologne Opera. Como violoncelista e maestro gravou, em CD, importantes obras de Dvorák, Schumann, Shostakovich, Prokofiev, Tchaikovsky e muitos outros. Destacam-se particularmente as atuais gravações das sinfonias de Beethoven e Shostakovich para a Sony Classical.


Anexo 25
Biografia Benedict Kloeckner

Nascido em 1989, Benedict Kloeckner é portador do European Broadcasting Union Award (Bratislava), o Grand Prix Emanuel Feuermann (Berlim), o Animato International Soloist Competition (Zurique), o Nicolas Firmenich Prize (Verbier Festival, Suíça) e o primeiro prémio no Manhattan International Music Competition of New York. Foi também galardoado com o European Culture Prize pela European Culture Foundation.

Enquanto solista, Benedict atuou com orquestras em todo o mundo: a NDR Radio Symphony, German Radio, German State e Leipzig Radio, a Kremerata Baltica, a Slovakian Radio Orchestra e as orquestras de Amsterdão, Berlim, e as orquestras de câmara de Praga, sob a batuta de, entre outros maestros, Michael Sanderling, Howard Griffiths, Heinrich Schiff, Simon Gaudenz e Karl Heinz Steffens. Benedict atua regularmente em locais como a Philharmonie e a Konzerthaus de Berlim, o Festspielhaus Baden Baden, o Tonhalle Zurich, o Laeizhalle Hamburg, o Mozarteum Salzburg, o Gewandhaus Leipzig, o Concertgebouw Amsterdam, o Rudolfinum Prague, o John F. Kennedy Center, o Symphony Hall Chicago, o Carnegie Hall, o Barbican Centre e o Seoul Arts Center. Gosta de tocar música de câmara com parceiros como Sir András Schiff, Anne Sophie Mutter, Gidon Kremer, Christoph Eschenbach, Anna Fedorova e Antoine Tamestit e é regularmente convidado para festivais de música de renome: Verbier, Schleswig-Holstein, Beethovenfest Bonn, Ludwigsburg, Schwetzingen, Gstaad e Mecklenburg-Vorpommern para citar apenas alguns.

Um intérprete interessado da música contemporânea, Benedict Kloeckner interpretou o concerto para violoncelo "Temptation" de Wolfgang Rihm em Munique e apresentou o Duo Concerto do compositor no Outono de 2016. Gravou, para a Genuin em cooperação com o SWR, as obras completas para violoncelo e piano de Howard Blake, a quem dedicou de numerosas obras.

Benedict gravou incessantemente: um CD de concertos italianos de Roberto Molinelli e Gian Carlos Menotti a convite de Gidon Kremer, com o Kremerata Baltica, dirigido por Heinrich Schiff; O concerto de Schumann com a German String Philharmonic
Orchestra, dirigido por Michael Sanderling (Genuin), que foi elogiado pela imprensa e a rádio internacionais; Obras raras de compositores espanhóis (Hänssler Classic); Peças para violoncelo de Rihm, Strauss e Poulenc (Movimentos Edition), que foi nomeado para o "Deutsche Schallplattenkritik". No Outono de 2016, lançará uma segunda gravação com a colaboradora de música de câmara Anna Fedorova; Sonatas de Franck e Chopin para violoncelo e piano.

Anexo 26

Biografia Peter Herresthal

Peter Herresthal é reconhecido como um brilhante e inspirado intérprete de música de violino contemporânea. O seu nome é associado aos concertos de compositores como Per Nørgård, Arne Nordheim, Henri Dutilleux, Thomas Adès, Olav Anton Thommessen, Henrik Hellstenius e Jon Øivind Ness, tanto em espetáculo como em gravação. Peter Herresthal já atuou com orquestras e ensembles entre os quais: a Vienna Radio Symphony, a Melbourne Symphony, a Oslo Philharmonic, a Stockholm Philharmonic, a Bergen Philharmonic, o Remix Ensemble, a Tapiola Chamber Orchestra, a Stavanger Symphony, A Orquestra Sinfonica de Navarra, a Helsingborg Symphony, a Oslo Sinfonietta, a Oulu Sinfonia, a Norwegian Radio Orchestra, a Trondheim Sinfonia, a Arctic Philharmonic Sinfonietta e a Bit20 com os maestros Andrew Manze, Thomas Adès, Anu Tali e Sakari Oramo entre outros.

Peter Herresthal estreou o concerto de violino *Concentric Paths* de Thomas Adès na Áustria, na Noruega, na Espanha e na Australia, este último realizado pelo compositor no Melbourne Festival. Já interpretou em festivais como o Bergen Festival onde atualmente é curador de uma série anual, no Risor Chamber Music Festival, no MAGMA Berlin, no Schleswig-Holstein e no Mechelburg-Vorpommern.

Gravou um número de CDs para a BIS e a Simax/Aurora incluindo discos premiados de Nordheim e Ness. O seu CD de Nørgård de 2012 foi nomeado para um
Gramophone Award e foi o Editors Choice no Strad e no International Record Review. A sua gravação do concerto de violino de Thomas Adès foi lançada pela BIS em fevereiro de 2014 e estreou a nova Cadenza de Adès para o concerto de Ligeti com o maestro Andrew Manze.

Estreou também recentemente um novo concerto de Ørjan Matre com o Asko Schoenberg Ensemble e o double concerto de Per Nørgård com Jakob Kullberg (violoncelo) e a Danish Radio Symphony Orchestra. Entre os seus compromissos atuais estão colaborações com a Norwegian Radio Orchestra e o Kristiansand Symfoniorkester, o violin concerto de Birtwistle na Casa da Música, no Porto, e o Graal Theatre de Saariaho com a London Sinfonietta em Bergen e em Londres.

Peter Herresthal é professor na Oslo Academy e professor visitante no Royal College of Music de Londres.

O seu instrumento é um GB Guadagnini de Milão de 1753.

Anexo 27

Grigory Sokolov piano

Poucos pianistas do nosso tempo conquistaram como Grigory Sokolov o estatuto de lenda viva. Natural de São Petersburgo (Leninegrado), iniciou os estudos de música no conservatório local e deu o seu primeiro grande recital na cidade aos 12 anos de idade. Com apenas 16 anos, ganhou o 1º Prémio no Concurso Tchaikovski de Moscovo, em 1966.

Grigory Sokolov é considerado um dos maiores pianistas vivos do mundo. A sua singular personalidade e técnica permitem-lhe retirar do piano um conjunto imenso de sonoridades. Tem uma paleta de cores ilimitada, uma imaginação espontânea e um controlo fantástico das linhas melódicas. As suas interpretações são poéticas e singulares e tem um repertório vastíssimo que percorre a história da música desde o século XII, com a música de Pérotin, até aos compositores do século XX.
Como convidado regular das mais prestigiadas salas de concerto e festivais europeus, colaborou com as orquestras e maestros mais importantes do mundo. Na temporada de 2014-15 apresenta-se na Konzerthaus de Viena, Philharmonie de Berlim, Théâtre des Champs-Elysées em Paris, Concertgebouw de Amsterdã, Tonhalle de Zurique, Filarmonia de Varsóvia, Auditorio Nacional de Madrid, Herkulessaal de Munique, Conservatório de Milão, Santa Cecilia de Roma, La Fenice de Veneza, Casa da Música no Porto e ainda em Hamburgo, Barcelona, Estocolmo, Helsínquia, Lisboa, Luxemburgo, Klavier Festival em Ruhr, Festival de Colmar, Festival de Verbier e Festival de La Roque d’Anthéron.

A natureza única e irrepetível da música construída no momento é essencial para entender a beleza e honestidade da arte de Sokolov. As suas interpretações são poéticas e singulares, resultado do profundo conhecimento das obras que constituem o seu repertório.

Os recitais percorrem um repertório vasto desde transcrições da polifonia medieval passando por obras para teclado de Byrd, Couperin, Rameau, Froberger até à música de Bach, Beethoven, Schubert, Schumann, Chopin, Brahms e compositores do século XX como Prokofiev, Ravel, Scriabin, Rachmaninov, Schoenberg e Stravinski. É reconhecido entre os amantes do piano como um dos maiores pianistas da actualidade, um artista universalmente admirado pela sua visão visionária, espontaneidade fascinante e entrega total à música.

Nasceu em 18 de Abril de 1950, em São Petersburgo (Leninegrado). Começou a estudar piano aos cinco anos e, dois anos depois, iniciou os estudos com Liya Zelikhman no conservatório local. Teve aulas com Moisey Khalfin no Conservatório Leninegrado e em 1962 deu o seu primeiro recital. O prodigioso talento de Sokolov foi reconhecido aos 16 anos quando se tornou o mais jovem músico de sempre a receber a Medalha de Ouro na Competição Internacional Tchaikovski, em Moscovo. Emil Gilels, presidente do jurí de competição, depois apoiou o trabalho de Sokolov. Enquanto realizou digressões nos Estados Unidos da América e Japão nos anos 70, a sua arte foi amadurecendo longe dos holofotes internacionais. As gravações ao vivo da era soviética adquiriram um estatuto quase mítico no Ocidente, evidenciando um artista singular, diferente de todos os outros, contudo tocado pela riqueza da tradição da escola russa do piano. Depois do colapso da União Soviética, Sokolov começou a
tocar nas principais salas de concerto e festivais. Apresentou-se como solista com orquestras de renome mundial, colaborando com a Filarmónica de Nova Iorque, Orquestra Real do Concertgebouw de Amsterdã, Philharmonia London, Sinfónicas de Bayerischen Rundfunks e de Munique, dedicando-se posteriormente aos recitais a solo. O pianista apresenta-se em cerca de 70 concertos por temporada, mergulhando por inteiro num programa único, em digressões extensas pela Europa.

Ao contrário de muitos pianistas, Sokolov interessa-se verdadeiramente pelo mecanismo e set-up dos instrumentos em que toca. Passa horas a explorar e explorar as suas características físicas, consultando e colaborando com técnicos para atingir os seus requisitos. “São necessárias horas para entender o piano, porque cada um tem a sua personalidade e tocamos juntos”, explica. Assim a parceria entre artista e instrumento é essencial para o fluir das ideias musicais de Sokolov. Poupado na utilização do pedal de sustentação, evoca todos os elementos desde as mais subtis gradações tonais e de textura até aos mais ousados contrastes de som através do brilho e clareza da sua mecânica/técnica. Os críticos apontam frequentemente a sua inquietante capacidade de articular as vozes individuais de complexa textura polifônica e de construir linhas melódicas infinitas?

O carisma da arte de Sokolov assenta sobretudo na capacidade de captar a atenção necessária do público para contemplar a composição mais familiar de uma perspectiva completamente nova e fresca. Em recital, leva o público numa relação de proximidade com a música, transcendendo as exibições artificiais e teatralidade para revelar o profundo sentido espiritual da música. A arte de Sokolov reside nas bases sólidas da sua personalidade única e visão singular.

Takuo Yuasa dirigiu musical


Colaborou recentemente com orquestras como a Filarmónica de Estrasburgo, a Nacional de França, a Filarmónica de Bruxelas, a Sinfónica do Porto Casa da Música, a Sinfónica Aarhus e as principais orquestras japonesas incluindo a Filarmónica do Japão, a Filarmónica de Osaka, a Nova Orquestra Filarmónica do Japão e um espetáculo em série com a Orquestra Sinfónica Metropolitana de Tóquio. É Professor Associado do Centro de Artes Performativas da Universidade de Belas-Artes e
Música de Tóquio onde está intimamente associado com a conceituada Sogaduko Concert Hall da universidade e aparece com a Geidai Philharmonia Orchestra. Fora do seu país dirigiu a Filarmónica de Oslo, Sinfónica de Sydney, Filarmónica de Londres ("... La Mer é muitas vezes maltratado como uma vitrine para as orquestras virtuoso, mas aqui Yuasa seduziu o LPO com a intimidade de câmara e uma delicada transparência... É difícil imaginar uma interpretação mais atmosférica, dramática e sensível de La Mer"), a Orquestra Sinfónica de Nova Zelândia, a Orquestra Filarmónica de Hong Kong, a Orquestra da Rádio Norueguesa, a Orquestra dos Brabantes, a Orquestra Filarmónica de Luxemburgo, a Orquestra Filarmónica Real Flamenga, a Orquestra Nacional do Porto, a Orquestra Filarmónica de Varsóvia e as orquestras Sinfónicas de Adelade e Queensland. No Reino Unido tem sido um visitante frequente da Orquestra Hallé, Royal Scottish National Orchestra, Orquestra Filarmónica Real de Liverpool, BBC Orquestra Nacional de Gales e a Orquestra Sinfónica de Bournemouth, enquanto a sua liderança musical e infecciosa atrai vários conservatórios de música europeus e as orquestras de juventude nacionais da Escócia, Irlanda do Norte e Eire a envolvê-lo para trabalhar com a próxima geração de artistas. 

Visita frequentemente várias orquestras do Reino Unido. As suas qualidades musicais e de liderança têm atraído diversos conservatórios de música da Europa e orquestras nacionais de jovens.

Gravou as integrais das sinfonias de Brahms e Schumann. Tem uma carreira discográfica bem-sucedida como artista exclusivo da Naxos e tem sido alvo de óptimas críticas, numa gama ampla de repertório que abrange Britten, MacMillan e Rawsthorne, Webern e Schoenberg, Honegger, Vieuxtemps, MacDowell, Schubert, Rimski-Korsakoff, Pärt, Górecki, Glass e Nyman, juntando-se ainda um grupo emergente de compositores japoneses como Mayuzumi, Ohki, Bekku, Yashiro, Moroi, Akutagawa e Yamada. É Professor Associado do Centro de Artes Performativas da Universidade de Belas Artes e Música de Tóquio.

Anexo 29

Correção Agenda Março
Março

03 Sex
A Quarta de Brahms
Orquestra Sinfónica do Porto Casa da Música

04 Sáb
Concerto Sinfónico “O desabrochar das camélias…”
Conservatório de Música Calouste Gulbenkian de Braga

04 Sáb
Lucky Chops

05 Dom
Na Ponta dos Dedos
Serviço Educativo

05 Dom
Beatrice Rana
Ciclo Piano Fundação EDP

07 Ter
Ricardo J. Martins
Fim de Tarde | Novos Valores da Guitarra Portuguesa

08 Qua
Mafalda Veiga

08 Qua – 11 Sáb
Harmos Festival 2017
09 Qui
Orquestra Gulbenkian

11 Sáb
A London Symphony
Orquestra Sinfónica do Porto Casa da Música

12 Dom
Anikibebé
Serviço Educativo

12 Dom
Requiem
Coro Casa da Música

14 Ter
Manuel Araújo
Fim de Tarde | Piano

15 Qua
Kenny Garrett Quintet
Ciclo Jazz

17 Sex
Diversão Sinfónica
Orquestra Sinfónica do Porto Casa da Música

18 Sáb
Factory 365
Serviço Educativo

18 Sáb
Ute Lemper
19 Dom
Novas Aventuras de Waka
Serviço Educativo

19 Dom
O Ano 1917
Orquestra Sinfónica do Porto Casa da Música

19 Dom
As Três Marias

21 Ter
Pedro Rodrigues
Fim de Tarde | Guitarra Clássica

25 Sáb
No Mundo do Jazz
Orquestra Sinfónica do Porto Casa da Música

26 Dom
Pequenos Piratas
Serviço Educativo

26 Dom
Officium Ensemble – Tropário para uma pastora de ovelhas mansas
Centenário das Aparições de Fátima

28 Ter
Francisco Lima Santos e António Mont’Alverne
Fim de Tarde | Música de Câmara | Prémio Novos Talentos Ageas

31 Sex
Sinfonía nº 2 de Rachmaninoff
Orquestra Sinfónica do Porto Casa da Música
Editorial

(âlta texto)

[Ano Britânico]

03 Sex/Fri | 21:00 Sala Suggia
A Quarta de Brahms
SINFÓNICA SÉRIE CLÁSSICA

Orquestra Sinfónica do Porto Casa da Música
Joseph Swensen direcção musical
Jonathan Swensen violoncelo

Ralph Vaughan Williams Fantasia sobre um tema de Thomas Tallis
Edward Elgar Concerto para violoncelo e orquestra
-
Johannes Brahms Sinfonia nº 4

INTEGRAL DAS SINFONIAS DE BRAHMS
As paisagens bucólicas dos verdejantes campos ingleses poderiam ilustrar a música de Ralph Vaughan Williams, uma fantasia sobre um tema do grande compositor renascentista Thomas Tallis. Inspirada no requinte musical alcançado durante o reinado de Isabel I e nas formas usadas pelos compositores Quinhentistas, a Fantasia Tallis permanece no repertório como uma das obras mais representativas do ideal sonoro inglês. Escrito sob influência dos trágicos acontecimentos da Primeira Grande Guerra, o Concerto para violoncelo de Elgar é igualmente uma das peças mais célebres do início do século XX, deixando bem vincada a influência do romantismo tardio nos compositores ingleses. O concerto encerra com a famosa Sinfonia nº 4 de Brahms, obra que termina com variações sobre uma passacaglia, estabelecendo uma forte relação estética com a peça que abre o programa.

The bucolic landscapes of the lush English countryside resemble this piece by Ralph Vaughan Williams, a fantasia on a theme by the great renaissance composer Thomas Tallis. Inspired by the musical refinement achieved during the reign of Isabel I and by the forms used by 16th-century composers, Tallis Fantasia remains in as one of the most representative works of the ideal English sound. Written under the influence of the tragic events of World War I, Elgar's Cello Concerto is also one of the most celebrated pieces of the early twentieth century and shows the evident influence of the late romanticism on English composers. The concert closes with Brahms’s well-known Symphony No. 4, which ends with variations on a passacaglia, establishing a strong aesthetic relation with the piece that opens the programme.

€ 20 | Premium € 22
Jantar+Concerto € | Premium €
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%
04 Sáb/Sat | 21:30 Sala Suggia
Concerto Sinfónico “O desabrochar das camélias...”

Orquestra Sinfónica do Conservatório de Música Calouste Gulbenkian de Braga
Paulo Matos direcção musical

L. van Beethoven Abertura Coriolano
Georges Bizet Suite nº 2, L’Arlésienne

Orquestra de Sopros e Coro do Conservatório de Música Calouste Gulbenkian de Braga
Ana Rute Rei direcção coral
Filipe Silva direcção orquestral

Ferrer Ferran Ceremonial
Jacob de Haan Missa Brevis

A prática da música de conjunto tem assumido um papel decisivo na formação e aperfeiçoamento artístico dos alunos do Conservatório de Música Calouste Gulbenkian de Braga, proporcionando vivências únicas e favorecendo o expressar de cumplicidades musicais só possíveis através de uma prática orquestral e coral intensa e continuada. É neste âmbito que se insere o concerto de abertura da Semana das Camélias, com um programa protagonizado pela Orquestra Sinfónica, Orquestra de Sopros e Coro do Conservatório que inclui obras de caráter distinto mas igualmente apelativas, percorrendo vários momentos da história da música.

The practice of ensemble music has played a decisive role in the training and artistic improvement of students of the Calouste Gulbenkian Conservatory of Music in Braga. It provides unique experiences and favours musical involvement only possible through an intense and continuous practice of choral and orchestral music. It is in this context that the opening concert of Semana das Camélias begins, with a program starring the Orquestra Sinfónica, Orquestra de Sopros and Coro do Conservatório, and includes works of a distinct but equally appealing character, covering various moments in the history of music.
Entrada Livre

Organização: Câmara Municipal do Porto

04 Sáb/Sat | 22:00 Sala 2
Lucky Chops

Os Lucky Chops combinam a improvável condição de serem um fenómeno da internet e uma proposta bastante real que ergueu a sua carreira a tocar regularmente para um dos mais exigentes públicos do mundo: os passageiros do metro de Nova Iorque. Esta brass band de seis elementos combina um repertório fresco e variado (de "Dança Kuduro" a "Eye of the Tiger") com uma disposição divertida, coreografias dinâmicas e uma energia imparável. Catapultado para a ribalta através das redes sociais, rapidamente o sexteto se viu a tocar em vários clubes da Big Apple, embarcando em 2015 numa muito bem-sucedida digressão europeia. Hoje, os Lucky Chops coleccionam mais de 40 milhões de visualizações, uma temporada como banda residente no popular programa da MTV "Girl Code Live" e o reconhecimento generalizado, no metro ou numa qualquer sala de concertos.

The Lucky Chops combine the unlikely condition of being an internet phenomenon and a very real proposition who have lifted their career to regularly play for one of the most demanding audiences in the world: the New York Subway’s passengers.

€ 20
Cartão Amigo -25%

Promotor: Uguru

05 Dom/Sun
Na Ponta dos Dedos
SERVIÇO EDUCATIVO | WORKSHOPS PRIMEIROS SONS*
**António Miguel Teixeira e Sofia Nereida** formadores

O Senhor dos Anéis, de jóias a brilhar, só está bem a cantar. Já a Senhora Mindinho (que feitio miudinho…) quer tudo organizar. Juntos conduzem uma sessão na ponta dos dedos, em que os contrastes fazem, afinal, a riqueza musical. Passeando entre teclas, descobre-se as primeiras melodias.

The Lord of the Rings, with his dazzling jewels, is only happy when he’s singing, while Senhora Mindinho (Mrs. pinkie) - who is a bit of a nag – just wants everything to be organised. Together they lead this session that revolves around our fingertips and where contrasts make up the musical richness. Strolling up and down the keys, the first melodies are discovered.

**10:30 (0-23 meses), 11:45 (2-3 anos) e 15:00 (4-6 anos) Sala de Ensaio 2**

€ 10 criança+adulto

€ 7,5 segundo acompanhante > 12 anos

*Oficinas destinadas a bebés e crianças até aos 6 anos de idade (com participação dos acompanhantes adultos) que promovem o encontro criativo com sons, ritmos e movimento

**05 Dom/Sun | 18:00 Sala Suggia**

**Beatrice Rana**

**CICLO PIANO FUNDAÇÃO EDP**

**J. S. Bach Variações Goldberg**

As míticas *Variações Goldberg*, de Bach, na interpretação de Beatrice Rana. A grande revelação italiana tomou de rompante o universo pianístico após vencer importantes concursos internacionais na Europa e na América, gravar um disco muito aclamado pela crítica internacional e ter substituído, à última hora e com estrondoso sucesso, Mikhail Pletnev no Festival de Verbier. A sua primeira gravação a solo para a editora

Bach’s mythical Goldberg Variations, interpreted by Beatrice Rana. The great Italian revelation took the pianistic universe by storm after winning important international competitions in Europe and America, recording an internationally acclaimed album and having replaced, at the last minute and with resounding success, Mikhail Pletnev at the Verbier Festival. Her first solo recording for Warner was released in late 2016, precisely with this same work by Bach, which Beatrice Rana has been presenting on a world tour since July 2016. Named New Generation Artist by the BBC, Beatrice Rana is now part of a feminine tradition of great interpreters of the Goldberg Variations, making her debut in Portugal at the age of 24. This will be an unmissable performance.

“Técnica impecável, profundidade de som e musicalidade. Acima de tudo, e apesar da sua juventude, Beatrice Rana tem algo a contar através da música.” Amadeus

€ 22 | Premium € 24
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%

07 Ter/Tue | 19:30 Sala 2

Ricardo J. Martins
FIM DE TARDE | NOVOS VALORES DA GUITARRA PORTUGUESA

The multi-instrumentalist Ricardo J. Martins began playing guitar at the age of 14, in a self-taught way. After listening to the compositions of Carlos Paredes, he decided to start studying Portuguese Guitarra. In 2008 he won the Prémio Juventude (Youth Award) in the Music category, awarded by the City Hall of S. Brás de Alportel. He has participated in several plays and television programmes, performing in countries such as Spain, France, Belgium, England and Serbia. He has shared the stage with relevant figures of theater and literature.

€ 10

08 Qua/Wed | 21:00 Sala Suggia
Mafalda Veiga

Mafalda Veiga apresenta na Sala Suggia o novo disco, Praia. Para além dos temas nele incluídos, o concerto integra outras canções da sua autoria e que são marcos incontornáveis da carreira da cantora. Agora renovadas, Mafalda Veiga procura aproximá-las da sonoridade e espírito do novo trabalho, como que à procura da força intemporal das coisas boas da vida.

Mafalda Veiga presents her new album Praia at Sala Suggia. In addition to the songs included in it, the concert will cover other hits that were important milestones in the singer's career. She renewed them in order to bring them closer to the sonority and spirit of her new work, as if in search of the timeless strength of the good things in life.

€
Cartão Amigo -25%

Promotor: Radar dos Sons

08 Qua/Wed – 11 Sáb/Sat
Harmos Festival 2017

08 | 21:30 Sala 2

Piano 4 mãos
Escola Superior de Música e Artes do Espetáculo, Porto, Portugal
Luís Arede piano
Bárbara Freitas piano

Effra Piano trio
Guildhall School of Music and Drama, Reino Unido
Tim Crawford violino
Ben Tarlton violoncelo
Dinis Sousa piano

Trio Rarus
Escola Superior de Música e Artes do Espetáculo, Porto, Portugal
Catarina Resende violino
Jaime Resende* trompa
Mariana Sousa Ribeiro piano
*convidado

09 | 21:30 Sala 2

LUMOS Quintet
Escola Superior de Música e Artes do Espetáculo, Porto, Portugal
Gabriela Peixoto violino
Inês Vilarinho violino
Daniela Paulo viola
Nuno Ferreira violoncelo

Leipzig Horn Quartet
Hochschule für Musik und Theatre Leipzig, Alemanha
Jacob Cirkel trompa
Esben Lindhardt trompa
Toft Elliot Seidman trompa
Julius Balint trompa

10 | 19:00 Sala 2

Chinski Quartett
Escola Superior de Música de Lisboa, Portugal
Ana Paula Sousa violino
João Cunha violino
Beatriz Acosta viola
Victor Pavtchinski violoncelo

Rêver String Quartet
Lithuanian Academy of Music and Theatre, Vilnius, Lituânia
Ulijona Pugačiukaitė violino
Konrad Levicki violino
Kristina Anusevičiūtė viola
Marius Dominykas Sakavičius violoncelo

21:30 Sala 2

Simply Quartet
Universität für Musik und darstellende Kunst Wien, Áustria
Danfeng Shen violino
Wenting Zhang violino
Xiang Lu viola
Ivan Valentin Hollup Roald violoncelo

Quarteto com piano
Estonian Academy of Music and Drama, Tallin, Estónia
Maarja-Helen Oserov violino
Merike Heidelberg viola
Valle Rasmus Roots violoncelo
Auli Lonks piano

11 | 12:00 Sala 2

Babylon Quartet
Koninklijk Conservatorium Den Haag, Holanda
Leonid Nikishin violino
Danielle Daoukayeva violino
Kellen McDaniel viola
William McLeish violoncelo

Elysian piano quartet
Koninklijk Conservatorium Brussel, Bèlgica
Natalia Kotarba violino
Varvara Jitcov viola
Anna Reiter violoncelo
Monika Darzinkeviciute piano

21:30 Sala 2

Cheng Quartet
Conservatorium van Amsterdam, Holanda
Hui-Wen Cheng violino
Wan-Ru Cheng violino
Shih-Hsien Tsai viola
Sheng-Chiun Lin violoncelo
Smirnov Quartet
Hochschule für Musik Basel, Suíça

Smirnov Dmitry violino
Mariia Ten violino
Romain Roussel viola
Héctor Elias Ochoa Hernández violoncelo

Afirmando-se como um dos mais relevantes projectos artísticos e culturais da Europa, o Harmos Festival reúne artistas das melhores escolas de arte do mundo. Na sua 11ª edição, o Harmos 2017 é dedicado exclusivamente à Música de Câmara. Para além dos concertos na Casa da Música, Câmara Municipal do Porto e em diversas outras cidades, o festival apresenta masterclasses, conferências, projectos de envolvimento comunitário e para a promoção da criação e edição musical com estreia de novas obras.

As one of the most important artistic and cultural projects in Europe, the HARMOS Festival brings together artists from the best art schools in the world. In its 11th edition, Harmos 2017 is dedicated exclusively to Chamber Music. In addition to the concerts at Casa da Música, Porto City Hall and in several other cities, the festival features masterclasses, conferences, community projects and the promotion of musical creation and editing with the premiere of new works.

€ | Premium €
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%

09 Qui/Thu | 21:30 Sala Suggia
Orquestra Gulbenkian
Hannu Lintu direcção musical
Anika Vavic violino

Piotr Tchaikovski *Abertura Romeu e Julieta*
Alexander Scriabin *Concerto para piano op.20*
-
Ludwig van Beethoven *Sinfonia nº 3*


Orquestra Gulbenkian returns to Casa da Música with a program featuring two of the most celebrated works of the symphonic repertoire. The first part is dedicated to Russian music, with Tchaikovski's sublime Romeo and Juliet Overture, and Scriabin's Piano Concerto, introducing the soloist Anika Vavic to the audience of Porto. Winner of the Vienna Steinway Competition in 2001, the pianist was named Rising Star by the concert halls of the Austrian capital for the 2003/4 season. Since then, she developed an international career performing regularly with the world's greatest orchestras. The concert ends with Beethoven's Eroica Symphony.

€ | Premium €
Jantar+Concerto € | Premium €
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%

[Ano Britânico]
11 Sáb/Sat | 18:00 Sala Suggia
A London Symphony
CICLO DESCOBERTAS

Orquestra Sinfónica do Porto Casa da Música
Martyn Brabbins direcção musical
Peter Herresthal violino

Sir Harrison Birtwistle Concerto para violino e orquestra
-
Ralph Vaughan Williams Sinfonia nº 2, A London Symphony

GRANDES CONCERTOS PARA VIOLINO | PORTRAIT HARRISON BIRTWISTLE IV

17:15 Cibermúsica
Palestra pré-concerto por Rui Pedro Alves

A série de Grandes Concertos para Violino apresenta em estreia nacional o Concerto de Sir Harrison Birtwistle por um dos grandes intérpretes da actualidade. O violinista norueguês Peter Herresthal é internacionalmente reconhecido no universo da música contemporânea, tendo feito imensas estreias no seu violino milanês, um precioso Guadagnini 1753. Estreada em 1914, a Sinfonia nº 2 de Vaughan Williams pode ser designada por “Uma sinfonia Londrina”, sendo uma evocação de diversas paisagens sonoras da capital do reino. Desde os sinos de Westminster a diversas manifestações populares, passando por paisagens do rio Tamisa, a Sinfonia inclui numerosas referências à cidade, a temas de danças populares, a paisagens bucólicas e ambientes pastorais. Estreada com grande sucesso, continua a ser uma das obras mais tocadas de Vaughan Williams e faz parte do repertório regular de todas as grandes orquestra britânicas.
The series of Great Violin Concertos presents the national premiere of Sir Harrison Birtwistle’s Concerto by one of the great interpreters of our time. The Norwegian violinist Peter Herresthal is internationally recognized in the contemporary music world, having performed various premieres on his Milanese violin, a precious Guadagnini 1753.

Premiered in 1914, Symphony No. 2 by Vaughan Williams can be called “A London Symphony”, an evocation of diverse soundscapes of the capital of the kingdom. From the bells of Westminster to different popular demonstrations and landscapes of the Thames, the Symphony includes numerous references to the city, popular dances, bucolic landscapes and pastoral settings. It was debuted with resounding success and is still today one of Vaughan Williams' most played works, part of the regular repertoire of all the great British orchestras.

“Interpretado inteligentemente por Peter Herresthal, o qual destila virtuosismo do princípio ao fim.” BBC Music Magazine

€ 16 | Premium € 18
Jantar+Concerto € | Premium €
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%

Apoio: Ernest von Siemens Music Foundation e Fundação Adelman

12 Dom/Sun
Anikibebé
SERVIÇO EDUCATIVO | WORKSHOPS PRIMEIROS SONS*

Ana Bento e Bruno Pinto formadores
Inspired by Manoel de Oliveira’s *Aniki-Bobó*, we revisit nursery rhymes and songs, play cowboys and indians. Changing the soundscape, we ran to school or get out of the cage. Between one challenge and another, we are the boys from the river.

10:30 (0-23 meses), 11:45 (2-3 anos) e 15:00 (4-6 anos) Sala de Ensaio 2

€ 10 criança+adulto
€ 7,5 segundo acompanhante > 12 anos

*Oficinas destinadas a bebês e crianças até aos 6 anos de idade (com participação dos acompanhantes adultos) que promovem o encontro criativo com sons, ritmos e movimento.

[Ano Britânico]
12 Dom/Sun | 18:00 Sala Suggia

Requiem

Coro Casa da Música

Paul Hillier direcção musical

Herbert Howells Requiem
Bernard Rose Responses
Gregory Rose Stabat Mater
William Byrd Evening Service
Orlando Gibbons O clap your hands

O Reino Unido tem uma tradição coral secular com origem no Renascimento e que continua a ser cultivada ao mais alto nível em diversas catedrais, abadias e igrejas das ilhas britânicas até aos nossos dias. Neste programa, o Coro Casa da Música propõe-
se ilustrar essa grande tradição através de obras musicais da liturgia anglicana cantadas ao longo de vários séculos. A escolha criteriosa do maestro britânico Paul Hillier, titular do Coro, recaiu sobre o período de ouro da polifonia inglesa, com obras de William Byrd e Orlando Gibbons, e alguns dos compositor mais representativos da música coral britânica do século XX, incluindo no programa o belíssimo e comovente *Requiem* de Herbert Howells.

The UK has a centuries-old choral tradition that originated in the Renaissance and continues to be cultivated at the highest level in many cathedrals, abbeys and churches in the British Isles to this day. In this program, Coro Casa da Música illustrates this great tradition through musical works of the Anglican liturgy that have been sung over many centuries. The judicious choice of Paul Hillier, principal conductor of Coro Casa da Música, fell on the golden period of the English polyphony, with works by William Byrd and Orlando Gibbons, and some of the most representative composers of the 20th century British choral music, including Herbert Howells' beautiful and moving *Requiem*.

€ 12 | Premium € 14
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%

14 Ter/Tue | 19:30 Sala 2
Manuel Araújo
FIM DE TARDE | PIANO | PRÉMIO NOVOS TALENTOS AGEAS

António Fragoso Pensées Extatiques
Maurice Ravel Une barque sur l’océan e Alborada del gracioso, de Miroirs
Fryderyk Chopin Polonaise-fantaisie, op.61
Franz Liszt Rapsódia espanhola
As sonoridades da música tradicional espanhola, revestidas da sofisticação e virtuosismo de Ravel e Franz Liszt, dominam o recital de Manuel Araújo, um dos pianistas portugueses mais premiados internacionalmente. Escritas no derradeiro ano de vida de António Fragoso, compositor que morreu com apenas 21 anos de idade, as duas peças que constituem Pensées Extatiques são apresentadas numa justa homenagem e remetem o ouvinte para o requinte da música francesa e muito particularmente para a influência de Debussy, compositor que faleceu igualmente em 1918.

The sounds of traditional Spanish music, coated with the sophistication and virtuosity of Ravel and Franz Liszt, dominate the recital of Manuel Araújo, one of the most internationally awarded Portuguese pianists. Written in the last year of António Fragoso’s life, who died at the age of 21, the two pieces that constitute Pensées Extatiques are presented in a well-deserved tribute and refer the listener to the refinement of French music, particularly to the influence of Debussy, who died in 1918.

“Nem era necessário constatar a quantidade de prémios que Araújo já ganhou: eis um pianista que vai dar que falar.” Público

€ 10

15 Qua/Wed | 21:00 Sala Suggia
Kenny Garrett Quintet
CICLO JAZZ

Kenny Garrett saxofones
Corcoran Holt baixo
Vernell Brown piano
Marcus Baylor bateria
Rudy Bird percussão
Mais do que qualquer outro músico de jazz tradicional da actualidade, Kenny Garrett e a sua banda são conhecidos por aliciarem os públicos a levantarem-se das cadeiras e deixarem-se levar pelo balanço da música. Depois de o testemunhar em plateias de todo o mundo, o saxofonista e compositor levou esse espírito para o álbum *Do Your Dance!* (Mack Avenue Records). Kenny Garrett foi nomeado cinco vezes para os Grammy Awards, prémio que ganhou em 2010 com o projecto Five Peace Band, em parceria com Chick Corea e John McLaughlin. Tocou com a Duke Ellington Orchestra (dirigida pelo filho Mercer Ellington) e figuras lendárias como Freddie Hubbard, Woody Shaw, Donald Byrd e Miles Davis – colaboração que o levou ao estrelato internacional; mas também com grandes músicos contemporâneos como Marcus Miller, Sting, MeShell Ndegeocello, Q-Tip e Cameo.

More than any other traditional jazz musician today, Kenny Garrett and his band are known for making the audiences get up from their seats and let themselves be carried away by the swing of music. After witnessing this reaction around the world, the saxophonist and songwriter took that spirit to the album *Do Your Dance!* (Mack Avenue Records). Kenny Garrett has been nominated five times for the Grammy Awards, an accolade he won in 2010 with the Five Peace Band project, a partnership with Chick Corea and John McLaughlin. He played with the Duke Ellington Orchestra (conducted by his son, Mercer Ellington) and with legendary figures like Freddie Hubbard, Woody Shaw, Donald Byrd and Miles Davis – a collaboration that led him to global stardom; but he has also performed with great contemporary musicians such as Marcus Miller, Sting, MeShell Ndegeocello, Q-Tip and Cameo.

€ 16 | Premium € 18
Jantar+Concerto € | Premium €

- Jovem -50%
- Professores e estudantes de música -50%
- Cartão Amigo -25%
- Cartão BPI -20%
- Sénior -15%
German cellist Benedict Kloeckner won the Manhattan International Competition in 2016, an award he added to the ones he had already won in Berlin, Zurich and Verbier. He has played under the direction of great conductors, collaborating regularly with Michael Sanderling. Known for his soundtracks for film and television series, the composer Howard Blake considers Benedict Kloeckner one of his favorite performers, hence the cellist’s recording of the original version of *Diversions*. The orchestral exuberance and good humor of Frank Bridge’s *Dance Rhapsody* resemble a popular street celebration, a charming and seductive early twentieth-
century musical, effectively contrasting with the atmospheres of Shostakovich’s Symphony no 12, a work that recounts episodes of the Revolution of 1917.

“Notável, verdadeiramente notável, interpretação perfeita. Controlo absoluto da técnica, afinação e cor.” Daniel Barenboim sobre Benedict Kloekner

€ 20 | Premium € 22
Jantar+Concerto € | Premium €
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%

18 Sáb/Sat | 16:00 Sala 2
Factory 365
SERVIÇO EDUCATIVO | CONCERTOS PARA TODOS*

Jorge Queijo e Maria Mónica direcção artística e musical
Ensemble de Gamelão Casa da Música interpretação

Sons com a história do tempo levam-nos a escutar o batimento cardíaco da era industrial. Num concerto em que o gamelão interpreta uma vertigem de cenas filmicas a preto e branco, de cinza e sombra, ritmos inebriantes impõem a reflexão: somos parte da massa humana que transforma a paisagem, fabricando modos de vida uniformes, ciclos maquinais com o timbre do metal.

Sounds with the history of time lead us to the heartbeat of industrial age. In a concert where the gamelan interprets a vertigo of black and white film scenes, of grey and shadow, intoxicating rhythms call to reflection: we are part of the human mass that transforms the landscape, fabricating standardized ways of life, mechanical cycles with the timbre of metal.
€ 7,5
€ 5 < 18 anos
*Espectáculos destinados a famílias e público geral que cruzam a música com outras linguagens de palco

18 Sáb/Sat | 21:30 Sala Suggia
Ute Lemper

Quando Ute Lemper sobe a um palco sabemos que dele irão fluir torrentes de sensualidade, ondas sarcásticas como setas apontadas às hipocrisias de outro tempo e de sempre, as angústias e o enlevo de quem vive a poesia a que empresta a voz. Depois do memorável Last Tango in Berlin em 2015, a cantora alemã regressa à Sala Suggia para apresentar Song From The Heart, o novo espectáculo dedicado a canções originais e a temas de Nick Cave e Tom Waits, entre outros. Com uma carreira intensa e variada, Ute Lemper tem recebido a aclamação da crítica, notabilizando-se especialmente pelas suas interpretações de canções de cabaret de Berlim, obras de Kurt Weill e Bertolt Brecht e chanson française.

When Ute Lemper gets on stage we know that torrents of sensuality will flow, sarcastic waves like arrows pointed to the hypocrisies of past and present, the anguish and enlightenment of those who live the poetry to which they lend their voice. After the memorable Last Tango in Berlin, in 2015, the German singer returns to Sala Suggia to present Song From The Heart, the new show dedicated to original songs by Nick Cave and Tom Waits, among others. With an intense and varied career, Ute Lemper has been recognized by the critics, particularly for her interpretations of Berlin cabaret songs, works by Kurt Weill and Bertolt Brecht and la chanson française.

€ 32
Jantar+Concerto €
Cartão Amigo -25%
Promotor: Incubadora d’Artes

19 Dom/Sun
Novas Aventuras de Waka
SERVIÇO EDUCATIVO | WORKSHOPS PRIMEIROS SONS*

Paulo Neto e Bruno Estima formadores

Onde está o Jacaré? Sem o seu amigo tradutor, o Rei Leão não é bom comunicador. E truz-truz, lá volta ele ao consultório do Dr. Otho... As personagens de Bebé Waka regressam em novo workshop com aventuras musicais inéditas. Pela selva dos sons, jogos e alegria são uma boa terapia.

Where is the Alligator? Without his translator friend the Lion King is not a good communicator. Knock-knock, there he goes back to Dr Otho's office... The characters of Baby Waka return in a new workshop with new musical adventures. Fun and games are a good therapy in the jungle of sounds.

10:30 (0-23 meses), 11:45 (2-3 anos) e 15:00 (4-6 anos) Sala de Ensaio 2

€ 10 criança+adulto
€ 7,5 segundo acompanhante > 12 anos

*Oficinas destinadas a bebês e crianças até aos 6 anos de idade (com participação dos acompanhantes adultos) que promovem o encontro criativo com sons, ritmos e movimento

19 Dom/Sun | 12:00 Sala Suggia
O Ano 1917
SINFÓNICA AO DOMINGO CONTINENTE | CONCERTO COMENTADO

Orquestra Sinfónica do Porto Casa da Música
Concerto comentado por **Rui Pereira**

**Michael Sanderling** direcção musical

**Dmitri Chostakovitch Sinfonia nº 12, O Ano 1917**

Será que podemos contar a história de uma revolução em música? A Sinfonia nº 12 foi dedicada a Lenine e inspirada nos acontecimentos mais marcantes da Revolução de 1917. O seu poder descritivo não deixa ninguém indiferente ao longo de quatro andamentos que nos levam de encontro à Petrogrado revolucionária, às suas paisagens e ao nascer de uma nova esperança. Com os comentários de Rui Pereira e os exemplos da Orquestra Sinfónica Casa da Música seremos levados ao longo dos episódios mais marcantes num guião que antecipa a interpretação integral da Sinfonia.

Symphony no. 12 was dedicated to Lenin and inspired by the most striking events of the 1917 Revolution. Its descriptive power leaves no one indifferent during the four movements that lead us to the revolutionary Petrograd, its landscapes and the birth of a new hope. With the comments of Rui Pereira and the examples of Orquestra Sinfónica Casa da Música we will journey through the most striking episodes in a script that anticipates the complete interpretation of the Symphony.

**€ 10**

- Cartão Continente: na compra de um bilhete para adulto oferta de duas entradas (< 18 anos)

**19 Dom/Sun | 21:00 Sala 2**

**As Três Marias**

Cristina Bacelar (voz e guitarra), Fátima Santos (acordeão) e Ianina Khmelik (violino) são As Três Marias, um projecto de fusão de tango, flamenco, balada… e algum fado. Formado em 2008 no Porto, o trio editou em 2009 o primeiro CD, intitulado *Quase a primeira vez*, que foi disco Antena 1. Já se apresentou em festivais de world music,
assim como em diversas salas de espectáculo em Portugal e no estrangeiro. O segundo álbum, *Bipolar*, surgiu em 2013 e foi também disco Antena 1. Cristina Bacelar (vocals and guitar), Fátima Santos (accordion) and Ianina Khmelik (violin) are As Três Marias, a project that combines tango, flamenco, ballad... and also fado. Formed in 2008 in Porto, the trio released its first album in 2009, *Quase a Primeira Vez*, recognized as Disco Antena 1. As Três Marias have performed at world music festivals and in several venues in Portugal and abroad. The second album, *Bipolar*, was released in 2013 and was also Disco Antena 1.

€ 10

Promotor: As Três Marias

---

21 Ter/Tue | 19:30 Sala 2
Pedro Rodrigues
FIM DE TARDE | GUITARRA CLÁSSICA

**Cândido Lima** *Esboços*
**Fernando Lopes-Graça** *Partita*
**António Abreu** *Sonata em Mi maior*
**Sérgio Azevedo** *Sonata nº 4*
**Cândido Lima** *Arcaicas Harmonias* (estreia mundial)

As obras contemporâneas presentes neste concerto surgem da gravação de um disco a solo realizada em 2016. Neste trabalho, inteiramente dedicado a compositores portugueses, Pedro Rodrigues gravou obras seminais como a *Partita* de Fernando Lopes-Graça e os *Esboços* de Cândido Lima (obra nunca antes gravada). Num gesto de alargamento do repertório nacional para as seis cordas vemos incluídas a Sonata nº 4 de Sérgio Azevedo, obra de 2015, e *Arcaicas Harmonias* (2016) de Cândido Lima, aqui em estreia absoluta. A obra de António Abreu, compositor do século XIX, destoa cronologicamente do restante programa mas é justamente incluída pela sua qualidade musical e por permanecer desconhecida do grande público.
The contemporary works presented in this concert come from a solo album recorded in 2016. In this work, entirely dedicated to Portuguese composers, Pedro Rodrigues included seminal works such as Fernando Lopes-Graça’s *Partita* and *Esboços* by Cândido Lima (a piece that was recorded before). In a gesture to extend the national repertoire for the six strings, we include Sonata no 4 by Sérgio Azevedo (2015) and the absolute premiere of *Arcaicas Harmonias* (2016) by Cândido Lima. The work of António Abreu, a composer from the nineteenth century, chronologically discontinues the rest of the program but is deservedly included for its musical quality and because it remains unknown to the general public.

€ 10
Jantar+Concerto €

25 Sáb/Sat | 18:00 Sala Suggia
No Mundo do Jazz
CICLO DESCOBERTAS

Orquestra Sinfónica do Porto Casa da Música
Olari Elts direcção musical

Luís Tinoco *FrisLand*
Frank Zappa *G-Spot Tornado*
Mason Bates *Alternative Energy*
-
John Adams *City Noir*

Um programa sinfónico inspirado no universo do jazz leva-nos ao encontro da música de grandes compositores. Luís Tinoco escreveu *FrisLand* em 2014, dando resposta a uma encomenda da Orquestra Sinfónica de Seattle, obra em que presta homenagem ao lendário guitarrista Bill Frisell, um dos nomes incontornáveis da história do jazz. *G-Spot Tornado*, o tema que Frank Zappa considerou ser impossível de tocar por humanos, fez parte do seu álbum *Jazz from Hell*, sendo depois a versão para ensemble
incorporada no álbum *The Yellow Shark*. Um poema sinfônico do nosso tempo, ou uma sinfonia em ficção científica. Assim podemos chamar à recente obra de Mason Bates para a Sinfónica de Chicago e estreada sob a direcção de Riccardo Muti. O concerto termina com uma das mais importantes obras de um dos maiores compositores norte-americanos de todos os tempos, John Adams. *City Noir* remete-nos para o ambiente sonoro da Califórnia nos finais dos anos 40, uma cidade impregnada pela influência do jazz.

A symphonic program inspired by the jazz universe takes us to the music of great composers. Luís Tinoco wrote *FrisLand* in 2014, responding to a commission from the Seattle Symphony Orchestra, in which he pays tribute to legendary guitarist Bill Frisell, one of the greatest names in jazz history. *G-Spot Tornado*, the song that Frank Zappa considered impossible to be played by humans, was part of his album *Jazz from Hell*, and its ensemble version was later included in the album *The Yellow Shark*. A symphonic poem of our time or a science fiction symphony; that is how we describe the recent work of Mason Bates for the Chicago Symphony Orchestra, premiered under the direction of Riccardo Muti. The concert ends with one of the most important works by one of the greatest American composers of all time, John Adams. *City Noir* takes us back to the soundscape of late 1940s California, a city steeped in jazz influence.

17:15 Cibermúsica  
Palestra pré-concerto por **Mário Azevedo**

**€ 16 | Premium € 18**  
Jantar+Concerto € | Premium €

-  
Jovem -50%  
Professores e estudantes de música -50%  
Cartão Amigo -25%  
Cartão BPI -20%  
Sénior -15%
26 Dom/Sun
Pequenos Piratas
SERVIÇO EDUCATIVO | PRIMEIROS CONCERTOS*

Gira Sol Azul direcção artística e interpretação

Piratinhas, toca a embarcar! O Capitão Barba Rija e a Pirata X voltam a desbravar um mar de ruidosas tempestades, bonanças melodiosas e encontros fantásticos. Ele sonoro rabugento e ela alegre cantora, ora se dão bem… ora se dão mal. O que importa é o tesouro musical.
Come aboard, Little Pirates! Captain Barba Rija and Pirate X are once again rampaging through a sea of deafening storms, melodious calmness and fantastic encounters. He is grumpy and she is a cheerful singer, sometimes they get along… sometimes they don’t. What matters is the musical treasure.

10:00, 11:30 e 16:00 Sala 2

€ 10 criança+adulto
€ 7,5 segundo acompanhante > 6 anos
* Destinados a famílias com crianças dos 3 meses aos 6 anos de idade, estes espectáculos revisitam os vários géneros musicais através de histórias encenadas e linguagens acessíveis que contribuem para a construção das primeiras bases da compreensão e expressão musicais.

26 Dom/Sun | 18:00 Sala Suggia
Officium Ensemble – Tropário para uma pastora de ovelhas mansas
CENTENÁRIO DAS APARIÇÕES DE FÁTIMA

Pedro Teixeira direcção musical
João Lucena e Vale piano
Octávio Martins acordeão
João Madureira *Tropo I*
Alfredo Teixeira *Tropo II*
Sérgio Azevedo *A Senhora*
Nuno Côrte-Real *Francisco*
Rui Paulo Teixeira *Jacinta*
Carlos Mareco *Adeus*

No ano do Centenário das Aparições de Fátima o Tropário para uma Pastora de Ovelhas Mansas apresenta o trabalho de seis compositores desafiados a pensar Fátima com um olhar musical. O projecto artístico visou constituir um ciclo de música coral, convidando seis compositores a trabalhar sobre cada um dos seis tropos. A partir de um argumento próprio, cada um dos tropos reúne fragmentos das memórias escritas pela Irmã Lúcia. Em cada fragmento textual nada é acrescentado, mas, com frequência, o texto conhece a supressão de alguns constituintes frásicos, com o intuito de tornar a narrativa mais directa, concentrando-a no que se identificou como essencial para a expressão musical.

In the Centenary of the Apparitions at Fatima, Tropário para uma Pastora de Ovelhas Mansas presents the work of six composers that were challenged to think of Fatima in a musical perspective. This artistic project intended to constitute a cycle of choral music, inviting six composers to work on each of the six tropes. Based on its own script, each of the tropes gathers fragments of the memoirs of Sister Lucy. In each textual fragment nothing is added, but some elements are often excluded in order to make the narrative more straightforward, boiling it down to what was considered essential for the musical expression.

€ 10

Parceria/Promotor: Santuário de Fátima

28 Ter/Tue | 19:30 Sala 2

Francisco Lima Santos e António Mont’Alverne

FIM DE TARDE | MÚSICA DE CÂMARA | PRÊMIO NOVOS TALENTOS AGEAS
Francisco Lima Santos violino
António Mont’Alverne piano

W. A. Mozart *Adagio em Mi maior, K.261*
W. A. Mozart *Sonata em Si bemol maior, K.454*
César Franck *Sonata para violino e piano*


Ana Chumachenko’s pupil at the prestigious Escuela Superior de Música Reina Sofía (Queen Sofia College of Music) in Madrid, Francisco Lima Santos is a member of the European Union Youth Orchestra since 2012 and one of the most promising musicians of the new generation of Portuguese interpreters, in addition to being a winner of the Young Musicians Award in 2016. He met the pianist António Mont’Alverne at the Royal Conservatory of Brussels in 2012, and constituted a duo that debuted in Portugal in the Antena 2 Concertos. At Casa da Música the two musicians will present a program filled with extremely well-known pages from the repertoire for violin and piano by Mozart and César Franck.

€ 10
Jantar+Concerto €

31 Sex/Fri | 21:30 Sala Suggia
Sinfonia nº 2 de Rachmaninoff
SINFÓNICA SÉRIE CLÁSSICA

Orquestra Sinfónica do Porto Casa da Música
Baldur Brönnimann direcção musical

Sergei Rachmaninoff Sinfonia nº 2

A maior e mais conhecida sinfonia de Rachmaninoff sob a direcção do maestro titular da Orquestra Sinfónica Casa da Música, o suíço Baldur Brönnimann. A popularidade da Sinfonia nº 2 é apenas superada pela fama dos concertos para piano do compositor russo, permanecendo como uma das grandes sinfonias no repertório frequente das orquestras mundiais. Obra de grandes dimensões, muito bem orquestrada, encontra no seu Adagio a melhor e mais inconfundível manifestação da verve melódica de Rachmaninoff, terminando com uma fulgurante manifestação de energia que não deixa nenhum ouvinte indiferente.

Rachmaninoff's biggest and most famous symphony under the direction of the principal conductor of Orquestra Sinfónica Casa da Música, the Swiss Baldur Brönnimann. The popularity of Symphony No. 2 is only surpassed by the fame of the Russian composer's piano concertos, remaining as one of the great symphonies in the regular repertoire of orchestras all over the world. A great work, well orchestrated, that finds in its Adagio the best and most unmistakable manifestation of Rachmaninoff's melodic verve, ending with a brilliant manifestation of energy that leaves no one indifferent.

€ 20 | Premium € 22
Jantar+Concerto € | Premium €
-
Jovem -50%
Professores e estudantes de música -50%
Cartão Amigo -25%
Cartão BPI -20%
Sénior -15%
Anexo 30

Tradução Fernando Miguel Jalôto

Alla Portugesa

Iberian Instrumental Music from the 18th Century

(Provisional title)

Andreas Staier | Harpsichord and Direction

Orquestra Barroca Casa da Música

I- Programme

1) William Corbett (1680-1748): Concerto op.8, Book 3 no.7 "Alla Portugesa" (Le Bizarrie universali) B flat major (9')
2) Carlos Seixas (1704-1742): Harpsichord Concerto g minor (13')
3) Domenico Scarlatti (1685-1757): 3 Sonatas for harpsichord (solo) (10-12')
4) Carlos Seixas (1704-1742): Harpsichord Concerto A major (9')
5) Charles Avison (1709-1770) / Domenico Scarlatti: Concerto 8 e minor (12 Concertos in 7 Parts) - (10')
6) Luigi Boccherini (1743-1805): Quintettino Op. 30/6, "La Musica Notturna delle strade di Madrid" (1780) C major (Transcription for string orchestra - with harpsichord? - by A. Staier) - (13'30)

Total time: ca. 23.30 + 25 + 18 = 66'30"

II- Synopsis

This programme offers a representative selection of the best instrumental music produced in the Iberian Peninsula throughout the 18th century. It combines works by famous Italian composers active in Lisbon and Madrid, like Domenico Scarlatti and Luigi Boccherini, together with pieces by the less known but highly cherished native composer Carlos Seixas. The programme offers a particular view of the Peninsula's musical traditions through the eyes of British composers such as Corbett and Avison,
a choice motivated by the fact that England had privileged connections with both countries and was one of the few places in Northern Europe where Iberian music was appreciated and cultivated. The selected pieces reveal an exquisite combination of indigenous folkloric sonorities so distinctive of the Iberian Peninsula, with innovative — even experimental — approaches to standard Baroque styles and forms. The expertise and virtuosity of a well-known prizewinning performer such as Andreas Staier is here perfectly matched by the freshness and vigorous energy of Orquestra Barroca Casa da Música, the period-instrument ensemble of Porto's world famous concert hall.

III- Presentation

In the first half of the 18th century, and despite the internationalization efforts undertaken by the Portuguese and Spanish kingdoms (at the time very recently freed from the constraints of the Independence Battles and the War of Succession) both Iberian countries remained rather unknown to the rest of Europe. Excluded from the standard Grand Tour destinations, few were the foreigners who visited the Peninsula. A significant exception was the influx of Italian artists - painters, architects and musicians - hired in profusion by both courts who were frantically trying to update their artistic taste and offer a modern image to the remaining European courts who too often looked at Portugal and Spain with suspicion and contempt. The other exceptions were the British merchants and envoys who kept privileged commercial relations with Lisbon and Madrid, but also with Porto and Cádiz, and occasionally reported to their relatives or business partners their impressions of this exotic corner of the continent.

So, having in consideration this particular context, it should not be surprising that not only Italian music and musicians were so highly appreciated and emulated by local composers, but also the fact that England was one of the few places in Northern Europe where Iberian music (a definition that must encompass not only indigenous works but also the production by the Italian composers active in both courts) was relatively known and esteemed. William Corbett’s inclusion in his collection of concerts entitled Le bizzarie universali of the pieces "Alla Spagniola" [sic] and "Alla Portugesa" [sic] are perhaps a reflection of this fact, although this particular composer always showed a remarkable taste for the bizarre and the unusual. The most famous
case is, undoubtedly, the "Scarlatti cult" held by English musicians and audiences alike throughout most of the 18th century and began with the London publication of the "30 Essercizi" dedicated to the King of Portugal, and the contemporary edition of 43 Sonatas by Roseingrave. Both publications provided the direct backdrop to Charles Avison’s imaginative orchestral transcriptions. Nevertheless, other examples of appreciation towards the Iberian repertoire can be easily found, notably the British editions of works by David Perez, Pedro António Avondano and António Rodil, all of them active in the Portuguese Court in the second half of the century.

A notable exception to this privileged British connection is Luigi Boccherini, their slightly younger contemporary whose editorial contracts were notably made with Parisian and Viennese publishers. Boccherini, just like Scarlatti before him, learned how to combine his Italian roots, taste and education with the strong indigenous musical traditions. In fact, both Portugal and Spain had a rich musical past and newcomers, to be able to succeed, needed to carefully manage the balance between the imported new fashions and the ever-present tradition, manifested popularly in dance rhythms (Seguidillas, Jácaras, and notably, the Fandango), folk instrument imitations (castanets, guitar "golpeado/rasgueado", hurdy-gurdies and psaltery, among others) and, occasionally, urban or rural noises (bells, hawkers' cries, bird calls...).

Despite the importance of tradition Iberian composers were often very innovative and open to the most recent inventions. José António Carlos de Seixas, a Portuguese virtuoso keyboard player and composer, is nowadays credited as one of the "inventors" of the Harpsichord Concerto. His two highly original pieces in this genre, probably written in the 1730's, are seductive additions to the standard repertoire, and true gems that deserve wider recognition. The second concerto in particular not only offers enough opportunities for virtuosic display, but also points to new stylistic directions offering a curious early illustration to the highly affective, passionate musical approach which will become later a stamp of contemporary Iberian music, namely in the popular urban genres of Fado and Flamenco singing.

Fernando Miguel Jalôto, February 2017
Transcrição e Tradução Nicholas Kenyon

Tradução Entrevista a Nicholas Kenyon

Já é diretor dos Proms há muitos anos. Como acha que esta manifestação popular ainda ressoa com o público hoje em dia?

Bem, os Proms sempre foram uma parte central da vida musical britânica. É de certo modo maior do que um festival de música e eu acho que a razão por isso é, quando a BBC assumiu a direção dos Proms em 1926, transmitiu os concertos gratuitamente para todo o país e assim, durante anos e gerações, os Proms se tornaram parte do tecido da nossa vida musical. Especialmente a última noite dos Proms porque na década de 1950 começou a ser transmitida na televisão com o Maestro carismático Sir Michael Sargent, e eu acho que os Proms continuam a reinventar-se. Por serem dirigidos pela BBC o primeiro objetivo do Proms não é ter lucro. É para proporcionar uma experiência musical maravilhosa e sempre foi a intenção que devia ser uma experiência musical educativa, inovadora, que realmente empurra os limites da arte, por isso há uma grande vontade de impulsionar os Proms numa nova era musical mas com base nos grandes clássicos repensados e reinterpretados.

Nesse sentido, por que acha que faz sentido, se há um problema com (...) que é suposto agradar seis mil pessoas? Por que acha que, particularmente neste contexto, faz sentido introduzir no repertório música do nosso tempo, a chamada música contemporânea?

Sempre foi o objetivo dos Proms desde os tempos de Henry Wood, que foi o primeiro Maestro, apresentar o que ele chamou de "novidades" para o público. E assim, ao lado das sinfonias de Beethoven e Brahms ele sempre trazia novas peças, quer por compositores britânicos que ele conhecia ou compositores audaciosos do continente. E durante a história dos Proms subiu e desceu em importância, mas, por exemplo, quando Sir William Glock chegou e organizou os Proms na década de 1960, a música nova tornou se muito mais importante e os Proms lideraram o gosto musical britânico.
Como sabe, na Casa da Música em Abril - no final de Abril - vamos apresentar uma série de concertos a que chamamos de "Scandals at the Proms". Como lhe parece, enquanto britânico e como ex-diretor dos BBC Proms, que vamos reproduzir aqui no Porto, na Casa da Música, essas grandes obras que foram realizadas e, por algum motivo, foram grandes escândalos? E por que é que foram escândalos?

Bem, eu acho que a primeira coisa a dizer é que fizeram uma muito boa escolha de importantes peças e, portanto, as razões pelas quais provocaram problemas nos Proms - eu não diria que eles necessariamente todos provocaram escândalos mas sim que provocaram dificuldades - foram totalmente legítimas. Acho que todos nos esquecemos de novas peças apresentadas nos Proms que não causaram muita impressão. Foram aplaudidas educadamente e depois foram esquecidas. Estas que escolheram são todas peças que sobreviveram e sobreviverão por diferentes razões.

Muito obrigado então. A menos que queira dizer algo mais...

Vou apenas falar uma um pouco sobre algumas das peças. Por exemplo, a peça Panic de seu compositor residente neste festival, Harrison Birtwistle, foi um caso muito especial de uma peça que foi programada na última noite dos bailes e na metade popular da última noite dos bailes, a segunda Metade, de modo que atingiu uma enorme audiência de televisão que, pode-se argumentar, não estavam realmente prontos para isso e não entendiam. Nós apresentamos Panic novamente numa Prom em anos subsequentes e correu extremamente bem. Eu acho que há uma questão em todos esses casos de "O público estará preparado para isto?" Certamente não estavam prontos para Worldes Blis de Peter Maxwell Davies, e houve novamente um motivo especial para isso porque uma das coisas que os Proms sempre fornecem nos seus programas é a duração das peças, e Worldes Blis foi subestimada pela metade e o público ficou perpetuamente a espera que terminasse. Foi um trabalho muito difícil e complexo e que, eu diria, acabou por ser uma grande peça, não nos Proms mas com o Colin Davis e a BBC Orchestra no Festival Hall. E agora é considerada uma obra-prima absoluta do pós-guerra. O último caso, que é realmente irónico, foi Short Ride in a Fast Machine de John Adams e não há nada nessa peça para causar um
escândalo. O único problema é o nome. E então tivemos que tirar isso do programa em 1997 porque foi logo após a morte da Princesa Diana num acidente de carro e muitos dos programas foram alteradas simplesmente porque *Short Ride in a Fast Machine* pareceu a coisa errada a fazer. Foi culpa minha? Quando é que a programamos de novo? Logo após o 11 de Setembro, e por isso, teve que sair outra vez. John Adams agora acha que a peça é amaldiçoada, mas é uma das grandes, grande obras dos últimos anos. Portanto, acho que todas essas peças irão sobreviver e, provavelmente, o que o Proms fez foi criar um pouco de exaltação em torno deles e ajudou-os no seu caminho.

Nesse caso tenho mais uma pergunta: recuando ao longo da história, em 1912 ou 1913 houve um momento em que ficou recordado como (...) não um escândalo exatamente, mas uma reação não muito boa: *Five Pieces* de Schoenberg.

O caso de *Five Pieces* de Schoenberg é diferente porque Henry Wood, que estava em contato com muitos compositores continentais, estreou essa obra por assim dizer - não tinha sido tocado em Viena, não tinha sido tocado em lado nenhum – e acho que ninguém realmente sabia o que estava para vir. E recorde também que, naquele tempo, os Proms ensaiavam enormes repertórios num curto espaço de tempo e há uma frase que eu gosto muito que Henry Wood disse à sua orquestra enquanto ensaiavam *Five Pieces* de Schoenberg: "Aguentem! Isto não é nada como aquilo que terão que tocar em daqui a 50 anos!" e que, certamente, acabou por ser verdade!

Anexo 32

Playlists Revolucionárias
Laurence Cummings

Leonin Magnus Liber
Organum foi uma revolução extraordinária. Leonin produziu o Magnus Liber, um livro em que aos escritórios religiosos foram atribuídas várias passagens de música. Foi a primeira vez que se cantou duas notas ao mesmo tempo, em vez de um Cantochão? de notas individuais. Quem sabe se foi descoberto por engano e soou bem ou se foi elaborado racionalmente? Seja como for, engendrou o futuro da música ocidental.

JS Bach Brandenburg Concerto nº 5
Provavelmente primeiro concerto de teclado, Brandenburg 5 tem uma incrível cadência de fantasia estendida no final do primeiro movimento que rompe com a tradição.

Handel Esther 1732
O primeiro dos grandes oratórios ingleses de Handel. Reformulou uma peça dramática que compôs quando chegou pela primeira vez a Inglaterra. No entanto, quando apresentou Esther em 1732, foi o primeiro de mais de vinte grandes trabalhos que mudariam a cara da música dramática inglesa. Entre estes temos o Messiah, Saul, Samson e Solomon e influenciou The Creation, The Seasons, Mendelssohn e outros de Haydn.

Mozart Idomeneo
O estilo de composição de Mozart explodiu com esta opera. De repente, adquiriu uma orquestra e um coro dignos do seu nome. O uso de cores e dinâmicas orquestrais é extraordinário como é o alcance dramático do coro. Estica as seções recitativas acompanhadas para maximizar o impacto emocional e a escrita melódica para os solistas transcende todas as fronteiras.

Jimi Hendrix Purple Haze
Eu conheci a música de Jimi Hendrix desde que me tornei um administrador e consultor da Handel House em Londres. Jimi viveu ao lado de George, separados por dois séculos. O seu uso da guitarra revolucionou a música, sendo apenas uma das
inovações o famoso uso do pedal wah wah. Agradava-lhe muito o facto de viver ao lado da casa de Handel. Tinha discos e fazia visitas guiadas! Purple Haze foi uma das suas canções mais radicais.

Anexo 33

Peter Rundel

L. v. Beethoven: Eroica
    youtube: Eroica acordes de abertura
L. Nono: Djamila Boupacha (de Canti di Vita e d' amore)
    youtube: Hannigan Nono
J. Hendrix: The star spangled banner
    youtube: Hendrix ao vivo em Woodstock
N. Vincentino: L'aura che'l verde lauro
    youtube: Huelgas Ensemble
F. Schubert: Sonata D 959 2º movimento
    youtube: A. Schnabel

Comentário:

É relativamente raro na história da música que a música verdadeiramente revolucionária no sentido de inovação de ideias e materiais musicais encontra ou até mesmo prevê o impulso da revolução política e social. Os três primeiros exemplos são exceções proeminentes entre outros. Às vezes, as revoluções puramente musicais ocorreram em completo isolamento ou em reação a uma revolta política (fracassada ou terrivelmente falhada) ... Schubert, Schostakowitch, Ustvolskaja, Nancarrow seriam exemplos. (Sempre me pareceu que a parte do meio do segundo movimento da sonata de piano tardia de Schubert fala de muito mais do que apenas infelicidade privada...)

Nicola Vicentino é um belo exemplo do tipo de compositor que desenvolveu as suas novas ideias como um cientista aventureiro: celebrar a liberdade do espírito humano.
Baldur Brönimann

Ludwig van Beethoven – 5ª Sinfonia (1808)

Beethoven estava cheio das ideias do Iluminismo (a sua terceira Sinfonia era originalmente dedicada a Napoleão). A 5ª Sinfonia foi escrita apenas entre 1804 e 1808 e muitas das melodias são baseadas em canções da Revolução Francesa. É ainda mais extrema do que a Eroica na redução da música a simples gestos musicais e ao enviar uma mensagem política e filosófica diretamente ao público. A peça forma um grande arco de luta para a vitória final e foi o protótipo de muitas outras sinfonias que se seguiram. A 5ª Sinfonia de Beethoven é uma das sinfonias mais famosas, mas também uma das obras mais radicais e utópicas já escritas.

Héctor Berlioz - Symphonie Funèbre et Triomphale (1840)

Apesar de Berlioz não ser um grande simpatizante da revolução de 1830, ele recebeu uma comissão para escrever uma peça para uma celebração ao ar livre do seu 10º aniversário. Apesar do arranjo para 200 instrumentos de sopro, não foi possível ouvir na atuação no dia por causa do barulho das multidões e da falta de um lugar adequado para ser apresentado. Mas teve muito sucesso em concertos subsequentes apesar de sua orquestração curiosa. Berlioz mais tarde adicionou um coro que cantava um texto sobre os heróis caídos durante a revolução. Teve uma reação surpreendente do público - cadeiras foram atiradas e partidas e Richard Wagner chamou-o "magnífico e sublime". Hoje "Symphonie Funèbre" é mais uma curiosidade, mas Berlioz achou que era uma das suas melhores peças.

Henze - Symphony 6 (1969)

Henze vivia em Cuba quando compôs esta sinfonia em 1969. O arranjo é para duas orquestras de câmara e é uma peça muito densa e muitas vezes sombria. Cita uma canção da Vietnamese Liberation Front e "Songs of Freedom" de Theodorakis e, em
geral, a sinfonia é muito mais abertamente política do que algumas das suas outras obras. No espírito do seu tempo, o original tinha algumas passagens improvisadas que mais tarde reescreveu para uma atuação em 1994. É uma das obras de Henze musicalmente mais abstratas e complexas, mas também uma das mais profundas e fascinantes. É um documento do seu tempo.

The Beatles - Revolution (1968)

Escrito em 1968, apenas um ano antes da Symphony Nº 6 de Henze, "Revolution" é uma música sobre a mudança do mundo pacificamente. “..You tell me it's the institution / Well, you know / You better free your mind instead..” John Lennon estava interessado em meditação transcendental na altura e estava numa nova relação com Yoko Ono por isso há uma dimensão espiritual para a letra que contrasta com a sonoridade rock da música. A música trouxe problemas para a banda com alguns dos grupos revolucionários mais radicais, mas envia uma mensagem que pretende mudar o mundo através da mudança de mentes.

Nono - Prometeo (1985)

Nono era um ativista político comunista e antifascista de longa data. Algumas das suas obras iniciais tinham fortes subtextos políticos (como "Intolleranza", "Il Canto Sposeso" ou "La Fabbrica Illuminata"), mas nos seus últimos anos encontrou uma nova inspiração nos textos de Walter Benjamin e Massimo Cacciari. "Prometeo" (1984/85) é uma ópera sem ação, onde o som se move no espaço tridimensional, envolvendo o público. Ouvir a obra na íntegra é uma experiência espiritual que funde música microtonal lenta com ressonâncias eletrônicas no estilo dos antigos mestres venezianos. É o trabalho de um revolucionário que encontrou uma nova dimensão nos seus últimos anos.

Anexo 22

Stabat Mater Dolorosa
Stabat Mater dolorosa

I
Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.
Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.
O quam tristis et afflictct
fuit illa benedicta,
mater Unigeniti!
Quae mœrebat et dolebat,
pia Mater, dum videbat
nati pœnas inclyti.
Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

II
Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?
Pro peccatis suæ gentis
vidit Iesum in tormentis,
et flagellis subditum.

III
Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum

Estava a mãe dolorosa
Chorando junto da cruz
Da qual o seu Filho pendia.
A sua alma a gimer,
Contristada e angustiada,
Era trespasada por uma espada.
Oh! tão triste e aflita
Estava a Mãe bendita
Do Filho unigênto!
Gemendo e suspirando,
Piedosa ao ver
O tormento do seu Filho.
Quem conteria as lágrimas
Vendo a Mãe de Cristo
Sofrendo tamanho suplício?

Quem poderia não se entristecer
Ao contemplar a mãe de Cristo
Dolorida junto do seu Filho?
Pelos pecados de seu povo
Viu Jesus no tormento,
Flagelado por seus súditos.

Oh, Mãe, fonte de amor,
Faz-me sentir todas as tuas dores
Para que eu chore contigo.
Faz com que meu coração arda
in amando Christum Deum
ut sibi complaceam.

No amor por Cristo, meu Deus,
Para que eu possa consolá-lo.

IV
Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.
Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.
Virgo virginum præclara,
mihi iam [non sis amara],

Faz-me chorar verdadeiramente contigo,
Compadecer-me da sua cruz
enquanto dure a minha existência.
Quero estar junto da cruz,
Unir-me a ti livremente
chorando junto a ti.
Virgem ilustre entre as virgens,
não sejas rigorosa comigo,
deixa-me choro junto a ti.

V
Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.
Flammis ne urar succensus,
per te, [Virgo, sim defensus
in die iudicii].

Faz-me partilhar a morte de Cristo
participar nas suas dores
e venerar as suas chagas.
Faz-me venerar as suas feridas,
Inebriar-me da cruz
e do amor do teu Filho.
Do consumo pelas chamas
seja eu defendido por ti, Virgem,
no dia do juízo.

Tradução: Tiago Pereira de Melo

*Stabat Mater dolorosa*

I
Stabat mater dolorosa
juxta Crucem lacrimosa,

At the Cross her station keeping,
stood the mournful Mother weeping,
dum pendebat Filius. 
Cuius animam gementem, 
contristatam et dolentem 
pertransivit gladius. 
O quam tristis et afflicta 
fuit illa benedicta, 
mater Unigeniti! 
Quae mœrebat et dolebat, 
pia Mater, dum videbat 
nati pœnas inclyti. 
Quis est homo qui non fleret, 
matrem Christi si videret 
in tanto supplicio?

II
Quis non posset contristari 
Christi Matrem contemplari 
dolentem cum Filio? 
Pro peccatis suæ gentis 
vidit Iesum in tormentis, 
et flagellis subditum.

III
Eia, Mater, fons amori 
me sentire vim doloris 
fac, ut tecum lugeam. 
Fac, ut ardeat cor meum 
in amando Christum Deum 
ut sibi complaceam.

IV
Fac me tecum pie flere, 
crucifixo condolere,
close to her Son to the last. 
Through her heart, His sorrow sharing, 
all His bitter anguish bearing, 
now at length the sword has passed. 
O how sad and sore distressed 
was that Mother, highly blest, 
of the sole-begotten One. 
Christ above in torment hangs, 
she beneath beholds the pangs 
of her dying glorious Son. 
Is there one who would not weep, 
whelmed in miseries so deep, 
Christ's dear Mother to behold?

Can the human heart refrain 
from partaking in her pain, 
in that Mother's pain untold? 
For the sins of His own nation, 
She saw Jesus wracked with torment, 
All with scourges rent:

O thou Mother! fount of love! 
Touch my spirit from above, 
make my heart with thine accord: 
Make me feel as thou hast felt; 
make my soul to glow and melt 
with the love of Christ my Lord.

Let me mingle tears with thee, 
mourning Him who mourned for me,
donec ego vixero.
Juxta Crucem tecum stare,  all the days that I may live:
et me tibi sociare
in planctu desidero.
Virgo virginum præclara,
mihi [iam non sis amara],

V
Fac me plagis vulnerari,  Wounded with His every wound,
fac me Cruce inebriari,  steep my soul till it hath swooned,
et cruore Filii.
in His very Blood away;
Flammis ne urar succensus,  Be to me, O Virgin, nigh,
per te, [Virgo, sim defensus  lest in flames I burn and die,
in die iudicii].
in His awful Judgment Day.

Translation by Edward Caswall
Lyra Catholica (1849)

Anexo 36

Transcrição da Conferencia sobre o Brexit

Conferência “O Impacto do Brexit na Vida Musical Britânica” – Transcrição

Tom Service (TS): Ladies and gentlemen welcome all of you. I know you’ve been here – many of you – at the Casa da Música, not just today but yesterday as well. Thank you all for coming. Just a quick round of applause for my panel here – our panel here - and just a brief word also – before I introduce them – on what’s going to happen. We’ve got about an hour or an hour and ten minutes so, we’ll talk among ourselves and solve entirely the problems of brexit in about forty minutes or so, then the floor will be open to you for any contributions that may still need to be made. There’s a roving microphone that I will ask that you wait for, for any questions that
you have for my panel. From my left and your right: Sir Nicholas Kenyon, Susanna Eastburn, Cathy Graham and Emmanuel Hondrè. My name is Tom Service, that though is immaterial. A round of applause for yourselves and for the panel.

(Aplausos)

TS: As we are frequently told in the United Kingdom: Brexit means Brexit, which at the moment means virtually nothing at all so what we have the chance to do in the next hour or so is to try and define what that might mean from the perspective of not just the British institutions and umbrella organizations represented on stage here – and through Emmanuel in France as well – but really the main opportunity – and our thanks to António and the British Council on behalf of Cathy for sorting this out. It’s a sense of how all of this relates to all of your perspectives and all of the nations and practices and everything that you represent in the musical world too. I want to start by asking all of the panellists here if they can briefly say what their current feeling about not just the challenges but also the possibilities of Brexit might be, especially of course in the European context that we are privileged to be in right now. Cathy, we’ll start with you.

Cathy Graham (CG): Ok, I’ll start since this whole thing is my fault. My idea.

TS: Not Brexit, but… (laughs)

CG: No not Brexit. I’m director of music at the British Council. Before that I worked in the music sector, I run the London Sinfonietta and that’s when I met a lot of the people who are here today. I think the issue around Brexit for the art sector as a whole and the music sector particularly is quite complex. I think we have real challenges. I think we’ve got the chance to address them but we need to be aware of what they are first. The challenges that I see are challenges of mobility if the UK leaves the single market, which it will. We’ve decided. There are going to be issues of mobility two ways: Europe coming into the UK and the UK coming into Europe. We have got used to sharing a lot of artist expertise. Creating together, talking together. The other thing is IP, issues of IP. The third thing is the UK access to European funding, and resourcing. It’s not just the money; it’s the networks and collaborations that we’ve
enjoyed through that. And the fourth thing is the artistic dialogue that we need to be part of: the UK and the EU together. Very briefly the reason why I thought it was incredibly important for us to meet today is that we as a sector in the UK can lobby our own government to affect and influence negotiations so that we make sure that the barriers that could be put up in our way to hinder what we call the free market of the mind from continuing – we can lobby our government to make sure they are mindful of that but the decision is down to twenty seven countries outside of the UK. It’s not our decision. So I think it is very important that our colleagues and peers in Europe are really aware of what the challenges should be so we’ve got your voice in the conversation from the start. I’ll just say a couple of these things more. Is that ok? The British Council’s unique role in this comes from the fact that at the heart of our work is collaborative working, reciprocity. Our mandate gives us the opportunity to work with mutuality at the heart of all the work we do. We also work across several sectors: higher education, science and culture. And the issues facing all three sectors are the same: mobility, IP, access to resources. So, I think it puts the British Council in a very good position to speak through our offices in all twenty-seven countries to get the dialogue started and going over the next two years to make sure that we hear what Europe thinks, what our colleagues think and need, not just what we need, because together I think we can influence… Keep calm and carry on bit by bit, the Devil’s in the detail. We just need to make sure that the stuff that’s decided is going to help us in the future to continue our work together and not to stop it.

**TS:** Thank you. Thinking about some of the challenges around the reciprocity, mutual relationship might be. Susanna Eastburn, the other thing I haven’t done is introduce what you do so if you’re happy to do that as well…

**Susanna Eastburn (SE):** I’m Susanna Eastburn and I’m chief executive of an organization based in the UK called Sound and Music. We are a national operating organization and our raison d’être is to support, develop and basically stand up for new music and the work of composers in all kinds of ways. I suppose these things are on my mind about Brexit and the potential for Brexit and this is very much informed by the conversations that my colleagues and myself have all the time with composers across the UK. There is, just to echo some of what Cathy said, there is real concern about the practicalities about what it will mean for new music – and I’m sure many
other forms of music as well, which is often a business where the artists are freelance, they do not have the support of infrastructures. So some of the real practical concerns about what that will really mean in terms of visas and working are very much to the fore. As well as that there’s also the kind of the artistic side, about actually… There’s such a curiosity about composers and artists and the desire to look outward, to go beyond it seems to be really fundamental something about artistic identity. So, our responsibility – those of us who are fortunate enough to have the security of being part of an institution… it’s like “how do we work better together? How do we make sure that there is a really clear and powerful message about why that matters, going to those that matter both in the UK and to the other twenty seven member states. There should not be any kind of “New Music Brexit”, for want of a better word, it’s so important for the health of the future of new music that new music can travel beyond boundaries and this weekend is a really brilliant case and point where… the programme is… tonight we have works like Theseus Game and Skin and these are works which, kind of have come to life through being performed around Europe and elsewhere. So, if we collectively want music to continue then that has to be protected.

The last thing I was going to say actually. The other thing on my mind, the other thing I hear a lot from artists/composers is a profound sense of anxiety so those of you in the UK will understand this but possibly this is something for other countries in Europe to consider as well: we are a divided nation now. I do feel that the UK is a country, which is sort of at war with itself between the remains and the leavers. That tension is still alive and kicking and I think we will see echoes of that around Europe as well. So the big question for me is what is the role and responsibility of culture and music and the arts in that context?

**TS:** Thank you Susanna. Nicholas Kenyon…

**Nicholas Kenyon (NK):** So I run the Barbican Centre, which is a large multi arts centre in the city of London, we are not just a musical venue, we work across the art forms. You asked, Tom, what are our feelings were about Brexit. I’ll tell you I’ve gone through three distinct stages of grief so far. The first, when the referendum result was announced was sheer disbelief, shock and horror but my wife and I were up in the fjords in Norway so we were slightly remote from the feelings on the ground. Then, my second period of feeling was “Hey! Come on! We’re clever, artistic, ingenious
people. We can cope with this. We can work it out. It’ll be absolutely fine. We’re an international organisation. My third feeling which, is the one I’m currently in is: “Good god, this is far more complicated than I had ever have realized and there is an enormous amount to cope with here and I think that worry we all have, It was great that the secretary of state for culture was here in Porto last night, but, she does not have a seat on the cabinet committee that is actually deciding these things about Britain’s negotiating position going forward. And that is really shocking. Because the creative industries overall, in Britain, you may say they are only 5.2% of the economy but that’s an incredibly significant number: it’s over 84 Billion pounds. And in talking about that of course we are talking beyond music, theatre and the performing arts, we’re talking about TV, design, games, publishing, fashion, and advertising… But this is an industry employing 2 million people, and therefore the future of what happens to it is of critical importance to every one of those people but also to our relationships abroad and so the points that Susanna and Cathy have brought forward are the ones we have got to concentrate on. I think there are three distinct areas: the lack of European investment potential going forward to collaborative projects, the freedom of movement, particularly for artists because there’s been a very disturbing reference by the chancellor to – of course it will be all fine for highly paid, highly skilled workers – and I only have to look at the composers in the front row to know that there are some highly skilled people around who are, by no means, highly paid. And so that’s something else that’s got to be addressed. And then finally and most boringly, the increased bureaucracy that will surround the whole era and type of collaboration that we can achieve in the future.

**TS:** Thank you Nick. See we’re getting to the kind of… There may be some optimism we can find but let’s keep going with this because these issues have to be addressed. **Emmanuel Hondré (EH),** partly a personal question as well as an institutional one in terms of your reaction and picking up what Nick said? Was your reaction one of disbelief too? How do you see the decision and how do you see things unfolding from your perspective? And if you could say your role in this…

**EH:** Good afternoon. I work in the Philharmonie de Paris, it’s a large venue and a new one recently opened in January ’15 close to the Cité de la Musique so now it’s a big complex with classical music, contemporary music, ancient music, jazz electro
and any kind of music. I am the only French with you, my dear colleagues, but I have to say we have been very, very sad to learn that UK people would like to leave, and we try to understand what is the message. Probably not, and that’s the paradox. All of you didn’t want, I’m sure, and probably the other musicians, the art, culture community didn’t want, but globally you did. And that’s first very difficult to understand, respect but also try to continue and not to stop, not to punish of course. It’s a nonsense but we also need to include a new context, understand a new context. And week after week we try to understand and it’s very complex. There are practical concerns but there are also ethic debates about culture, about the arts, about the link of an artist with the society. That’s clear that the gap is very big between artist and – I mean population in general – that’s clear between the city and countryside, between the rich and the poor you know? This kind of separation. We probably have the same, in the US we have the same. I am not saying we are right and you are wrong. I don’t judge at all, but I try to understand what is the danger. Then the practical concerns are very important of course, to have freedom of movement and to try to carry on and continue the initiative, the collaboration, what ever. But on the other side we cannot say that we were not disappointed to learn that you didn’t want to continue the story with us. And we had the feeling to made so many efforts since years, inviting – I’m sorry to say – your musicians, because they are good, they are creative and we like working with you. But we have also to consider that the reciprocity was difficult and now, with financial context probably it will be even more difficult. The pound is going down so it will help your musicians to go outside, no doubt. And it will be even more difficult for our musicians - I am talking about the continental musicians – to go to the UK, probably, for financial and currency reasons. So, how can we be strong about culture and art and our project against this new financial context? It will be very, very challenging and that is exactly this kind of… We don’t want to change, we don’t want to stop, but we now have to think differently about our collaboration and to try to be creative and to be closer, probably. That’s a strange feeling, just to end, probably we are closer altogether than you are close to some people who voted for the Brexit, and the same with us in France, we are probably closer than me and some people who want to leave Europe. So, that’s the point. How can an artist or programmer of an artistic representative can convince or talk to someone who is not interested in culture. Even the politicians, they are not ready.
TS: Thank you to all of you. I want to pick up precisely on that part, Emmanuel, because that is something... In that crazy year of 2016 it’s possible that Brexit was the kind of the canary down the mine for whichever European societies were talking about. Of course we’ve seen what happened in America too, but precisely that point, Emmanuel. And what you said too, Susanna, if it’s true that British society and, let’s say, French society, potentially, I mean you haven’t had a referendum which would reveal these fissures in the same way although you have election this year... Grayson Perry, the Turner Prize-Winning ceramicist, had an event organized by the Creative Industries Federation who published a long report into the creative industries response to Brexit. He said that he looked into a room like this, full of artists, anti-Trump, pro-remain and said “I regard this as Grist to my Mill. I love it when things change. The problem is you lot haven’t been talking to everybody. You’ve been talking to each other for so long that we’ve got to find a way to get out of that artistic silo however wonderful we all think we are”... You know? For the 52% of the population who did vote Brexit, for the majority in the Electoral College who did vote for Donald J. Trump... And who knows? The people who voted for Marine Le Pen, and in Austria it’s similar. Stories can be told around Europe so my challenge to all of you before we start is that how do you reach that? Because it’s not enough to say “We’re all annoyed” from our positions as artists and from our own political leanings. Isn’t there a responsibility to build on the work that you’ve all done in terms of engaging with audiences but are we talking to the right people? Is a way of engaging that precisely that audience who we think voted Brexit or whatever... what’s your answer?

CG: Ok, shall I start?

TS: Sure!

CG: Yes, I think we can open the dialogue and I think it is important to realize that this is already happening across Europe. We don’t have separate problems. The issue is the same in the UK and in the rest of Europe. There are initiatives supported by the EU that have started tackling them so that one is a big project that maybe some people in this room are engaged in called EO which is about eight orchestras from eight different European countries actually looking at the work force, the musicians, looking at the skills they have off the concert platform, developing those skills to
make a stronger link with society and becoming a different kind of organization, quite simply. So I think yes, we can do this, we can keep the conversation going, we can find new artistic opportunities, new inspiration for artwork because of what’s happening. But what I think, being the pragmatic one, what we need to do is make sure that the playing field is even, that we create the context for this to go on, that we create the context for it to continue happening… Sorry I lost where I was. One of the things about the two-way, I think this is very important, the reciprocity. If I can just say it’s not just organizations touring and musicians coming to perform in the UK as soloists. We have to remember that 20% of our orchestras are EU nationals. 20% of the students at the Royal College of Music are EU nationals. Now, if we close our borders what impact is that going to have? This is absolutely ground breaking. So the opportunities are: we can start to tear up the rulebook and start writing the rules again. Visas, work permits, at the moment we know that work permits are very difficult for skilled workers that happen to earn a small amount of money. Well, orchestral players don’t earn a lot so we can tear this up and start again.

**TS:** Can I just?... Thank you. Can I just have an answer from you two to that other question? I’m thinking that as I have asked that question a project at the National Theatre in London, who’s artistic director is Rufus Norris. They’ve commissioned a piece of work, which is going to areas of the country, which did vote, by a large majority for Brexit. They’ve already put together a series of plays that are going to be performed in those communities, not on the south bank however marvellous that is in London, but bringing a new kind of theatre based on a verbatim reporting and really absolutely current sense of why that decision was made and who made it and performed for the people who voted Brexit. I wonder if actually part of that is a challenge to what you as (musicians) can do too and your feeling about that possibility of bridging that divide, speaking to that audience who didn’t vote remain.

**SE:** So, there is no simple answer to this and the National Theatre project which is called *My Country* is very interesting but, of course, one of the many things that’s been revealed by Brexit is the profound loathing of most of the UK of London. So, actually as they went round the country that was quite a difficult thing for them to kind of get across. I think it’s easy in these situations to get in… When you get talking about the audiences and it’s easy to start thinking somehow that means you
have to change the work or actually sort of change the nature of the art and the music and I actually don’t think that’s the problem. I don’t think there’s any simple answer to your question. I think where we’ve – as a society – we have really significantly taken our eye off the ball as in there’s sort of really appalling kind of lies that have been proposed by the populist media. So I’m from a part of the country, Cornwall, which is in the far southwest which was massively Brexit voting, so I have people in my family who voted to leave. I should also say that Cornwall is one of the parts of the UK that has received more EU subsidy than any other place in the Country so it’s kind of horrifying for me but the sense of disconnect, the sense of being forgotten and neglected and also the lies that my family have been told about what the EU is and how it works is profoundly shocking so I guess there is something about how – and this is going to sound really nebulous but stay with me – I think there is something about how culture talks about itself that can currently be quite alienating for people that are not in that art world bubble…

TS: Sure…

SE:…That you talked about with Grayson Perry. But actually what culture does… It is about… We should be saying “We care what you think. We care what you feel” That’s what culture is about. So, I think if somehow we as a cultural sector, we as artists, we as creative people can be both more confident and humble. Possibly we can get to a different understanding.

TS: Yes, that in a way is at the kernel of what was at the National Theatre My Country project. Exactly that way of thinking. Nicholas?

NK: I just think we have to accept that there is a much bigger historical perspective to this. There has always been an isolationist strain in British culture. There has always been a Little England tendency and my favourite Victorian newspaper headline is that one that says: “Fog in the English channel. The continent isolated”, and if we are to build bridges between these extremes of little britainness and random internationalism it can only be by really redefining, in the light of everything that’s going on, how rich and how complex British culture is and the international influences from all over the
place that, as we know, have always been brought to bear on it, and I don’t think that 
Little England is a sustainable proposition…

**TS:** But, you know, you’re running one of the biggest art centres in the country so 
what can be the answer? Of course, you’re based in London which voted 
overwhelmingly remain. But doesn’t there have to be even more of an answer than 
that? Also in the sense that in one way or another you as the larger institutions receive 
the lion’s share of all the public money that is gifted towards the arts whatever 
increasingly little of it is left from that budget. That downward trend one intuits that 
you don’t have to have too great a crystal ball to think it’s going to keep going down a 
bit. The problem with this is at exactly the time that you want to be engaging that 
broader community, listening to those stories as you say **Susanna,** make you work with 
people, your actually facing the situation in which all of your resources are essentially 
declining.

**NK:** I think we’ve got a responsibility to reflect all the possible communities that we 
can engage with. Our direction of travel is in east London where we are working 
among a lot of communities who will have voted for Brexit. We work with young 
people of all ages to enable them to release their creative voices and to do that both in 
their own situations and come to the Barbican and do it. I think all we have to be is 
totally honest about what people want to express and enable them to express it.

**TS:** Emmanuel, how do you do that at the Philharmonie in Paris? Can you learn from 
this experience and think it’s urgent that we listen to the people who may vote for 
Marine Le Pen who are people of extreme views who you won’t agree with but you 
have to try and engage with them too?

**EH:** We learn with you since many years (…) The point is, for me, now I agree. 
There is a tendency to be an island and there’s an identity very strong and, why not? 
Of course we respect that. But now, the common story politically is over and the 
official announcement is to find in the world what probably you won’t find in the in 
the new market, in the European market. It’s more or less like this. If we lose 
something with the EU we find it elsewhere, we are open to the world, and you are, 
your culture is. So, I’m not for pragmatic and economical reasons worried about what
will happen. Probably I’m wrong but you have these talents to be open to the world and to use it and to work with this big market (…) For me, the point is if you ask to continue to have a common story about culture and arts please tell me why do you need EU? Is it for market or for projects? That is the point and it is not clear, I know it’s a bit provocative to ask so rudely something like this, I’m sorry Cathy, I can see you are offended (…) You know, we have these kind of questions not all the time but sometimes yes.

CG: I wanted to ask Emmanuel a question actually to go back to something you said earlier. You said that in working with the UK that reciprocity was already difficult so this is pre-Brexit and I was curious to understand more about what you were experiencing that made you… That makes you believe that.

EH: Probably I’m wrong but I will just tell you what is my experience about these questions. In France, in Paris, we invite just to give an example about the orchestra. International Orchestras. We invest a lot of public money to invite visiting orchestras from many other countries. Why do we do these kind of invitations? It’s a lot of budget, it’s very expensive, but we feel that it is important for our audience, our culture to be open to the world, to invite, to collaborate and to be together. And being together is also to invite. The French orchestra you can say they are not good but don’t travel very much in UK. For example, I have a residency of the LSO (London Symphony Orchestra) in Paris. I invite them for many years since 12 or 13 years in the (player now the Philharmonie) and sometimes I just say “Please, can you even one time invite the Orquestre de Paris just to show that we can collaborate” and well…

TS: Well let’s have a quick response for that…

EH: No, no, no, but…

TS: Well, given the Barbican’s manager… LSO are resident at Nick’s place, the Barbican. It’s worth a response.

EH: That’s exactly the… Of course we can stop inviting orchestras, but we don’t want to, and we believe in these invitations. I saw that the Barbican reduced the
number of partnerships. Now you have LA Phil? Leipzig, Berlin and I think the last one is (...) and New York, yes. So you continue but you reduced and when I see and I look at the other cities we invest a lot. But now we have to consider, after the Brexit shall we continue? I don’t say no but do we try to find a more natural partnership with some other countries if the British people say “Ok, so we are not in the same story now”…

TS: Let’s just have a quick response, Nick, on that rather specific point.

EH: I’m sorry to be a bit provocative but I think it’s good.

NK: Don’t blame the LSO because they are not in a position to invite the Orchestre de Paris, that’s what we should be doing and it’s part of our policy which you referred to in term of building our relationships between orchestras and audiences that we have chosen to concentrate on a very small number of orchestras with whom we build residencies, are able to do creative work, are able to do master classes and so on. So I think the idea that you just slot in another concert by another orchestra without a base on your audience is not the right way to go.

TS: But the specific point is reciprocity, you see? And it may be that, it strikes me that one possible consequence in terms of this level of classical music is… You may face these conversations with representatives from all countries who aren’t currently represented. You know, if the LSO were touring to Spain well why haven’t you got a Spanish Orchestra? Same with Poland, Lithuania, wherever. I.E. the places you are not representing, you may be asked precisely those questions by many other…

NK: But isn’t the actual question for us today whether the logistics and the bureaucracy, quite apart from the artistic decisions that you make, are going to affect those decisions? Because if they do then that is something that has to be argued and has to be debated. If it gets as difficult for us to invite Leipzig and the ??? As it is New York and LA, if it gets as difficult for an English orchestra to travel to Paris and Berlin, as it is horrendously difficult for British orchestras to travel to America then that will be a really bad political consequence of what’s happening.
TS: Cathy...

CG: That ties in nicely actually. I was going to ask you Emmanuel when you were saying what’s Europe to you? Is it just a market? You’ve got the whole world. The whole world is interested in EU culture. We’re hearing this, I think, from government. “Don’t just stare blindly at the EU, the whole world is your oyster”. Well, it’s not really, actually. You know, yes it is something to do with markets, it’s something to do with the fact that Europe is close, it’s easy to get to, there are no borders- Trying to get to the US is an unmitigated and absolute nightmare. A lot of orchestras in the north of England just don’t do it because they can’t fulfil VISA obligations. Trying to get to China there are markets, there are fantastic markets but very difficult to manoeuvre and navigate not that’s not the only reason. We need to be part of the European conversation. The EU was not just a financial project, it was a cultural project and being pulled out of that I think is going to harm all of us.

TS: But it’s surely all of your perspectives, at least you three, that, I mean in a way it’s a bit like a version of the argument that used to happen in the conservative party where you want the best parts of the EU and you leave out the other bits. What you’re essentially saying is “Look, we want to keep the cultural relationships at the same time as dissolving the fact that the political union or the relationship will be dissolved” I wonder here what you in the audience will soon think about this. Whether your perceptions of Britain are, as Emmanuel says that we have the common story is over, because I would imagine that from your three perspectives the common story continues and has to continue culturally and may even continue politically in the sense of countries facing the kinds of issues that Britain does…

EH: We can imagine that in two or three years we can carry on and collaborate with British musicians like we collaborate with American musicians and Chinese musicians, with the others… We can and we will do it. So it’s not impossible. The question is not practical concern, it’s cultural. It’s are we together or not? Can we separate the culture? The story we had together? And now just say, “Are we together?” or not?
NK: But it’s a very good example that reciprocity doesn’t necessarily mean tit for tat, equal swaps. We may be more stimulated and have a good relationship if ??? comes from Paris comes to London than we would if the Orquestre de Paris. So, I think there’s a bigger question there. We are fundamentally an international organisation. We do collaborate, not as easily but determinedly, with Japan and with Australia and with the United States. What we don’t want to feel is that it’s going to become as difficult, as challenging, to collaborate with any European country.

TS: Look, many representatives of these organisations are “you lot”, to use the Grayson Perry phrase. There is currently a whole network of European cultural institutions, which, of course the United Kingdom is still a part. I hope this isn’t too boring a practical question but would it be your view and your desire, all of you, all four of you, and you in the audience too, that the United Kingdom – should there be some way of doing it – should continue to be a part of those networks so that, even if the funding has to change and all of that, how do you see all of those networks that you are all meshed in changing beyond the funding? Those relationships, those networks…

SE: So, I guess from my perspective which, is about the creation of new music and composers, of course we should, and that’s sort of beyond reciprocity for any French, German or any European composer as well as British composers. You can’t just be in your own country both in terms of getting your work, living, but also because the artistic curiosity is so… I will carry on just trying to make as much… And that’s entirely in ??? an exchange of flow? Not a reciprocity. The question I was going to…

TS: But that won’t be up to you, it will be the question of the European Union and the wider will of the other 27 nations to say is it allowed to be a part of those networks…?

SE: Well I would just fight for that until I’m lying on the floor exhausted. So I feel thoroughly invested in the European projects and in the identity of my organisation, of myself, the composers that we’re with as being part of the European project and European culture absolutely without question. Just to be a little bit provocative, I would gently speculate, with the greatest respect, whether some of the larger
institutions have really leaned into that sense what it means to be really, thoroughly bought into being European, being part of that European project of culture, whatever that means. I sort of… I slightly speculate.

NK: You think we haven’t or you think we’re not listening to the people who don’t want us to?

SE: I think you could do it more strongly. If the really large organisations who get the most money could do more to show that they really believe and value European culture that would be a good thing, I think. I think it could be stronger. If I’m really honest.

NK: You know, we’re just about to launch an Ivo van Hove theatre season, incredible commitment of resources and openness to the most exciting bits of European culture at the moment. I think we do as much as we possibly can – balanced up, as it always has to be – with the stimulation of British talent and respect for everything that we produce, that’s an equal weight on us. I think what we’re all struggling towards here is how can culture build a common story that transcends the politics that we are facing?

TS: I just sense from what Emmanuel was saying, and I wonder if the room feels this too, it’s not up to all of you, it’s up to the 27 member states to decide this ultimately… That may absolutely be true, the desire to continue to be a part of these networks, if the view from the rest of Europe is that Britain has stopped the common story, therefore has no right to be part of the other common stories culturally which are being told, and that precisely there is such a strong relationship between culture and politics that there will be a consequence whether we like it or not.

CG: Can I be really upbeat and gung-ho about this? I feel as if I’ve taken the lid off something and I want to put it back on again now. First, we’re not leaving for at least two years, so carry on as normal for that. I think that there is every possibility to negotiate what we need to keep going as we are, so that’s the freedom over borders that we get that for cultural endeavour, that we get the VISA and the permits set up. I think we can do this; the only problem is we need to be aware of what the problem is
so we solve it before it gets intractable. The big thing I think, and I really do think from the conversations I’m having in the other bits of Europe, that everyone else wants to carry on as normal as well. So one thing that the British Council is doing at the moment is, from mid-February is convening conversations across Europe for the UK and European representatives to speak to each other across culture, across science and across higher education to see what the issues are and to get a list on the table of—these are the must haves, this is what we want, and if we get the voice of Europe and the UK together saying “no matter what happens ok, single market, Brexit, we’re going” this is what we need to continue, this is incredibly important and we are all behind it, and I think that the British Council is a good place to convene those conversations among organisations and policy makers, but also conversations between artists, and that’s really what I wanted you to be here and to give your views today. We can do it, but we need you to want to do it as well.

TS: (…) Something that Grayson Perry said: precisely those changes mean that we are in a situation where all of these questions about the function of what music making is assumes a kind of significance that it may not have done in western European societies in the past 25/30 years. What that is primarily about is the creation of new work, of course, the composers in the audience most importantly, and that your voices as protest or provocation or whatever your collective and individual response to the situation might be really will be the most important ones and therefore will be the ones that António will be programming next year and the year after, given that every year is going to be a year of British music. I’m joking. So, the sense that this might be a time for all of those difficulties, of real creative opportunity, however difficult, and also that your voices as a musical culture will be attended to in a more engaged way, one way or the other. Some brief responses on your thoughts about where that creativity might go and then we’ll open it to the floor. (…) The question is a very simple one actually, which is just to do with whether actually this is a time of major creative opportunity because of the relationship between artistic expression, social, cultural change can be really renewed or can happen in a more visceral and engaged way now because of all these issues arguably than it has done in the past 25/30 years…
SE: Yes, absolutely. I feel tremendously optimistic so that, actually the thing that kind of gets me out of bed in the morning is that there is such brilliant talent out there and actually the kind of range being created across Europe, and the kind of cultural curiosity behind that work is just so inspiring and it’s really energizing for the whole industry so I feel very upbeat about that. I also think it’s interesting that music is such a funny art form - it’s all about listening and yet, we as a sector are patchily good or less good at listening, so actually there is a great creative opportunity for us to be more curious and listen. But I was very struck, Cathy, when you talked about the work that the British Council is doing with the 27 member states, that it is a listening exercise rather than a talking-at exercise so that feels also, as well as being very important it feels actually creatively a source of renewal as well.

TS: Emmanuel? Do you think this can be a time of new creative opportunity?

EH: But, I had a feeling that we were creative together and we were spending a very good time, so I hope we will continue of course. But I’m sorry, I try not to… I’m still looking for a message, from us to you, from you to us, a message for the future, and we would like very much to continue. Then I can tell you if you give me 10 minutes why I need UK culture and I hope you will also in this specific context tell why you need other European culture…

SE: I have tried to do that…

EH: Yes, thank you. But it’s very important in this context now… why? Why do you need Europe? Why? Exactly. And for me the 2nd conviction today is that musicians have to communicate more about music to the politicians, to the people who are non-musicians because we speak with musicians so we don’t spend time with mayor, politicians and people sometimes in the street, in a family, in any kind of… We have to find simple words just with passion to tell them why music is important, why we are passionate, why music is very, very important, and art and culture. But we have to find and to say these words, actually, because if not, ok. You can see what happens sometimes, you have bad surprises.
**CG:** That’s really interesting how you say you have to articulate why is Europe important. Why is it important to you? I would say I can’t conceive of life without being part of Europe. It’s very difficult to articulate. This has been part of our creativity, our everyday life for as long as I’ve been aware. I started my career with 14 years oversees and I’ve travelled constantly ever since. Not doing that and not being an integral part of the European project is something which, is completely alien to me but you are right. For the politicians and for the people making the decisions we maybe need to sit down and really get our… Articulate the reasons (???)

**NK:** Well, I have absolutely no doubt that creativity is greater than it has ever been. We are in a fantastically flourishing period but you are both right. The real issue is not whether that creativity exists but it is how to persuade the politicians that it matters and, the fact is that that’s now become heightened as an issue because of all the things that surround this whole period, the real killer is uncertainty. If we knew what we were dealing with and what we had to negotiate with we’d be fine, but the vacuum that exists at the moment – and I’ve told more people than I should, my story of having a meeting with a minister in the government Brexit department and going to his office and seeing this extremely handsome bookcase against the wall containing absolutely nothing. And that is what we are dealing with here. So Cathy is doing exactly the right thing by using the British Council and the agency that it supports to make the case to the people that will decide these things. But it’s a very difficult, uncertain business at the moment, but I don’t think the weakness is any problem with creativity.

**SE:** I was just going to say yes, to counter that I would say the thing that will make the biggest difference to politicians is if we get better at helping the public, for want of a better word, helping them to value and appreciate culture which, I think they can do if we get better at talking to them about it. Because my experience of politicians is much less than yours Nick but my impression is that they just, they really are… There’s a sort of machine ticking in their brain about how this will play in terms of votes so it is almost the public argument alongside the political negotiations and it has to be both to have any chance I think.
TS: It strikes me that Emmanuel’s question, whether we can collectively answer it in the next 15 minutes, why UK culture matters to all of you and why the European project and all of our connections matter to all of us who come from the United Kingdom would be quite good if… Anyway, my point is the floor is yours for 15 minutes to answer those questions and indeed any other questions that you want to ask the panel. There is a roving microphone so if you put your hand up… Who wants to ask the first question? Composer Philip Venables…

Philip Venables: Yeah hi. Tom you touched on this a little bit but I think it deserves a little more of a conversation. Thatcherism produced a lot of protest theatre particularly but music – classical music at least – often has a bit of a problem getting to grips with politics. But what could all of you on the panel do specifically to support work that specifically protests Brexit, protests nationalism, protests all the things that have kind of got us here in the first place?

CG: Philip. I don’t think it is about encouraging artists to do anything. They will do it. I think it’s not to censor. It’s to welcome the iterations. Support for that. Support specifically for that…

Philip Venables: All the lobbying work you do about Brexit – I mean obviously you’re all trying to lobby against the effects of Brexit, that’s very important what you’re doing - but you also all have public platforms on which you put work and on which you allow artists to place work. So, is there any desire – within your respective organisations – to put provocative, anti-Brexit work out there?

CG: That is a really good point and I want to say I don’t know at the moment, but I would like to take that back and really think about it.

TS: We’ve got 3 representatives here. Let’s hear them.

NK: There’s a few really interesting projects at the moment in the wake of Brexit to put together a whole range of work, I wouldn’t say that it would be exclusively protesting but we’re working with Sage Gateshead for instance on 50 short commissions prompted by article 50 so that different creative artists in different art
forms respond to that in different ways. So, if what you’re asking is if we are just going to take one view, the answer is no. If you’re asking are we prepared to give a platform to a whole range of views, which have political implications at the moment then the answer is yes.

**SE:** Same for us. What **Nick** said basically for me too. Absolutely, I guess it’s of particular concern for Sound and Music at the moment and the foreseeable future that we want as quite a range of voices to be shown and performed by us for want of a better word. So, it wouldn’t preclude any of us but it’s a sort of breadth and range of views and, just to echo **Cathy’s** point I would feel deeply uncomfortable if we were specifically kind of asking artists to do this. I think we’re trying to respond to what people are doing and as aide a range of people as possible.

**TS:** Another question there…

**Stephen Vollman?** : My name is **Stephen Vollman**, I’m Viennese, I work in Berlin and I want to stress the point again by asking I think artists don’t need that type of collaboration that you’re speaking about, in order to create work. Maybe adversary outside conditions make art more interesting but institutions, they need that type of collaboration. But in order to create art what is the problem that we are talking about?

**CG:** I just wonder if any of our composers want to answer that?

**TS:** Harrison Birtwistle is going to give it a go.

**Harrison Birtwistle:** What am I as a creative person supposed to do in relation so what you’re talking about? How can I write a piece of music that is opposed to Brexit? I sit in a room and I do my best and that’s all I’ve got. Otherwise it is simply a gesture to nothing as far as I’m concerned.

**TS:** That may be proof of the range of voices and possible responses. Of course, building on what **Nick** and **Susanna** were just saying, the thing is for all of the most creative people here to be able to say what they want to say and do the things that only they can do and no one else can and maybe the point about the institutions is not
just bursaries but of course institutions need to be there to support composers, especially composers who are starting off in their careers. And then if what they want to do is make political work that’s fantastic, and if they don’t want to that and they want to do something else then that’s fantastic too. There was a question two rows behind.

Mathias? : I’m Mathias… also from Berlin, producer of new music concerts not only in Berlin but also internationally. I would like to look at it from two sides: one is the more optimistic side. First of all the Brexit is not yet executed and there will be a long period and within that period there will be reactions and adaptations of behaviour on the side of the artists and the institutions. And also, as we know, for example non-members of the EU like Norway and Switzerland have very unproblematic relationships on the level of culture and art production with the real EU members so there is not so much to be worried about from that point of view. I’m more worried about from the British side because I feel – and that’s an issue of cultural practice and patriotic and nationalist, growing nationalism practice – that, indeed, could weaken British art and culture by strengthening this isolation and make it sort of provincial in a way. But I tell you we as producers it doesn’t mind at all whether you have Brexited or not, we are just interested in the production and creativity of artists wherever they come from. There are no borders and we will even find ways to invite you over the channel.

(…)

Gavin Hill: My name is Gavin Hill. I’m in the orchestra here. I’d like to touch on something that the panel seems to have missed because I am actually half English and half Scots. Now Scotland of course did not vote for Brexit in any shape or form and I think lot of that has to do with what you were talking about earlier about culture. Because Scots – even though they have been part of Great Britain for several hundred years – that hasn’t actually changed anything about they’re own identity. They know exactly who they are, they know everything about their culture and this makes them open to the rest of Europe and it would be easy for Scottish culture to be very parochial and very provincial, but that absolutely isn’t the case. However, if we look at the people who voted Brexit then they were basically people who culture hadn’t
touched in the same sense and a lot of this has to do with the fact that, in England certainly, the class system is still rampant. And there was a lot of discussion in your newspaper about the people who voted for Brexit. Are they the levellers? You know? Which, you know, they are the levellers; they are an entire regiment of Mrs Grundys and nothing else. So, I’ve got a suggestion here for how the future could look which would be that we would actually try to set up a platform outside the UK that would try to reach out to people who are currently outside of the UK and creating or people who are inside the UK who have done a kind of inner immigration, who have tried to separate themselves from what has gone on and give them a place to actually do their thing. It doesn’t necessarily have to be political but everything sooner or later is reduced to politics, rather like soup. So, because eventually this whole thing with the way that Britain is set up at the moment, this cannot last. At the moment it has been like a sort of huge game of find the lady, where the pea is always under the eggcup but suddenly when the eggcup is lifted up there’s no pea there. “Oh, I’m sorry, there was a pea there but due to EEC regulations it was too green so we had to take it away”. Now, sooner or later when we are outside of the EEC suddenly that trick is not going to work anymore.

(…)

NK: I’m just going to take the first point because that is incredibly reassuring what you said about continuing to invite British groups and it was noticeable that that got some applause. I think what we are worried about is, if as a result of the political situation that we get ourselves into the creative needs of the creative industries are not sufficiently represented in the negotiations and it’s all to do with the car industry, pharmaceuticals and the financial services, we’ll end up having to say to you “But it’s going to cost us 12,500 pounds more because of the bureaucratic processes that we have to come through in order for you to invite us”, and that’s what I think is so important to try and resolve.

(…)

Ashot Sarkissjan: I’m Ashot Sarkissjan from the Arditti String Quartet and I kind of felt that our group might be case in point for a lot of things that were being said on the
panel because we are a group based in Britain but we have 2 members from the continent, that has most of its 40 year long career been connected to the continent. We’ve released numerous CD’s on a French label produced by a German radio station. We’ve often been accused of not promoting enough British composers, giving preference instead to composers from continental Europe. We’ve benefited greatly from a lot of promoters present today in the audience for our engagements and I guess that partly would answer Emmanuel’s questions as to why we need Europe but I think that benefit has also been mutual but because of our situation with the Quartet as a multinational group we are greatly concerned about immigration. Sir Nicholas already kind of pre-empted my question in his last answer but we are all aware of the problems that chamber music performance being unemployed basically being freelancers from third countries have come across when trying to perform in England. There have been cancellations, replacements because of Visas not delivered on time or refused altogether. No one wants even to imagine what would happen if the same fate would meet musicians from continental Europe and what in terms of reciprocity it would mean for us. But isn’t it more important as in all other Brexit negotiations to ensure that the conditions are met in England before we ask for any reciprocity from Europe and what steps are – Cathy you were very optimistic in your opening statement – what steps are you actually hoping to propose in your lobbying for the immigration rules for musicians?

CG: The lobbying that is happening in the UK is happening through a lot of different organisations, one of them is the Creative Industries Federation, which represents 500 creative industries by the way 96% of which were remainers, I just wonder which were the 4% that weren’t. Very interesting. So I think that is being taken care of and I hear what you’re saying that we need to get it sorted in the UK first and you’re absolutely right and we need to get the government in the position to want to negotiate the right things. But I come back to my issue that we will not be deciding. When it comes to the negotiations it is the rest of Europe that decides what comes through.

Daniel Kidane: My name is Daniel Kidane, I’m a composer from the UK. It’s more of a point. While I was watching the panel there seemed to be a bit of in fighting in terms of “you did this more” and “you programmed so much more European music”,
“you didn’t do this enough, “you didn’t do that enough”. It’s a bit sad for me as a composer to see that sort of… I think we need to sort of galvanise and try to reiterate the point that Cathy is trying to make that no one actually knows what the future will hold and god knows what will happen in France or perhaps Germany or Austria in the next few years. I hope not but they might be in the same position so I think it’s very important to reiterate and to show politicians and people in power who, you know, might not be as cultured as we want them to be, to see that we’re unified and just proceed with that sort of idea.

TS: Thank you Daniel, thank you very much indeed. The last question before we can go to the concert. Thank you, just behind you (…).

Kate Wyatt: Hi, I’m Kate Wyatt. I’ve been working with the British Council but I’m also a freelance producer. I have a few thoughts, I’m not sure they’re questions, but one is about the next generation of artists. So, there was a huge divide generationally between who voted for and… who voted leave and who voted remain, and as well as having culture at the table in the conversation how do we get the next generation’s voice at that table? I think that’s really important because they’re the ones that will have the biggest impact on what they’re future lives are going to be. And also, how do we get the audience’s voice at that table? So we’ve talked a little bit, Susanna you’ve talked about the link between artists and public and artists and society. Why aren’t we working more to help them… for the audiences to help us lobby for what we are trying to do as a cultural sector? It can’t be just about our voice, we have to demonstrate the need in what we are doing not just through our work but through the people that appreciate our work and in doing so hopefully finding the people that we’re not connected with and trying to understand more why we are not connected with them as we go through that process. And I think that’s the kind of ecosystem of what we need to look at as well as we carry on this conversation.

TS: Thank you all of you, I mean we’ve got to keep talking, we’ve got to present an honest but open and positive case for what it is that we all do together as listeners, as parts of this culture of course, as programmers, as institutions and above all as composers. Thank you hugely all of you for being here and thanks again to António Jorge Pacheco for having us here, for the Casa da Música for this year, this fantastic
year of music, giving us the gift to see how others see us and, above all, of course thanks to Nick, Susanna, Cathy and Emmanuel. Ladies and gentleman, thank you very much indeed.

Anexo 37

Tradução AMAEI

Quem pretende editar um disco pela primeira vez ou criar a sua própria editora independente encontra frequentemente uma grande dificuldade em perceber quais os passos a tomar. Em mais um dos seus workshops regulares, que organiza para colmatar a ausência de formação profissional neste sector, a AMAEI reflecte sobre os principais cuidados a ter com a edição fonográfica, na presença de alguns editores independentes nacionais que partilharão a sua experiência.

Anyone who plans to make a record for the first time or set up their own independent publisher often finds it very difficult to figure out what steps to take. In another of its regular workshops organised to fill the void of professional training in this sector, AMAEI reflects on the main precautions to take in record publishing in the presence of some independent national publishers who will share their experience.