

TOCCATA CLASSICS

Francisco de Sá NORONHA

THE FIVE FANTASIAS FOR VIOLIN AND ORCHESTRA

FANTASIA SOBRE UM THEMA ORIGINAL
FIGLIA DEL REGIMENTO FANTESIA
VARIAÇÕES DOMINÓ NOIR
ALLEGRO DE CONCERTO
FANTESIA TROVADOR

Eliot Lawson, violin
Luis Pacheco Cunha, violin
Orquestra do Norte
Fernando Marinho

INCLUDES FIRST RECORDINGS

FRANCISCO DE SÁ NORONHA, A PORTUGUESE VIOLINIST ON BOTH SIDES OF THE ATLANTIC

by Luísa Cymbron

The Portuguese violinist and composer Francisco de Sá Noronha[1] was born in Viana do Castelo, a small port in north-western Portugal, on 24 February 1820 and spent his childhood in the historic city of Guimarães nearby; there he learned the violin with a Spanish friar and distinguished himself as a member of a local society of amateur musicians. He emigrated to Brazil at the age of eighteen, but the beginning of his career as a violinist there is unclear: there is a record only of a concert he gave in Rio de Janeiro in 1838. After 1842 his activity as a performer became more regular. From 1843 onwards he began to collaborate with the company of the Brazilian actor João Caetano dos Santos (1808–63), writing stage music for translations of *comédies-vaudeville* and similar plays.

In 1845 he married the Argentinian Juana Paula Manso (1819–75), who would become known as a writer, actress and defender of women's rights. At the end of 1845 she accompanied him on his first tour outside the Portuguese-speaking world, during which he played in New York, Philadelphia and Washington in 1846 and 1847. The tour did not yield positive results, largely because of the lack of adequate promotion and poor support to the production, but the trip did allow him to meet the Italian violinist Camillo Sivori. In 1847–48, before returning to Brazil, the couple resided in Cuba, where they met Sivori once again, as well as the pianist Henri Herz.

A new period in his career began at the end of 1853, with his first return to Europe. Noronha travelled to London where he remained till the end of 1854. He gave several concerts in London and in Leeds, in the company of the young

[1] His name may be worth explanation for non-Lusophones: in nineteenth-century Portugal surnames could indicate both paternal and maternal families; thus 'de Sá' and 'Noronha' indicated his descent from two important Portuguese lineages.

Portuguese pianist Artur Napoleão (1843–1925) – performing at the age of ten. He also met the violinist Heinrich Ernst. On his return from Brazil to Portugal in 1854, even though he was almost unknown in his home country, he was enthusiastically received in Lisbon and Porto. Soon, however, his situation became difficult. One is led to believe that he was never regarded as 'belonging', and he seems to have remained an outsider from the Portuguese musical milieu. After two years of concerts and a few theatrical collaborations, he returned to Rio de Janeiro.

This second Brazilian period, which would end with his separation from his wife, lasted until 1859. During this time, with the encouragement of some members of the Portuguese emigrant colony of Rio, he embarked on the project of creating a Portuguese national opera. This idea seems to have appeared in response to the creation of the Imperial Academia de Música e Ópera Nacional in 1857, which had brought together a group of musicians and men of letters around the ideal of a Brazilian national opera. The result of that project was Noronha's opera *Beatriz de Portugal*, which was based on the drama that Almeida Garrett had written as an attempt at resurrecting the Portuguese theatre: *Um auto de Gil Vicente* ('A Play by Gil Vicente').[2] Noronha's aim was to put it on stage at the Teatro de S. Carlos in Lisbon, but the situation that he encountered on his return to Portugal was not supportive of his ambitions. The two Portuguese opera-houses essentially presented Italian repertoire sung by Italian singers, which gave little opportunity for Portuguese composers to try their hand at a prestigious genre which was dominated by the great names of the international scene. The resulting problems between Noronha and the management and singers of the Teatro de S. Carlos meant that *Beatriz* was premiered only in 1863, and not in the capital but in the smaller, provincial Teatro de S. João in Porto.

Noronha would remain in Portugal until 1878, and even though he continued his career as a violinist (extending his activity to provincial cities and to the Azores) and collaborated frequently with theatrical companies, his main efforts continued to be

[2] Gil Vicente (c. 1465–c. 1536) is considered the first major Portuguese playwright, as well as being an important poet, and Almeida Garrett (1799–1854), liberal statesman as well as man of letters, his successor. The preface of Garrett's *Um auto de Gil Vicente*, premiered in 1838, was intended to stake out a particularly Portuguese identity for the theatrical tradition of the country.

focused on the project of creating a Portuguese national opera, writing *O arco de Sant'Ana* ('Saint Anna's Arch')[3] and *Tagir*,[4] which were premiered in 1867 and 1876 respectively.

Probably because of the attraction of the lively theatrical life of Rio de Janeiro, where several Portuguese impresarios played an important role, in 1878 Noronha sailed for Brazil one last time. Eighteen years had gone by since his previous visit and much had changed in the meantime. His first public appearance as a violinist this time around was not a success, and he turned once again to the activity where he had been most successful: writing music for the light theatre. By then the fashionable musical-theatre genre was operetta in the style of Offenbach, which led to a fruitful collaboration with the young playwright Artur Azevedo (1855–1908). In 1880 his last three works took to the stage in Rio, the burlesque operettas *A princesa dos cajueiros* ('The Princess of the Cashew-Tree'), *Os noivos* ('The Bridal Pair')[5] and *O califa da Rua do Sabão* ('The Caliph of Soap Street'), the first of which had a lasting success, in particular its final tango, 'Amor tem fogo'. Noronha died on 23 January 1881.[6]

Sá Noronha started his musical career as a violinist, and even though from the beginning of the 1860s onwards he gave up any attempt to renew his repertoire, he remained active as a performer until the end of his life. The status of the virtuoso as an independent professional was particularly adapted to his personality, and the testimonies that have survived recognise his talent and technique when they mention 'his truly extraordinary speed and precision' and 'the rare dexterity and certainty with which he handled the bow: among the great difficulties he overcame, not one single doubtful note was heard'.[7] On the other side of the coin are the frequent references to

[3] The opera is based on a two-volume historical romance by Almeida Garrett, published in 1845 and 1850. The arch of the title is a gate in the city wall of Porto in an area where working people live, and the plot pits them and the craft guilds (*mesteirais*) of the city against the oppressive local feudal oligarchy; with the intervention of King Pedro I justice prevails.

[4] *Tagir* is based on *A Virgem Guaraciaba*, a novel by Pinheiro Chagas (1842–95), published in 1866, depicting the love-story between a Portuguese woman, Beatriz, and Tagir, the indigenous leader of a rebel tribe.

[5] *Os Noivos* is also the title of the Portuguese translation of one of the peaks of Italian literature, Alessandro Manzoni's novel *I promessi sposi*.

[6] A full biography can be found in Luísa Cymbron, *Francisco de Sá Noronha (1820–1881): um músico português no espaço atlântico*, Edições Humus-CESEM, Famalicão, 2019.

[7] *Jornal do Commercio*, 11 May 1842.

his lack of schooling: 'He is *unique* in his way, unlike any violinist we ever heard. His style of composition and manner of playing belongs to no acknowledged school; yet it is decidedly original and eccentric, full of evidence of great, though half-developed, genius'.[8]

Even though one cannot know exactly what kind of training he had, the fact is that from his tour of the USA onwards he heard and met some of the most important violinists of his time, such as Sivori and Ernst. However, and contrary to the tendency that was emerging in the middle of the century, he was always more interested in playing his own works and refused to assume the role of interpreter of the music of others. Only at the beginning of his career did he sometimes include in his concert programmes pieces by other violinists, such as Paganini or Bériot. He was prepared to play various imitations in the style of Paganini, but that did not always earn him the admiration of the critics. Almost all of his surviving works are based on the principle of variation and reveal a wide range of violin techniques of considerable difficulty, although he also sporadically tried his hand in a style of writing more akin to the concerto, as in his *Allegro de concerto* 5.

Unfortunately, dating the few violin works that have survived is problematic and is almost exclusively based on concert announcements (Table). It is not easy to ascertain either which of those works were conceived to be only accompanied by the piano and which originally had versions with orchestral accompaniment that have been lost. The two fantasias on Verdi themes that have been preserved (with the solo violin part of the one on *La traviata* unfortunately missing) were both meant to be played with an orchestra. But given the variety of contexts in which a violinist like Noronha performed, it is natural that he might have prepared two different types of accompaniments for some works. During the 1840s in Brazil, the concert announcements only mention that he would 'play some variations on his fiddle'. From his tours in the USA and in England there are several references to accompaniments on the piano.[9] In the 1870s, on the other hand, during his tour of the Azores, one may note that the type of accompaniment alternated according to circumstances. In his first concert in Ponta Delgada, the capital,

[8] *New York Herald*, 23 April 1846.

[9] *Gazette of the United States*, 18 November 1846, 1 May 1847.

there was an orchestra conducted by the violinist Alexandre Ferreira,[10] whereas in the following concerts he was accompanied only by the pianist João Bernardo Rodrigues.[11]

Table
Approximate Chronology of Noronha's Violin Fantasias

1845	*Fantasia para rebeca sem acompanhamento sobre uma melodia de Thalberg* National Library, Fond of the National Conservatoire (*P-Ln*, CN), 548	Performed in Rio de Janeiro in 1845 (*New York Herald*, 23 April 1846). In 1855 in Porto Noronha offered it to José Francisco Arroyo, the first director of the Theatre of São João, Oporto (*O Braz Tisana*, 5 November 1855).
1849	*Variações Dominó Noir* *P-Ln*, CN 550	Performed in Rio de Janeiro in 1849 (*Jornal do Commercio*, 2 February 1849)
1854	*Fantasia sobre um thema original* *P-Ln*, CN 546	Performed in London in 1854 (programme in CN 558)
1855	*Fantasia sobre motivos da opera La traviata* *P-Ln*, CN 549	Dedicated to the writer Camilo Castelo Branco (*O Braz Tisana*, 5 April 1855)
1856	*Allegro de concerto para violino e piano* (*P-Ln*, CN 551)	Premiered in 1856 (*O Braz Tisana*, 21 May 1856)
1856	*Fantesia Trovador* (*P-Ln*, CN 548)	Premiered in 1856 (*O Braz Tisana*, 21 May 1856)
?	*Figlia del regimento fantesia* (*P-Ln*, CN 548)	Performed in 1878 but probably composed much earlier (*Jornal do Commercio*, 3 and 5 November 1878)

P-Ln: Portuguese National Library
CN: National Conservatoire Fond

[10] Fond Conservatório Nacional 558 and *The Musical World*, 25 February 1854.
[11] *Jornal de Notícias* (Ponta Delgada, Azores), 14, 17 and 19 January 1871.

Luísa Cymbron is a professor of music history at NOVA University Lisbon (NOVA FCSH) whose research into nineteenth-century Portuguese music has been groundbreaking. Her 2012 book Olhares sobre a música em Portugal no século XIX *provides in-depth analyses of various aspects of nineteenth-century music in Portugal, and her biography of Francisco de Sá Noronha (*Francisco de Sá Noronha: Um músico português no espaço atlântico*, 2019) explores the musical relations between Portugal and Brazil. Since 2020, she has edited two more books, and her current research focuses on the history of music in the Atlantic region and on biographies in the history of music in Portugal.*

THE FIVE FANTASIAS FOR VIOLIN AND ORCHESTRA

by César Viana

The *Fantasia on La figlia del reggimento*, based on Donizetti's 1840 opera [1], unfolds as a succession of contrasting episodes, alternating lyrical violin solos with lively orchestral passages. It opens with a reference to Marie's Act I cavatina, 'Lo dice alcun' ('Chacun le sait' in the French version), which returns several times throughout the piece, providing a sense of unity. The first solo is followed by a waltz-like episode drawn from the entr'acte to Act II. After another appearance of 'Lo dice alcun', the violin introduces the tender romance 'Convien partir' ('Il faut partir'; Act I), followed by the love duet 'A confession sì ardente' ('De cet aveu si tendre'), sung by Marie and Tonio. Brief orchestral interjections connect the various sections, leading to a spirited final coda. Rather than following the dramatic chronology of the opera, Noronha freely rearranges its melodies into a colourful concert piece, combining virtuosity, lyricism and theatrical flair.

The *Fantasia on Il Trovatore*, premiered in 1856, only three years after Verdi's opera was itself first performed [2], brings together some of its most memorable melodies in a succession of contrasting episodes. The first theme is Azucena's nostalgic 'Ai nostri monti ritorneremo', followed by her dramatic 'Stride la vampa', which Noronha develops in an extended series of variations. The atmosphere then darkens with the

famous *Miserere* scene from Act IV, combining the solemn chorus with Manrico's 'Ah! che la morte ognora' and Leonora's impassioned response. The fantasia concludes with a brilliant *Allegro* based on Count di Luna's cabaletta 'Per me ora fatale'. Moving freely between moments of tenderness, tragedy and dramatic intensity, Noronha transforms Verdi's operatic melodies into a colourful display of violin virtuosity.

The *Variations on Le domino noir*, based on Auber's popular comic opera first performed in 1837 [3], opens with a brilliant introduction showcasing the virtuosity of the solo violin. A *cantabile* passage evocative of the lyrical style of the opera follows, before the main section of the work: a series of variations on 'Flamme vengeresse', Angèle's celebrated cabaletta from Act III. With its lively dance-rhythm and Spanish flavour, this melody became one of the most popular numbers in the work. Noronha exploits its rhythmic vitality and melodic charm in increasingly brilliant variations, culminating in a dazzling coda.

As its title suggests, the *Fantasia sobre um thema original* [4] is not based on borrowed operatic melodies. Its principal theme nevertheless has a distinctly Italian character, combining the directness and melodic charm of a popular song with the lyricism of opera. The work follows a similar pattern to the operatic fantasias, alternating expressive orchestral passages with violin variations that move between lyrical *cantabile* writing and brilliant virtuosity. Other sections evoke the drama and excitement of the operatic stage, giving the piece much of the theatrical character of its counterparts based on well-known operas.

The *Allegro de concerto* [5] is arguably the most ambitious of Sá Noronha's works for violin and orchestra from a compositional perspective. Although it is unclear whether it was originally intended as part of a larger concerto, the piece displays an accomplished handling of sonata form, with a natural and imaginative integration of orchestral and solo passages. The orchestra introduces two contrasting themes: the first martial and noble in character, the second a lyrical melody in the Italian *cantabile* tradition. The violin brings further themes and musical ideas, engaging in a lively dialogue with the orchestra. Combining formal clarity with expressive variety and virtuosity, the work

reflects Noronha's engagement with Classical forms alongside the lyrical and theatrical influences of his operatic background.

César Viana is a Portuguese composer, conductor, multi-instrumentalist and musicologist. Alongside his internationally performed and recorded compositions, he has extensive experience as an orchestrator, particularly of ballet repertoire, and in the editing, reconstruction and orchestration of Portuguese Classical and Romantic works. His research and performing activities span western classical music and various non-European traditions. He teaches composition, music-analysis and conducting at the Centro Superior Katarina Gurska in Madrid and the University of Minho, Portugal. An album of his piano music was released on Toccata Classics TOCC 0771 and his Laberinto del oído *(2020) on* Portuguese Tributes to Beethoven*, on Toccata Next TOCN 0021.*

DISCOVERING SÁ NORONHA

by Eliot Lawson

Many years ago, a colleague mentioned to me that there had once been a 'Portuguese Paganini'. He did not even tell me the composer's name. I remember being rather sceptical. Every country, it seemed to me, had its own 'Paganini' – a Belgian Paganini, a Polish Paganini, a Portuguese Paganini. I was not particularly impressed by the description, although, for some reason, it stayed somewhere in the back of my mind.

Years later, my good friend Luís Cunha approached me with the idea of a project: together we would perform and record all the surviving fantasies for violin and orchestra by Francisco de Sá Noronha, dividing the works between us. It was the first time I had actually heard Noronha's name, and immediately I remembered that mysterious 'Portuguese Paganini'.

Luís sent me manuscripts of two of the fantasies. I began looking through them almost immediately. The manuscripts were not always easy to decipher, but behind the sometimes puzzling notation I discovered beautiful melodies and an extraordinary succession of variations and violinistic effects. For the first time, the comparison with Paganini began to seem much less superficial.

The deeper I went into Noronha's music, the stronger that feeling became. For me, the connection is not simply one of virtuosity. It is above all the *bel canto* character of the writing. The violin is constantly being asked to sing. In that respect I feel Noronha inhabits a world remarkably close to Paganini, perhaps more so than many other major nineteenth-century violinist-composers. And technically Noronha sometimes ventures astonishingly far.

Learning these works was therefore also an exercise in discovery. At times I had to rewrite passages simply to understand what Noronha intended. There are places where several staves have to be understood and realised by a single violinist. His use of harmonics presented another kind of labyrinth: without the fingerings that a modern violinist might expect, I had to work backwards from the sounding pitches and discover how the effects could actually be produced on the instrument. (My thanks to my colleague Johan van Aken for his help here.)

There was another challenge. For more than one of the fantasies, the original orchestral material had been lost, so that the music could not simply be taken from the archive and performed. The missing orchestral material had to be reconstructed, with the composer César Viana undertaking this work from the surviving piano material. In this sense, bringing Noronha back to the concert hall involved not only learning forgotten music, but actually making it performable again.

But this process never felt merely academic. I enjoyed learning this music tremendously. It is difficult – sometimes extremely difficult – but the difficulty is there in the service of music that is lyrical, theatrical and wonderfully natural to play once one finds its language. I have always enjoyed the challenge of taking something technically formidable and trying to make it sound effortless. Noronha offers exactly that challenge.

Over time I had the opportunity to perform these works repeatedly in concert with different orchestras, and with every performance their operatic character became more apparent to me. That is hardly surprising: some of the fantasies draw directly upon existing operatic material, just as Paganini himself did. But even beyond the borrowed melodies, there is something fundamentally vocal in Noronha's imagination. The violin declaims, embellishes, dazzles and, above all, sings.

That is ultimately why I believe this music deserves to return to the repertoire. Noronha's works are fascinating explorations of what the violin can do, but they are much more than virtuoso showpieces. Learning them develops not only the technique of the player but also the musical imagination and, especially, the ability to make the instrument sing.

After living with Sá Noronha's music for so many years, learning it, performing it and finally recording it, I now understand much better why someone once described him to me as 'the Portuguese Paganini'. But I also feel that the most important step is perhaps to move beyond the comparison. Noronha deserves to be rediscovered simply as Noronha. And my own journey with him is not finished. I am already looking forward to recording his work for solo violin on a future album.



Born in Brussels, the violinist **Eliot Lawson** is of Belgian and Luso-American nationality. Described by Lorin Maazel as 'a wonderful violinist and a very fine musician', he studied with Johan van Aken, Ilya Grubert, Herman Krebbers, Igor Oistrakh, Jean-Jacques Kantorow, Nelli Shkolnikova, Leon Souroujon and Pavel Vernikov.

He graduated with highest distinction from both the Royal Conservatoire of Brussels and the Rotterdam Conservatoire. He continued his studies at Indiana University Bloomington, where he obtained the Artist Diploma, and at the Scuola di Musica di Fiesole in Italy, where he was awarded a Virtuosity Diploma. In 2020 he completed a PhD with distinction in Music Performance and Musicology at the University of Évora.

A laureate and finalist of numerous national and international competitions, he has built a wide-ranging career as soloist, chamber musician and recording artist. He has performed throughout Europe, the United States and Asia, appearing as soloist with orchestras including the Antwerp Symphony Orchestra, Belgian National Orchestra and Royal Chamber Orchestra of Wallonia in Belgium, the Gulbenkian Orchestra, Lisbon Metropolitan Orchestra, Orquestra

do Norte, Porto Symphony Orchestra in Portugal and the Sofia Symphony Orchestra in Bulgaria. His performances have taken him to venues such as Carnegie Hall in New York, the 'Bozar' in Brussels, De Singel in Antwerp, De Doelen in Rotterdam, the Concertgebouw Brugge and the Centro Cultural de Belém in Lisbon, as well as to numerous international festivals.

Curiosity and a love of discovery have always played an important part in his musical life. Alongside the established violin repertoire, he has devoted particular attention to lesser-known works and to Portuguese music, bringing neglected repertoire back to the concert platform and recording studio. His recordings for labels including Cypres, Phaedra, Brilliant Classics, Fuga Libera and Toccata Classics (playing chamber music by Joly Braga Santos on TOCC 0428) have received international critical recognition, including praise from *The Strad*, *Diapason* and *Crescendo*.

Alongside his performing career, Eliot Lawson is Professor of Violin at the Conservatorium van Amsterdam and the Conservatoire Royal de Mons. He is often invited to give master-classes internationally and to serve on juries of violin competitions.

Chamber music remains an essential part of his musical life. Together with his sister, the pianist Jill Lawson, he forms the Lawson & Lawson Duo, and he is a member of the Lopes-Graça Quartet, an ensemble with which he has explored and recorded a substantial part of the Portuguese chamber-music repertoire.

Luís Pacheco Cunha performs as recitalist, chamber musician and soloist in most Portuguese towns, in Spain, France, Switzerland and Germany. He has also successfully toured Belgium, Holland, England, Scotland, Ireland, URSS/ Russia, Argentina, Brazil, Uruguay, Peru, Mozambique and Angola and has recorded for several Portuguese radio and TV networks (RDP, RTP, TVI) and Gossteleradio (Russia).



He has made solo appearances with the Orquestra do Norte, Orquestra Clássica da Madeira, Heidelberger Kammerorchester, Sinfonia B, Musicamerata and the Xiquitsi Orchestra, with such conductors as Fernando Marinho, Evan Alexis-Christ, Luís Andrade, Klaus Preis, César Viana, Kika Materula and Brian MacKay.

He completed a Master of Arts degree in the Moscow Tchaikovsky Conservatoire, where he studied under Zorya

Chikhmourzaeva. There, he studied quartet and chamber music under Mikhail Kopelman (of the Borodin Quartet), Nikolai Zabavnikov (of the Beethoven Quartet) and Tigran Alikhanov. A scholarship by the Portuguese state accounted for several years of training at the International Menuhin Music Academy in Gstaad, in Switzerland, and in London, with Yossi Zivoni. He perfected his technique in master-classes with such musicians as Sándor Végh, Yehudi Menhuin and Maria João Pires. He also attended master-classes in conducting with Jean-Sébastien Béreau and Adriano Martinolli.

Alongside his appearances as a solo violinist (with the Sá Noronha *Fantesia Trovador* for BMG/RCA Classics and Vivaldi's *Four Seasons* for Bajja Records), he is a chamber musician, a founder member of the Lopes-Graça String Quartet, an ensemble specialising in Portuguese music, with several releases for Toccata Classics, featuring the chamber music of Fernando Lopes-Graça and Joly Braga Santos. He also promotes, and performs, in a number of multi-disciplinary activities: he has staged several musicals and operas and has recently conducted versions of Gluck's *Orfeo* and Purcell's *Dido and Aeneas*. Away from classical music, he has collaborated with the singer Mísia on tours worldwide.

Luís Cunha teaches violin and chamber music in the National Conservatoire School of Music, in Lisbon. He also taught the history of the violin and pedagogy in Évora University, coaching music-teachers. He is at present the director of ZezereArts Festival string master-classes.



Fernando Marinho has been Artistic Director and Principal Conductor of Orquestra do Norte since October 2018. As a guest conductor, he has worked with the Orquestra Sinfónica Portuguesa, Orquestra Sinfónica do Porto Casa da Música, Orquestra Metropolitana de Lisboa, Orquestra do Norte, Orquestra Filarmonia das Beiras, Orquestra do Algarve, Orquestra Clássica do Centro, Orquestra Clássica da Madeira, Sinfonietta de Ponta Delgada, the Chamber Orchestra and Symphonic Band of the Guarda Nacional Republicana, Banda Sinfónica Portuguesa and the Grupo de Música Contemporânea de Lisboa in Portugal, the Banda Municipal de A Coruña, Banda Sinfónica Municipal de Sevilla, Banda de Música de Pontevedra and Orquestra de Câmara Ibérica in Spain and the Berliner Symphoniker in Germany.

Born in Amarante, he holds diplomas in flute from the Conservatório de Música do Porto, Escola Superior de Música de Lisboa and Academia Nacional Superior de Orquestra. He holds a degree in primary education and studied music pedagogy at the 'PädAk' (Pädagogische Akademie) and flute at the Bruckner Konservatorium in Linz as an Erasmus scholarship student.

As a flautist, he has performed with the Orquestra Gulbenkian, Orquestra Metropolitana de Lisboa, Remix Ensemble, Orchestre d'Harmonie de Jeunes de l'Union Européenne, among others. The conductors with whom he has worked include Lionel Bringuier, Lawrence Foster, Paavo Järvi, François-Xavier Roth, Peter Rundel, Esa-Pekka Salonen, Simone Young and Michael Zilm. He has appeared as an orchestral soloist, has been a prize-winner in national and international competitions and has performed in Austria, England, France, Germany, Luxembourg, the Netherlands, Spain and China.

He studied conducting with Jan Cober at the Hogeschool Zuid – Conservatorium Maastricht (the Netherlands) and with Jean-Marc Burfin at the Escola Superior de Música de Lisboa, where he completed a Master's degree in Orchestral Conducting. He attended master-classes with Jean-Sébastien Béreau, Douglas Bostock, Baldur Brönnimann, Eugene M. Corporon, Roberto Montenegro, Timothy Reynish, Peter Rundel, Ernst Schelle and José Rafael Pascual Vilaplana. He was conductor of the Orquestra Sinfónica do Conservatório Nacional and is now conductor of the orchestras of the Conservatório de Música do Porto. He is also currently pursuing a PhD in Historical Musicology at the Faculdade de Ciências Sociais e Humanas of Universidade Nova de Lisboa.



The **Orquestra do Norte**, under the auspices of the Associação Norte Cultural, has pursued its musical mission since 1992. It was the first regional orchestra to be established through a national competition organised by the Portuguese government. A pioneer in cultural decentralisation, the Orquestra do Norte has established a strong presence in the musical world and earned artistic recognition both nationally and internationally.

Its primary objectives include building new audiences by offering varied musical programmes designed for performance in a wide range of venues, from major theatres and concert halls to outdoor spaces, community halls, schools and churches. In this way, the Orchestra seeks to bring music to everybody.

The Orchestra's work is guided by the five strategic priorities set out in its mission statement: strong ties with the local area; access to the creation and enjoyment of classical music; the cross-sectoral dimension of orchestral work; the promotion of music and musicians; and solidarity, identity and citizenship.

The Orquestra do Norte receives support from the Portuguese Ministry of Culture and has been granted Regional Orchestra status.

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Engineer: Suse Ribeiro
Producers: Brian MacKay and César Viana
Editors: Luís Pacheco Cunha, Eliot Lawson and Suse Ribeiro

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2 ANTENA

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ORQUESTRA DO NORTE

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FRANCISCO DE SÁ NORONHA
The Five Fantasias for Violin and Orchestra

1	***Figlia del regimento fantasia*** (orch. César Viana, 2019)	**15:15**
2	***Fantesia Trovador*** (c. 1856)*	**10:56**
3	***Variações Dominó Noir*** (c. 1849; orch. Viana, 2020)	**15:03**
4	***Fantasia sobre um thema original*** (c. 1854; orch. Viana, 2021)	**12:22**
5	***Allegro de concerto*** (c. 1856; orch. Viana, 2020)	**21:25**
		TT **75:03**

Eliot Lawson, violin 1 3 5
Luís Pacheco Cunha, violin 2 4
Orquestra do Norte
Fernando Marinho, conductor

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