



Embaixada de Portugal
Copenhaga

Program

ORGAN CONCERT WITH MUSIC BY PORTUGUESE COMPOSERS

Sunday 21st of October at 3.00 pm

in Our Saviour's Church

Free entrance

António Correia Braga: *"Batalha de sexto tom"*

Battle-scene in the 6th mode - from the Manuscript from Oporto 1695

Battle-scenes with their vivid descriptions of fights between good and evil were very popular on the Iberian Peninsula in the 16th and 17th centuries. The colorful sounds of the organ with its brilliant mixtures and selection of reeds: "clarines" and "trompetas" were well suited to depict the different scenes of the battle, for instance the din of weapons and the flourishes, bugle-calls and echoes during the battle itself, and afterwards the bag-pipes and dances for the celebration of the victory.

António Carreira (1520-90): *"Tento de primeiro tom"*

Fantasy in the first mode

Carreira was Master of the Royal Chapel in Lisbon during the reign of King Sebastian (1568-78). When the Spanish King Philip occupied the Portuguese throne in 1580 (Portugal became independent again in 1640), Carreira maintained his position and was also highly estimated by the Spanish sovereign. The polythematic Tento, with harsh dissonances, poignant false relations and sombre harmonies, may have been composed under the impression of the early death of King Sebastian, which led to hard times for Portugal.

"Canção glosada"

Ornamented Chanson

Antonio Carreira has made an exuberant sparkling arrangement of a chanson in Franco-Flemish style. The piece also provides possibilities of adding ornaments, embellishments and diminutions "glosas" according to the instructions of the theorists of the time.

Pedro de São Lourenço: *"Obra de primeiro tom de meio registo de mão direita"* from the Braga Manuscript (17th century)

Compositions for divided registers is a genre, almost exclusively exercised on the Iberian Peninsula, where most organs had divided stops, that is: independent stops for the treble- and bass-half of the keyboard. The dividing line runs between the middle c' and c'sharp (the leading note to d'), and this line is almost always respected in the "meio register"-compositions.

Pedro de Araújo (1610-84): "Batalha de sexto tom"

Battle-scene in the 6th mode

This battle-scene is a delicate piece with many chamber-music registrations.

Carlos de Seixas (1704-42): "Sonata em dó menor"

Sonata in c-minor - in tempo di Siciliano

Seixas was born in the old Portuguese University town Coimbra, where he became cathedral-organist in 1718.

Already in 1720 he moved to the Royal Chapel of Lisbon only 16 years old. That same year King João V also headhunted the great Italian composer Domenico Scarlatti, who was very fond of Seixas, both as a pupil and as a colleague. Besides Scarlatti's great influence Seixas was also inspired by Portuguese folk-music.

"Sonata em la menor"

Sonata in a-minor - Allegro

In this sonata Seixas was probably inspired by Portuguese folk-dance.

João de Sousa Carvalho (1745-98): "Allegro" in D-major

Carvalho was born in Alentejo. King D. José de Portugal sent Carvalho to Naples in Italy to study music. In 1767 he returned to Lisbon, where he worked as a teacher at the Seminário Patriarchal.

3 Impressions of Fado on the organ:

"*Fado da Defesa*" Fado of the Defesa Street:

"Lembras-te da nossa rua que hoje é a minha, já foi tua"

Do you remember our street that to-day is mine and once was yours.

"*Fado Hilário*" (the name of the composer):

"A minha capa velhinha é da cor de noite escura"

My gown that is now so old has the color of a dark night.

"*Valeu a Pena*" It was worth it:

"Com voz serena perguntaram-me ao ouvido: Valeu a pena vir ao mundo, ter nascido? - Valeu a pena!"

With quiet voice they asked me, whispering: "Was it worth it?" - It was worth it!

Frei Diego da Conceição: "Batalha"

Battle-scene - from the Manuscript from Oporto 1695

Nothing is known of the life and death of the Portuguese monk Frei Diego - he may have been the brother of Roque, the editor of the Organ-Book in Oporto. Diego's Battle-piece immediately plunges into the battle itself, which occupies the first half of the composition. The second half is dedicated to the feast with dances and folk-tunes on bag-pipes.