

A Compact Disc Recording of Three Commissioned Works Featuring  
the Clarinet by Portuguese Composers, which include

Portuguese Folk Music Elements

by

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## ABSTRACT

Despite the wealth of folk music traditions in Portugal and the importance of the clarinet in the music of *bandas filarmonicas*, it is uncommon to find works featuring the clarinet using Portuguese folk music elements. In the interest of expanding this type of repertoire, three new works were commissioned from three different composers. The resulting works are *Seres Imaginarios 3* by Luís Cardoso; *Delírio Barroco* by Tiago Derrixa; and *Memória* by Pedro Faria Gomes. In an effort to submit these new works for inclusion into mainstream performance literature, the author has recorded these works on compact disc. This document includes interview transcripts with each composer, providing first-person discussion of each composition, as well as detailed biographical information on each composer. To provide context, the author has included a brief discussion on Portuguese folk music, and in particular, the role that the clarinet plays in Portuguese folk music culture.

## DEDICATION

To my father, mother, and wife:

Nuno Ferreira, Lucy Ferreira, and Copper Ferreira

## ACKNOWLEDGMENTS

I wish to thank the members of my committee whom I respect greatly, and in particular to my teacher and mentor Dr. Robert Spring who has provided tremendous support and guidance through the years. In addition, I would like to thank Luís Cardoso, Tiago Derriça, and Pedro Faria Gomes for their wonderful compositions and for their willingness to be a part of this project. I am grateful to pianist Gail Novak and guitarist Jaxon Williams for being wonderful collaborators and for recording the commissioned works with me, and to recording engineer Clarke Rigsby for his assistance in making the accompanying recording. Finally, I thank those who have shaped and supported my musical life, my teachers Dr. Robert Riseling and Dr. Robert Spring, my family and particularly my parents, the people of my hometown *banda filarmónica* in London, Ontario, Canada, where I began my musical journey, and my wife Copper Ferreira, for her help and encouragement throughout my time of study and for the inspiration and happiness she provides to me in my life.

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## Chapter 1

### INTRODUCTION

#### **Statement of Purpose**

The purpose of this project is to record three commissioned works featuring the clarinet written by Portuguese composers, which include Portuguese folk music elements. The author will explore and discuss Portuguese folk music in brief, and in particular, the role that the clarinet plays in Portuguese folk music culture.

#### **Rationale for Study**

Despite the wealth of folk music traditions in Portugal and the importance of the clarinet in the music of *bandas filarmônicas*, it is uncommon to find works featuring the clarinet using Portuguese folk music elements. The writer hopes that this study leads to an expansion of works that feature the clarinet using Portuguese folk music elements, and cultivates awareness and interest in this particular medium. Further, the author hopes that the information contained within the pages of this document, including performance of the newly commissioned works and interviews, will serve to illustrate the value of interacting with living composers and artists, and help to promote the music of Luís Cardoso, Tiago Derrica, and Pedro Faria Gomes, particularly outside of Portugal.

#### **Delimitations**

All of the works recorded and featured in this study are newly commissioned and remain unpublished to date. Thus, there has been no previous study regarding the compositional technique or analysis of the featured music. This study does not aim to provide an in-depth theoretical analysis of the works. This study does aim to further the academic discourse on Portuguese folk music. For the purpose of this study, “works

which feature the clarinet” have been limited to the instrumentation of unaccompanied clarinet, or clarinet with one other accompanying instrument where the clarinet serves as the principal voice of the work. In addition, “works that include Portuguese folk music elements” refers to pieces that are based on actual folk melodies, original music composed in a particular style of Portuguese folk music, or that use or imply any type of element in Portuguese folk music.

## Chapter 2

### HISTORICAL CONTEXT

#### **Folk Music in Portugal**

Folk music is a term without a clear definition. In 1952, the International Folk Music Council (IFMC) set out to define folk music at its annual conference held in London. Unable to devise a definition that satisfied all of its members, the provisional definition adopted by the council was: “Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on circumstances of continuity, variation and selection.”<sup>1</sup> Two years later at the conference in São Paulo, the merits of this definition were discussed, though it was not altered. Maud Karpeles presided over the discussion and writes:

... Folk Music is the product of an unwritten tradition, and that the elements that have shaped, or are shaping, the tradition are: (i) continuity which links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community which determines the form or forms in which the music survives.<sup>2</sup>

There are issues with the IFMC’s definition, and Karpeles’ statement. First, the idea that folk music is transmitted orally does not take into account the instrumental musical traditions present in musical cultures throughout the world. Second, the remaining points might apply equally to all forms of music, not simply folk.

Folk music is an extension of the term *folk lore* which was coined in 1846 by the English antiquarian William Thoms to describe “the traditions, customs, and superstitions

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<sup>1</sup> Maud Karpeles, “Definition of Folk Music,” *Journal of the International Folk Music Council* 7 (1955): 6.

<sup>2</sup> Renato Almeida, “Resolutions,” *Journal of the International Folk Music Council* 7 (1955): 23.

of the uncultured classes.”<sup>3</sup> Indeed, folk music has been described in ways that encompass a variety of classifications including music of the lower classes, music transmitted orally from unknown and known composers, and music from a particular country. For musicologists in the early 20th century, folk music was largely seen as the “authentic expression of a way of life now past or about to disappear (or in some cases, to be preserved or somehow revived).”<sup>4</sup> Certainly, many of those participating in what may be self-described as folk music see their activities as the preservation of a tradition. Perhaps with this in mind, and with the notion that ‘folk’ was too vague a term given the acceleration of modernism in the second half of the twentieth century, as well as the increasing popularity and commercialization of ‘folk music’, the International Folk Music Council changed its name in 1981 to the International Council for Traditional Music. At the moment, we might do well to adopt the broad assertion presented by musicologist Charles Seeger that folk music is part of a “schema comprising four musical types; primitive or tribal; elite or art; folk; and popular.”<sup>5</sup>

Coincidentally, ethnomusicology as an academic discipline was introduced in Portugal for the first time in 1981 with the founding of the musicology department at the Universidade Nova de Lisboa. According to Salwa El-Shawan Castelo-Branco and Maria Manuela Toscano, however, local interest in the documentation and study of ‘Traditional Portuguese Music’ goes back to the second half of the nineteenth century.<sup>6</sup> Since the

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<sup>3</sup> Percy Scholes, “Folk Song,” *The Oxford Companion To Music*, (London: Oxford University Press, 1955), 366.

<sup>4</sup> Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1990), 127.

<sup>5</sup> *Ibid.*

<sup>6</sup> Salwa El-Shawan Castelo-Branco, and Maria Manuela Toscano, “In Search of a Lost World: An Overview of Documentation and Research on the Traditional Music of Portugal,” *Yearbook for Traditional Music* 20 (1988): 159.

1870s, several aspects of Portuguese folk music from rural and urban areas have been investigated and documented by Portuguese musicologists, composers, music teachers, anthropologists, folklorists, and folk music enthusiasts. In addition, foreign researchers have published their impressions to both Portuguese audiences and in publications abroad. The earliest contributor of Portuguese folk music scholarly discourse from the perspective of an ‘outsider’ was Rodney Gallop, a British diplomat and folk music scholar during the 1930s. Salwa El-Shawan Castelo-Branco and Maria Manuela Toscano assert that “he made one of the few attempts to deal with traditional Portuguese music covering a large part of the country.”<sup>7</sup> Gallop called for the preserving of traditional Portuguese folk music in three ways: 1) collecting traditional melodies by qualified musicians; 2) forming of performance groups in the villages of Portugal which would help preserve local traditions; and 3) documenting of musical traditions through sound recordings of rural practitioners.<sup>8</sup> All three measures were undertaken in the years preceding Gallop’s recommendations and continue to this day. Gallop himself published an influential anthology of his collections of Portuguese folk melodies.<sup>9</sup>

In Portugal, several terms have been used to designate traditional music, including *música popular*, *música folclórica*, *música regional*, *canção rústica*, and *música tradicional*. These terms are not generally defined, and might at times be used interchangeably. Portuguese folk music traditions may be divided into several categories: 1) regional folk music, 2) *fado*, and 3) *bandas filarmónicas*. Regional folk music in Portugal is diverse and particular to each region. It is often categorized as rural folk

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<sup>7</sup> Ibid., 173.

<sup>8</sup> Rodney, Gallop “Cantares do Povo Portugues”. Lisboa: Instituto de Alta Cultura. Second edition. (First edition, 1936).

<sup>9</sup> Ibid.

music, with customs, songs, and tunes passed down orally through history from generation to generation. (For example, the *Trás-os-Montes* region has produced a style of music that is unique to Portugal. It is characterized by the use of a specific bagpipe from the region, the *gaita transmontana*, and a particular scale of notes.) Indeed, the most internationally recognized and celebrated form of folk music in Portugal is *fado*. *Fado* is a genre of vernacular vocal music that surfaced in the early nineteenth century. It is often classified as urban folk music. Though its origins continue to be the focus of much debate, most scholars attribute the appearance of *fado* to a synthesis of cultures and the convergence of outside influences to the port city of Lisbon. Traditional *fado* from Lisbon features a vocalist called a *fadista*, with accompaniment by the *viola* (classical guitar) and *guitarra portuguesa* (Portuguese guitar). The most popular of all *fadistas* was Amália Rodrigues. One other form of *fado* is closely linked to the academic traditions of the University of Coimbra and is exclusively sung by men. *Bandas Filarmonicas* are present in both rural and urban areas throughout Portugal. The term refers to civic wind bands, the type that might be present throughout other countries in Europe or throughout the world. What makes the tradition of *bandas filarmonicas* unique in Portugal is how the tradition took hold and became an important part of community. *Bandas Filarmonicas* are also the only type of folk music tradition in Portugal that includes the clarinet.

### **The Role of the Clarinet in Portuguese Folk Music**

*Bandas Filarmonicas* in Portugal have a history dating back to the early 19<sup>th</sup> century. Most accounts credit the influence of the French and British military during the Peninsular War (1807-1814) with the incorporation of wind bands into the Portuguese Army. “The Portuguese crown, in an effort to raise the army to the level of others in

Western Europe, issued a decree mandating that each infantry regiment include a band consisting of a musical director with mixed woodwinds, brass, and percussion.”<sup>10</sup> The creation of military bands for each regiment had a dramatic affect on the growth of band music in Portugal. By mid-century, wind bands began to shift from serving a purely military role to a civic one that encompassed both rural and urban communities. 19<sup>th</sup> century political and social movements also contributed to the widespread growth of *bandas filarmonicas*. *Associatismo* – a movement to form mutual aid societies, recreational clubs, and volunteer fire associations – increased interest in music as a social pursuit and a source for community and individual improvement.<sup>11</sup> In fact, many associations were formed with the primary aim of starting a *banda filarmonica*. *Bandas* were also supported by a close relationship to the Catholic Church. Religious festivities, known as *festas*, served as the highlight of the performance season and *bandas* supported themselves with the money earned from contracts for performing at *festas*. Their role was to accompany religious street processions, and in a more secular capacity, to entertain the community in concert, called the *Arraial*. Many *bandas filarmonicas* today continue to be closely linked to and supported by *festas*.

On April 25, 1974 a coup d'état marked the beginning of political and social revolution in Portugal. As tanks rolled into Lisbon, the army seized control of the government and immediately ended the nearly twenty-eight year dictatorship in Portugal. Democratic rule followed, and new social and political policies were designed to bring Portugal into step with Western Europe. *Bandas filarmonicas* generally acknowledge the

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<sup>10</sup> Katherine Brucher, “A Banda da Terra: Bandas Filarmonicas and the Performance of Place in Portugal.” (PhD diss., University of Michigan, 2005): 102.

<sup>11</sup> Costa Goodolphim, *A Associacao: Historia E Desenvolvimento Das Associacoes Portugueses*. 2nd ed. (Lisbon: Seara Nova, 1974).

period following the revolution as a time of change and renewal. *Bandas filarmonicas* had been exclusively male since the nineteenth century but now opened their doors to allow participation by women. In 1986, Portugal joined the European Union and during the 1990s, the country experienced relatively strong economic growth. During this period, there began a movement towards establishing and preserving *banda* histories through written texts. Unfortunately, these histories of *bandas* have generally been written by amateur historians and they leave important gaps. They give little impression of what bands sounded like, performance practice, and the types of pieces performed. Instead, like many folk traditions, this information has passed from one generation to the next.

Prior to the 1974 revolution, “scholarly perceptions of *bandas filarmonicas* operated not only outside rural folk culture but also in opposition to it account for the ensembles’ absence from the literature.”<sup>12</sup> Though present in rural areas, early folk collectors concerned with the oral tradition did not imagine the importance of *bandas filarmonicas* in terms of a folk music tradition of the country. In Rodney Gallop’s view, instrumental music was inherently subject to foreign influences.<sup>13</sup> Since the 1974 revolution, ethnomusicology has entered the curriculum at several Portuguese universities, and scholars have turned their attention to urban musicology as well as musical revivals. In this period, scholars have considered the role of *bandas filarmonicas* in contemporary society.

Katherine Brucher wrote the first major ethnography on *bandas filarmonicas* in

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<sup>12</sup> Katherine Brucher, “A Banda da Terra: *Bandas Filarmonicas* and the Performance of Place in Portugal.” (PhD diss., University of Michigan, 2005): 16.

<sup>13</sup> Rodney Gallop, “The Folk Music of Portugal 2.” *Music and Letters: A Quarterly Publication* 14, no. 4 (1933): 344.

her 2005 dissertation “A Banda da Terra: *Bandas Filarmonicas* and the Performance of Place in Portugal.” Her research fills the gap in ethnomusicological literature of this musical tradition in Portugal. Her dissertation puts into context the role of *bandas* in everyday life in contemporary Portugal and how it is tied to the identity of a Portuguese culture at home and for the diaspora throughout the world. Prior to this, Salwa Castelo-Branco mentioned *bandas filarmonicas* in her English-language entry in *The New Grove Dictionary of Music* and several anthropologists had written about the role of *festas* (festivals) in rural communities, though none focused on the specific role of music at these events.

*Bandas filarmonicas* have over time developed a codified system for concert performance. Repertoire is chosen and prepared according to performance conventions and rules, which define the order that pieces should be played. Many *bandas* today continue the tradition of performing works by amateur composers written specifically for *bandas filarmonicas*. These types of pieces include marches, *fantasias* - predominantly one-movement works with a variety of contrasting sections and strong melodic themes, as well as *rapsodias*. *Rapsodias* are the penultimate works on most every concert program. The definition of Portuguese *rapsodias* differs somewhat from the common definition of the term rhapsody as it applies to Western art music. *Rapsodias* are arrangements of Portuguese folk songs and dance. Although some composers write their own melodies based on folk elements, most base their *rapsodias* on borrowed material. “Band directors believe that audiences identify with *rapsodias* as part of their cultural background.”<sup>14</sup> Many *rapsodias* include music of traditional dance forms such as the

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<sup>14</sup> Katherine Brucher, “A Banda da Terra: *Bandas Filarmonicas* and the Performance of Place in

triple-meter *vira*, a duple-meter *chula*, and of folk songs including *fado*. Katherine Brucher asserts that these works play a nationalistic role by establishing the “Portugueseness” of a *festa*.<sup>15</sup>

*Bandas filarmonicas* seem to occupy a middle ground between amateur folk music traditions and performance of art music. *Bandas filarmonicas* generally aspire to standards of musicianship rooted in the Western art music tradition, however, “treatment of musical notation, particularly in willingness to adapt and arrange pieces, demonstrates that most banda musicians and directors treat the notion of the work of the composer differently than do most musicians trained in the tradition of Western art music.”<sup>16</sup> The evolution of copyright law has allowed a certain amount of protection for the creative property for composers. In Western art music, there is a system in place where published works are rented or purchased for performance. Access to music is readily available, but for a price. Though contemporary composers of music for *bandas filarmonicas* are now being published in Portugal, *banda* musicians who have long had access to music by means of copying and sharing, still generally avoid the alternative path. *Banda*’s performance venues also differentiate them from the art music tradition. Portuguese band musicians have developed aesthetics and techniques which relate to the demands of performing and projecting outdoors. The instrumentation in *bandas filarmonicas* also differs from that of the modern wind band. An absence of flutes, double reeds, bass clarinets, french horns, as well as timpani and auxiliary percussion from the majority of *bandas filarmonicas* gives it a distinctive timbre, though like the modern wind band, Bb

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Portugal.” (PhD diss., University of Michigan, 2005): 280.

<sup>15</sup> Ibid., 281.

<sup>16</sup> Ibid., 18.

clarinets play an important role. Andre Granjo in his 2005 dissertation conducted a study where he found that on average, *bandas filarmonicas* use 10 Bb clarinetists.<sup>17</sup> This same study concluded that 65% of *bandas* use the Eb clarinet. This high percentage of use is explained by the fact that many young children play the instrument because they do not have hands big enough to play the Bb soprano and because the Eb clarinet is traditionally used as a substitute for the flute.

The clarinet section in *bandas filarmonicas* is divided into three parts, and serves a primary role of playing the melody. Performance practice has evolved from having the clarinet mouthpiece with the reed is on top to the more contemporary technique of having the reed on the bottom. Here we see the influence of state conservatories and military bands on *bandas filarmonicas*. To this day, *banda* musicians teach young children free of charge to read music and perform on instruments without the assistance of professionally qualified instructors. Despite this seeming disadvantage, *bandas filarmonicas* have a tradition for preparing musicians into entrance to music conservatories and military bands. It is somewhat surprising then that given the numbers of *banda* musicians transitioning from the Portuguese folk music tradition to the western art music realm there have not been more works that feature the clarinet using Portuguese folk music elements. According to the writer's sources and research, there are not currently any works being performed that fit this criteria. Several well known composers who frequently use folk music in their compositions and have written for the clarinet, including Eurico Carrapatoso, Servio Azevedo, Nuno Corte Real, and Carlos Marecos

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<sup>17</sup> Andre Granjo, "The Wind Band Movement in Portugal: Praxis and Conditionalities" (M.M. diss., Zuid-Nederlandse Hogeschool voor Muziek, 2005): 20.

use the clarinet in chamber music pieces with folk music elements. The writer hopes that this study will lead to an expansion of works that feature the clarinet using Portuguese folk music elements, and cultivates awareness and interest in this particular medium.

## Chapter 3

### INFORMATION ON THE COMMISSIONED WORKS

#### **Seres Imaginários 3**

*Seres Imaginários 3* by Luís Cardoso is a three-movement work for Bb clarinet and classical guitar, approximately ten minutes in length. It was commissioned in early 2011, and completed in April 2012. The decision to commission the work with this particular instrumentation was made to evoke *fado*. Derived from the Latin word *fatum*, which means fate or destiny, *fado* is a vernacular vocal music from Portugal, typically of doleful or fatalistic character and usually accompanied on the guitar. Originally planned for Bb clarinet and Portuguese guitar (an instrument synonymous with *fado*), it was decided that in order to be more accessible, classical guitar would be a more practical substitution. Each movement is based on a different folk style. The first and second movements are based on two kinds of *fado*, and the third movement is based on the traditional folk music of the northeast region of Portugal named *Trás-os-Montes*. Luís Cardoso provides a more detailed description of the folk music styles used in each movement in his interview contained later in this document. The work does not use pre-existing material; all of the themes are original. Each movement is given a title based on a different character. Luís Cardoso wrote the following program notes in Portuguese to be included with the score (English translation provided by the author).

*Imaginary Beings 3* is based on a subject that has long fascinated me, especially after reading Jorge Luís Borges' "Book of Imaginary Beings." I have decided to dedicate some of my compositions to this theme. This is the third composition given this title and it only includes Portuguese imaginary beings:

1. OLHAPHIM - a small ghost or goblin with four eyes, two of which face forward and two facing backwards, enabling it to see in all directions.

2. JANA - a fairy which will weaves thin linen, so long as you leave an offering of cake at night

3. TRASGO - an imaginary being of small stature, which uses a red cap and possesses supernatural powers

### ***Delírio Barroco***

*Delírio Barroco* by Tiago Derriça is a five-movement work for Bb clarinet and piano, approximately eight minutes in length. It was commissioned in early 2011 and completed in November 2011. The composer provides the following program notes in which he describes the origin of the folk melody used and the work's overall construction:

This piece is based on the folk tune *Cântico ao Menino* (Canticle to the Child) collected by Michel Giacometti in the region of Peroguarda, in Ferreira do Alentejo, Portugal. The melody, originally an evocation of the Nativity, is stripped of its religious character, and as if it were a hallucination, fragmented and wrapped in baroque aesthetics.

The first movement, a pompous opening in the French style – like those of Lully's ballets and Bach's orchestral suites – prepares the appearance of one of two fantasies that will share the moods of Telemann's concertos. Between these, there is a fugue, which is inspired by the keyboard music of Bach and Pachelbel. Finally, in the last movement, the melodic fragments are combined, thus projecting the melody in its entire splendor, in the form of a simple choral - as those marking the end of Bach's cantatas.

We may also say that the following music is some kind of reverie, which results from the exaltation of the baroque spirit through a folk tune from Alentejo.

The work uses the same folk melody throughout, with the composer varying its presentation within each movement, save for the second and fourth movement, both titled Fantasia. The melody is shown complete only in the last movement.

### ***Memória***

*Memória* by Pedro Faria Gomes is a one-movement work for Bb clarinet and piano, approximately six minutes in length. It was commissioned in early 2011, and

completed in June 2012. The source material is a Christmas folk melody from Casegas, a village in the northwest of Portugal, near Castelo Branco. The folk tune was collected by British diplomat and musicologist Rodney Gallop and published in 1936 as number 59 in his anthology “Cantares do povo Português” (**see appendix**). Pedro Faria Gomes does not include program notes with his composition though he provides insight on the work in his interview contained later in this document. In addition, in private communication with the author, Gomes adds, “Casegas is a small village which is getting less and less populated - like many others, it is gradually becoming a forgotten place. The melody is very simple but very rich, and has a sort of old, timeless feel that I thought could be well explored in this piece.”

## Chapter 4

### BIOGRAPHICAL SKETCHES

#### **Luís Cardoso**

Luís Cardoso dos Santos was born in 1974 in Fermentelos, Aveiro, Portugal and began his apprenticeship at the school of the Banda Filarmonica Martial of Fermentelos. He holds degrees in Musicology from the Universidade Nova de Lisboa, a graduate degree in Musicology from the University of Coimbra, Master of Music (Composition) from the University of Aveiro, and he is currently pursuing a Ph.D in Music from the same institution.

He is currently Director of the Bairrada School of Arts, and seminar instructor of wind ensemble literature in the Band Department at the University of Aveiro. He has also taught music theory courses at several conservatories and academies, including the Insituto Superior Piaget.

Cardoso performed as saxophonist in the Symphonic Band of the Republican National Guard between 1992 and 1999, and has participated as guest soloist with various groups of different styles (classic, pop, rock, light jazz, popular).

He was artistic director and conductor of the Banda Filarmonica Martial Band of Fermentelos between 2000 and 2007 and since 2010 has served as conductor of the Orquestra Filarmonica 12 April. Cardoso frequently participates in seminars and conferences about Bandas Filarmonicas.

In 2002, he won the Grand National Composition for Band competition, sponsored by INATEL and the 2006 composition Award from the City of Aveiro, sponsored by the Federation of Music of the District of Aveiro. Additionally, he was one

of three finalists of the “Harvey G. Phillips Awards for Excellence in Composition” (category Tuba Solo) sponsored by the International Tuba Association (USA) in 2010.

Cardoso has created some 650 arrangements as well as 50 original works, the majority for wind band and published by the Dutch publisher Molenaar. Many of Cardoso’s wind band compositions have been recorded by national and international bands.

### **Tiago Derrica**

Tiago de Sousa Derrica was born in Lisbon in 1986. He attended the Conservatório de Música da Metropolitana where he studied cello with Eugen Prochác, Peter Flanagan and João Pires. During this period of time he took composition lessons with the composer Pedro Faria Gomes at the Academia de Música de Santa Cecília.

He completed a Master’s program from Universidade de Évora with Christopher Bochmann and graduated from Escola Superior de Música de Lisboa. There he studied with João Madureira, Luís Tinoco, Sérgio Azevedo, Roberto Perez and António Pinho Vargas.

Tiago attended the Leiria Conducting Workshop with Jean-Sébastien Béreau. He also took part of the Second National Workshop of the Orquestra Sinfónica Académica Metropolitana with the conductor Michael Zilm.

His works has been performed by various chamber groups, as well as the Albany Symphony Orchestra, Orquestra Sinfonietta de Lisboa, Coro Ricercare, Chamber Orchestra Kremlin, United Europe Chamber Orchestra, Orquestra Metropolitana de Lisboa and Nova Orquestra de Lisboa. In addition to Portugal, his music has been played

in Austria, Belgium, Czech Republic, Germany, Italy, Lithuania, Russia, Slovakia, Slovenia and the United States of America.

His work “Abertura Rompante” opened the 2009/2010 season of the Orquestra Metropolitana de Lisboa under the direction of conductor Josep Caballé-Domenech. His music has also been presented at the Young Musicians Prize of 2010, a competition organized by the RTP (Portuguese Radio and Television Broadcast) for which he composed the compulsory piece “Estudo entre estudo”.

He collaborated with Trindade Theatre and with the stage director Maria Emília Correia, writing the music for the play “Não se ganha, Não se paga!” from Dario Fo. He was also the composer and arranger of the piece “Uma Bizarra Salada” with Karl Valentin’s texts, premiered at the São Luís Theatre, with the stage director Beatriz Batarda and the conductor Cesário Costa. Tiago worked as an orchestrator and arranger on several projects, among which are: collaborations with the guitarists Fernando Alvim, Piñeiro Nagy and Ricardo Parreira, soprano Elisabete Matos and the fado artists Ana Moura, Cuca Roseta, Mafalda Arnauth, Raquel Tavares and Ricardo Ribeiro.

His music is published on CD by the labels Direcção Geral das Artes and Metropolitana.

### **Pedro Faria Gomes**

Pedro Faria Gomes (b.1979, Lisbon) studied at the Academia de Música de Santa Cecília and with Eurico Carrapatoso at the Escola Superior de Música de Lisboa. In London, at the Royal College of Music, he completed a masters program with David Sawyer and is currently working for a doctoral degree with Kenneth Hesketh and Mark-Anthony Turnage.

His music has been regularly performed at venues such as the Wigmore Hall, St. Martin-in-the-Fields, Southbank Centre, Teatro Nacional São João and Casa da Música, by ensembles such as the BBC Singers, Contemporary Consort, I Solisti Veneti, Orquestra Sinfónica do Porto Casa da Música and Orquestra Metropolitana de Lisboa. In 2010 he was selected for the VOX program at the Royal Opera House, Covent Garden.

He lectured in Analysis and in Composition at Orquestra Metropolitana de Lisboa's conservatoire (1999 – 2007), Academia de Música de Santa Cecília and the Instituto Piaget de Almada. He has been appointed Composer-in-Residence and Professor of Composition and Music Theory at the Hong Kong University of Science and Technology, starting in September 2011.

He won the Lopes-Graça Prize in Composition (Tomar) in 2007. His postgraduate studies have been supported with scholarships from the Fundação para a Ciência e a Tecnologia and the Royal College of Music. He also received the PRS Sir Arthur Bliss Memorial Award in 2007-8 and a Stanley Picker Trust Award in 2008-9. His music represented Portugal at the Expo 2008 in Zaragoza and is published on CD by labels Compasso, Numérica and Casa da Música.

Current projects include performances of *Nachtmusik* with Richard Stoltzman and Mary Wu in Hong Kong, commissions for the European Union Chamber Orchestra and Guimarães 2012 European Capital of Culture, and a new work to be premiered at the Philharmonia Orchestra's Bartók Festival, *Infernal Dance*, in London.

## Chapter 5

### INTERVIEW WITH LUÍS CARDOSO

*Disclaimer: The following interview has been transcribed verbatim*

**WF: Where did you grow up and how did you first become involved in music?**

LC: I grew up in a small village named Fermentelos with about 3000 inhabitants, in Águeda, Portugal. In this village they are two civic wind bands with 60 to 80 musicians each. Almost every family have musicians and when I was 6 years old, I begun to learn music and with 10 I became a member of one of the wind bands “Banda Marcial de Fermentelos” where I had some cousins and uncles also playing.

**WF: Where did you receive your music education?**

LC: My first contact with music was with an old conductor of one of the wind bands, who gave music lessons at home. When I learned the basics of music reading, I went to the music school of Banda Marcial. Later I’ve been admitted to Aveiro Conservatory, the official music school of the nearest town, Aveiro, at the age of 13. When I decided to go to University, I went to Lisbon and I graduated in Musical Sciences at the New University of Lisbon. I also made a post graduation in Musical Sciences at Coimbra University and a Master Degree in Music (composition) at the Aveiro University. I don’t had composition classes until the master degree, so, I’m like a autodidact in composition matters.

**WF: What is your primary instrument, and do you still perform?**

LC: The first instrument I’ve learned was clarinet, but I don’t play it very well. At 12 I’ve changed to saxophone and became a professional musician as saxophonist in one of the

professional military bands of Portugal: Symphonic Band of The Republican Guard (Lisbon). I've also learned jazz at the Hot Club Portugal and I've played in a wide range of music groups, from symphonic orchestras and wind orchestras to jazz, rock and pop ensembles. I still play as freelancer when I am invited for that.

**WF: Where are you currently working?**

LC: I'm Head of Pedagogy at Escola de Artes da Bairrada, an official school of music for basic and high school levels. I'm an instructor at the University of Aveiro, conducting the Wind Orchestra and giving theory classes in the Master course of Band Conducting. I'm conductor of one civic wind band named Orquestra Filarmónica 12 de Abril, from Águeda, and I work as arranger and composer for a lot of music genres and instrumental combinations.

**WF: Are you currently working on any projects?**

LC: Besides the daily work, related to music education and conducting, I'm commissioned to work in some arranges for a pop rock show that joins pop rock musicians choir and orchestra. I have also commissions for two wind bands pieces and for a contemporary music ensemble.

**WF: What are your main compositional interests? What are your musical influences, and from where do you draw your inspiration?**

LC: I don't work (at this time) with electronic music and I don't like to write music from very strict formalised norms and processes, like serial music or mathematic generated works. I'm very comfortable with wind music and I have a little preference for orchestral ensembles and modal environments, but I'm increasing my work in chamber music using

more and more techniques, some times in the same piece. It is very difficult for me saying what are my musical influences, because my range of music interests are very large, and I pick small things from each style or genre that help me to create music that sounds good to me. My main inspiration is most non musical. I need an idea to begin, like a narrative, a picture, a sensation, a concept. Not necessarily an idea that I let the public know, but an idea.

**WF: As a composer, what are some of the main performance concerns you have for a performer working on your compositions, in general?**

LC: My main performance concerns are create music that makes sense to the performer, and not create an uncomfortable piece to work and perform. I try to know the physics, technique and learn processes of the instruments, being aware of the difficulty of making sound and exploring its possibilities, trying not to ignore the expected average of musical training, technical and performance capacity. At the same time I try to make some challenging music. I talk about average, because I rarely write music for a particular performer - my work is mainly for large ensembles. Beside the technique issues, that mainly aren't personalised, when someone ask me to do some piece, I ask about the musical preferences, genres, and try to know what the performer or commissioner expect from my work, and I try to make music that at the same time pleases me and the commissioner. When I see that is impossible to do that, I prefer to kindly refuse the work.

**WF: In your opinion, how did the events of April 25, 1974, shape musical culture in Portugal? What impact, if any, did it have on compositional methods and styles in classical music in the subsequent years and leading to the present day?**

LC: I think that two main issues have changed on the musical panorama of Portugal in the years that follow the revolution: 1 - Before 1974, there was no freedom to play and hear music. The state had control over the music that come from other countries, and the political police investigated musicians and composers, to control their activities. So, there were music and musicians for the regime and against the regime. The revolution allowed musicians to contact with a wider range of musical international ideas, and let the world know their own ideas. 2 - The principle of universalisation of education was more real since 1974 and contributed also to new music schools, so, more and more people got involved in the music education, like there were created university degrees in music, inexistent before. I was born in 1974, but I can observe that from the 80's to these days, the official music schools in Portugal from all levels are quantitatively ten times more. I'm not sure about the quality, but I think the evolution was similar.

**WF: What value, in any, do you place in retaining and exploring the folk music of Portugal?**

LC: I don't think I have to worry about that, I think that the Portuguese folk music will be in my music even if I don't want that to happen. It is part of my culture and is a fundamental archetype of my musical behaviour. Sometimes I use it with a meaning or intention, but it is not a main character of my musical production. When I am asked to do some music with recognisable Portuguese folk music I try to do it if it's compatible with the piece context and concept.

**WF: Could you describe your compositional style? How does your work differentiate you from other composers? Was your approach to composing *Seres Imaginários 3* similar or different from your usual compositional style?**

LC: I cannot describe my compositional style yet. I can say that some elements I use are frequent in my compositions, like the symmetric circular forms (ABA), counterpoint approach (with more than one melodic element in simultaneous), modal scales structures or derived from, and polyrhythmic materials with use of hemiola. I like to think my music as tonal, in the sense of having tonal centres, but some times in the frontier of atonality. In “Seres Imaginários 3” I try to maintain a strong sense of tonality or modality (with a tonal centre), because I think that is needed to recognise the intended folk elements. Also relatively new for me is the approach to chamber music, because most of my pieces are for larger ensembles.

**WF: What elements of Portuguese folk music did you consider prior to and while composing *Seres Imaginários 3*?**

LC: I’ve considered two different references of Portuguese folk music. The first and second movements are based on two kinds of *fado*, and the third movement are based on the vivacity of traditional folk music of the northeast region of Portugal named Trás-os-Montes (Behind-the-Mountains). The movement titled *Olhapim* is based on a variety of *fado* that we call *fado-corrido* (like running), from Lisbon area, that have a characteristic *ostinato* in the guitar that comes with a sense of continuity, and the singing plan is very ornamented. The second movement, *Jana*, was based on other variety of *fado* that we call *fado-canção* (song), from Coimbra. The guitar line usually sounds like a compound time, with melody on simple time, but with an exaggerated sense of *rubato*. The last movement, *Trasgo*, comes from the dancing music of the mountains, with small flutes and drums, very vigorous and in strong modal structures.

**WF: *Seres Imaginários 3* is a descriptive title. Does this title have a specific meaning that is translated through the piece?**

LC: *Seres Imaginários* means “Imaginary Beings”, and is the main theme of three chamber music compositions that I composed in the beginning of 2012. There’s no direct relation with the music and the beings, but I use to keep in mind these extra-musical ideas along the composition process. In this composition, and because the link to Portuguese folk, I’d chosen Portuguese imaginary beings. *Olhapim* is a kind of spirit, ghost or goblin, very short with four eyes, two forward and two in the back, to look everywhere. *Jana* is a kind of fairy that makes linen clothes as thin as the thickness of a hair, as long as you leave an offering near to your fireplace at night. *Trasgo* is a magical being of northern Portugal folklore, especially from the region of Trás-os-Montes. With small stature and very rebellious, it uses red caps and has supernatural powers.

**WF: Can you go into greater detail regarding the formal design of the piece?**

LC: The piece was composed with simple formal structures. It’s easier to explain in a table:

			Bars
1. <i>Olhapim</i>	Intro		1-10
	A	A1	11-22
		A2	23-30
	B		31-44
	Bridge		45-54
	A	A2	55-65
2. <i>Jana</i>	Intro		1-10
	A	A1	11-18
		A2	19-26

	B	B1	27-39
	A	A2	40-47
3. <i>Trasgo</i>	A	A1.1	1-16
		A1.2	17-32
		Bridge	33-40
		A1.3	41-56
		A2	57-74
	B	Intro	75-100
	Bridge		101-104
	A	A1.3	105-116
		A1.2	117-132
		Bridge	133-140
		Coda	141-146

**WF: Did you use any primary motivic or thematic ideas throughout the piece?**

LC: No, there's no circular intention, the motifs are new in new movements.

**WF: What performance suggestions can you provide to a clarinetist preparing *Seres Imaginários 3*? Is *rubato* appropriate in some movements? Should some movements be performed more rhythmically strict? Should the relationship between the clarinet and guitar be highlighted in any way?**

LC: I like to think that this is not my music now. I would like to be surprised with the performance. However, I understand performers want to know as many information as possible about the piece to perform the best they can. I would take a very carefully look to the dynamics and explore the energy of dynamic transitions. In the first movement (most in A sections), guitar needs to maintain a strict rhythm, but the clarinet can do

slight *rubato* and *molto rubato* in B section. Second movement is like a ballade, in which both players need to have the capacity to move the tempo back and forward without spoiling the fluidity of the phrases in A sections. The B section, although more rhythmic, needs to maintain the fluidity. Clarinet must play very *piano* in bar 31, until the climax point (bars 35-38) and must try to have some *dolce* view of this movement music. Last movement are rhythmic and very vigorous, except to the B part. Think it as a very fast dance.

## Chapter 6

### INTERVIEW WITH TIAGO DERRIÇA

*Disclaimer: The following interview has been transcribed verbatim*

**WF: Where did you grow up and how did you first become involved in music?**

TD: I was born in the city of Lisbon but have lived in its periphery, on the south margin of the Tagus River, ever since. Although, I have a really strong connection with the Portuguese capital, where I have studied music and have been going almost on a daily basis.

**WF: Where did you receive your music education?**

TD: My first musical studies were at the Conservatório de Música da Metropolitana. After that I went to college to study composition and graduated from Escola Superior de Música de Lisboa. Recently, I've completed a Master's program from Universidade de Évora.

**WF: What is your primary instrument, and do you still perform?**

TD: I studied cello but I don't perform in public anymore. In my compositional process I use the piano quite extensively, even though I never took keyboard lessons.

**WF: Where are you currently working?**

TD: Along with my activity as a composer I also teach analysis and composition techniques at High-School level, in the region of Loures.

**WF: Are you currently working on any projects?**

TD: The main project I am working on is a double concerto for cello, accordion and orchestra, for the next season. I am also composing for choir and for various chamber groups.

**WF: What are your main compositional interests? What are your musical influences, and from where do you draw your inspiration?**

TD: My musical interests are intimately connected with my musical influences. I tend to incorporate in my work (consciously and unconsciously) a great deal of everything that I like to hear. In this sense, my inspirational universe is really vast, ranging from popular music to almost all kinds of contemporary aesthetics. However, the presence of each type of music influencing my production exists in different degrees and not always simultaneously.

**WF: As a composer, what are some of the main performance concerns you have for a performer working on your compositions, in general?**

TD: One of my biggest concerns is to produce a score that is detailed enough to show what really needs to come out and, at the same time, it's not overly specific. If the score is too vague there is a chance to occur undesired surprises but, if it is too heavily overloaded, with all kinds of scrupulous information, the performer could be trapped on it and the result might be forced, somehow. I think that the performer should be focused in transcending the score with his emotions, without misrepresenting its main intention. It's very important for me to feel that the performer is adding something unique to my music in a natural way.

**WF: In your opinion, how did the events of April 25, 1974, shape musical culture in**

**Portugal? What impact, if any, did it have on compositional methods and styles in classical music in the subsequent years and leading to the present day?**

TD: The end of the dictatorship, as a result of April 25<sup>th</sup> revolution, transformed an isolated and self-centered country in a more opened and developed nation. Naturally, this scenario influenced Portugal's musical culture, although I can't really say in what measure that happened.

**WF: What value, in any, do you place in retaining and exploring the folk music of Portugal?**

TD: Portugal's folk music patrimony is very rich and diverse. If we think of the size of the country, it's surprising that the various regions have music that is so distinct. This heterogeneity, allied with great inventiveness, is the most valuable resource of Portuguese folk music.

**WF: Could you describe your compositional style? How does your work differentiate you from other composers? Was your approach to composing *Delírio Barroco* similar or different from your usual compositional style?**

TD: It's not easy for me to define my compositional style, mainly because its principal characteristic is the compulsive absorption of all kind of styles. This convergence, of multiple aesthetics, allows me to create something that is actually new but, in a way, is also familiar. In *Delírio Barroco* this process is very noticeable, since I part from a folk tune and use some baroque mannerisms incorporated with other musical universes. To exemplify this thinking, we can look at the first movement, where the flow of a baroque French overture is disturbed with Jazz and Bossa Nova harmonic progressions. I am very

interested in this kind of musical coexistences that I tend to explore in multiple combinations in my music.

**WF: What elements of Portuguese folk music did you consider prior to and while composing *Delírio Barroco*?**

TD: Since the beginning I have only explored the melodic traits of the folk tune used in *Delírio Barroco*. Also, using this melody was something that I wanted to do for a long time. I am happy I had the chance to do it.

**WF: *Delírio Barroco* is a descriptive title. Does this title have a specific meaning that is translated through the piece?**

TD: The title can represent the poetic image of a delirium, which manifests as an exaltation of the baroque spirit through a folk tune from Alentejo. This scenario reflects the idea of something that is baroque but, in fact, it really isn't. This notion is also pursued in the stylistic dimension of the piece.

**WF: Can you go into greater detail regarding the formal design of the piece?**

TD: The global form of the piece draws an arch in terms of tension. It starts and ends with slow movements with faster ones among them. The third movement, which is a fugue, happens exactly at the center of this tension arch and defines the formal climax. It does so having the most chromatic harmony and complex counterpoint. This central movement is preceded by two other movements with a very intimate relationship. They share the same textures, harmonic process and even some sections, which appear are almost intact. My idea to have a set of small movements, instead of a making a piece in only one movement, was vaguely inspired in the baroque suite.

**WF: Did you use any primary motivic or thematic ideas throughout the piece?**

TD: The whole piece is based on the same folk tune. I divided it and used its various motivic gestures as core elements of each movement. The melody is shown complete only in the last movement. Of course, there are also some motives that are recycled and shared between different movements. Between the second and forth movements this happens extensively.

**WF: What performance suggestions can you provide to a clarinetist preparing *Delírio Barroco*? Is *rubato* appropriate in some movements? Should some movements be performed more rhythmically strict? Should the relationship between the clarinet and piano be highlighted in any way?**

TD: I would start to point the great influence of the baroque idiom in this piece. In this sense, the performer's approach to this music should be almost the same as his approach to something of the baroque genre. Having this in mind, some tempo nuances will be very welcome. Also, in the first and third movements, the piano will break the strict accompaniment pattern. This should be naturally reflected in a symbiotic relationship between the two instruments.

## Chapter 7

### INTERVIEW WITH PEDRO FARIA GOMES

*Disclaimer: The following interview has been transcribed verbatim*

**WF: Where did you grow up and how did you first become involved in music?**

PFG: I was born in Lisbon and lived there until I was 27. Since then I have lived mostly in London, as well as one year in Hong Kong. My mother used to sing professionally, so music was always very present at home. I started having piano lessons privately at age 4, and then studied in a music school from age 6.

**WF: Where did you receive your music education?**

PFG: Most of my pre-college education took place at the Academia de Música de Santa Cecília (Lisbon), where I studied piano with Leonor Fernandes and composition with João Madureira. After this, I completed my undergraduate degree in composition at the Escola Superior de Música de Lisboa (Lisboa), having studied with Eurico Carrapatoso, amongst others. I moved to London for my postgraduate studies at the Royal College of Music: a masters degree in composition with David Sawer, and doctoral studies with Kenneth Hesketh and Mark-Anthony Turnage (expected completion in 2013).

**WF: What is your primary instrument, and do you still perform?**

PFG: Piano is my primary instrument and I have performed in public, but in recent years very occasionally only. I do play very frequently, though.

**WF: Where are you currently working?**

PFG: I have just finished a year working as a professor of composition and music theory at the Hong Kong University of Science and Technology. In 2012-13 I will return to London to finish my PhD at the Royal College of Music.

**WF: Are you currently working on any projects?**

PFG: At the moment I am working on an orchestral piece commissioned by Guimarães 2012 European Capital of Culture. In the near future I will be working on a short song for soprano and piano to be performed in Paris later this year, some miniatures for solo bassoon to be recorded by Casa da Música Symphony Orchestra soloist Pedro Silva, as well as a violin and piano piece. Additionally, I have an ongoing choral music project based on Fernando Pessoa's poetry in English which I will be working on, on and off.

**WF: What are your main compositional interests? What are your musical influences, and from where do you draw your inspiration?**

PFG: My compositional interests have varied through time. In the first stage of my activity as a composer, I was particularly interested in classical models and absolute music. This was very important for me to develop a sense of form and clarity. Later on, there was a period in which, due to several commissions, I worked a lot with text. During these years I wrote a scenic cantata, theatre music, choral music and a song cycle. For these works the starting point was always an extra-musical element. In more recent years (last five years or so), most of my pieces take inspiration from some kind of psychological process or a markedly subjective viewpoint.

**WF: As a composer, what are some of the main performance concerns you have for a performer working on your compositions, in general?**

PFG: There is only a certain amount of information that a composer can put into a music score. So, while the first stage of learning any piece of music has to be getting the notes (etc.) right, and trying to understand the composer's intention, it is important for me that performers ultimately do not take the score too literally. This is especially the case in music for small chamber groups and solo works. More specific aspects vary naturally from piece to piece, and from performer to performer.

**WF: In your opinion, how did the events of April 25, 1974, shape musical culture in Portugal? What impact, if any, did it have on compositional methods and styles in classical music in the subsequent years and leading to the present day?**

PFG: As someone born after the 1974 revolution, I am probably not the most qualified person to assess the impact it had on the Portuguese music scene. However, I believe the 1980s were a decade where a substantial improvement in music teaching in Portugal took place. New generations of composers have been trained and active in Portugal since then, with a noticeable increase of quantity and quality when compared to previous decades.

**WF: What value, in any, do you place in retaining and exploring the folk music of Portugal?**

PFG: Folk music often expresses the cultural identity of a country or region in a way than words can't. It is certainly important to preserve this heritage in Portugal, and there is a great deal of potential in such materials, as composers such as Fernando Lopes-Graça and Eurico Carrapatoso have demonstrated with their work.

**WF: Could you describe your compositional style? How does your work differentiate you from other composers? Was your approach to composing *Memória* similar or different from your usual compositional style?**

PFG: My music has been reflecting throughout the years the diverse compositional interests mentioned above, in question 6. While I have explored various styles from my early works up to now, harmony has always been a central element. My recent music has been exploring harmonic functionality with a post-tonal language. This roots in the long European tradition of tonality and connects to later developments in composers such as Berg, Henze and Turnage. Within this harmonic context, which links strongly to tradition, I am interested in exploring the expressive side of several contemporary techniques. In *Memória* my biggest challenge was precisely to keep this same approach to harmonic language and, at the same time, use a folk melody which suggests very direct tonal functions (this could easily clash with the intended ambiguity of a post-tonal language).

**WF: What elements of Portuguese folk music did you consider prior to and while composing *Memória*?**

PFG: In *Memória* I used a Christmas melody from Casegas as the main material (Casegas is a beautiful village in Portugal, near Castelo Branco, and the melody was collected by Rodney Gallop in the 1940s). This melody was the starting point as well as the most defining element for the structure of the piece.

**WF: *Memória* is a descriptive title. Does this title have a specific meaning that is translated through the piece?**

PFG: By using a folk melody which recurs with varying degrees of density (alternating with sections where it is not present at all) I tried to evoke something distant which is remembered (not always present, it comes and goes). By 'replacing' the original harmonic context of the melody with the ambiguity of a post-tonal language I also intended to suggest the distorted quality of a memory.

**WF: Can you go into greater detail regarding the formal design of the piece?**

PFG: The structure of *Memória* is shaped mainly by the presence or absence of the folk melody from Casegas. Like in a baroque ritornello, the melody always reappears with transformation (although, unlike in a baroque piece, the main material does not come back to its original version at the end). The sections without the main melody have the function of creating a distance to the main material and thus enhancing its reappearance.

**WF: Did you use any primary motivic or thematic ideas throughout the piece?**

PFG: Apart from the melody from Casegas which is the main thematic material, the syncopated accompaniment of the beginning is also an important unifying element in the piece (used even in the absence of the Casegas melody). Also, fast arpeggio figures are used as an element of contrast to the main melodic material.

**WF: What performance suggestions can you provide to a clarinetist preparing *Memória*? Is *rubato* appropriate in some movements? Should some movements be performed more rhythmically strict? Should the relationship between the clarinet and piano be highlighted in any way?**

PFG: Technically the score is quite self-explanatory in terms of tempo, dynamic shape of the piece, functions of both instruments, textures, etc. I believe the main challenge for the performers in *Memória* is to achieve the right character, by evoking a distant, distorted and somewhat (*non troppo*) melancholic image of a memory. In order to translate these elements into the performance, it seems to be essential for the performers to understand the context of the use of a folk melody in this piece (it is very particular thematic, formal, harmonic, rhythmic, etc. contexts - as discussed in this interview).

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APPENDIX A  
LETTERS OF PERMISSION

INFORMATION LETTER-INTERVIEWS

**A COMPACT DISC RECORDING OF THREE COMMISSIONED WORKS FOR CLARINET BY PORTUGUESE COMPOSERS BASED ON AND/OR USING PORTUGUESE FOLK MUSIC ELEMENTS**

06-30-12

I am a graduate student under the direction of Dr. Joshua Gardner in the Department of Music at Arizona State University. I am conducting a project in which I will be creating a compact disc recording of three commissioned works for clarinet by Portuguese composer based on and/or using Portuguese folk music elements.

I am inviting your participation, which will involve answering interview questions which will take approximately one hour of your time. You have the right not to answer any question, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.


Benefits to your participation include an increased awareness of your involvement Portuguese folk music. There are no foreseeable risks or discomforts to your participation.

If you have any questions concerning the research study, please contact the research team at: Dr. Joshua Gardner - [joshua.t.gardner@gmail.com](mailto:joshua.t.gardner@gmail.com), and Wesley Ferreira - [wferreir@asu.edu](mailto:wferreir@asu.edu). If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

I understand that my interview will be used as part of the research of this published paper and that parts may be quoted in the paper itself, with myself being directly attributed as the source. I agree to this and give you my permission. Additionally, I give you my permission to include musical examples from my work in your written material.

You must be 18 or older to participate.

Signed:

  
2012-08-02

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Signed:



APPENDIX B  
SOURCE MATERIAL FOR MEMÓRIA

59. Canto de Natal. Recolhido em Casegas.

Adagio.



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Vin-de, vir - de já, — ó De-us. Ai, fi - lho da — Vir-gem Ma - ri - a

Em vosso louvor cantemos  
Ao seu filho d'alegria.

Os anjos o acompanham,  
Ai acompanham o nosso cura.

Lá traz nas suas mãos  
A divina formosura.

