

The 1960s proved to be a significant decade in Claudio Santoro's ever-eventful life. The charged atmosphere of the *Cello Concerto* can be attributed to his experiences in East Berlin at the moment construction started on the Berlin Wall. Despite its challenging solo writing, the concerto is the most symphonically proportioned of all his concertante works. Exceptionally for Santoro, the dramatic *Eighth Symphony* combines serial techniques with an openly Expressionist idiom. *Três Abstrações* explores timbres and dynamic contrasts with string orchestra, while *Interações Assintóticas* is Santoro's only work to use quarter-tone tuning for some remarkable effects.



Claudio
SANTORO
(1919–1989)



Cello Concerto (1961)*	31:37	Três Abstrações (1966)*	7:53
1. Moderato (improvizando) – Cadênciā – Allegro	19:27	7. I.	2:02
2. Lento	4:41	8. II.	2:18
3. Allegro deciso ma molto espressivo	7:17	9. III.	3:22
Symphony No. 8 (1963)*	14:56	Interações Assintóticas (1969)	10:38
4. I. Allegro	5:25	10. One Minute Play	
5. II. Andante	5:37	11. (1966–67)*	1:15
6. III. Final	3:38		

*WORLD PREMIERE RECORDING

Marina Martins, Cello 1–3

Denise de Freitas, Mezzo-soprano 5

Goiás Philharmonic Orchestra • Neil Thomson

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Playing Time
66:55



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