

FCT Relatório Científico 2010 Print: 01-10-2011 15:29:54 [Centro de Estudos de Sociologia e Estética Musical]

General Information

Name of Research Unit: (EAT-LVT-693)
Centro de Estudos de Sociologia e Estética Musical

Coordinator: Manuel Pedro Ramalho Ferreira

Main Scientific Domain: Estudos Artísticos

Other Subdomains: n/a

Host Institutions

Leading Host Institution: Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

Other Institutions Involved:

Objectives & Achievements**Unit Description**

CESEM is a research unit dedicated to interdisciplinary studies on Music and its relations to other social and cultural fields. It brings together 84 researchers, 38 with PhD, nearly 35 with MD. Including the remaining postgraduate students and undergraduate collaborators, almost 100 people are involved in our activities.

The center is managed by a directive body of five Ph.Ds, elected by the General Assembly (formed by members with a Ph.D or a Master degree) which meets twice a year. The board of directors carries out the policies defined by the Scientific Committee, formed by all of CESEM's Ph.Ds, which meets every two months during the academic year. CESEM has constituted an external consulting body formed by senior international scholars.

CESEM's specialized library (c. 3500 volumes) is managed by one of our Ph.Ds. With CESEM's main rooms move to a newly recovered, more spacious building, dedicated to Research and Development, CESEM's library was also reinstalled in this new building, where it is accessible to scholars. It is now completely catalogued and available online.

CESEM has two laboratories: An electroacoustic laboratory (since 2008 in a 20 m2 studio, fully operational only in 2009), another lab dedicated to Psychology of Music research, with special incidence in Music and Communication in Infancy (LAMCI) (installed in the above mentioned new building).

Additionally, the center employs four Research Fellows, one full-time support administrator and one part-time collaborator, and pays one IT external consultants, which assist the center in the setup and maintenance of its electronic databases.

Internal reorganization in 2007 led to the establishment of three research areas, each of them with an independent coordinator. In September 2009, responding to the increasing critica mass, it was decided to re-structure the research lines, creating five different groups: Studies in Early Music (coord, Manuel Pedro Ferreira), Music in the Modern Period (David Cranmer), Critical Theory and Communication (Mário Vieira de Carvalho), Education and Human Development (Helena Rodrigues), and Composition, Performance and Experimentation (Paulo Assis). Late in 2010, a proposal to split the larger group, Music in the Modern Period, was approved: one of the resulting research lines will keep the name, the new one will focus on "Luso-Brazilian Studies".

General Objectives

Following its internal reorganization in five research lines (since beginning 2009), CESEM has developed and aims to further develop its potential of interdisciplinary approaches to music and its relations to other social and cultural fields, also to profound the self-reflection and discussion on epistemological issues crossing the different disciplines: Philosophy, History, Sociology, Aesthetics, Psychology, Semiotics, Cognitive Studies, Gender Studies, Music Education, Music Analysis, Music Philology, Performance, Composition, Computer Music / Electroacoustics, "Artistic Research" – to quote main competences and interests of different members of the research team.

In order to achieve these main goals, special attention is given to: a) organization of international symposia; b) participation in international scientific and artistic events (increasing collaboration with foreign institutions and networks); c) publication of research outputs: papers in peer review periodicals, international and national books or chapters in collective books or proceedings; d) inventorying, cataloguing, digitalization of sources; e) critical editions of printed music and relevant texts on music; f) active participation in artistic productions and events, at the levels of scientific advising, artistic creation, or performance; g) discussion - crossing all research groups - around the emerging paradigm of «Artistic Research», including a debate on Theory of Interpretation and Performance; h) improvement of the cross-relations among Research, Training, Artistic Creation and Intervention in the Community; i) developing more and more the Luso-Brazilian cooperation at these different levels (notably through the nucleus "Caravelas"); j) increasing CESEM's participation in Ibero-American networks; k) developing CESEM's partnerships (contracts and other agreements) with public and private institutions in Portugal and abroad.

Main Achievements during the year of 2010

The different research lines and CESEM as a whole have significantly increased their activities and research outputs.

6 PhD Theses (one of them defended only in January 2011) and 5 MA theses were concluded.

Publications: 31 publications (most of them papers) in periodicals with peer review.

Other international publications: 13 chapters in international books; 12 papers in international proceedings; 3 entries in international dictionaries or encyclopedias; 20 other international publications; 1 CD (total of other international publications: 49). Papers presented at international conferences: 72.

Total of international publications/interventions: 121.

Other national publications: 6 books; 2 chapters in books; 16 papers in proceedings; 39 entries in dictionaries and encyclopedias; 1 printed musical edition; 17 musical editions prepared for performance; 6 CDs/DVDs; 102 further national publications (total of other national publications: 189). Papers presented at national conferences: 62. Total of national publications/interventions: 251.

Total of "other publications" (national and international): 238

Total of papers at conferences (national and international): 134

Total of publications/interventions (national and international): 372

Protocols allowing the joint publication of books on music were signed in 2010 with Casa da Música (Porto) and the Biblioteca Nacional de Portugal. A third protocol is being negotiated with Gulbenkian Foundation.

CESEM was engaged in reaching an agreement with INET and the APCM (Portuguese Musicological association) to allow a second series of *Revista Portuguesa de Musicologia* to be issued online twice a year, beginning in 2011. This is an important step towards a more intensive collaboration - having in view a future institutional association - between CESEM and INET, a strategic goal in order to optimize the resources and critical mass of both research centres.

Another step in this direction was the organization by CESEM in collaboration with INET of "Música em Contexto", a series of 16 lectures by invited international scholars, which took place regularly during the whole year, and aimed at enhancing interdisciplinary approaches to music.

International Conferences, Symposia or Courses organized in Portugal or abroad by CESEM's researchers: 10

National Conferences, Symposia or Courses organized by CESEM's researchers: 7

Patent: 1 invention (electronic musical instrument)

Catalogue of CESEM Library: full available online in 2010.

Internationalization:

Participation in international projects or networks: CESEM's members are involved in 6 different international projects.

Consultancy (Editorial Board members, peer reviewers of international publications or international conferences): 29 CESEM's members involved.

Other international scientific consultancy (awards juries, doctoral programmes, etc.): 8 CESEM's researchers involved.

Participations in academic PhD juries abroad: 3.

Oral communications by invitation (including key-note papers in international conferences, lectures, courses): 31

Other international participations (performances, workshops, presentation of music works): ca. 20

Three of CESEM's researchers were distinguished with International awards.

Activities

Integrative/multidisciplinary activities during the year of 2010

Members participated in five broad interdisciplinary projects involving different research units, two of them in Spain, three in Portugal: «Iconografía Musical: Catalogación y análisis de obras artísticas relacionadas con la música y las artes visuales en España», Universidad Complutense de Madrid (HAR2009-10029, subprograma ARTE); «Estudo e edição crítica dos jeux-partis de Thibaut de Champagne», Universidade da Coruña (PXIB 104262PR, subvencionado pela Xunta de Galicia) «Littera: edição, actualização e preservação do património literário medieval português», IEM-FCSH (PTDC/ELT/69985/2006), «Art treatises in Portugal», IHA-FCSH (PTDC/EAT-EAT/100496/2008), «De Todas as Partes do Mundo: O património do 5.º Duque de Bragança, D. Teodósio I», CHAM-FCSH (PTDC/EAT-HAH/098461/2008)

Three of the organized conferences aimed at especially improving the interdisciplinary dialogue:

Music and Psychology, Therapy, Education:

1st International Conference Music, Communication and Human Development, Universidade Nova de Lisboa. Lisboa: Fundação Calouste Gulbenkian, April 8 - 9, 2010

Music and Performing Arts :

"O Teatro de São Carlos e as artes do espectáculo em Portugal", Conference 15-16 October, Teatro Nacional de São Carlos, Lisbon – organised by members of the São Carlos project.

Seminário Ópera: concepção / interpretação / encenação / recepção, CESEM, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Março-Maio 2010.

Music and Cinematography:

1º Fórum Itinerários Musicais – Música e Cinema, CESEM – University Nova Lisbon, June 19.-21. 2010.

Research projects /special courses:

Music and Visual Arts: CESEM members participated in two research projects at the Universidad Complutense and at the Institute of Art History (IHA-FCSH), and organized an International Course in Musical Iconography

Music, History and Literature: CESEM members participated in research projects at the Institute of Medieval History (IEM-FCSH) and the Centre for the History of Overseas (CHAM-FCSH), thus helping to establish a fruitful interdisciplinary practice at FCSH-UNL.

The series of lectures by invited international scholars organized along the year in cooperation with INET had a strong interdisciplinary component. Nine of these sixteen lectures were proposed by CESEM.

Outreach activities during the year of 2010

A great number of lectures by invitation given in Portugal (60) were for a large public.

Great social impact for a large public, by reflecting in large measure research outputs, had also the more than 175 public performances or workshops given by CESEM's members. Examples of workshops led by CESEM members:

Workshops Sound=Space (for children with autism and cerebral paralysis) - RESEO: Conference on Opera, Dance and Disability. Casa da Música, Porto, April, 2010

"Andakibebé". International Gordon Seminar: Revolution in Music Education, Foundation for Creative Education and Łódź Philharmony, Łódź, 21st-23rd May 2010;

Workshop VOX / Voz e Electrónica, Universidade Júnior. Casa da Música, Porto, July 12 – 16, 2010;

"Workshop Musical Guidance for infants and caregivers", International week/Window to the world – Faculty of Education and International Studies, Oslo, 20-22nd October

"Voyages du geste", International Youth Residency for Teachers and Artists, involving partners from seven countries.

CESEM also contributed to the FCSH Summer School, open to all interested individuals, with an International Course.

Several CDs, didactic books and DVDs published by CESEM have also contributed to apply and disseminate research outputs.

Participation in the conception and on writing of educational texts included collaboration with Companhia de Musica Teatral, Enciclopédia da Musica com Bicho: Tomo V – Pinguim (livro e CD). Educational text: Helena Rodrigues; Performance in CD: Ana Paula Almeida & Helena Rodrigues. 2010

The broad divulgation of CESEM's scientific activity has taken place also through a great number of interviews in mass media, programme notes and press reviews or articles.

The cooperation in editorial projects with the outstanding concert house Casa da Música in Oporto and Biblioteca Nacional de Portugal should be also mentioned as examples of optimizing the immediate social impact of scientific research.

Another example is the cooperation with Centro Nacional de Cultura in the project "Reference Works of Portuguese Music", whose coordination and the most entries were elaborated by CESEM's team.

Lectures at FCSH open to the general public included the following, proposed by CESEM:

21 Janeiro

The Teaching of Thorough Bass to Young Students in Early Eighteenth-Century Naples, por Michael Robinson (University of Cardiff, UK)

18 Fevereiro

Música brasileira para violino e fagote, incluindo os prelúdios para violino de Flausino Vale, por Zoltan Paulinyi e Iracema Simon (Duo SPES, Brasil)

25 Fevereiro

Pirâmides de Cristal (1993) de João Pedro Oliveira, por Nancy Harper (CESEM | Universidade de Aveiro)

6 Maio

Como investigar la Historia de uma Institución de Enseñanza Musical, por Beatriz Montes (Universidad de La Rioja, Spain)

7 Maio

Recordando o rei David: Vivência Coral e Criatividade Musical na Europa Pós-Carolíngia, por Manuel Pedro Ferreira (CESEM)

9 Junho

O Códice Cli/1-3 da Biblioteca Pública de Évora e a Transmissão de Repertório nas Fontes Portuguesas de Finais do Século XVI, por João Pedro d'Alvarenga (CESEM)

17 Junho

Proteccionismo, Solidarismo e Promoção Artística: as Iniciativas da Classe dos Músicos Lisboaetas no Liberalismo, por Francesco Esposito (CESEM)

22 Novembro

Sistema-T e Pós-Modernidade, por Ricardo Tacuchian (UniRio, Brasil)

15 Dezembro

El Origen del Villancico de Navidad: de Juan del Encina a Gil Vicente, por Maricarmen Gómez Muntané (Univ. Autónoma de Barcelona, Spain)

Funding

| | 2009 | 2010 | 2011 |
|------------------|------------|------------|------------|
| LA FCT | 0,00 | 0,00 | 0,00 |
| Units FCT | 122.002,50 | 102.643,13 | 101.062,50 |
| Projects FCT | 128.985,80 | 119.709,80 | 192.376,20 |
| Other (National) | 1.500,00 | 18.625,05 | 0,00 |

| | | | |
|------------------------|-------------------|-------------------|-------------------|
| Other (International) | 0,00 | 0,00 | 0,00 |
| National Industry | 1.000,00 | 0,00 | 0,00 |
| International Industry | 0,00 | 0,00 | 0,00 |
| | 253.488,30 | 240.977,98 | 293.438,70 |

General Indicators

| | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 |
|--|-------|-------|-------|-------|-------|-------|
| No. of Researchers Proposed | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 |
| No. of Researchers Hired (LA) | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 |
| Balance | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 |
| No. of Researchers Hired (Ciência Programme) | 0,00 | 0,00 | 2,00 | 2,00 | 0,00 | 4,00 |
| No. of Researchers integrated with PhD | 18,00 | 21,00 | 25,00 | 34,00 | 38,00 | |
| Training Masters (Master thesis completed) | 2,00 | 5,00 | 1,00 | 1,00 | 0,00 | 9,00 |
| Training PhDs (PhD thesis completed) | 3,00 | 2,00 | 1,00 | 3,00 | 6,00 | 15,00 |

Researchers Hired

| Year | Number of Researchers | Number of Researchers | Number of Researchers |
|-------------------------|-----------------------|-----------------------|-----------------------|
| No researchers found... | | | |

Technical Personnel Hired

| Year | Number of Technical Personnel | Number of Technical Personnel | Number of Technical Personnel |
|---------------------------------|-------------------------------|-------------------------------|-------------------------------|
| No technical personnel found... | | | |

Additional Comments

Research Groups

| Research Group | Research Group |
|-----------------|--|
| RG-LVT-693-741 | <u>Early music studies</u> (Manuel Pedro Ramalho Ferreira) |
| RG-LVT-693-742 | <u>Composition, performance, experimentation</u> (Paulo Adérito Pereira de Assis Miranda) |
| RG-LVT-693-743 | <u>Education and human development</u> (Helena Maria Ferreira Rodrigues da Silva) |
| RG-LVT-693-3820 | <u>Music in the modern period</u> (Gabriela Gomes da Cruz) |
| RG-LVT-693-3821 | <u>Critical theory and communication</u> (Mário António Pinto Vieira de Carvalho) |

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Group Description

Title of Research Group: (RG-I.VT-693-741)
Early music studies

Principal Investigator: Manuel Pedro Ramalho Ferreira

Main Scientific Domain: Estudos Artísticos

Group Host Institution: Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

Funding, source, dates**Funding, source, dates**

Members:

Manuel Pedro Ferreira, João Pedro d'Alvarenga, Bernadette Nelson, Jorge Matta, Svetlana Poliakova, Pedro Sousa Silva (6 PhD); Mara Fortu, Rui Araújo, Diogo Alte da Veiga, Filipe Mesquita de Oliveira, Cristina Cota (5 PhD students); Zuelma Chaves e Ana Delfina Carvalho (2 BI - grants of the Project)

Funding:

50.760 € of the Project "Intercâmbios musicais, 1100-1650: A circulação de música antiga na Europa e além-mar em fontes ibéricas ou conexas" (PTDC/EAT-MMU/105624/2008)

Besides this specific project, the Group has benefited from the FCT's pluriannual funding of CESEM as a whole, the Ciência 2007 programme (one research fellow: B. Nelson), one post-doc grant (J. P. Alvarenga) and three doctoral grants.

Members participated in six other financed projects, two of them in Spain (mentioned below), four in Portugal: «Littera: edição, actualização e preservação do património literário medieval português», IEM-FCSH (PTDC/ELT/69985/2006), «Art treatises in Portugal», IHA-FCSH (PTDC/EAT-EAT/100496/2008), «De Todas as Partes do Mundo: O património do 5.º Duque de Bragança, D. Teodósio I», CHAM-FCSH (PTDC/EAT-HAH/098461/2008), «Estudos de Música Instrumental em Portugal: 1755-1834», Un. Évora (PTDC/EAT-MMU/104206/2008)

Objectives & Achievements**Objectives**

The Group intends to establish a strong nucleus of research on Early Music in Portugal, attracting international acknowledgment and international researchers; work on Portuguese musical sources is seen as part of a larger horizon including Iberian and Latin-American music, and connections to southern and central Europe. The strategy involves presence in international fora, scientific publication and networking and bringing together the best foreign scholars and young students.

Objectives for the current individual project are as follows:

The global aim of the project is to understand better the various ways in which Portugal and its cultural and spiritual relations integrate and participate in European cultural dynamics through music, ceremonial and liturgy from the Middle Ages to the Early Modern Age. One of the most important questions concerning musical heritage in Portugal is the extent to which it was both dependent on and independent from traditions elsewhere in Europe. This project builds upon the results of former, yet incomplete fieldwork concerning the identification and digital reproduction of early musical MSS. The recovery and the beginning of a systematic codification and study of thousands of chant fragments as well as complete corpuses of chant in Portugal dating from c. 1100 onwards is exposing ways in which Portugal was the recipient of chant traditions developed in important monastic houses and areas in France – Cluny, Clairvaux and the Aquitanian region. One of the most significant collections of medieval music dating from the 13thc., the Cantigas de Santa Maria of Alfonso X, also demonstrates some links with melodic and rhythmic traditions found elsewhere. The recently created CSM database will be used to refine this knowledge. Isolated fragments of polyphony dating from the 15thc. that have been found in Portugal impress on us the extent to which – at least in more privileged circles – music associated with prestigious courts and musical centres in northern Europe and Spain was also known and imported. Inter-dynastic marriages at the Portuguese royal court (c.1390-1570) especially would have been by and large responsible for such repertorial transmissions and exchanges. On the other hand, a very large corpus of polyphonic sources copied at the royal monastery of Santa Cruz in Coimbra (also included in the digital database) gives us clear paradigms of compositional trends during the period c. 1520 to c. 1620. Study of the characteristics of 'Spanish court repertories' which were evidently circulating from c. 1500 onwards will be traced in the work of Pedro de Escobar. Editions of his complete work and of Baena's Arte de Tanger (1540) are among the project's objectives.

Main Achievements

One Ph. D. diss. (by Pedro S. Silva) was presented and defended; one M.A. thesis (by D. A. Veiga) was defended. The group invited one foreign scholar (Maria Carmen Gomez Muntané, Univ. Autònoma de Barcelona) to present a talk at CESEM; promoted two public presentations by members (who gave other five invited talks in Portugal), and co-organized a national musicological conference and an international Summer course.

The main achievement of the current research project was the launch of the online prototype of the Portuguese Early Music Database. The project attracted two young scholars: Kate Heisen (Canada), who started her collaboration, and Elsa de Luca (Italy), who won a post-doc grant, starting in 2011.

In Portugal members edited the last issue of the Revista Portuguesa de Musicologia, authored one book, one DVD, one book chapter and seven papers in scientific journals, besides fourteen Encyclopaedia entries; also published one article and three chapters in books or Proceedings abroad, and three entries in the Oxford Dictionary of the Middle Ages. Seven performing editions (besides minor transcriptions) were also prepared, and 25 Early Music concerts were given by ensembles directed or participated by members.

Members participated in 12 international scientific events (including conferences in France, Ireland, England, Germany, Russia, Italy and Spain) and 4

national events, and were jury members of five Ph.D. dissertation defenses (one of them in Paris). Among the several invitations for individual talks abroad, one should mention one at All Souls College, Oxford.

Manuel Pedro Ferreira was elected a member of the Academia Europaea (Section A.5 - Musicology, History of Art and Architecture) and received a "honorary mention" prize in Medieval History for one of his 2009 books.

Publication of one more book on *Early Music justified presence in mass media* (3 Radio interviews on Antena 2, one long interview in Público)

Group Productivity

Publications in peer review Journals

João Pedro d'Alvarenga, "Some Notes on the Reception of Josquin and of Northern Idioms in Portuguese Music and Culture", *Journal of the Alamire Foundation*, 2/1 (2010), pp. 69-89

Manuel Pedro Ferreira (with Michel Huglo), "O processional português de Chicago", in *Revista Portuguesa de Musicologia*, nºs 14-15 (2004-2005; publ. 2010), pp. 55-78.

Manuel Pedro Ferreira (with Harvey L. Sharrer), "A Late Fifteenth-century Portuguese Plainchant Treatise", in *Revista Portuguesa de Musicologia*, nºs 14-15 (2004-2005; publ. 2010), pp. 101-30.

Manuel Pedro Ferreira (com alunos de Seminário de Investigação), "O Tratado de cãto llano de Mateus de Aranda: notas de leitura", in *Revista Portuguesa de Musicologia*, nºs 14-15 (2004-2005; publ. 2010), pp. 131-186.

Manuel Pedro Ferreira, «Memórias musicais de al-Andalus», *Xarajīb* nº7 (2009; publ. 2010), pp. 115-21.

Manuel Pedro Ferreira, other 3 short reviews in *Revista Portuguesa de Musicologia* nº 14-15 (2004-2005; publ. 2010), pp. 215-18, 222-25, 230-34

Manuel Pedro Ferreira, «Dois sacrifícios musicais», *Didaskalia*, XL/2 (2010), pp. 157-66. ISSN 0253-1674

João Pedro d'Alvarenga, "[Review of] Manuel Pedro Ferreira, *Cantus coronatus: 7 cantigas d'El-Rei D. Dinis / by King Dinis of Portugal, De Musica* 10, Kassel, Edition Reichenberger, 2005", *Revista Portuguesa de Musicologia*, 14-15 (2004-5; publ. 2010), pp. 243-248

Manuel Pedro Ferreira, «Recordando o rei David: vivência coral e criatividade musical na Europa pós-carolíngia» (amplified version), in *journal Medievalista* [online]. Nº8, (July 2010). . ISSN 1646-740X.

Papers in print: 2

Other international publications

Chapters of books

Manuel Pedro Ferreira, «Ambiguidade, repetição, interpretação: o caso das Cantigas de Santa Maria 162 e 267», in *Estudos de edición crítica e lírica galego portuguesa*, coord. Mariña Arbor Aldea e Antonio F. Guadanes, Santiago de Compostela : Universidade, Servizo de Publicacións e Intercambio Científico, 2010 (Verba : Anuario Galego de Filoloxía. Anexo 67, ISSN 1137-6759), pp. 287-98.

Papers in Conference proceedings:

Manuel Pedro Ferreira, «Um fragmento de Alcobça, o canto dos pregadores e os seus livros de coro na Biblioteca Nacional», in *IV Congreso Internacional sobre el Cister en Portugal y Galicia: Actas, Tomo II*, Zamora: Ediciones Monte Casino, 2010, pp. 721-41.

Svetlana Y. Poliakov, "Sin 319 and Voskr 27 as a Triodion set. Questions concerning the content of the commemorations and the counting system in the Triodion Cycle", *Church, State and Nation in Orthodox Church Music, Proceedings of the Third International Conference on Orthodox Church Music* (University of Joensuu and The International Society for Orthodox Church Music), v.3, Joensuu, 2010, pp. 131-152, ISBN 978-952-99883-2-7.

Contributions to Encyclopedia:

Manuel Pedro Ferreira, "Cantiga", "Martin Codax", "Iberian polyphony before 1500", "Iberian music before 1500: sources", in Robert E. Bjork, *Oxford Dictionary of the Middle Ages*, 4 vols., Oxford: Oxford University Press, 2010.

Manuel Pedro Ferreira, "Martin Codax" [updating](2010), *New Grove Online*.

Papers presented in international conferences:

Manuel Pedro Ferreira, "O modelo litúrgico-musical bracarense: origens, fontes, posteridade", Encontro internacional "O clero secular medieval e as suas catedrais: novas perspectivas e abordagens" (Lisboa, Universidade Católica Portuguesa, 22-23 Outubro de 2010); publicação prevista.

Manuel Pedro Ferreira, "Les neumes spéciaux du Graduel de Cluny, F-Pn latin 1087: essai d'interprétation", Colloque international Manno - Manuscrits notés en neumes en Occident (Royaumont, 29-31 Outubro 2010); publicação prevista em França.

Bernadette Nelson, 'Singing in tune: Dom Duarte's Ordenança and musical practice in the Portuguese royal chapel in the early 15th century'. *Medieval and Renaissance International Music Conference*, Royal Holloway College, London, 2-5 July 2010.

Bernadette Nelson, 'Morales's Magnificat settings in Portuguese sources'. Conference: Cristóbal de Morales – Werk und Rezeption, Internationale Tagung, Bremen, 6-7 Dec. 2010.

João Pedro d'Alvarenga, "Manuscript Évora, Biblioteca Pública, Cód. CLI/1-3: Its Origin and Contents, and the Stemmata of Late Sixteenth- and Early Seventeenth-Century Portuguese Sources" *VIII Convegno della Società Italiana di Musicologia - Piacenza, Italy, 29-31 October 2010*

Seventeenth-Century Portuguese Sources , XVII Congresso della Società Italiana di Musicologia, Pisa, Italy, 29-31 October 2010.

João Pedro d'Alvarenga, "Manuscript Oporto, Biblioteca Pública Municipal, MM 40: Its Origin, Date, Repertories, and Context", Medieval & Renaissance Music Conference, Royal Holloway, University of London, UK, 5-8 July 2010

João Pedro d'Alvarenga, "The Repertory of the Patriarchal Church of Lisbon in the 1720s and 1730s, and an Early-Eighteenth-Century Reworking of a Late-Sixteenth-Century Piece of Polyphony", 14th Biennial International Conference on Baroque Music, Queen's University, Belfast, Northern Ireland, UK, 30 June-4 July 2010.

Svetlana Poliakova, "Новые тенденции в русской литургической практике 12 века", International Musicological Congress "Brajnikovs Readings", St Petersburg, April 2010.

Rui Araújo, «Estudio de continuidad poético-musical entre las Cantigas de Santa Maria y el Renacimiento Musical Ibérico», III Jornadas de Estudiantes de Musicología y Jóvenes Musicólogos - Franqueando Barreras Académicas: La Musicología en busca del Acercamiento Interdisciplinar (Universidad Complutense de Madrid - Facultad de Geografía e Historia, 23 de Abril de 2010).

Rui Araújo, «A música tradicional e as Cantigas de Santa Maria de Alfonso X», SIBE 2010 - Música e Saberes em Trânsito (Reitoria da Universidade Nova de Lisboa, 30 de Outubro de 2010).

Mara Fortu, "Um estudo sobre os hinos da Ordem de Cister existentes nos antifonários de proveniência portuguesa. Internacionalização e especificidade", Congresso Internacional «Ordens e congregações religiosas em Portugal: Memória, Presença e Diásporas », Lisboa, F. C. Gulbenkian, 2-5 Nov. 2010. (publicação prevista nas actas do congresso)

Cristina Cota, «Da Ordem do Templo à Ordem de Cristo: a música no Convento de Cristo em Tomar», no Congresso Internacional «Ordens e Congregações Religiosas em Portugal: Memória, Presença e Diásporas», Lisboa, F. C. Gulbenkian, 2 - 5 Nov. 2010; (publicação prevista nas actas do congresso)

Oral communications by invitation.

Manuel Pedro Ferreira, «The Historical Reception of the Cantigas, or What it Takes to be a Classic» (All Souls College, Oxford, 25-2-2010).

Manuel Pedro Ferreira, «Moissac et ses relations avec le Portugal: Quelques jalons» (Les Diagonales de Printemps, Moissac, 1/5/2010).

Manuel Pedro Ferreira, «Recordando o rei David: vivência coral e criatividade musical na Europa pós-carolíngia», Universidade da Coruña, 17 Nov. 2010.

Manuel Pedro Ferreira, «Redes internacionales en la música ibérica de la Edad Media», Universidad Internacional de Andalucía, Baeza, Curso internacional 'Portugal no centro do mundo: Siete siglos de globalización musical' (3-5 Dez. 2010).

Papers or chapters of books in print: 20

Other national publications

Books

Manuel Pedro Ferreira, Aspectos da Música Medieval no Ocidente Peninsular, vol. 2: Música eclesiástica, Lisboa: Imprensa Nacional/ Fundação Calouste Gulbenkian, 2010

Papers in scientific proceedings:

Manuel Pedro Ferreira, «Recordando o rei David: vivência coral e criatividade musical na Europa pós-carolíngia», in Música e Espiritualidade. Actas do V Encontro Cultural de São Cristóvão de Lafões, São Cristóvão de Lafões: Associação dos Amigos do Mosteiro, 2010, pp. 29-49.

Entries in Encyclopédia and reviews:

Manuel Pedro Ferreira, 11 entries in Enciclopédia de Música em Portugal no Século XX, ed. Salwa Castelo-Branco, Lisboa: Círculo de Leitores/Temas e Debates, 2010: "Arquivos e acervos, 66: Biblioteca Pública Municipal do Porto" (vol. I, p. 66) , "Ávila Pereira, Humberto Eduardo António Fortes d' " (vol. I, p. 89), "Corbin de Mangoux, Solange" (vol. II, p. 333), "Cramol" (vol. II, p. 349), "Grupo de Música Antiga de Lisboa" (vol. II, pp. 587-88), "Juventude Musical Portuguesa" (vol. II, pp. 666-69), "Moody, Ivan William George" (vol. III, pp. 809-10), "Orey, Francisco Manuel Cardoso d' " (vol. III, p. 939), "Pimentel, Helena Lamas" (vol. III, p. 1004), "Portugal, José Bernardino Blanc de" (vol. III, pp. 1058-59) e "Santos, Joaquim" (vol. IV, p.).

Filipe Mesquita de Oliveira, entries «Opus Ensemble» and «Jorge Vaz de Carvalho» na Enciclopédia da Música em Portugal no Século XX editada em 2010 pelo Círculo de Leitores.

João Pedro d'Alvarenga, other entries *ibid.*

Lectures

João Pedro d'Alvarenga, "O manuscrito Évora, Biblioteca Pública, Cód. CLI/1-3: origens e conteúdos" (FCSH-UNL, 9 Junho 2010)

Bernadette Nelson, Lecture at Eborae Musicae. XIII Jornadas Internacionais – Escola de Música da Sé de Évora, Evora, 2-5 Oct. 2010: Paper on Dom Duarte's Ordenança.

Manuel Pedro Ferreira, «Recordando o rei David: vivência coral e criatividade musical na Europa pós-carolíngia», FCSH-UNL, 7 de Maio de 2010, org. CESEM;

Manuel Pedro Ferreira, Curso Internacional de Iconografia Musical (Lisboa, FCSH/Palácio Fronteira/Museu do Fado, 12-16 de Julho de 2010).

Manuel Pedro Ferreira, «Congregati sunt inimici nostri: Um código musical, as Cruzadas, e a Ordem de S. Jerónimo», Universidade do Porto, Faculdade de Letras, Curso *Textus — As fontes manuscritas medievais e do início da Idade Moderna* (12 a 23 de Julho de 2010).

Manuel Pedro Ferreira, FCSH-UNL, Curso de Doutoramento (16 Dez, 2010), org. IEM.

Manuel Pedro Ferreira, «Alguns manuscritos musicais (com iniciais em destaque)», FCSH-UNL, Workshop «Explorar o Manuscrito Iluminado» (25-26 de Nov. 2010), org. IEM.

Papers in print: 3 papers

Editions of manuscript music

João Pedro d'Alvarenga, Giovanni Giorgi: *Lauda Jerusalem concertato a due voci con ripieni a 8* (1761), para a Fundação Calouste Gulbenkian, Dept. Música, 2010

João Pedro d'Alvarenga, edição de Ms P-La 49-i-59, Breve resumo de tudo o que se canta em canto chãõ, e canto de orgão pellos cantores na santa igreja patriarcal.

Pedro Sousa Silva, transcrição de: obras instrumentais atribuídas a António Carreira nos manuscrito P-Cug 242 e 48; Missa pro defunctis de Estevão Lopes Morago (P-Va cod 3); Música para as matinas de Natal dos manuscritos P-Va cod3 (Estevão Lopes Morago) e P-Cug 36 (Pedro de Cristo); Falsos bordões do manuscrito P-Cug MM 44; Música para as vésperas da Beata Virgem dos manuscritos P-Cug MM 6, 12, 18, 44, 53, 221, etc.

Concert performances of early music: 25

by Vozes Alfonsinas (M. P. Ferreira)

Carmin'Antiqua (Rui Araújo)

Dolce Folia (Rui Araújo)

A Imagem da Melancolia (Pedro Sousa Silva)

Sesquialtera (Pedro Sousa Silva)

Mi contra Fa (Pedro Sousa Silva)

Jorge Matta conducting the Gulbenkian Choir

Ph.D. thesis completed

Pedro Sousa Silva, «Um modelo para a interpretação de polifonia renascentista» (Universidade de Aveiro, Departamento de Comunicação e Arte; defendida a 12 de Julho de 2010)

Organization of conferences

Manuel Pedro Ferreira, co-organization of Curso Internacional de Iconografia Musical (Lisboa, 12-16 de Julho de 2010), in Escola de Verão da FCSH

Rui Araújo, co-organization of Fórum Itinerários Musicais - Música e Cinema (Lisboa, FCSH-UNL, 19 a 20 Junho de 2010).

Internationalization

Participation in international projects

Manuel Pedro Ferreira, «Iconografía Musical: Catalogación y análisis de obras artísticas relacionadas con la música y las artes visuales en España», coord. M^a Cristina Julia Bordas Ibáñez, Universidad Complutense de Madrid (HAR2009-10029, subprograma ARTE)

Manuel Pedro Ferreira, «Estudo e edição crítica dos jeux-partis de Thibaut de Champagne», coordenado por Gemma Vallin e María Dolores Sánchez Palomino na Universidade da Coruña (PXIB 104262PR, subvencionado pela Xunta de Galicia)

Participation in the jury of doctoral dissertations:

Manuel Pedro Ferreira: de Véronique Thibault-Dubois, "Le tonaire noté du manuscrit de Gaillac — Paris, Bibliothèque nationale de France, lat. 776 (Paris, École Pratique des Hautes Études, Section des Sciences Historiques et Philologiques, 2010)

Lectures by invitation : 4 (see Other international publications)

Collaboration with Global Chant Database (Prague) and CANTUS (Toronto) in the conception of the Portuguese Early Music Database.

Awards:

Manuel Pedro Ferreira: Election as effective member of Academia Europaea (Section A.5 - Musicology, History of Art and Architecture), International Academia Association, London, September 2010.

Manuel Pedro Ferreira is member of Editorial Board of *Plainsong & Mediaeval Music* (Cambridge University Press), Consultant at the Centre for the Study of the Cantigas de Santa Maria (Taylor Institution, Oxford University), member of the Consultive Council of *Opus: Revista da Associação Nacional de Pesquisa e Pós-Graduação* (Brasil) and of the Scientific Committee of *Studia Musicae Mediaevalis*, Brepols (Belgium). He is also an active member of the International Musicological Society, especially its study group *Cantus planus*.

FCT Relatório Científico 2010 Print: 01-10-2011 15:34:35 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

| | |
|---------------------------------|---|
| Title of Research Group: | (RG-LVT-693-3820) Music in the modern period |
| Principal Investigator: | Gabriela Gomes da Cruz |
| Main Scientific Domain: | Estudos Artísticos |
| Group Host Institution: | Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa |

Funding, source, dates**Funding, source, dates**

This research group has benefited in 2010 from the FCT's pluriannual funding of CESEM as a whole, from the Ciência programme (1 senior research fellow), 4 post-doctoral grants (FCT), 5 doctoral bursaries (FCT) and 1 research initiation bursary (FCT).

Four collaborative research projects hosted by CESEM and based in this research group have been in progress during the year – two for the whole year, two for part:

1. "The Teatro de São Carlos: performing arts in Portugal" (PTDC/EAT/70038/2006) – terminated October 2010. Total FCT funding 177,000.00 Euros, of which 53,100.00 Euros received in 2010.
2. "Marcos Portugal: his work and its dissemination" (PTDC/EAT-MMU/099243/2008) – begun January 2010. Total FCT funding 100,521.00 Euros, of which 20,104.20 Euros received in 2010.
3. "Teatro para Rir: Comédia Musical em teatros de língua portuguesa (1849-1900)" (PTDC/EAT_MMU/098104/2008) – begun October 2010. Total FCT funding 49,860.00 Euros, of which 9,862,00 received in 2010.
4. "Música vocal luso-brasileira nos séculos XVIII e XIX" – bilateral project (CAPES/FCT) with the Universidade Estadual de Campinas (Unicamp), begun January 2010. Total FCT funding 10,000.00 Euros, of which 5,000.00 Euros received in 2010.

Objectives & Achievements**Objectives**

This group includes researchers with very diverse interests, including a substantial proportion involved in artistic production.

The principal aims of the group are: 1) to conduct original research into European music history from the 18th century onwards, with particular emphasis on music in Portugal and countries with which it has had significant interchange; 2) to support graduate studies in music in Portugal, to disseminate knowledge on music, and to encourage the edition and recording of Portuguese music, and performance activity.

Areas of interest that we specifically aimed to explore in 2010 include: Musical edition of opera, issues of Patrimony (inventorying, cataloguing, digitalisation of sources), issues of Music and Identity under the liberal monarchy and the First Republic (music and politics, the nation in operatic representation, virtuosity, gender practices, music education). A further objective was work on 'occasional' vocal music of the ancien regime, Luso-Brazilian theatre music of the colonial period, issues in operatic performance (singers' biography, politics of operatic singing, cultures of staging) and the technological culture of music in European modernity.

Objectives for group projects were:

1. "The Teatro de São Carlos: Performing Arts in Portugal." The closing months of the project (to October 2010) were dedicated to finishing various tasks, particularly in relation to editing of scores, introduction of data relating to musical periodicals, iconography and the singer Tomás Alcaide in the project database, making the database available online, and completing work on spoken theatre at the S. Carlos up to 1818, on *Mise en Scène* and Dramaturgy at the S. Carlos in the 20th century. Our overall objective was to publicise our findings in a closing conference.
2. "Marcos Portugal: his work and its dissemination." In the first year we aimed principally to complete the edition of 1 opera for performance in England and begin work on 3 more. Another objective was to begin to inventory known sources for his operatic music and obtain copies of all libretto first editions. We aimed to begin public discussion of findings in a symposium.
3. "Teatro para Rir: Comédia Musical em teatros de língua portuguesa (1849-1900)." The main aim of the first three months of the project (beginning in October 2010) was to undertake a broad literature survey.
4. "Música vocal luso-brasileira nos séculos XVIII e XIX." We aimed to initiate contacts with our partner, Unicamp, to mark a presence at the annual conference of ANPPOM, at Florianópolis, Brazil, and to begin personal research projects within the scope of the project title.

Further objectives still were aimed particularly at increasing internationalisation, on the one hand, through a greater presence at international conferences, and, on the other through the network Caravelas -- Study Group for the History of Luso-Brazilian, organised from the present Research Group, through increasing membership and other initiatives.

The Future

The size of the group and the diversity of interests led to the division of this research group into 2 separate groups, a decision taken in October, and which will be reflected in future years. One group is dedicated to 19th-century Musical Culture, the other to Luso-Brazilian Studies. The level of activity in both groups is already considerable and during this year we have made strenuous efforts at greater internationalisation, which will be maintained. Particular objectives for the next few years, however, will be to raise the number of articles published in international peer-reviewed journals, as well as to publish more full-length books, internationally as well as nationally

Main Achievements

All of the objectives set out for the group research projects were achieved, among which certain items merit specific mention. The conference "O Teatro de São Carlos e as Artes do Espectáculo em Portugal", took place at the TNSC, in collaboration with the Theatre, on 15-16 October. 12 papers were given by members of the project and others belonging to the present research group. In the Marcos Portugal project, La pazzia giornata o sia il matrimonio di Figaro was successfully performed in England, and the symposium "Marcos Portugal: Transformações" took place on 11 December, with 4 papers followed by a screening of the La pazzia giornata production. In the "Teatro para Rir" project as well as the literature survey, a seminar on the idea and practices of comedy was initiated. In the bilateral Luso-Brazilian project there were meetings of members of the two research teams in both Lisbon and Campinas, and 3 members of the CESEM team spoke at the ANPPOM conference. Caravelas held its annual symposium on 24 November, more than doubled its membership, currently 59 (http://www.caravelas.com.pt/quem_somos.htm), established protocols with 3 Brazilian institutions, continued to produce its quarterly Newsletter and initiated work on its Biographical Dictionary, coordinated by Alberto Pacheco. Paulo Esteireiro organised a regional conference on Artistic Education in Funchal on 14-15 September.

In other respects too output has been considerable. 1 book was published nationally. 4 publications appeared in international peer-reviewed journals, 2 in national; 6 essays were published in international proceedings, 8 in national; electronic publications related to Caravelas: 4 Newsletters and 21 biographical dictionary entries. Members contributed 14 entries in the Enciclopédia de Música em Portugal no Século XX. As well as 1 commercial musical edition, the group produced non-commercial editions of 5 operas or other dramatic works, 2 overtures and a sonata.

PhD thesis: 4. Participations in international conferences by invitation (including 1 key-note speaker): 8. In national conferences: 30. In international conferences (calls for papers): 19.. Gabriela Cruz collaborated in an ESF funded European Research Network on Music in European Cities (1816-1848).

Members were involved as external evaluators in a variety of international and national contexts. Artistic production is also an important part of this Research Group's output. There were at least 102 participations in concerts.

Outreach was also achieved in other ways. 1 programme note was published internationally, 3 nationally; 4 magazine articles nationally. Talks to general public were given in Portugal and in Spain, USA and Brazil. Radio broadcasts were given in Portugal and in Romania. Workshops (teacher training): 1. Online concert reviews also contributed to dissemination of activities.

1 Visiting PhD researcher (from Univ of Granada, Spain) and 1 post-doctoral researcher (from Univ Federal da Bahia, Brazil) integrated the team.

Group Productivity

Publications in peer review Journals

Luísa Cymbron, "Algumas modinhas de bom gosto, e duetos Italianos para Meninas": a música e a educação de uma família micalense do início do século XIX", Arquipélago – História, 2ª série, XIII (2009), pp. 87-118 (ISSN 0871-7664) [published in 2010]

David Cranmer, "Malcolm Boyd & Juan José Carreras, Music in Spain during the Eighteenth Century", review in Revista Portuguesa de Musicologia, 14-15, 2004-2005 [published in 2010]. (ISBN 078-989-677-013-6/ISSN 0871-9705)

David Cranmer, "A música dramática de Marcos Portugal no Rio de Janeiro: contextualização e novos dados", Revista Brasileira de Música, Vol. 23, N.º1 (2010), pp. 55-65. ISSN 01037595

Francesco Esposito, "L'età 'farrobiana': caratteristiche e tendenze della vita musicale della Lisbona liberale (1833-1853)", Confluenze. Rivista di Studi Iberoamericani, Vol 2, No 2 (2010), , (ISSN 2036-0967)

Marco Brescia, "Difusão e aclimação do órgão ibérico na América Portuguesa entre os séculos XVI e XVIII", REM – Revista Eletrônica de Musicologia, n. XIV (2010) . (ISSN 1415-952X)

Rosana Marreco Brescia, "O Teatro Efêmero na América Portuguesa: do teatro do Siglo de Oro ao teatro «ao gosto português»", Nuevo Mundo Mundos Nuevos, Debates, 2010, . (ISSN electrónico 1626-0252)

Other international publications

Papers in Proceedings (6)

Alberto Pacheco, "D. João VI: o grande mecenas", Actas do IV Colóquio do Pólo de Pesquisas sobre Relações Luso-Brasileiras : Dom João VI e o Oitocentismo. Rio de Janeiro: Real Gabinete Português de Leitura, 2010. (ISSN 1809-2748)

António Jorge Marques, "O catálogo temático da obra religiosa de Marcos Portugal: um exemplo de aplicação da crítica de fontes", Anais do XX Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música (ANPPOM), 2010. (ISSN 1983-5981)

David Cranmer, "A ópera e a música teatral luso-brasileira do período colonial: bibliotecas, catálogos e o que escondem", Anais do XX Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música (ANPPOM), 2010. (ISSN 1983-5981)

Marco Brescia, "Os Antigos Órgãos da Real Capela do Rio de Janeiro", Actas do IV Colóquio do Pólo de Pesquisas sobre Relações Luso-Brasileiras - Dom João VI e o Oitocentismo. Rio de Janeiro: Real Gabinete Português de Leitura, 2010. (ISSN 1809-2748)

Rejane Ferreira de Paiva, "A modinha no espaço musical erudito do final do século XVIII", in Paulo Castagna (org.), Anais do VIII Encontro de Musicologia Histórica: música e história no Brasil. 18-20 Julho 2008, Juiz de Fora: Ed. UFJF, 2010, pp. 242-257. (ISBN 978-85-7672-081-2)

Rodrigo Teodoro de Paula, 23 a 27 de Agosto – "Livros e manuais litúrgico-musicais dedicados à cerimônia de morte em Portugal Setocentista", Anais do XX Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música (ANPPOM), 2010. (ISSN 1983-5981)

CD records

Ricardo Bernardes, musical direction of Brasil XVIII-XIX vol. 1 "Música em São Paulo, Rio de Janeiro e Minas Gerais em fins do século XVIII" Ed

Ricardo Bernardes, musical direction of Brasil XVIII-XIX vol. 1, "Música em São Paulo, Rio de Janeiro e Minas Gerais em fins do século XVIII". Ed. MRE/BR, Buenos Aires, 2010.

Ricardo Bernardes, musical direction of Brasil XVIII-XIX vol. 2, "Música na Corte do Rio de Janeiro e na Província das Minas Gerais durante o tempo de D. João VI no Brasil (1808 - 1821)" Ed. MRE/BR, Buenos Aires, 2010.

Luiz Alves da Silva, conductor of the Ensemble Turicum in "MATINAS DO NATAL (1811) by Marcos Portugal – CD" Ed. Paraty, Paris, 2010.

Papers in international conferences (call for papers): 19

Papers in international conferences (invitations): 8

Programme notes (1)

David Cranmer, Marcos Portugal: La pazza giornata o sia il matrimonio di Figaro, production of Bampton Classical Opera, UK, 2010 (July-September)

< <http://www.bamptonopera.org/reperatory/portugalfigarodetail.htm#la>>

Lectures by invitation for large audiences: 3 (USA, Spain and Brazil)

Interviews in mass media: 5 (most in Brazil)

Other national publications

Books (1)

David Cranmer (ed.), Mozart, Marcos Portugal e o seu tempo/and their time, Lisboa, Colibri/CESEM, 2010. (ISBN 978-972-772-959-3)

Other Publications

Papers in Proceedings (8)

Alberto José Vieira Pacheco, "Reflections on the vocal parts written for specific singers in the sacred works of Marcos Portugal and Father José Maurício Nunes Garcia", in David Cranmer (ed.), Mozart, Marcos de Portugal e o seu tempo. Lisboa: Colibri / CESEM, 2010, pp. 131-142. (ISBN: 978-972-772-959-3)

António Jorge Marques, "The sacred music of Marcos Portugal: its influence and dissemination", in David Cranmer (ed.), Mozart, Marcos Portugal e o seu tempo/and their time, Lisboa, Colibri/CESEM, 2010, pp. 119-130. (ISBN: 978-972-772-959-3)

David Cranmer, "Mozart, Marcos Portugal and their time: a Portuguese perspective", in David Cranmer (ed.), Mozart, Marcos Portugal e o seu tempo/and their time, Lisboa, Colibri/CESEM, 2010, pp. 11-19. (ISBN: 978-972-772-959-3)

Maria José Artiaga, "A crítica musical no tempo de António Fragoso", in Paulo Ferreira de Castro (ed.), António Fragoso e o seu Tempo. Lisboa: Associação António Fragoso / CESEM, 2010, pp. 205-212. (ISBN: 978-989-96424-0-9)

Joaquim Carmelo Rosa, "O percurso académico-musical de António Fragoso", Paulo Ferreira de Castro (dir.), António Fragoso e o seu tempo (Lisboa/Pocariça: CESEM/ Associação António Fragoso, 2010, 113-27. (ISBN: 978-989-96424-0-9)

Luísa Cymbron, "A estreia de Don Giovanni no Teatro de S. Carlos em 1839: um projecto romântico adiado" in David Cranmer (ed.), Mozart, Marcos Portugal e o seu tempo/and their time, Lisboa, Colibri/CESEM, 2010, pp. 91-105. (ISBN: 978-972-772-959-3)

Paulo Esteireiro, "A Música como Pretexto de Sociabilidade no Período de 1880-1940", Actas do Seminário República e Republicanos na Madeira (1880-1926), 25 a 29 de Outubro, Centro de Estudos de História do Atlântico. (ISBN?)

Rejane Ferreira de Paiva, "A vingança da cigana: o diálogo do repertório lírico com o imaginário do teatro de cordel", in David Cranmer (ed.), Mozart, Marcos Portugal e o seu tempo/and their time, Lisboa, Colibri/CESEM, 2010, pp. 53-66. (ISBN: 978-972-772-959-3)

Programme notes

António Jorge Marques, "Marcos Portugal e a Missa Grande", notas do concerto realizado na Igreja de S. Roque a 13 de Novembro de 2010, Coro de Câmara de Lisboa dirigido por Teresita Gutierrez Marques

David Cranmer, Mozart Le nozze di Figaro (production at Teatro Nacional de São Carlos, Lisbon, April 2010)

Francesco Esposito, ensaios para os concertos de 5 de Fevereiro e de 5 de Junho 2010 ("tributo a Schumann no 2º Centenário do seu nascimento") da Temporada Sinfónica do Teatro Nacional de S. Carlos, Lisbon.

Articles in magazines (2)

David Cranmer, "Marcos Portugal: Il matrimonio di Figaro", Glosas, N.º 2 (Nov. 2010), pp. 42-48. (No ISSN)

Paulo Esteireiro, "A difusão do bandolim na Madeira: origem, músicos e repertório (1889-1950)", Revista Xarabanda, N.º 18 (2010), pp. 3-15. (ISSN?)

Luísa Cymbron, "À descoberta das ilhas: os Açores nas rotas do virtuosismo oitocentista", Insulana. Órgão do Instituto Cultural de Ponta Delgada, 62 (2006), pp. 107-122 [publicado em 2010] (ISSN?)

Paulo Esteireiro, "Difusão e Efeitos do piano na vida cultural madeirense no século XIX", Revista Islenha, N.º 47, Julho - Dezembro 2010, pp. 136-154. (ISSN 0872 – 5004)

Electronic publications (4)

Alberto José Vieira Pacheco (ed.), Newsletter do Caravelas, ano 3, n.º 2, Nov. (2010). (ISSN: 1647-1261)

Alberto José Vieira Pacheco (ed.), Newsletter do Caravelas, ano 3, n.º 1, Ago. (2010). (ISSN: 1647-1261)

Alberto José Vieira Pacheco (ed.), Newsletter do Caravelas, ano 2, n.º 4, Jun. (2010). (ISSN: 1647-1261)

Alberto José Vieira Pacheco (ed.), Newsletter do Caravelas, ano 2, n.º 3, Fev., (2010).

(ISSN: 1647-1261)

<http://www.caravelas.com.pt/Caravelas%20fevereiro%202010.pdf>

Entries to Dicionário Biográfico Caravelas (2010), most by Alberto José Vieira Pacheco: 20.

Entries in Encyclopaedia (14): in Salwa Castelo-Branco (coord.), Enciclopédia de Música em Portugal no Século XX. Lisboa: Circulo de Leitores / Temas e Debates, 2010. ISBN 978-989-644-098-5.

Musical editions

1. Commercial editions (1)

Paulo Esteireiro (Coord.), O Bandalim na Madeira = The Mandolin in Madeira, CD-Rom+Áudio. Funchal: Direcção Regional dos Assuntos Culturais. (ISBN 978-972-648-176-8)

2. Non-commercial editions (7)

MD theses completed

Rui Magno Pinto, «Virtuosismo para instrumentário de sopro em Lisboa (1821-1870)», Dissertação de Mestrado, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2010.

Luis Miguel dos Santos, «Progresso e republicanismo na vida musical portuguesa

(1880-1920): a acção de Ernesto Vieira e Júlio Neuparth», Dissertação de Mestrado, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2010.

Tiago Hora Fernandes, «Joaquim Simões da Hora: Intérprete, Pedagogo e Divulgador», Dissertação de Mestrado, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2010.

National papers by invitation: 29

Other lectures by invitation for large audiences: 6

Public Interviews

Luiz Alves da Silva "Portuguese music of the Renaissance" on Radio Iasi, Romania, 6 October 2010.

Artistic creation: 1

Performances: 102 (some of these performances have taken place also abroad)

Stage productions: 3

DVD publication:

Jorge Matta, Percursos da Música Portuguesa, DVD, Valentim de Carvalho, 2010 (series of TV programmes on History of Portuguese Music)

Ph.D. thesis completed

António Jorge Marques, A obra religiosa de Marcos António Portugal (1762-1830): catálogo temático, crítica de fontes e de texto, proposta de cronologia, Tese de Doutoramento em Ciências Musicais, especialidade de Ciências Musicais-Históricas, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Janeiro de 2010.

João Vaz, A obra para órgão de Fr. José Marques da Silva (1782-1837) e o fim da tradição organística portuguesa no Antigo Regime, Universidade de Évora, May 2010.

Rosana de Moraes Marreco Orsini Brescia "C'est là que l'on joue la comédie: les Casas da Ópera en Amérique Portugaise (1719-1819)", A Thesis Presented to the Department of Modern and Contemporary History of the Université Paris IV – Sorbonne in Candidacy for the degree of Doctor in Modern History, and to the Department of Musical Sciences of the Universidade Nova de Lisboa in Candidacy for the Degree of Doctor in Musicology. December, 2010.

Joaquim Carmelo Rosa, "Struggling at the margins: musical education in Lisbon (1860-1910)", PhD Thesis, University of London, Royal Holloway and Bedford New College, July, 2009 (not included in the report referreing to 2009).

Organization of conferences

"Congresso Regional de Educação Artística", 14-15 September, Gabinete Coordenador de Educação Artística, Funchal, co-ordinated by Paulo Esteireiro.

“O Teatro de São Carlos e as artes do espectáculo em Portugal”, Conference 15-16 October, Teatro Nacional de São Carlos, Lisbon – organised by members of the São Carlos project.

“Marcos Portugal: Transformações” Symposium in homage of M.P.A.Carvalhaes on the centenary of publication of “Marcos Portugal na sua musica dramatica”, 11 December, FCSH-Universidade Nova de Lisboa, organised by members of the Marcos Portugal project

“Simpósio Caravelas”, informal annual symposium of the Caravelas study-group, 24 November, FCSH-Universidade Nova de Lisboa, organised by its members.

Internationalization

Internationalisation is a particular feature of this research group, owing to the nationality and training of some of its members, as well as the particular emphasis given to Luso-Brazilian studies. This can be demonstrated through various examples:

1. Bi-lateral research project “Música vocal luso-brasileira nos séculos XVIII e XIX”, with the Universidade Estadual de Campinas (Unicamp), Brasil, with financing from the FCT and CAPES (in Brazil).
2. Participation in international conferences: a) 8 by invitation, in Spain, the U.K., France, Canada and Brazil; b) 19 in response to calls for papers, in Spain, Italy, Hungary, the U.K. and Brazil.
3. 1 course given in São Paulo, Brazil.
4. Talks given in Spain and Brazil.
5. Consultancy, committee and board membership, e.g.
 - a. Marco Brescia is consultant for restoration of an organ in Diamantina, Brazil.
 - b. Gabriela Cruz is involved in the ESF-funded European Research Network on Music in European Cities (1816-1848), is a board member of the AMS Robert M. Stevenson Award for Outstanding Research in Iberian Music and peer reviewer for the periodicals 19th-century Music, Cambridge Opera Review and Latin American Review.
 - c. Luísa Cymbron is Member of International Advisory Board of the Journal of the Royal Musical Association.
 - d. Alberto Pacheco is peer reviewer for Revista do Conservatório de Música da Universidade Federal de Pelotas (Brazil) and also peer reviewed for the annual ANPPOM Congress, Brazil.
 - e. David Cranmer peer reviewed for two conferences in Brazil and was external examiner for a Brazilian thesis at King’s College, London.
6. The Marcos Portugal project provided the full score, vocal score and parts for the production of La pazza giornata o sia il matrimonio di Figaro in the U.K.
7. Hosting of the post-doctoral research of Pablo Sotuyo Blanco (Universidade Federal da Bahia, Brazil) and the doctoral research of Juan Pablo Pacheco (Universidade de Granada), supervised by David Cranmer.